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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 14, 2000

## Work-For-Hire Act Passage Cleared

BY BILL HOLLAND

WASHINGTON, D.C.—At press time, insiders on Capitol Hill said that lawmakers had cleared the way for “hot-lined” unanimous consent passage of the Work for Hire and Copyright Corrections Act of 2000, H.R. 5107, and that passage could be expected as early as Oct. 9.

H.R. 5107 repeals a law passed Nov. 25, 1999, that made sound recordings a new category of work made for hire under the Copyright Act and thus took away a right guaranteed to re-  
*(Continued on page 121)*



## Garth Gets Personal As Sales Hit 100M

World Exclusive: Brooks Shares Insights About Professional, Private Future

BY MELINDA NEWMAN

LOS ANGELES—On Oct. 26 Capitol Records will throw a party for Garth Brooks to commemorate the superstar selling 100 million albums—a milestone unmatched by any other solo artist in history.

While it should be a cause for celebration, the party comes at a time when Brooks is going through life-altering transitions.

When he left the public eye last December, he did so by dropping a bombshell, telling the audience of TNN’s “Crook & Chase” that he planned to take the year off and come back at the end of 2000 “to probably announce our retirement.” The year, said Brooks, would be spent with his three young daughters, as well as working on his marriage to college sweetheart Sandy.



BROOKS

As the year heads to a close, Brooks says he will now delay his decision about retirement until he sees the fall-out of the collapsed merger between Capitol Records’ parent EMI and Warner Music Group. However, his comments indicate that he’s mulling over making one more studio album, even if he decides to retire.

Sadly, on the personal front, he says that “Sandy and I both agree that we need to get divorced” and that his time is now devoted to taking care of his children.

In his first extensive interview of 2000, Brooks talks to Billboard about his career, his family, the industry, hitting the 100 million milestone, and where he goes from here.

*(Continued on page 112)*

## Merger Withdrawn By Warner, EMI

A Billboard staff report.

LONDON—The Warner/EMI merger, born in Sardinia, Italy,



56 weeks ago during a conference of senior EMI executives, fell to Earth Oct. 5 in London and Brussels, as the companies withdrew their application seeking approval of the deal by the European Commission (EC).

The decision to scrap their \$20 billion merger raises ques-  
*(Continued on page 114)*

## Arista Rolls Out DVD Singles Line

BY ED CHRISTMAN

NEW YORK—Retailers say they are intrigued by the Nov. 21 rollout by Arista Records of a line of DVD Video singles in an attempt to capitalize on the popularity of music

**Warner Music’s DVD Audio Debut Welcomed By Retailers**  
Page 6

DVD, but merchants have questions about pricing and the merchandising of the configuration.

The series is dubbed ASAP DVD, standing for Arista Signature Art-  
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## HOB Plans New Venues, More Touring

BY RAY WADDELL

NASHVILLE—House of Blues (HOB) has announced an aggressive venue strategy that will see the concert promotion/venue firm open no fewer than nine new venues in the coming months.

The strategy is geared to improve HOB’s live music presence in each of these markets, promoting bands at all levels of popularity. HOB clubs and amphitheatres will act as a base of operations, but the company will promote dates in other venues and increase its involvement in nationally promoted tours.

The move shows that HOB, a distant but very active second to world concert promotion leader SFX, is interested not only in maintaining its current significant market

presence but in growing all levels of its business as well.

“It’s going to get even more aggressive than this,” vows Greg Trojan, HOB CEO. “We are very happy



and couldn’t be more excited about the future of all three of our businesses. The clubs are doing great, we just had a record year for con-

certs, and our media properties are experiencing lots of growth.”

**BIG PLANS TO BUILD**

On Monday (9), HOB was to announce plans for new House of Blues club ventures in San Jose, Calif.; San Diego; Denver; Dallas; and Kansas City, Mo. Each will seat around 1,000 for live concerts; an Anaheim, Calif., club is scheduled to open in January 2001. HOB owns, operates, or plans to build large amphitheatres in each of these markets except Kansas City.

Additionally, HOB has broken ground on a new 20,000-capacity amphitheater in Austin, Texas, and is in negotiations with the city of West Valley, Utah, near Salt Lake City, for another new 17,000-plus-

*(Continued on page 111)*

## Newcomers Should See CMA Gains

BY DEBORAH EVANS PRICE

NASHVILLE—In a year that has seen substantial career growth by such newcomers as Brad Paisley and



WOMACK

Billy Gilman, retailers expect country’s freshman class to see the biggest sales spike from the 34th annual Country Music Assn. (CMA) Awards show, held here Oct. 4.

Paisley performed before the  
*(Continued on page 111)*

### EXPANDED SECTION

Technology And Consolidation Shape The New Face Of Radio

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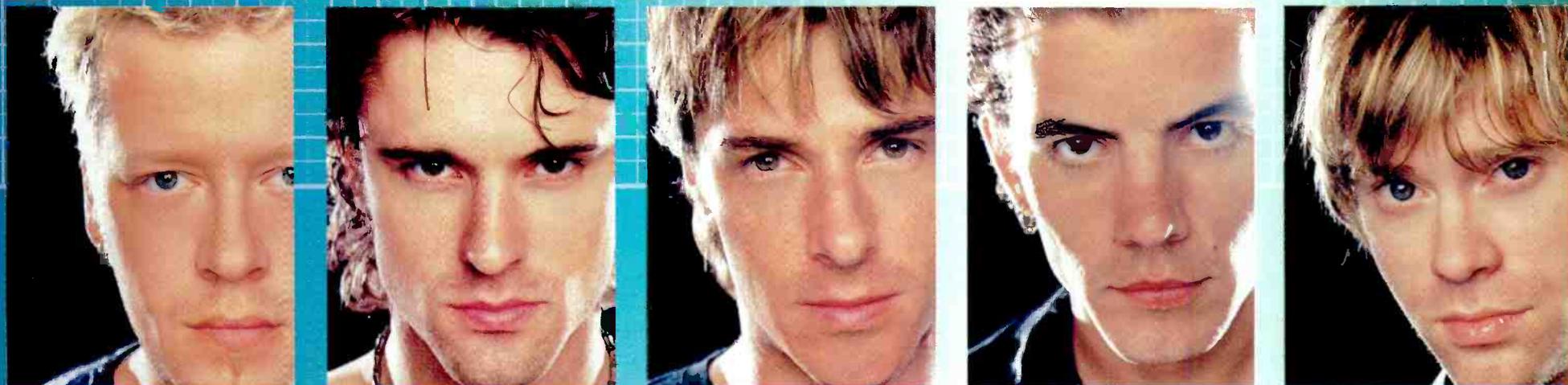
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# Napster Says Proposals Rejected By Industry

BY EILEEN FITZPATRICK

SAN FRANCISCO—The music industry has called proposals by Napster to settle its copyright infringement lawsuit with the labels “laughable,” unworkable, or nonexistent, despite Napster CEO Hank Barry’s insistence that negotiations are taking place in good faith.

From the courthouse steps after its hearing before the 9th U.S. Circuit Court of Appeals here Oct. 2, Barry slammed the music industry for rejecting what he called “serious proposals” to settle its lawsuit with the Recording Industry Assn. of America (RIAA) out of court. But some label executives say Barry is misrepresenting the facts of the discussions held to reach a licensing agreement.

The RIAA, on behalf of the labels, is suing the music file-swapping software company for copyright infringement. The hearing before the circuit court will determine if a preliminary injunction order issued by a lower court July 26 will be overturned. The appeals court stayed the injunction July 28.

At least one major-label executive tells Billboard that he is unaware of any discussions with Napster. “BMG has in fact discussed various business proposals with Napster,” said BMG’s chief marketing officer/president of new technology Kevin Conroy in a statement countering Barry’s accusations. “But Napster has never addressed the important issue of licensing nor proposed anything approaching a sound, legitimate business model.”

Another label source called Napster’s proposals “preposterous” and said that executives from the company did not create “an atmosphere for negotiation.”

But Barry contends that the company’s proposals are legitimate and that the record industry is attempting to quash the technology. “I stand by what I said earlier,” Barry said in a statement. “Since I joined Napster, I have made serious proposals to each of the major record companies and their music-publishing affiliates. I repeat, every one of these proposals has been rejected, and the record companies have made no counterproposals.”

He added that the record industry is “acting in concert to control or destroy an exciting new technology.”

One of Napster’s ideas is to pay artists and labels through a subscription service charging users a \$4.95 monthly fee. Barry says that if the labels had accepted the offer, they could have received up to \$500 million in payments

over the past year. Napster says that amount of revenue could be reached by getting at least one-third of its 32 million users to sign up for the service.

But it remains unproved whether music fans will pay to access music online. In addition, the figure does not take into account Napster’s cut or the numerous payments that would have to be made to publishers. Napster representatives would not elaborate further on its proposed subscription model or the sta-



tus of its label discussions.

While Napster was playing the victim outside the courtroom, some legal experts say the company came out a winner before the bench. “Going in I thought the odds were 4-to-1 against Napster,” says copyright attorney Fred von Lohmann of San Francisco law firm Morrison & Foerster. “Now I think it’s 2-to-1 against them. It’s still an uphill battle, because the judges were troubled by some of the Sony Betamax arguments, but they weren’t as hostile toward Napster as [U.S. District Judge Marilyn Hall] Patel.”

On July 26 Patel granted the RIAA a preliminary injunction against Napster, which was stayed by the appeals court on July 28.

In the recent hearing, Napster lead counsel David Boies appeared to be better prepared than he was during his summer appearance. He answered questions from the three-judge panel quickly and with conviction.

As expected, Boies used the 1984 Sony Betamax Supreme Court decision as the foundation of Napster’s argument. In that landmark case, the Supreme Court ruled that if a technology has non-infringing uses, the maker cannot be held liable for copyright infringement.

“Unauthorized copying represents fair use, and all it takes is that the device be capable of non-infringing uses,” Boies argued. “Even if the District Court is right that [Napster] infringes, as long as there’s substantial non-infringing use, Sony applies.”

U.S. Circuit Judges Robert Beezer and Mary Schroeder grilled RIAA lead attorney Russell Frackman about how Napster could possibly control what was being transferred to whom.

“Don’t they have any control as to what goes on?” Schroeder asked.

“No, but no one can get the material without using the Napster software,” Frackman replied.

Boies said that Napster does not know what and where files are being sent and that it can police its users only if they are identified by the copyright holders.

In addition, Beezer asked Frackman whether the RIAA, with its concern about copyright violations, had prosecuted individuals who download copyrighted material.

“No,” Frackman said. “We don’t want to put Napster users in jail; we want to stop it at the source.”

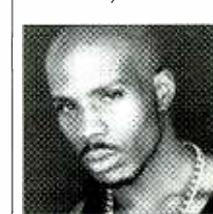
Von Lohmann says Frackman did a good job in pointing out E-mails from Napster co-founder Sean Parker that said the software was designed to pirate music.

“The analysis under Sony is still the key component,” says intellectual property lawyer Joseph J. Wiseman. “The judges were clearly struggling with it, but the hearing went much better for Napster than expected.”

## DMX Forms Label With Def Jam While Still On Ruff Ryders

BY GAIL MITCHELL

LOS ANGELES—Multi-platinum rapper DMX will oversee a new joint venture, Bloodline Records, with Def



DMX

Jam while continuing as a Ruff Ryders/Def Jam artist.

“DMX is still signed to Ruff Ryders,” says manager Ray Copeland, who’s helping the rapper put the New York-based label together. “He’d been considering a label venture to go along with his various other side projects. He was offered a deal and took it.”

Def Jam executives could not be

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## LETTERS

### FACING UP TO THE BRITISH EVASION

I couldn’t agree more with your articles outlining Britain’s current lack of U.S. presence (“The British Evasion,” Billboard, Sept. 9). As import buyer for one store in a small Arizona-based retail chain, I’ve observed, over the past five years, a marked decline in sales of U.K. acts even as our total percentage of imports has steadily risen. Whereas before we could count on moving numerous copies of virtually every two- and three-part import single released, now we’re lucky if those singles we do bring in—and we’ve had to become selective with our budget allocations, sticking with proven artists—move out the door prior to a clearance markdown. Ditto the full-lengths issued overseas in advance of a U.S. release.

Yet another indicator of our clientele’s circumspect attitude: We have months-old

issues of New Musical Express and Melody Maker gathering dust on our newsstands, my suspicion being that Americans have given up thinking that U.K. bands are anything more than the product of British newsweekly hype (all those Super! Explosive! Fantastic! in-your-face cover photos and blurbs start to look pretty generic after a while).

The folks buying new product by U.K. acts tend to be old-schoolers—those who grew up collecting U2, Depeche Mode, New Order, etc. There may be a chicken-or-the-egg situation at play here, but just the same, very few retailers these days set out to create sales trends—they follow the trends, and for now, consumer confidence in British acts is at an all-time low.

Fred Mills  
 Zia Record Exchange  
 Tucson, Ariz.

### NEW APPROACH TO NAPSTER

The industry needs to take a totally new approach to dealing with the technology put forth by Napster, MP3.com, etc. It is within a record company’s right to expect that product available for retail sale not be given away for free via download. What labels can do is make available tracks not included on the album, live versions of songs, etc. to hardcore fans who have bought all the product commercially available. If Napster and the sites of its ilk are shut down, other sites will begin showing up on the Internet to replace them. But if the industry and Napster join together in this mutually beneficial venture, everybody wins.

Mike Siskind, president  
 Siskatune Music Publishing Co.  
 West Hempstead, N.Y.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

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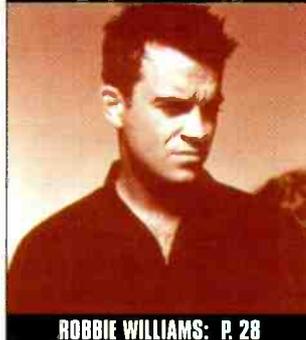
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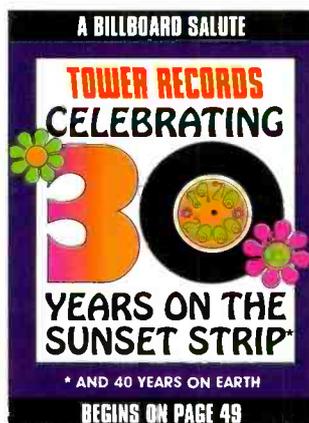
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**GUEST COMMENTARY**

**Where Should Music Go On The Internet? Home**

BY JOSHUA WATTLES

The music industry wants the Internet to deliver revenue and profits equal to the impact of the CD and the videocassette. But it might deliver next to nothing unless quick, decisive, and radical shifts in approach are made by the music industry.

The CD led to the reissue of every back catalog item in or out of stock (in fact, that is still going on). Each new CD reissue generated new royalties to publishers, songwriters, and artists. The record companies profited most by selling back inventory at prices much higher than those on original release for product that cost much less to make.

The VCR for the first time led to the outright sale of copies of motion picture and television catalogs. The bonus for music—no film company or television company had

ever cleared music rights for the sale of copies. In most cases, music publishers and songwriters more than doubled their money on the original licenses.

**'The music industry's reliance on injunctions and intellectual-property laws as a front-line defense to the Internet industries is a little like building a fence to protect against a tornado'**

*Josh Wattles is CEO of start-up Internet music firm Tips LLC. He co-founded the consulting firm Wattles & Fead MMI, of which he remains a principal.*

Both of these highly profitable shifts in technology occurred with no effort on the part of artists and songwriters. No music

publisher pushed the development of the CD or struggled with the risks and costs of introducing a whole new format for recordings. The record companies did, but they first extracted extraordinarily reduced rates from all their royalty participants. No music industry executives sat at a table in Japan to help the development of the Beta-max or the VHS videocassette formats.

To be fair, though, from the start the whole of the music industry was at the table in spirit, since the CD makers and the videocassette machine makers planned all along to build their technologies on the products of the creative industries.

The lesson from the VCR and CD: Just do a little licensing, a little enforcement, and the payments will follow. There was more: pay television, cable television, (Continued on page 95)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

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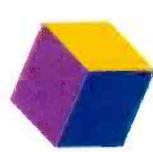
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# Online Tickets Pay Off

## Concert Promoters Exploit Ease Of Web

BY RAY WADDELL

NASHVILLE—As concertgoers flock to the Internet to purchase tickets in ever-increasing numbers, promoters and acts are making cost-effective use of the Web to help get the word out and sell more tickets.

The Internet offers highly targeted, event-specific promotions that are increasingly attractive when compared with high-priced media buys. And consumers are reacting, not only buying tickets off



the Web but often first hearing about a concert or event via an E-mail heads-up from the promoter or act. SFX Entertainment, far and away the world's top concert promoter, says that it will host some 60 million people at its events in 2000 and that many of them are using the Internet to get to these events. "We know that year-to-date we're selling roughly 30% of our tickets online," says Pam Spivak, president of SFX Interactive. "We've been watching these figures for well over a year now, and [Internet sales] numbers tick up consistently, month after month."

Consumers can purchase tickets through the act's Web site, through a Web-based ticketing company like Ticketmaster Online, or through the venue's Web site. SFX sells tickets through "all of the above," Spivak says. "We're selling more and more through SFX.com, linking through Ticketmaster. Obviously, we sell a lot of tickets through Ticketmaster [with whom SFX has an exclusive long-term arrangement], as well as through the venue and the artists' Web sites. Most of the artists we're promoting have links to SFX.com."

One reason acts and promoters love selling tickets on the Internet is because buyers leave an "E-trail" of potent information.

"The fact that consumers are using the Web to buy tickets allows us to build a database of fans to whom we can make other recommendations, tell when an artist is coming to their area, and promote other relevant purchases of products and services," says Spivak. "There is a lot you can do with that information and the relationships  
(Continued on page 117)

# Hit Writer Robert Allen Dies

BY IRV LICHTMAN

NEW YORK—Robert Allen, the composer/lyricist whose many chart hits in the mid- to late '50s reflected an older pop sensibility as rock'n'roll evolved into a mainstream sound, died Oct. 1 at his home in Quogue, N.Y., after a long illness.

While he had hits with other artists, he and his lyric-writing partner, Al Stillman, produced a string of particularly notable hits recorded by acts Johnny Mathis and the Four Lads, both of which appeared on Columbia Records.

In 1957, the team produced Mathis' first top 10 hit, "It's Not For Me To Say," which Allen and Stillman followed up the same year with Mathis' first of two No. 1 singles, "Chances Are." For the Four Lads, Allen and Stillman wrote the hits "Moments To Remember" (1955), "No, Not Much!" (1956), and "Who Needs You?" (1957).

Allen, a native of Troy, N.Y., started his collaboration with Stillman several years before their associations with Johnny Mathis and the Four Lads. In 1953, Perry Como succeeded with their "You Alone (Solo Tu)," and a year later Como introduced a song that would emerge as a holiday favorite, "(There's No Place Like) Home For The Holidays," which Garth Brooks recorded for his 1999 Christmas album. For Como, Allen also wrote "You Are Never Far Away From Me," which Como sang at the end of his weekly programs.

Apart from Stillman, who died in 1979, Allen also wrote the words to other ballads, including two TV themes, "Theme Song From 'Song For A Summer Night'" (1956) and "A Very Special Love (Song For The Ninth Day)" (1957), that were introduced, respectively, on the Studio One

production "Song For A Summer Night" and the Playhouse 90 production "The Ninth Day." In 1963, he and composer/lyricist Richard Adler collaborated on the Doris Day hit "Everybody Loves A Lover."

Other artists who recorded his songs included Tony Bennett, Billie Holiday, Mitch Miller, Carol Burnett, and George Shearing.

Some of Allen's songs were covered by contemporary acts, such as the Shirelles with "Everybody Loves A Lover" in 1963 and the Vogues with "Moments To Remember" in 1969.

Following his graduation from high school in 1945, Allen decided to pursue a career in music. He performed as a jazz pianist on the New York club circuit until the early '50s, when he began to write music. One of his first assignments was to arrange and compose for TV's "Colgate Comedy Hour."

In addition to his individual songs, Allen wrote special material for Jimmy Durante, Jane Morgan, Eddie Cantor, and Julie Wilson. Allen also wrote the soundtrack scores to several feature films.

Before his death, Allen was informed that he would be the 2000 recipient of the ASCAP Foundation's Lifetime Achievement Award in the field of pop music. His widow, Patty Allen, will accept the award in New York.

In addition to his wife, Allen is survived by four children from two previous marriages, his mother, a sister, and three grandchildren. In lieu of flowers, the family requests that donations be made to the Memorial Sloan-Kettering Cancer Center, Attn: Philip Paty, Department of Surgery, 1275 York Ave., New York, N.Y. 10021. Services were scheduled to be private.

# WWF Plans To Rock Fans On Label

BY WES ORSHOSKI

NEW YORK—Planning to capitalize on the gold and platinum successes of its compilations, the World Wrestling Federation (WWF) is launching a new record label named Smackdown! Records.

The label—based at the WWF's headquarters in Stamford, Conn.—plans to issue albums by new hard rock acts while continuing to release an annual compilation of songs played at the WWF's live events, according to Smackdown! president and former Windham Hill VP of marketing Ron McCarrell.

Smackdown!, a division of World Wrestling Federation Entertainment (WWFE), plans to release two to three albums a year. The first release will be a compilation of rock and rap artists covering the songs used to

introduce such WWF stars as the Rock and Undertaker during the company's televised wrestling matches. Sony will distribute this album but says it has not signed a permanent distribution deal.

Cypress Hill, Disturbed, and new Portrait/Columbia act Union Underground are already on tap for the project, slated for an early 2001 release. One of the WWF's four Koch-distributed compilations of those theme songs, "WWF: The Music, Vol. 4"—written and composed by WWF director of music programming Jim Johnston—and another compilation, "WWF Aggression," have reached platinum and gold status, respectively, according to the Recording Industry Assn. of America. A second volume of "WWF Aggression" will be

released by Smackdown! and distributed by Priority/EMI next year.

Through the WWF, Smackdown! will be equipped with a promotional force that few labels have at their disposal. Smackdown! artists will gain exposure through the WWF's television programs, which fill nine hours of programming per week; two fan magazines, Raw and WWF, claiming a global circulation of more than 1 million copies; and a new MTV program titled "WWF Heat."

McCarrell, also former GM of the House of Blues label and former head of marketing at Capitol Records, says he became intrigued by the WWF's marketing opportunities while being interviewed earlier this year by WWF boss Vince McMahon. "My eyes began to get wider and wider as I began to look around at the opportunities around here . . . There are these wonderful marketing vehicles available for my music that are only mine," he says.

Without giving details, McCarrell says that the WWF has made an "enormous" financial commitment to the label, adding that the company is prepared to do "whatever it takes" to turn Smackdown! records into hits. In the label's first year, McCarrell plans to hire only about four staffers, including a director of A&R. But that number is deceiving, as much of the label's promotion, marketing, and publicity needs will be met by the WWF.  
(Continued on page 120)

# 550 Digital Media Ventures Launched To Make Web Opportunities For Sony

BY MARILYN A. GILLEN

NEW YORK—Like its major-label competitors, Sony is aiming for a two-pronged payoff from its just-launched new-technology investment/incubator arm: a bottom-line return on investment (ROI) and a less-easily quantifiable boost to its existing units' efforts in new media.

"550 Digital Media Ventures [DMV] is ROI-driven and mandated to have a high return for its investor, Sony," says Robert Wiesenthal, vice chairman of the new company, which is a subsidiary of Sony Broadband Entertainment (SBE). "But we hope and expect that at the same time 550 Digital Media Ventures introduces us to the kinds of companies and technologies that can benefit all the companies in the Sony family."

SBE was launched in March as a U.S. holding company for Sony's music and film units and is charged with seeking new business opportunities in the digital age.

Sony Music president of new technology and business development Fred Ehrlich, who has been named president/CEO of 550 DMV, says it will have "several hundred million dollars" at its disposal and a particular focus on "enabling technologies" in the broadband, wireless, and Internet realms rather than consumer-directed businesses.

The company is charged with "creating, incubating, operating, investing in, and acquiring" digital media companies, and Ehrlich says it will pursue each of those options.

"There is not a mathematical breakdown on a spreadsheet as to how much is in start-ups vs. acquisitions vs. investments," he says. "What we are going to do is look for opportunities. And when we see a great opportunity, we are going to go forward with it, and if it's all in

one category, that's fine."

The primary focus will be on U.S.-based companies, he adds.

The creation of the unit, which is headquartered in New York and has offices in San Francisco, Los Angeles, and London, formalizes the investment activities Sony's units have been involved with over the last year or so. Thus 550 DMV already has more than 35 companies in its portfolio, ranging from pure Sony startups such as Unsurface—a soon-to-launch "digital locker" company that will encompass the former Uville.com—to established entities in which Sony has invested, such as Yupi.com, AudioBase, 360hiphop.com, and Reciprocal.

550 DMV will offer its network of companies access to capital, operating infrastructure, and back-office operations, as well as strategic oversight, executives say.

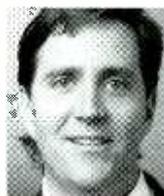
Howard Stringer, chairman/CEO of Sony Corporation of America and president of SBE, is chairman of the new venture. He retains his other titles, as do Ehrlich and Wiesenthal, who is SBE's chief strategy officer.

Universal Music previously unveiled its own venture-capital unit, the eLabs division, which is charged with, among other things, developing digital technologies, seeking investments in new music and technology companies, and funding entrepreneurs with promising ideas.

Last month Bertelsmann said it is financing a new venture capital fund—eBertelsmann—with a total volume of up to \$1 billion. The BMG parent company also operates Bertelsmann Ventures, a risk capital fund whose early-stage investments include online music/service companies Riffage.com and the soon-to-launch Musicbank.



McCARRELL



EHRlich



ROST



which allows it to be played in advanced resolution surround sound, advanced resolution stereo, and DVD Video-compatible Dolby Digital surround sound. The latter capability means the new DVD titles will be backward-compatible with existing  
(Continued on page 121)

# Warner's Debut Into DVD Audio Pleases Retail

BY ED CHRISTMAN

NEW YORK—Retailers are happy that Warner Music Group will be the first major to issue DVD Audio titles but say the introduction of the format is long overdue.

On Nov. 7 the Warner Music Group will issue seven titles—three classical, one jazz, and three rock. The latter titles are "Tigerlily" by Natalie Merchant, "Core" by Stone Temple Pilots, and "Brain Salad Surgery" by Emerson, Lake & Palmer. Carrying a \$24.98 list price, each title has been remixed and remastered to take advantage of the sonic qualities offered by DVD Audio.

Moreover, in order to accommodate the capabilities of existing DVD hardware, each title will contain three versions,

which allows it to be played in advanced resolution surround sound, advanced resolution stereo, and DVD Video-compatible Dolby Digital surround sound. The latter capability means the new DVD titles will be backward-compatible with existing  
(Continued on page 121)

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# Boxman Seeks Shareholder Capital

## Company Puts Off IPO, Opening Affiliates In Spain & Italy

BY KAI R. LOFTHUS

LONDON—Creating value for Boxman.com's shareholders is a hard bargain for CEO Tony Salter these days. While the company has announced it's putting off plans to go public, Salter says he issued a document to its 500 shareholders on Sept. 15, offering them additional shares for an extra cash infusion.

Though he declined to reveal details, it's understood that, by Monday (9), Boxman hopes to raise some 30 million pounds (\$49.2 million) by offering investors the chance to buy six shares for every share they own, at 10 pence per share. Boxman's shares had previously peaked at 175 pence. The rights offering closes on Friday (13).

"This means that we're not compelled to go into a public offering for a while. It [also] means that we can run our business without having [an IPO] as our primary means of fund raising," Salter says.

He adds that Boxman will not have "a significant" presence in Spain and Italy (previously reported to be primary markets for opening affiliates) before Christmas. It currently operates affiliates in Sweden, the U.K., Norway, Finland, Denmark, Holland, Germany, and France.

While not giving specific details about the current state of Boxman's balance sheets, Salter says, "We are

*'We are looking forward to the great release schedule for the fourth quarter'*

- TONY SALTER -

looking forward to the great release schedule for the fourth quarter." Group turnover for the first six months was 6.2 million pounds (\$9 million), the same as in last year's corresponding period. Total turnover for 1999 was 12.7 million pounds (\$18.5 million).

Theodor Dalenson, chairman of Stockholm-based investment company Novestra, which owns 1.8% of Boxman, says, "We only have a minority share, but if [Salter's offering] can secure Boxman's financial situation as well as turning it into a profitable company, then I'm sure we will be participating in it."

Another investor, Kjell Spångberg, chairman of Stockholm-based Emerging Technologies, says, "Business-to-consumer sites get a lot of tough treatment these days. The best ones tend to be good, while a lot of sites will be beaten out. It's too early to say about Boxman."

Boxman has gone through a major makeover since the fall of 1997, when the company launched under the auspices of Kent Granath, Håkan Damberg, Krister Hanner, and Bill Odqvist, who established headquarters in Stockholm. Jan Carlzon, former chief executive for airline company SAS, was hired as chairman, but he exited by the end of the 1999 fiscal year and handed over his stripes to current chairman Patrick Cox.

Some of the early investors, including members of bands Roxette and Ace Of Base, have reportedly also pulled out. In the beginning, Spångberg and Carlzon owned 25% and 15%, respectively.

According to one of the founders, who requested anonymity, "The company started to experience problems in 1998, when the logistics failed to collaborate. Concurrently, some of the company's investors were eager to enter Europe."

In 1999, the company moved its offices to London, coinciding with the entry of former EMI exec Salter into the company.

Boxman nonexecutive director Peter Törnqvist, who is also VP for the Nordic region at London-based investment bank Lehman Brothers (which began to prepare Boxman's IPO late last year after Morgan Stanley pulled out of the mission), did not return calls.

# Sanz Sets Record, Again, With Album's Sales

BY HOWELL LLEWELLYN

MADRID—Singer Alejandro Sanz has smashed all Spanish sales records over the past three years, but he topped the lot during four days in late September—the Latino star sold close to 800,000 units of his album "El Alma Al Aire" (The Bared Soul) from the Sept. 26 launch date to Sept. 29.

"This is absolutely spectacular and is the equivalent of an artist selling 15 million copies in the U.S. in the first four days of release," says an ecstatic Warner Music Spain president Saúl Tagarro. "Sanz is a social phenomenon that goes much further than music."

In the same period, WEA Latina

shipped another 800,000 units to Latin America and U.S. Latino markets.

International Federation of the Phonographic Industry figures for 1999 show that although Spain (population 39.5 million) is the world's eighth-biggest market, U.S. retail trade was 20 times higher than Spain's. "Yet the highest-ever first-week sales there was 'N Sync with 2.4 million, beating Backstreet Boys' previous high of 1.5 million," says Tagarro. "Those figures put Alejandro's achievement in perspective."

Warner Spain set into motion a steady marketing campaign in July, with the release to radio of a 30-sec-

ond snippet of the first single, "Cuando Nadie Me Ve" (When Nobody Sees Me). Full-page newspaper ads appeared a week before the album's release announcing it had already received advance sales of 500,000, making it quintuple-platinum on its first day of release. There is no precedent in Spain of such a feat.

In four days, Sanz sold more albums than the biggest-selling artist of 1999—Puerto Rico's Chayanne, whose Columbia album "Atado A Tu Amor" sold some 700,000 units in Spain.

Sales were pushed by ads informing fans that those who bought first-

(Continued on page 120)

# U.K. Indie Group Testing Streaming Licensing

BY KAI R. LOFTHUS

LONDON—The online music licensing trial at the Assn. of Independent Music (AIM)—a U.K. indie label organization representing 26% of the retail market—has reached a new level of intensity, following the appointment of Mo Darbyshire to manage its development (*Billboard Bulletin*, Sept. 22).

AIM's initiative, designed to test the elasticity of potential terms and conditions in the online music market, is expected to lead to a structured business-to-business licensing system for streamed music (as opposed to downloadable music) by the end of March, according to AIM CEO Alison Wenham. The project was launched last June.

A spokesman for AIM points out that "no collective system for licens-

ing music over the Internet exists in the U.K. A compulsory license does exist in the U.S., but that does not cover any interactive uses. This means that the system [Darbyshire] will develop with AIM could set precedents domestically and internationally."

Darbyshire remains a director of music services at Sky Television and will head Soundmouse, the broadcast consultancy that she co-founded. At AIM, she will report to Wenham.

"We currently have over 25 clients, and there are more coming in all of the time," says Wenham, citing companies like StormRadio, iCrunch, Playloder, Music3W, NetBeat, MTV, BBC, and Capital Radio. While not all of these companies will be streaming music themselves, the service

(Continued on page 120)



**Multi-Platinum Gray.** Sony Music Entertainment executives recently presented Epic Records artist Macy Gray with plaques commemorating worldwide sales of more than 6 million units for her debut release, "On How Life Is." Shown at the presentation, from left, are David R. Glew, chairman of the Epic Records Group; Andrew Slater, Gray's manager and producer of the album; Polly Anthony, president of Epic Records Group; Gray; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; Robert M. Bowlin, chairman of Sony Music International; and Steve Barnett, executive VP/GM of Epic Records Group.

# Craig David Wins Big

## Fave At Music Of Black Origin Awards

BY GORDON MASSON

LONDON—Wildstar recording artist Craig David took the annual Music of Black Origin Awards by storm Oct. 4, winning three of the six awards for which he was nominated.

The feat was a record for the awards ceremony, and the haul—best single, best newcomer, and best British R&B act—adds to a growing list of accolades for the 19-year-old star. David also performed a medley of his hits accompanied by only an acoustic guitar at the awards, held at London's Alexandra Palace. Wildstar Records is part of the Telstar Records Group and is a 50-50 joint venture with the Capital Radio Group.

Jeremy Marsh, managing director of Telstar Records, says, "Craig has proved himself to be an artist of true international stature and has the potential to become one of the biggest stars that the U.K. has produced for many years." Telstar is in ongoing

talks to sign the artist in the U.S.

Epic artist Sade gave her first live performance in almost a decade; other performers included Jamelia, Gabrielle, MJ Cole, Youssou N'Dour, and Donell Jones with Lisa "Left Eye" Lopes, who co-hosted the show with TV and radio presenter Trevor Nelson.

One surprise of the evening was Tim Westwood's victory in the best U.K. radio DJ category. Westwood and a colleague were shot in an incident in London last year (*Billboard*, July 31, 1999), and he has since scaled down his public appearances.

A list of other winners follows.  
**Best hip-hop act:** Eminem.  
**Best video:** Jamelia, "Money."  
**Best jazz act:** Ronny Jordan Featuring Mos Def.  
**Best reggae act:** Beenie Man.  
**Best producer:** MJ Cole.  
**Best gospel act:** Mary Mary.  
**Best world music:** Santana.  
**Best U.K. garage act:** DJ Luck & MC Neat Featuring JJ.  
**Best U.K. album:** Gabrielle.  
**Best U.K. club DJ:** Steve Sutherland.



## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Laura Swanson is promoted to senior VP of publicity for Arista Records in New York. She was VP of publicity.

Instinct Records names Peter Wright COO and Brendan Gartland export manager/Shadow Records marketing manager in New York. They were, respectively, GM for Ryko Palm and retail marketing coordinator for Ryko Palm.

Stephen Ferrera is named VP of A&R/producer for RCA Records in New York. He was head of A&R/producer at the jazz and classics division for Capitol Records.

Adam Mirabella is promoted to VP of sales/online retail develop-



SWANSON



FERRERA



MIRABELLA



ALEXANDER

ment for Atlantic Records in New York. He was senior national director of sales.

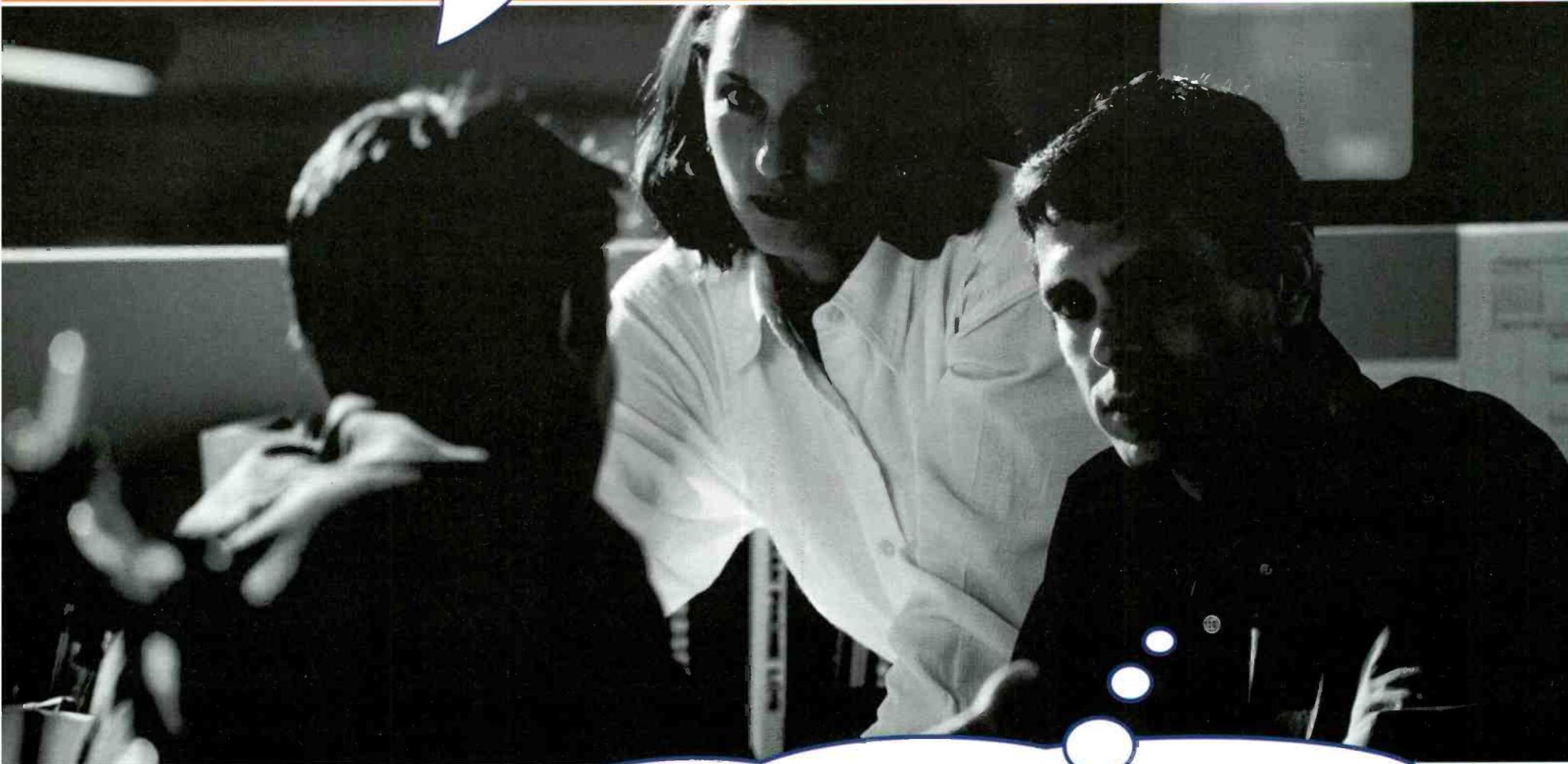
Monica Alexander is named senior director of R&B publicity for MCA Records in Santa Monica, Calif. She was senior publicist at Rogers & Cowan.

Katina Bynum is promoted to director of marketing for Universal

Records in New York. She was a product manager.

**PUBLISHERS.** ASCAP promotes David Bander to assistant VP/director of radio licensing and Ray Schwind to assistant VP/director of television licensing in New York. They were both broadcast licensing directors.

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LATIN SIX PACK VI - Issue Date: Dec 9 • Ad Close: Nov 10

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# Artists & Music

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## Daylight/Epic's Anastacia Vies For International Stardom

BY ADAM HOWORTH

LONDON—Give the world access, and watch it react. Anastacia Newkirk is the latest U.S. recording artist to demonstrate that personal attention paid to international music markets can parlay a well-received song and videoclip into a highly successful album, whatever its domestic fate.

In this case, her Daylight/Epic release, "Not That Kind," has spent three months in the upper reaches of Music & Media's Top 100 European Albums chart and is fast approaching 1 million unit sales on the Continent. It is also a major hit in Australia.

The project's popularity abroad ensures that it will receive the benefit of considerable resources at home from Anastacia's record company come 2001.

"Her personality and her voice really cut through to the media and to her fans," says Dave McGregor, Epic Records' marketing manager at Sony Music Australia, about Anastacia's arrival Down Under for a promotion tour in July, to capitalize on the chart success of the single "I'm Outta Love."

Adds McGregor, "That's when the [album] really took off." Earlier, Sony had gotten the ball rolling with videoclip exposure on Channel V, Ten Network, and ABC-TV.

In France, the breakthrough came after TV bookers responded positively to the videoclip and invited Anastacia to play live—a request she was able to fulfill. "In France, we love voices like Lara Fabian's, and Anastacia's got a great personality," says Epic Records marketing director Emmanuel Durand at Sony's French company, noting that "five prime-time TV shows gave people the opportunity to see she's a star." Album sales in the territory have now surpassed 500,000 copies.

In Germany, Epic Records managing director Jorg Hacker says it was the authenticity of Anastacia's music that hit home with consumers. "It's not plastic—it's made with a band," he says. "When I first heard 'I'm Outta Love,' I thought, 'Wow, another good black artist.' Then I

was told it was a white female, and I couldn't believe it."

German audiences had the opportunity to believe it for themselves, as Anastacia scheduled separate promotional visits to the country in August and September. She's due to go back for a third time in October. Meanwhile, German sales of "Not That Kind" have now exceeded 250,000 copies.

"It's still astounding for me to realize how universal ['I'm Outta Love'] became," the singer says, "'cause I didn't try to do it. My vibe was, 'I wanna write a song like 'It's Raining Men' and 'I Will Survive,' one that makes you move and makes you happy."

"In the U.S., we just released the single, never released the video, and never released the album because Europe took off so quick," she recalls. "We decided to leave the single selling and went with the strongest, most undeniable force, which was Europe. It was so huge and so fast that we had no choice, really."

A beguiling if unlikely mixture of L.A. boho chic and '70s R&B-influenced pop, Anastacia's distinctive sound has been a key factor in her breakthrough. Jeroen

Van Der Meer, international marketing manager at Epic's European regional office, says, "There are so many female artists at the moment, but none have a voice like Anastacia's." What has also obviously helped is that without U.S. demands on her schedule, "we had a lot of access to the artist—over four times in a five-month time span."

David Massey, Epic Records executive VP of A&R in the U.S. and head of the boutique label Daylight, to which Anastacia is signed, says he never doubted that she would be well-received in Europe. "This sort of sound has always been popular [there]: the

blue-eyed soul singer." Moreover, he says the idea of first marketing artists outside their home market could become more commonplace.

"You're going to see more inventive ways of breaking artists out of other territories," says Massey. "With Anastacia, we wanted to really develop Europe and Australia as a platform first; we gave her time to be in these countries, to be on TV, and the European affiliates showed very strong enthusiasm early on. Everyone committed very early without breaking America—it's so important to go where there's passion and commitment."



ANASTACIA

## Colombian Rocker Juanes Goes Pop On Surco

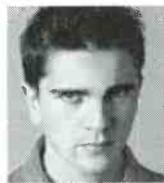
BY LEILA COBO

MIAMI—As recently as seven or eight years ago, it was rare to find Colombian pop music outside the confines of the country. As for finding a successful Colombian pop act—one with a large international audience—that was virtually impossible.

But that was before Carlos Vives, Shakira, Charlie Zaa, Los Trío-O, and Aterciopelados, just to mention a few of the high-profile names that have made steady appearances on global

pop charts in the past few years.

Now, what may well be Colombia's newest breakout artist is as dissimilar and as related to these acts as they are to one another. Juanes, whose real name is Juan Esteban Aristizabal and whose debut album, "Fijate Bien," is due



JUANES

Comparisons have been made with Macy Gray, whose initial breakthrough was fueled by a strong European reception. "You can compare the two artists, but not from our approach," says Frank Stroebele, London-based VP of marketing at Epic's European regional office. The focus for Gray was live work; for Anastacia, the emphasis was on in-person promotional availability. "Macy was more organic, with showcases," says Epic's Van Der Meer. "With Anastacia, everyone felt the first single was going to be a smash. And with access to the artist and support from MTV, we've turned that into a European hit."

Hans Hagman, head of music programming at MTV northern Europe, says the catchiness of "I'm Outta Love" and the strength of the video were key factors in the channel's support. "We earmarked this one and got it early—one or two months before we started to play it. It felt like a summer hit, which is why we waited to put it on breaker feeds across Europe. After that, we saw support from radio and quite quickly moved it up to hot rotation and then to heavy. It had a perfect life span."

A native New Yorker, Anastacia is the product of an actress mother and singer father. Her first national exposure came through dancing in Salt 'N' Pepa's "Get Up Everybody (Get Up)" and "Twist And Shout" videos. After

moving to Los Angeles in 1993, she signed a production deal with O.G. Pearce, whose credits include Montell Jordan and CeCe Peniston, but failed to secure a recording contract.

Finally, with the guidance of new manager Lisa Braudé, Anastacia was signed in 1998 to Epic by Massey, after appearing on "The Cut," MTV's talent competition for unsigned acts.

"I found the record man of my dreams," the singer says of Massey, revealing how she cried tears of relief after their first meeting. "[He understood] the true art of what I'd like to do—which is be myself and be allowed to wear my glasses and sing the way I sing, be the person I am without being molded and changed."

Nine of the 12 songs on the album's European version were co-written by Anastacia; her Poho Productions publishing firm is signed to Universal Music. Her co-authors included Evan Rogers and Carl Sturken, who produced three tracks. Ric Wake produced four cuts.

"Not That Kind" is scheduled for a January release in the U.S., according to Massey, with the first single being either "Not That Kind" or "I'm Outta Love." "She was kind of discovered by MTV," he says, "so we're hoping they get behind her in the U.S. America is part of the mix, as opposed to being the dominant part. It's very much a global focus—that'll mean a huge amount of work for her."

Epic Records sent "I'm Outta Love" to British retail in September, and it opened at No. 7 on the U.K. chart. "Anything with that much public support behind it in Europe will translate over here," says Suzie Chandler of Tower Records U.K.'s marketing team. Chris Straw, head of music at chart-oriented Hallam FM in Sheffield, calls the song "a cracking good single and ideal for our playlist."

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia.

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# Kravitz Looks Forward On 'Hits' Set

## Virgin Compilation Includes Praised New Track 'Again'

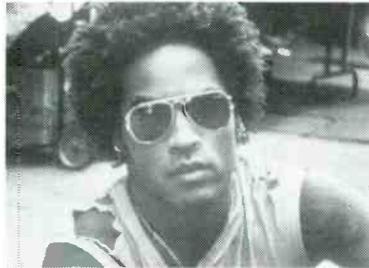
BY LARRY FLICK

NEW YORK—Lenny Kravitz says he sometimes marvels at the fact that he's recorded enough material to fill a greatest-hits compilation.

"Let's face it," he says with a sigh. "This is the era of disposable, crash-and-burn careers. It's a blessing to still be standing 11 years down the line—and to also feel like your best years are on the horizon."

The singer/tunesmith offers highlights of what has been an undeniably sterling run as a recording artist on "Greatest Hits," due Oct. 24 on Virgin, while also giving a minor hint of where he's headed next. In addition to such rock-radio staples as "Are You Gonna Go My Way," "Let Love Rule," and "Fly Away," the 15-cut collection includes "Again," a lean, guitar-driven new jam that was initially intended for inclusion on Kravitz's next studio effort.

"But the more we listened to it, the more it seemed to stand alone," says the artist, who is already laying down tracks for an album planned for mid-2001 release. "It became clear that this album was



KRAVITZ

the best place for it to land. It's very simple, but it has a lot of energy."

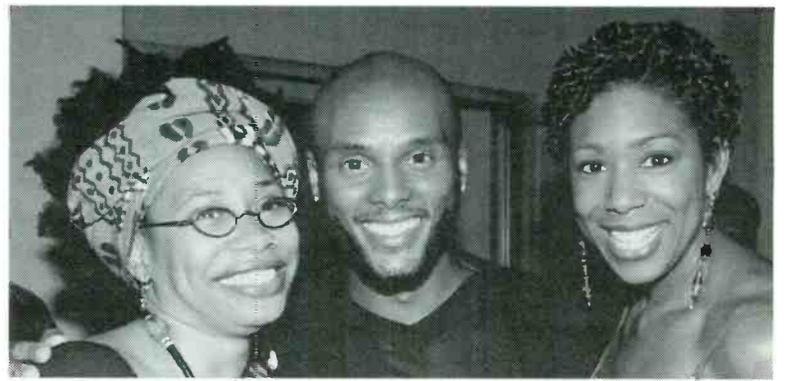
"Again" is fueling an aggressive, multifaceted marketing campaign that is designed to provide Kravitz with his biggest pop hit to date.

"We believe that we have the Lenny Kravitz single that mainstream pop listeners have been waiting for," says Virgin Music Group vice chairman Nancy Berry of the cut, which went to top 40, rock, and triple-A formats on Sept. 22. "The early response at top 40 radio, in particular, supports that theory."

The single is complemented by a music video lensed by famed director Paul Hunter that is already getting heavy rotation airplay from

MTV and VH1. In fact, the Web sites for both networks have further supported the clip (in which the artist is paired with actress Gina Gershon) by offering it as an exclusive timed-out download using the Microsoft Windows Media Player. The networks' Web sites (mtv.com and vh1.com) have been offering the clip since Sept. 22. After Monday (9), the clip can be downloaded at Kravitz's site (lennykravitz.com) and Virgin's site (virginrecords.com).

(Continued on page 21)



**Feelin' Soulful.** Capitol diva Rachele Ferrell recently played showcases in New York, Los Angeles, and Chicago to launch her latest recording, "Individuality (Can I Be Me?)." The set was produced by George Duke, and it features guest appearances by Kenny Lattimore and Jonathan Butler, among others. Pictured, from left, are Ferrell, Lattimore, and actress Dawn Lewis.

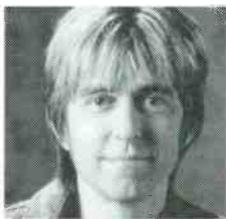
# Eric Johnson's Alien Love Child Comes Alive On Favored Nations

BY JIM BESSMAN

NEW YORK—After three studio albums that vaulted him to the top ranks of guitar-rock heroes, Eric Johnson, fronting the power trio Alien Love Child, takes a mostly live-recording approach on his new set, "Live & Beyond."

The disc, which features guest vocals by Storyville's Malford Milligan on two tracks, is Johnson's first for fellow guitar ace Steve Vai's RED-distributed Favored Nations label and is due Oct. 24.

"Live & Beyond" consists of nine live renditions of previously unreleased songs, mostly recorded during a three-night club gig at Antone's in Johnson's



JOHNSON

Austin, Texas, home base. The disc-closing 10th cut, "World Of Trouble," is a new studio effort. "It's literally just us playing what went down live on tape, without going back and changing things," says Johnson.

Alien Love Child came together in 1995 during the sessions for "Venus Isle," which Johnson issued through Capitol in 1996. It includes drummer Bill Maddox—founder of fusion group the Electromagnets, of which Johnson is a former member—and bassist Chris Maresh, whose prior work includes stints with the Austin Symphony and country singer Kelly Willis.

"We were fooling around with a blues feel and improvisational approach, mostly for fun," Johnson says. "There's

a basic blueprint for a song, but most of it is improvised. My roots as a player since I was a kid are the blues: B.B. King, Albert King, and early Eric Clapton. The mind-set for this live record was to capture some of that 'Live At The Fillmore'-era Cream."

"Live & Beyond," notes Cindy Paul, Favored Nations VP of marketing and sales, is a significant release for the year-old company. "We're a young

label, and it's important to work with an artist of Eric's caliber," she says. "He's known as an innovative guitarist. Steve Vai has the ultimate respect for his ability: He signed him and wrote high praise for him on the pre-release disc, which he doesn't usually do."

Favored Nations, adds Paul, is setting up album-release parties tying in with radio stations in markets where Johnson has a strong sales history, including Houston, Dallas, and Austin. The label is also taking the album cut "The Boogie King," a tribute to John Lee Hooker, to triple-A and rock stations in October, at the same time that the track "Rain" goes to AC stations.

Johnson will do radio and in-store appearances as the Joe Priesnitz-managed, Entourage Talent Associates-booked artist tours in support of "Live." He will be on the road for the next six to eight months in the U.S., with an eye toward dates in Europe, Asia, and Australia.

# Poe 'Haunted' By Father's Voice On Atlantic; Moby And Madonna Make Mahayana 'Mantra Mix'

**A TALE OF POE:** To paraphrase the narrator in the movie "Magnolia": "You may be done with the past, but the past may not be done with you."

So Poe found out when she wrote the songs for "Haunted," her first album in five years, which comes out, appropriately enough, Oct. 31 on Fishkin Entertainment/Atlantic.

The song cycle is an extended letter of sorts to her deceased father that covers childhood traumas and loss as well as wonderment. With seemingly no layers left to protect her, Poe sings with an honest vulnerability that is compelling.

"I have to tell you that in the process of making the album, it was just something that I had to do. Period," says Poe. "To this day, I haven't put a lot of thought into who else is going to hear it. The first time they printed up 100 copies for people at Atlantic, I admit, I thought, 'Oh, my God. What have I done?'"

"But I don't really feel like I have anything to hide," she continues. "I hope that there are parts of it that can be useful to somebody else. So many of my friends have said, 'It's so bizarre that you're doing this when you've spent your whole life trying to run away from your parents' voices.'"

Unbelievably, two years ago, as Poe was sorting out the logistics of making the album, she came across a box of audiocassettes recorded by her father, a documentary filmmaker. His voice crops up often on the album, serving as a commentator of sorts from the grave.

"As I listened to these cassettes, the more I understood the nature of his voices in my head and I could separate the two," says Poe. "It's easier to recognize the thought patterns that were his and not mine."

Lest the description make the record sound like one long new-age whine, nothing could be further from the truth. Bolstered by atmospheric dance melodies like "Wild" or "Walk The Walk," the album features a full sonic range including the acoustic "5½ Minute Hallway" and the rocker "Not A Virgin."

The album is a companion to "House Of Leaves," the highly acclaimed, very original novel by Poe's brother, **Mark Danielewski**, about, among other things, a house that is bigger on the inside than on the outside. The two complement each other in that the works offer the siblings' views of sharing the same upbringing.

"I'm not telling the same story my brother is,"

Poe says. "I'm telling my version of the same theme. I read his book while I was writing the album, but you have to remember, I've been reading the book for 10 years. These are ideas that he and I have been talking about for a very long time."

However the album is received by the public, it's already brought about a wonderful reaction from Poe's family. "It's caused a closeness between my mother and me and my brother that was unimaginable a year ago. I needed my mother to hear this. I

definitely feel as though, in a selfish way, I've been rewarded in a massive way. There were things within me that were fractured. This album is a journey into those regions that hurt, and a lot of the regions don't hurt anymore."

"Haunted" will be the end title for the movie "Blair Witch 2: Book Of Shadows." Additionally, Poe will perform the track on "The Late Late Show

With Craig Kilborn" on Halloween.

**STUFF:** "Mantra Mix," a compilation album featuring many top names, will benefit the Foundation of the Mahayana Tradition, a Tibetan relief fund. Narada World will release the project Oct. 24. While the album primarily contains previously released tracks, such as **Fatboy Slim's** "Right Here, Right Now," **Moby's** "Everlong," and **Madonna's** "Shanti/Ashantgi," a number of cuts, such as **Travis'** "The Connection" and **R.E.M.'s** "Lotus (Weird Mix)," have never been available stateside. The release also includes an enhanced portion that features the **Dalai Lama . . . Christina Aguilera** will receive the YoungStar Starlight Award Nov. 19 at the fifth annual YoungStar Awards, presented by Billboard sister publication The Hollywood Reporter. Aguilera is receiving the humanitarian award for her work with the community outreach organization Do Something.

**Metallica, Simon & Garfunkel, Eric Clapton,** and **Percy Sledge** are among the acts that will have their music immortalized on "Masters Of Chant," an album by a group of chanters who go by the name **Gregorian**, coming Nov. 21 on Edel America. While not actual monks, Gregorian is composed of a dozen classically trained chanters. We'd say that Gregorian's take on Metallica's "Nothing Else Matters" probably has to be heard to be believed . . . **Todd Brodinski** and **Marcee Rondan** have been promoted from VPs to senior VPs at the Mitch Schneider Organization.



by Melinda Newman

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## Corrosion Of Conformity Returns With Sanctuary's 'Dealer'

BY CLAY MARSHALL

LOS ANGELES—Though four years have elapsed since its last release, little seems to have changed in the world of Raleigh, N.C., hard rock act Corrosion Of Conformity (COC).

The band recently opened four shows for Metallica, with whom it toured for more than a year in the mid-'90s. Meanwhile, its seventh set, "America's Volume Dealer," due Oct.



CORROSION OF CONFORMITY

24, is its third consecutive release featuring the same lineup—a first for the group—and it's the act's fourth effort to be produced by John Custer.

The album also showcases the development of COC's signature swampy, gritty sound that founding guitarist Woody Weatherman says came into its own with 1994's "Deliverance." But following COC's amicable split with Columbia, the record will be the first release under the BMG-distributed Sanctuary Records banner, a change that Weatherman says reminded the band of its underground roots.

"It's cool being back on a quasi-independent label after spending a few years on a major," he says. "It's like coming back home in a way, where you can call someone and get things done, and it doesn't have to go through 20 or 30 different people."

Tom Lipsky, president of Sanctuary Records Group, North America, says the label courted COC partly because it believed the group's sound was ahead of its time. "[COC] is better for the market today than they originally were, because they were ahead of the curve [of] rock radio turning as heavy and aggressive as it has." Accordingly, one of the album's edgier cuts, "Congratulations Song," will be the first single.

The song was one of three new tracks recently debuted live when the self-managed band, nominated for a Grammy for best metal performance in 1997, opened shows for Metallica in Dallas and Atlanta. Metallica's James Hetfield invited the act to play with only 48 hours' notice. "If they can handle that last-minute call from Metallica, they can pretty much handle whatever gets thrown at them," says Ray Koob, Sanctuary Records Group VP of promotions.

Earlier this month, COC also performed alongside Foo Fighters and Everlast at the annual McGathy Promotions meeting in Amsterdam. "That was a great place for them to play," Koob says. "It gave us a chance to get them in front of U.S. radio programmers [and] European press."

Thus far, the label has marketed "America's Volume Dealer" online via COC's official Web site, [corrosioncobaal.com](http://corrosioncobaal.com), which offered a sneak preview of the song "Over Me." Additionally, a CD sampler of unfinished mixes of four tracks was sent to select media, radio, and retail outlets to build anticipation at the street level, Lipsky says. "We wanted to get the word out way in advance that the band was coming back, but to make it cool for the fans, instead of waiting until we had a finished master, to show them a work in progress and make the fans feel like they were seeing the record grow."

The final product, says vocalist Pepper Keenan, sees the group experimenting while remaining true to its sound. "Every band I like that stays around has always pushed things," he says. "We continually try and explore new options, because I think it's important for a band like COC to try and push the parameters of heavy music."

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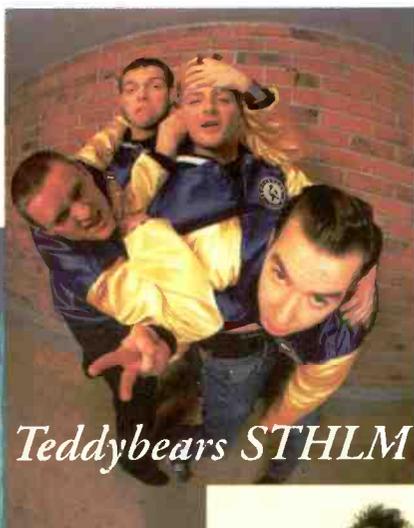
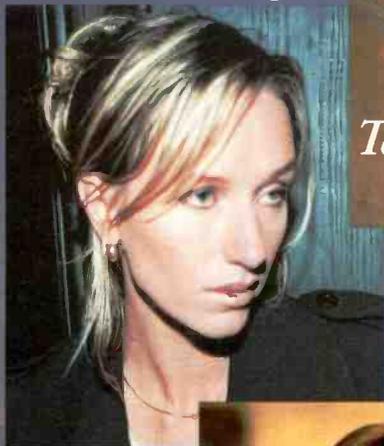
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		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	NO. 1 MY OWN PRISON 37 weeks at No. 1	157
2	—	SHANIA TWAIN ♦ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	152
3	2	PINK FLOYD ♦ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1228
4	4	DIXIE CHICKS ♦ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	140
5	—	ESTEBAN DAYSTAR 0014 (14.98/16.98)	PASSION	2
6	5	METALLICA ♦ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	477
7	3	BOB MARLEY AND THE WAILERS ♦ <sup>10</sup> TUFF GONG/ISLAND 946210/DJMG (12.98/18.98)	LEGEND	589
8	9	BON JOVI ▲ <sup>8</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	66
9	6	'N SYNC ♦ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	132
10	7	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	5	125
11	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	310
12	10	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	204
13	—	ESTEBAN DAYSTAR 0010 (19.98/29.98)	FLAMENCO Y ROSAS	2
14	17	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	148
15	12	ABBA ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	182
16	16	MATCHBOX 20 ♦ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	187
17	13	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	49
18	19	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	173
19	20	JAMES TAYLOR ♦ <sup>1</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	516
20	21	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	106
21	15	BACKSTREET BOYS ♦ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	164
22	18	MADONNA ▲ <sup>7</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	318
23	22	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>6</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	338
24	24	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	72
25	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	378
26	23	AC/DC ♦ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	325
27	45	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	14
28	32	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	135
29	28	FAITH HILL ▲ <sup>1</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	121
30	27	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	115
31	26	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	364
32	14	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	48
33	11	STEVE MILLER BAND ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	414
34	33	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	209
35	35	PEARL JAM ♦ <sup>11</sup> EPIC 47857* (10.98 EQ/17.98) HS	TEN	269
36	29	DAVE MATTHEWS BAND ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	228
37	34	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	543
38	—	VARIOUS ARTISTS ● CEDARMONT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		8
39	41	SADE ▲ <sup>4</sup> EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	152
40	39	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	89
41	31	AC/DC ▲ <sup>7</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	133
42	37	LIMP BIZKIT FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	119
43	—	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ▲ NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	33
44	30	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98) HS	DONDE ESTAN LOS LADRONES?	24
45	42	FLEETWOOD MAC ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	415
46	38	VAN MORRISON ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	487
47	40	BEE GEES ▲ <sup>7</sup> POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	82
48	46	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	42
49	43	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	122
50	48	EAGLES ▲ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	256

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. †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.

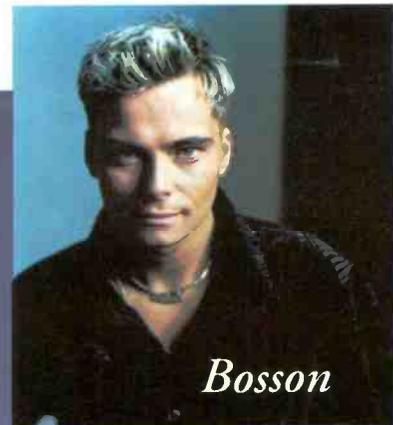
# Watch out for new albums

*Ebba Forsberg*



*Teddybears STHLM*

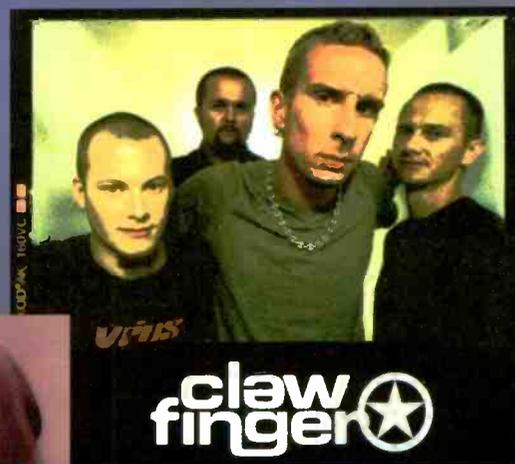
*Monica Ramos*



*Bosson*



*Backyard Babies*



*Meili*



*Monty's Loco*

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*has*

*New name; Music Network (MNW) Records Group AB*



*New address: Textilvägen 7, 120 30 Stockholm, Sweden*

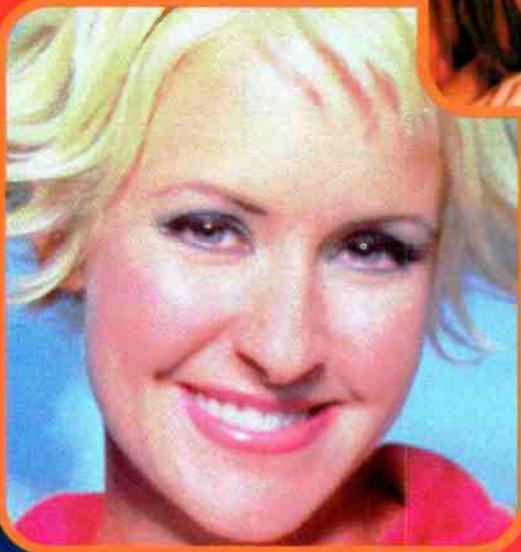
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# BMI<sup>®</sup> Country

## Country Songwriter/ Artists of the Year



**SHANIA TWAIN**



**MARTIE SEIDEL**

**ALL THINGS CONSIDERED**  
Tim Hunt  
Smith Haven Music  
Warner-Tamerlane Publishing Corp.

**AMAZED**  
Marv Green  
Chris Lindsey  
Aimee Mayo  
Careers-BMG Music Publishing, Inc.  
Golden Wheat Music  
Silverkiss Music  
Songs of Nashville DreamWorks  
Warner-Tamerlane Publishing Corp.

**BECAUSE YOU LOVE ME**  
Kostas  
John Scott Sherrill  
Nothing But The Wolf Music  
Seven Angels Music  
Sony/ATV Tree  
Universal-Songs of PolyGram  
International, Inc.

**BIG DEAL**  
Al Anderson  
Jeffrey Steele  
Al Andersongs  
Mighty Nice Music  
My Life's Work Music  
Songs of Windswept Pacific  
Yellow Desert Music

**BREATHE**  
Stephanie Bentley  
Hopechest Music  
Universal-Songs of PolyGram  
International, Inc.

**COME ON OVER**  
Shania Twain  
Loon Echo, Inc.  
Universal-Songs of PolyGram  
International, Inc.

**COWBOY TAKE ME AWAY**  
Marcus Hummon  
Martie Seidel  
Careers-BMG Music Publishing, Inc.  
Floyd's Dream Music  
Woolly Puddin' Music

**CRAZY LITTLE THING CALLED LOVE**  
Freddie Mercury (PRS)  
Beechwood Music Corporation

**EVERYTIME I CRY**  
Karen Staley  
Warner-Tamerlane Publishing Corp.

**GOD MUST HAVE SPENT  
A LITTLE MORE TIME ON YOU**  
Evan Rogers  
Carl Sturken  
Bayjun Beat Music  
Songs of Universal, Inc.

**HANDS OF A WORKING MAN**  
Jim Collins  
David Vincent Williams  
Megalex Music  
Sugar Bend Music  
Warner-Tamerlane Publishing Corp.

**HOW DO YOU LIKE ME NOW?!**  
Chuck Cannon  
Toby Keith  
Tokeco Tunes  
Wacissa River Music, Inc.

**HOW FOREVER FEELS**  
Wendell Mobley  
New Works Music Co.  
Warner-Tamerlane Publishing Corp.

**I CAN'T GET OVER YOU**  
Ronnie Dunn  
Terry McBride  
Constant Pressure Publishing  
Showbilly Music  
Sony/ATV Tree  
Warner-Tamerlane Publishing Corp.

**I'LL GO CRAZY**  
Andy Griggs  
Zack Turner  
Sony/ATV Tree

**I'LL THINK OF A REASON LATER**  
Tony Martin  
Tim Nichols  
Baby Mae Music  
EMI-Blackwood Music, Inc.  
Hamstein Cumberland Music  
Ty Land Music

**I'M ALREADY TAKEN**  
Terry Ryan  
Steve Wariner  
Fleetside Music  
Steve Wariner Music

**LESSONS LEARNED**  
Paul Nelson  
Asifits Music  
Sony/ATV Tree

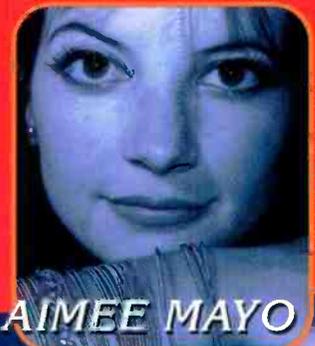
**LITTLE GOOD-BYES**  
Kenny Greenberg  
Kent Greene Music  
Sony/ATV Tree

**LONELY AND GONE**  
Greg Crowe  
Dave Gibson  
Bill McCorvey, Jr.  
House of Integrity Music  
Little Tornadoes Music  
Timberock Music  
Universal-Songs of PolyGram  
International, Inc.  
Warner-Tamerlane Publishing Corp.

**MAN! I FEEL LIKE A WOMAN!**  
Shania Twain  
Loon Echo, Inc.  
Universal-Songs of PolyGram  
International, Inc.

**MISSING YOU**  
John Waite  
Paperwaite Music

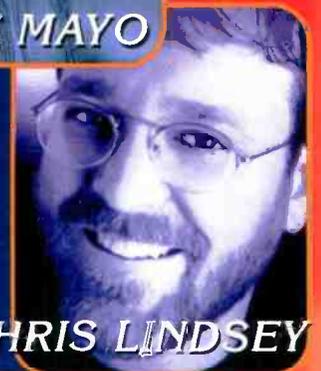
**MY BEST FRIEND**  
Aimee Mayo  
Bill Luther  
Careers-BMG Music Publishing, Inc.



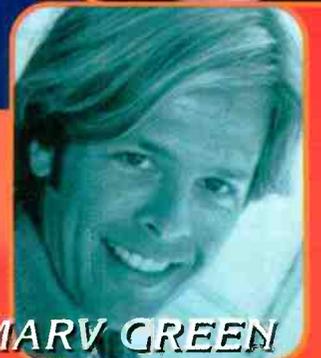
**AIMEE MAYO**

## Country Song of the Year **AMAZED**

Careers-BMG Music Publishing, Inc.  
Golden Wheat Music  
Silverkiss Music  
Songs of Nashville DreamWorks  
Warner-Tamerlane Publishing Corp.



**CHRIS LINDSEY**



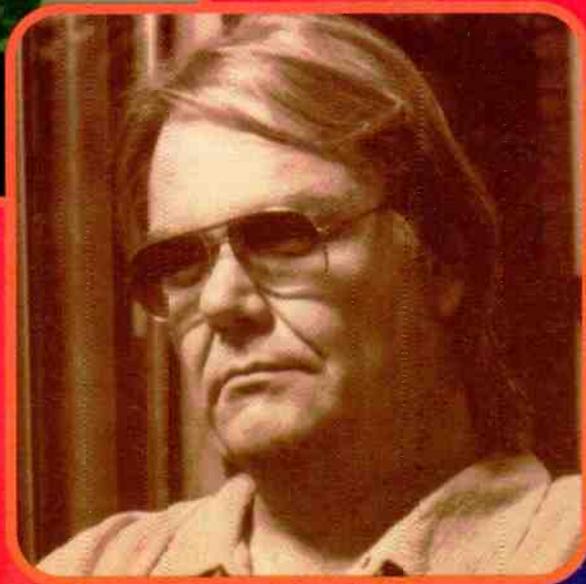
**MARV GREEN**

# Awards 2000

## SKIP EWING



## Country Songwriters of the Year



## AL ANDERSON

**(NOW YOU SEE ME) NOW YOU DON'T**  
David Lee  
Ken Ten Publishing, Inc.

**ONE HONEST HEART**  
David Malloy  
Malloy's Toys Music  
Starstruck Angel Music, Inc.

**PLEASE REMEMBER ME**  
Will Jennings  
Blue Sky Rider Songs

**POP A TOP**  
(2nd Award)  
Nat Stuckey  
Sony/ATV Tree

**POWERFUL THING**  
Al Anderson  
Al Andersongs  
Mighty Nice Music

**PUT YOUR HAND IN MINE**  
Skip Ewing  
Acuff-Rose Music, Inc.  
Write On! Music

**READY TO RUN**  
Marcus Hummon  
Martie Seidel  
Careers-BMG Music Publishing, Inc.  
Floyd's Dream Music  
Woolly Puddin' Music

**SHE THINKS MY TRACTOR'S SEXY**  
Jim Collins  
Paul Overstreet  
EMI-Blackwood Music, Inc.  
Jelinda Music  
Scarlet Moon Music, Inc.

**SHE'S IN LOVE**  
Keith Stegall  
EMI-Tower Street Music  
Little Cayman Music

**SINGLE WHITE FEMALE**  
Shaye Smith  
EMI-Blackwood Music, Inc.  
Zomba Songs, Inc.

**SMILE**  
Chris Lindsey  
Songs of Nashville DreamWorks

**SOMETHING LIKE THAT**  
Rick Ferrell  
Mr. Noise Music  
We Make Music

**STAND BESIDE ME**  
(2nd Award)  
Stephen Allen Davis  
Hamstein Cumberland Music

**THAT DON'T IMPRESS ME MUCH**  
Shania Twain  
Laon Echo, Inc.  
Universal-Songs of PolyGram  
International, Inc.

**THIS KISS**  
(2nd Award)  
Robin Lerner  
Puckalesia Songs  
Warner-Tamerlane Publishing Corp.

**TWO TEARDROPS**  
BBI Anderson  
Steve Wariner  
Mr. Bubba Music, Inc.  
Sony/ATV Tree  
Steve Wariner Music

**UNBELIEVABLE**  
(2nd Award)  
Al Anderson  
Jeffrey Steele  
Al Andersongs  
EMI-Longitude Music  
Mighty Nice Music  
My Life's Work Music  
Songs of Windswept Pacific  
Yellow Desert Music

**WHAT DO YOU SAY**  
Michael Dulaney  
Dulaneyhouse Music  
Ensign Music Corporation  
Michael Dulaney Music

**WHAT DO YOU SAY TO THAT**  
Jim Lauderdale  
Melba Montgomery  
Caroljac Music  
Laudersongs  
Mighty Nice Music

**WHATEVER YOU SAY**  
Ed Hill  
Tony Martin  
Baby Mae Music  
Careers-BMG Music Publishing, Inc.  
Hamstein Cumberland Music  
Music Hill Music

**WHEN I SAID I DO**  
Clint Black  
Blackened Music

**WISH YOU WERE HERE**  
Bill Anderson  
Skip Ewing  
Debbie Moore  
Acuff-Rose Music, Inc.  
Belton Uncle Music  
Mr. Bubba Music, Inc.  
Sony/ATV Tree  
Write On! Music

**WRITE THIS DOWN**  
Kent Robbins  
Colter Bay Music  
Irving Music

**WRONG NIGHT**  
Rick Bowles  
Josh Leo  
Hellmaymen Music  
Starstruck Angel Music, Inc.  
Warner-Tamerlane Publishing Corp.

**YOU HAD ME FROM HELLO**  
Kenny Chesney  
Skip Ewing  
Acuff-Rose Music, Inc.  
Roots and Boots Music  
Write On! Music

**YOU WERE MINE**  
Emily Robison  
Martie Seidel  
Woolly Puddin' Music

**YOU WON'T EVER BE LONELY**  
Andy Griggs  
Sony/ATV Tree

Country Publisher  
of the Year  
**SONY/ATV TREE**

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# Chayanne Bucks Crossover Trend, Sticks To Spanish On Sony Set

BY LEILA COBO

MIAMI—You could say Chayanne's crossover was ahead of its time. In 1998, before Ricky Martin made his landmark Grammy debut and before Marc Anthony did an HBO special, Chayanne was starring in a major motion picture, "Dance With Me." He was also singing the theme song, "You Are My Home," with co-star Vanessa Williams.

An English-language album would have appeared to be the natural next step, but instead, Chayanne put out "Atado A Tu Amor"—a Spanish album—a mere month later in what was conceived as a parallel release to match the film. It was a successful strategy that yielded sales of over 3 million units worldwide, according to Chayanne's label, Sony. But the notion of a crossover recording simmered, and this year, it was said, Chayanne would record in English.

Not so. The Puerto Rican singer's new album, "Simplemente," due Oct. 24, is entirely in Spanish, save for a couple of Spanglish tracks that will be included in the European release. That a major star who already has a foothold in the English market would decline to record in that language in a climate that is ripe for it may be puzzling to some.

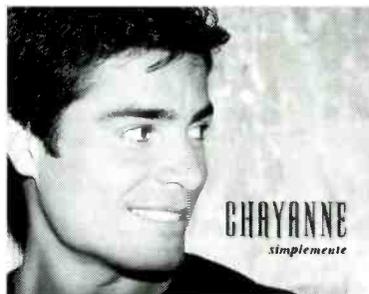
However, it underscores the confidence the artist has in the Latin market and in his burgeoning following in Europe and Asia.

"I wanted to record this album in English, but you have to go with the toys that are available to you," says Chayanne. "Originally, the album was going to include four or five tracks in English and six or seven in Spanish. As time went by, I thought it wasn't here nor there. I ended up going toward Spanish, because in Latin America, Europe, and Spain, they like me to sing in Spanish."

Indeed, prior to being released in the U.S. or Latin America, "Simplemente" was released in Spain Sept. 18, where it sold over 150,000 copies during its first week, according to Chayanne's management.

The album has garnered strength from "Boom Boom," an infectious dance single issued in Europe during the summer, where it reached the top 20 on several charts. The song is included on "Simplemente" as a bonus track. But in this part of the continent, the single is "Yo Te Amo," a power ballad written by Chayanne's longtime collaborator, writer/producer Estéfano.

The dichotomy of styles simply underscores the duality of Chayanne himself, who is as equally popular



CHAYANNE

with ballads as he is with the uptempo tunes utilized to showcase his remarkable dance moves onstage.

"The album has to portray the Chayanne style," says Patty Vega, director of Chaf Enterprises, which handles Chayanne's career.

"There's the romantic aspect, which, in my opinion, is what sells the album," Vega says. "And there's the rhythmic aspect, which is what people want to see in Chayanne. And of course, his Caribbean and tropical influences, which are his trademark and is what's opening the market for him in Europe, but in his own language."

Though the 31-year-old Chayanne has been around for 20 years (at the age of 10, he belonged to kiddie pop group Los Chicos) and has been signed to Sony since 1987, his incur-

sion into the European market only came in 1998 with "Atado" and the uptempo single "Salomé."

This time around, "Boom Boom" seeks to mimic that success. The song, originally written in French with a cha-cha-cha beat, was adapted to Spanish by Estéfano, who's also collaborated on Chayanne's past two albums.

"It's been a progressive responsibility," says Estéfano, who wrote six tracks on this album vs. four on "Atado" and who describes this disc as more "aggressive."

"When I say aggressive, I mean it's far crazier," he says. "I wrote two standard ballads, the kind that work well for Chayanne. The others were different genres of rhythmic music that are kind of wild."

But the standard ballads are what break Chayanne in the U.S. marketplace, and "Yo Te Amo," which was

released to radio Sept. 18, has already gone into regular rotation in stations nationwide.

"He's one of our core artists, and he took a no-miss route with this single," says Carlos Alvarez, PD at KLVE Los Angeles. "It's the type of song that does well in this marketplace. We haven't done audience research yet, but it follows the trend of his last two singles. I predict it's going to be a huge hit."

On WAMR (Radio Amor) Miami, "Yo Te Amo" has gone into regular rotation. "I love it," says PD Tony Campos. "We've gotten very positive feedback from the Miami audience." As for his English-language endeavors, Chayanne has plans to work with producer Ric Wake—originally slated for the project—as well as Diane Warren, who's already sent a couple of songs, and Desmond Child,

(Continued on page 120)

## amusement

business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 29-30	\$1,863,139 \$59.50/\$49.50/ \$29.50	37,551 two sellouts	SFX Touring, Palace Sports & Entertainment Inc.
TINA TURNER, JOE COCKER	Air Canada Centre Toronto	Sept. 24	\$781,193 (\$1,162,316 Canadian) \$60.42/\$46.98/ \$33.54	14,741 sellout	Steve Herman, Core Audience
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Alltel Arena North Little Rock, Ark.	Sept. 26	\$704,201 \$59.50/\$45/\$29.50	16,379 sellout	Beaver Prods.
GIPSY KINGS	Radio City Music Hall New York	Sept. 12-13	\$698,195 \$75/\$60/\$45/\$35	11,533 11,910 two shows; one sellout	Radio City Entertainment
DIXIE CHICKS, PATTY GRIFFIN	Ice Palace Tampa, Fla.	Sept. 29	\$646,540 \$58.75/\$49.25/ \$31.75	13,480 16,286	SFX Touring
NEIL YOUNG	The Gorge George, Wash.	Sept. 9	\$620,532 \$95.85/\$64.35/ \$43.35	10,098 13,500	House of Blues Concerts
STING, JONNY LANG	TD Waterhouse Centre Orlando, Fla.	Sept. 1	\$591,665 \$75/\$35	8,657 10,552	Fantasma Prods.
BARENAKED LADIES, GUSTER	Pine Knob Music Theatre Clarkston, Mich.	Sept. 22	\$583,947 \$43.50/\$33.50	15,710 sellout	Palace Sports & Entertainment Inc., Belkin Prods., Cellar Door/SFX Music Group
DIXIE CHICKS, PATTY GRIFFIN	TD Waterhouse Centre Orlando, Fla.	Sept. 30	\$578,089 \$58.50/\$49/\$31.50	12,008 sellout	SFX Touring
DAVE MATTHEWS BAND, VERTICAL HORIZON	TD Waterhouse Centre Orlando, Fla.	Sept. 6	\$548,366 \$45.50	12,052 13,624	Cellar Door/SFX Music Group

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Judy Collins

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## KRAVITZ LOOKS FORWARD ON 'HITS' SET

(Continued from page 14)

Kravitz's connection to MTV and VH1 will continue via appearances on several of the networks' specialty programs, most notably MTV's "Road Home" and "Making The Video," and VH1's Fashion Awards on Nov. 30. Also in the works is a Kravitz performance on VH1's "Storytellers" before the end of 2000.

Other television appearances are still being slotted, although Berry says that "Saturday Night Live" and "Late Show With David Letterman" are among the programs on the artist's agenda.

While Kravitz is not planning to tour in support of this project, he is playing three special club dates in New York, London, and Paris. The New York show was held at the Limelight on Sept. 28, while the latter two shows will be held shortly before the street date of the album at venues still to be announced. The New York gig was also filmed for use at a later date.

Maintaining such a busy promotional schedule will take Kravitz away from the studio, where he is happily laboring over his next project. He says it will "continue the journey. It's going to have a whole lot of soul and a whole lot of spirit. More than anything, it will be inhabited by the appreciation I have for living my life as a musician. I never take it

for granted. If anything, I'm overwhelmed by the success I've had, especially when I trace through the songs of my past."

The songs that fill "Greatest Hits" offer a fine overview of Kravitz's five albums to date: "Let Love Rule" (1989), "Mama Said" (1991), "Are You Gonna Go My Way" (1993), "Circus" (1995), and "5" (1998), which has sold more than 6 million copies worldwide, according to Virgin. The set was also a fixture on The Billboard 200 for 110 consecutive weeks.

Berry notes that there was initially some debate over whether or not to do a best-of compilation at this point. "Lenny was on such a big creative flow that we were tempted to just go into the next studio album. Upon further consideration, it seemed like a good idea to take this opportunity to examine the wonderful success of Lenny's career up to this point."

That said, the project was pulled together in what Berry describes as "lightning speed. It was done in two weeks' time. It's remarkable how quickly things have come together. The video for 'Again,' for example, was turned around—from top to bottom—in four days. There's been no time for second-guessing."

That hectic pace has proved to be invigorating for Kravitz, who says

that it "indicates that we continue to be on the right path. Things don't flow so easily when you're forcing the music in the wrong direction."

Besides enjoying the opportunity to relive past victories and cultivate new ones via "Again," the artist says he's pleased that "Greatest Hits" allows him to revisit an old favorite that has not yet been given its chance under the spotlight, "Black Velvet." "Black Velvet."

The track, first heard on "5," will be offered as a single after "Again." It's distinguished by its quirky blend of dance-friendly rhythms à la '70s-era Giorgio Moroder with scratchy rock guitars. "It's different from my other songs in that it has a strong techno feel," Kravitz says. "I love how hypnotic the bassline is. And just when it lulls you, along comes a guitar blast. It's a cool track."

"Black Velvet" has already been remixed to suit a variety of formats, ranging from club turntables to rock radio airwaves. It also boasts a videoclip directed by Sam Behr.

After that, Kravitz says, he'll be charging toward the future. "It's all a great big adventure. For me, the discovery is the best part. Getting to the point of having a hit is a bonus—a fantastic reward."

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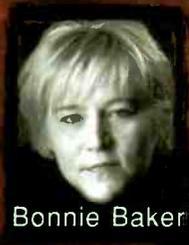
Max T. Barnes



Mary Chapin Carpenter



Brent Maher



Bonnie Baker

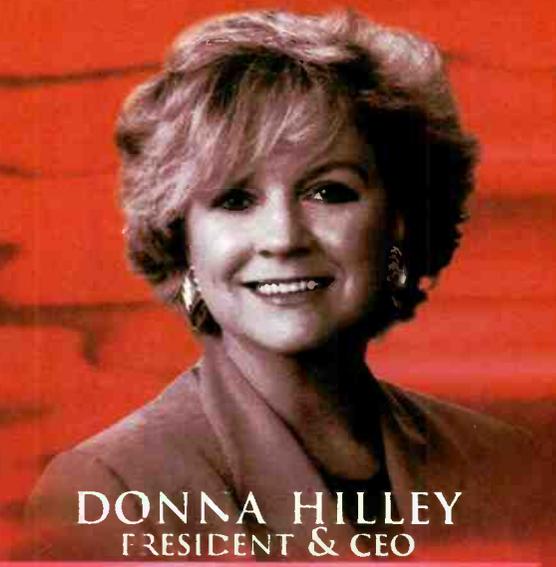


Kim Williams



DIANE WARREN

SONGWRITER  
OF THE YEAR



DONNA HILLEY  
PRESIDENT & CEO

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SONY/ATV MUSIC PUBLISHING



Tammy Hyle



Dan Hill



Jess Brown



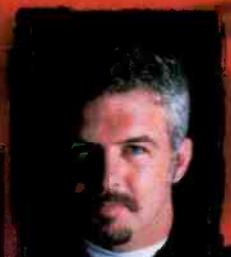
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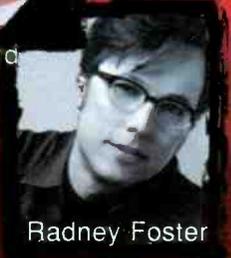
Robin Lee Bruce



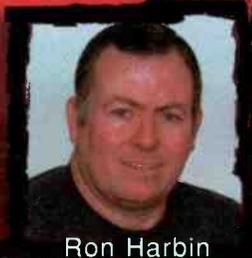
Lonnie Wilson



Rivers  
Rutherford



Radney Foster



Ron Harbin



Connie Harrington



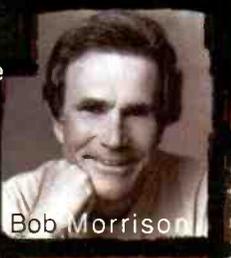
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Don Schlitz



Mike Lawler



Bob Morrison



Mark Leonard



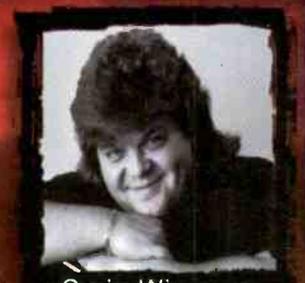
Mary Francis



Sara Light



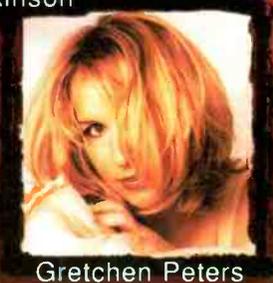
Jason Deere



Craig Wiseman



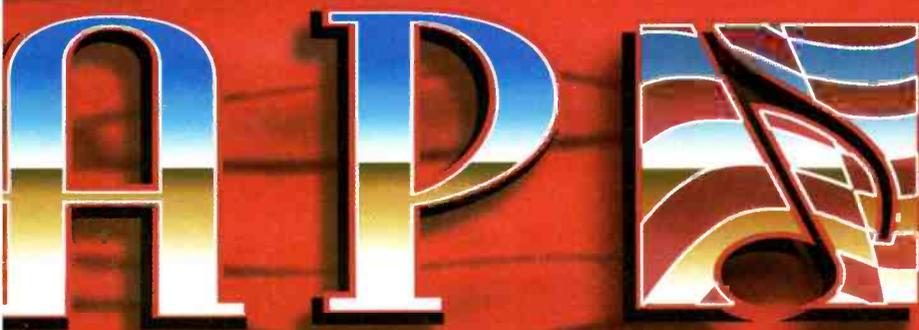
Matt Hendrix



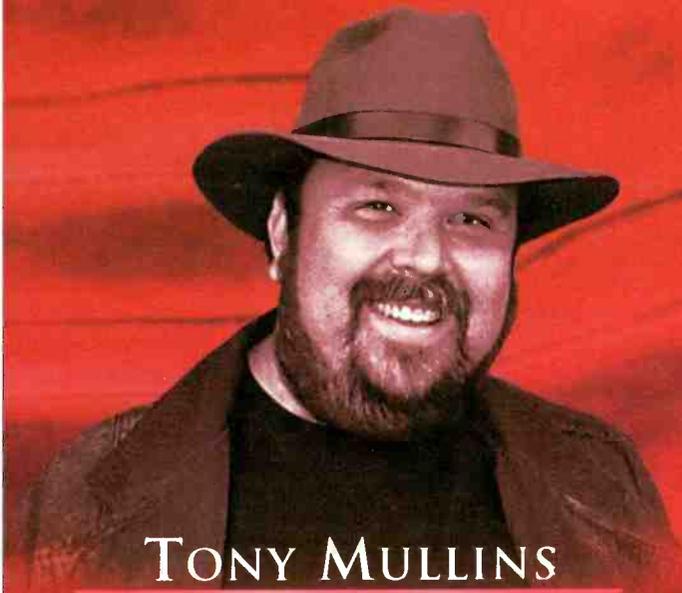
Gretchen Peters

# To Our Winners

## Country Awards



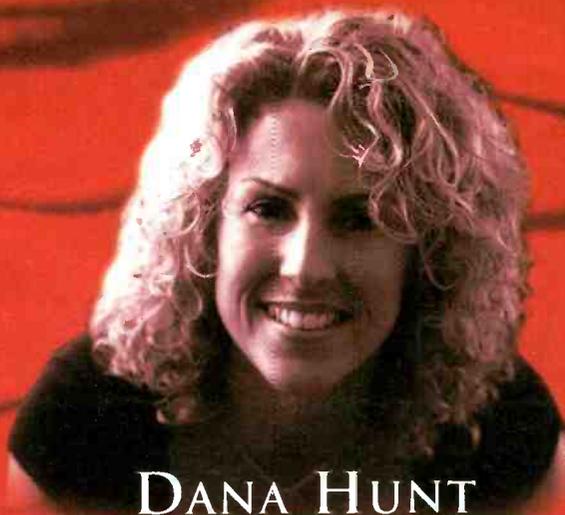
### Music Keeps Flowing



**TONY MULLINS**

**SONG OF THE YEAR**  
**"HOW FOREVER FEELS"**

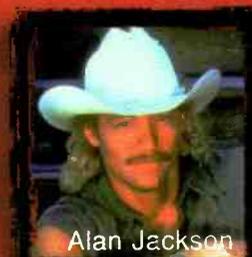
PUBLISHER  
WARNER / CEAPPELL MUSIC



**DANA HUNT**

**SONG OF THE YEAR**  
**"WRITE THIS DOWN"**

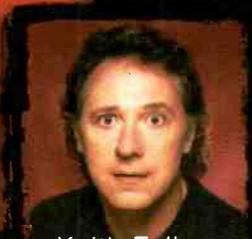
PUBLISHER  
NEON SKY MUSIC



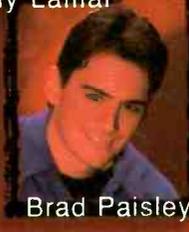
Alan Jackson



Holly Lamar



Keith Follese



Brad Paisley



Deana Carter



Annie Roboff



Adrienne Follese



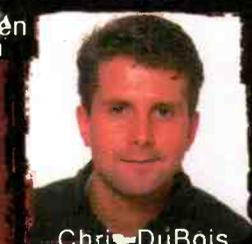
Desmond Child



Beth Nielsen  
Chapman



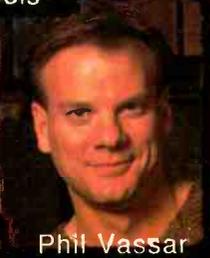
Brett Jones



Chris DuBois



Gary Burr



Phil Vassar



Frank Myers



Gary Baker



Carolyn Dawn  
Johnson



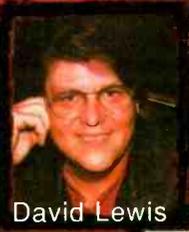
V. Hale



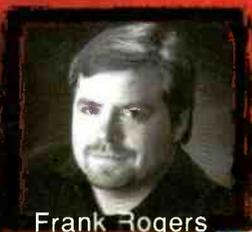
Mark  
Miller



Johnny Macrae



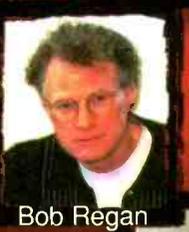
David Lewis



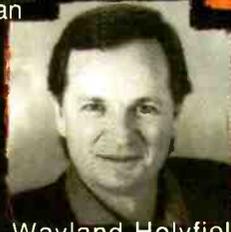
Frank Rogers



Kristyn Osborn



Bob Regan



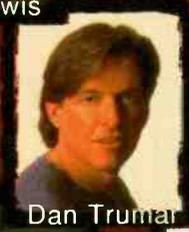
Wayland Holyfield



Kelley Lovelace



Randy Goodrum



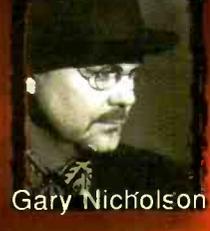
Dan Trueman



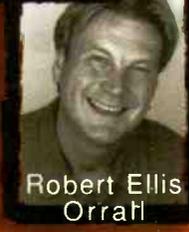
Dan Orton



Fred Knobloch



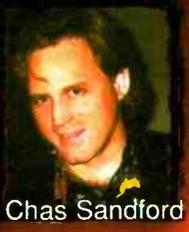
Gary Nicholson



Robert Ellis  
Orrall



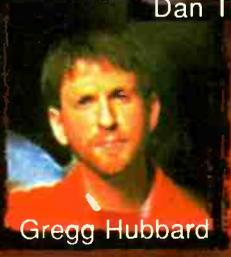
Cheryl Dodd



Chas Sandford



Chris Farrow



Gregg Hubbard



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### Top 10 Favorite Artist Picks

September 22, 2000

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

#	Artist	Genre	Weeks On
1	Too Phat	Hip Hop, R'n B	2
2	Julie Frost	Pop, Rock	2
3	TRMT	Alternative, Acoustic	4
4	Reckless Kelly	Alternative, Country	16
5	Barely Heroes	Rock, Alternative	6
6	Robert Reilly	Pop, Rock	6
7	51 Peg	Alternative, Industrial	13
8	Aztek Trip	Rock, Alternative	13
9	Alexz Johnson	Pop	7
10	Dante	Rock	1

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 22, 2000

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

#	Composition, Artist	Genre	Weeks On
1	Will Mine Be You, TRMT	Alternative, Acoustic	4
2	Deep Inside, Ingrid Sophia	Pop, Rock	1
3	Candy, Julie Frost	Pop, Rock	1
4	Too Phat Baby (Featuring Ruffedge), Too Phat	Hip Hop, R'n B	5
5	Non-Toxic, SR-71	Pop	23
6	Double Chocolate, Smith	Pop, Rock	3
7	Walton Love, Reckless Kelly	Alternative, Country	8
8	The Wave, Julie Frost	Pop, Rock	4
9	Please Forgive Me, Barely Heroes	Rock, Alternative	7
10	Apology, 51 Peg	Alternative, Industrial	17

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.

### New Talent Spotlight

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

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Heater is not your typical guitar-based rock act. Strutting like rock-crazed madmen one minute and sniffling like womb-craving crybabies the next, this quirky and dynamic quartet truly possess that rarest of combinations: grab-you-by-the-pants-catchy pop/rock, wry and witty lyrics, the looks to match their hooks, awesome stage presence, built-in production talent, and the galvanized work ethic and commitment needed to reach a wide audience. Feel the heat now on Broadband Talent Net.



**Genre:** Rock, Alternative, Pop  
**From:** Toronto, Canada  
**Deals sought:** Booking Agent, Distribution, Management, Publishing, Recording Contract

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

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

## Artists & Music

### New York Inspires Joe Jackson Again On 'Night And Day II'

BY JIM BESSMAN

NEW YORK— Joe Jackson returns to the concept of his most successful set, "Night And Day," with "Night And Day II," a re-examination of life in New York, the Englishman's main base of operations since 1984.

Due Oct. 24 via Jackson's Sony Classical-distributed label, Manticore, the sequel to the 1982 disc (which spawned the hits "Steppin' Out" and "Breaking Us In Two") involves stories about individual characters, real and imagined, with the city itself as the backdrop.

"[The first] 'Night And Day' was about New York from the point of view of a relative newcomer," says Jackson. "This time, I wanted to do something from the perspective of someone who'd been here a long time. The best way to explore the city was through the people in it."

Some of the album's characters are played by Jackson, who wrote, arranged, and produced the album. Others are portrayed by guest singers, Marianne Faithfull foremost among them. Faithfull brought the "deep and world-weary" vocal quality to the 50-ish, lovelorn execution of "Love Got Lost," which Jackson wrote specifically with her in mind. "Musically, it's a little more sophisticated—a cross between 'Night And Day' and 'Heaven And Hell'—which had a lot in common with 'Night And Day,' too," says Jackson, referring to his 1997 Sony Classical album debut.

The "Night And Day" sequel is Jackson's second Sony Classical/Manticore release, following the release earlier this year of "Summer In The City," a live set featuring Jackson songs and favorite covers.

"It was a cool record and did reasonably well," says Jeb Hart, Sony Classical senior VP of worldwide marketing. "[But] this is the album he really wanted to get out."

The label is servicing the album to triple-A and college radio. "Stranger Than You" is the focus track.

Additionally, there will be a press campaign and extensive marketing surrounding Jackson's tour dates. Fronting a new seven-piece band, Jackson has a U.S. tour scheduled for November and December. He goes to Europe in January and February, then returns for more stateside dates in March.

The diverse Jackson, of course, realizes that his return to the scene of "Night And Day" may further befuddle those who are already confused by his recent classical efforts.

"My diversity's been blown out of proportion," he says. "There's a clear thread that runs through all of them. It just has to do with the demands of an increasingly harsh corporate and media climate, wherein everything is marketed in a certain way, and if you can't be summed up in 10 words, fuck you. That's what I'm up against. I don't see that I should tailor my music to that climate—because then it's no fun."

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**KNOCK ON WOOD:** Julie Wood does not like to be labeled. She prefers to keep listeners guessing, darting around from pure pop to modern rock to quirky country with remarkable ease. The unifying thread of her material is an adorably girlish voice and a knack for concocting the kind of hooks that stick to the brain upon impact.

She chalks up the versatility of her music to an adolescence during which she says she "never really fit in. I was raised in Morris, Okla., population 2,000, on a cattle ranch. But my parents taught me to pursue dreams that could make a difference in the world."

The first step in those dreams was a move to Nashville to pursue music, first as a songwriter. An eventual job at EMI Music lead to the chance to lay down a few demos. It didn't take long for her to grab the attention of artists like Mindy McCready, Michelle Wright, and Shane McCannally—all of whom have cut songs by Wood.



WOOD

While the young artist/tunesmith says it's been gratifying to hear her songs come to life on various recordings, she's ready to step into the center-stage spotlight herself. To that end, Wood is shopping a stellar demo that plays to her strengths as a lyricist. Stylistically, she's working a more rock-driven sound, à la Shawn Colvin, Jewel, and Sheryl Crow. This is good stuff that we predict will not go unnoticed—not when you combine Wood's fine writing, heartfelt performance, and videogenic image. In short, the woman's a star waiting to be discovered.

For additional details, call Jay Marose, Cherry Miller Lane Entertainment, 323-650-6040.

**A DIAMOND IN THE ROUGH:** You never know what's going to show up on your doorstep. On a recent rainy Tuesday afternoon, a sweet, somewhat nervous young woman showed up at Billboard's reception desk with a demo in hand. We couldn't resist immediately popping it into the CD player.

The artist goes by the street-wise moniker Baby Cee, and the track is a pop-hallad cover of Tony Rich's "Nobody Knows." It's a respectable if slightly rough rendition of the tune by an appealing newcomer who looks like she was cherry-picked from the crowd that gathers in front of the MTV building during "Total Request Live."

Listening to the track several times, we were struck by thoughts of what this diamond in the rough could achieve under the proper studio guidance. Her untrained voice has immeasurable promise. We are going to keep an eye on this brave and focused young person. If she's gotten this far, we are willing to bet that she's going to go the distance.

For more information, call 718-204-6525 or 917-990-1825.

**EXPOSURE:** These days, it's not enough for a fledgling artist to simply make a great piece of music. You need a hook, an angle, or at least an unusual method of presenting your tunes to the industry and the world at large. For appealing newcomer Roxanne Price, that has meant jumping aboard television's "Survivor" craze.

She was among the featured artists on Showbiz.com's Web site for a "Survivor"-related contest that was held in conjunction with KYLD (Wild 94.9) San Francisco. The contest drew 5.5 million hits on the site, according to the station, sparking KGGI Riverside, Calif., to run a similar contest with Showbiz.com. The difference is that, this time, Price will be featured on "Urban Survival," a compilation CD for Sho'Down Records, a division of Showbiz.com. The disc will contain the Price jam "Fly," and it will be sold via Showbiz.com until the end of 2000. In 2001, the disc will be distributed to retail via Nile Rodgers' Sumthing Else label. Not bad, eh?

The attention has opened several interesting doors for the artist, including the opportunity to cut new material with Bruce Smith, who has previously collaborated with Björk, Neneh Cherry, and Sade. The wheels are turning for this intriguing artist. Label execs should seek her out before someone else snaps her up.

For more information, contact Louis Levin, 212-489-5738.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	6	<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	<b>NO. 1</b> NO ONE DOES IT BETTER
2	1	6	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
3	5	12	<b>DAVID GRAY</b> ATO 21539 (16.98 CD)	WHITE LADDER
4	4	11	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
5	<b>NEW</b>		<b>ALEJANDRO SANZ</b> WEA LATINA 85052 (16.98 CD)	EL ALMA AL AIRE
6	3	20	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
7	<b>NEW</b>		<b>MIKE KENEALLY &amp; BEER FOR DOLPHINS</b> EXOWAX 2404 (17.98 CD)	DANCING
8	<b>NEW</b>		<b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
9	<b>NEW</b>		<b>AFI</b> NITRO 15835* (14.98 CD)	THE ART OF DROWNING
10	<b>NEW</b>		<b>PHIFE DAWG</b> GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
11	14	4	<b>LUDACRIS</b> DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNITO
12	8	3	<b>DJ SKRIBBLE</b> BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
13	<b>NEW</b>		<b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
14	9	5	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	GENUINE
15	7	14	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
16	16	3	<b>COLD</b> FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
17	10	4	<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
18	17	61	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
19	13	22	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
20	11	3	<b>VAST</b> ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
21	34	13	<b>NICOLE C. MULLEN</b> WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
22	<b>NEW</b>		<b>HOOVERPHONIC</b> EPIC 62209 (17.98 EQ CD)	THE MAGNIFICENT TREE
23	32	9	<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
24	22	25	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
25	12	6	<b>MAJOR FIGGAS</b> RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 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	<b>NEW</b>		<b>ALLISON MOORER</b> MCA NASHVILLE 170114 (8.98/12.98)	THE HARDEST PART
27	25	2	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
28	18	7	<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
29	15	18	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
30	20	17	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
31	24	3	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
32	<b>NEW</b>		<b>KRISTINE W</b> RCA 67908 (16.98 CD)	STRONGER
33	40	7	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
34	<b>NEW</b>		<b>SWITCHFOOT</b> RE:THINK 51736/SPARROW (15.98 CD)	LEARNING TO BREATHE
35	21	25	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
36	23	5	<b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
37	33	13	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
38	27	14	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
39	26	17	<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
40	46	8	<b>MARK SCHULTZ</b> MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
41	39	16	<b>HOKU</b> GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
42	29	6	<b>DAR WILLIAMS</b> RAZOR & TIE 82856 (17.98 CD)	THE GREEN WORLD
43	<b>NEW</b>		<b>DJ TAUCHER</b> WEBSTER HALL NYC 17 (16.98 CD)	LIVE AT WEBSTER HALL NYC
44	36	78	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
45	31	3	<b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
46	47	2	<b>CONJUNTO PRIMAVERA</b> FONOVISA 10118 (8.98/12.98)	EL RECADO
47	35	5	<b>RICARDO ARJONA</b> SONY DISCOS 84014 (10.98 EQ/16.98)	GALERIA CARIBE
48	<b>NEW</b>		<b>RENEE FLEMING</b> DECCA 467049 (16.98 CD)	RENEE FLEMING
49	28	7	<b>OPM</b> ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY
50	37	4	<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC (11.98 EQ/17.98)	YOU CAN MAKE IT

## POPULAR UPRIISINGS

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

**SHANE'S WORLD:** Country singer **Shane McAnally** is off to a promising start prior to the release of his self-titled debut album, due Oct. 24 on Curb Records. Three songs from the album



**Musical Eccentrics.** World music group Ex-Centric Sound System combines African rhythms with electronic beats. The band's current album is "Electric VoodooLand" (Loud Records). Group leader Yossi Fine says, "World music is like raw diamonds. There's a connection music has with people." Ex-Centric Sound System plays the WOMEX World Music Festival Oct. 20 in Berlin.

have already been hits on the Hot Country Singles & Tracks chart: "Say Anything" (No. 41), "Are Your Eyes Still Blue" (No. 31), and "Run Away" (No. 50). The

video for "Say Anything" has experienced airplay on CMT. The singer—who hails from Mineral Wells, Texas—has been on a promotional tour of radio stations. He worked with songwriter **Rich Herring** and producer **Brian Ahern** (Emmylou Harris, Anne Murray) on the album.

McAnally says, "The sides we cut with Brian and Rich are amazing. It's not because of my vocals or because of the songs. It's because of the combination we all brought to the record."

**BONAMASSA'S BLUES:** Blues/rock guitarist **Joe Bonamassa** has been singled out as a prodigy musician in the same vein as **Jonny Lang** and **Kenny Wayne Shepherd**. Bonamassa (who was also known as **Smokin' Joe Bonamassa**) was just 16 years old in 1994 when he was in the band **Bloodline**, which featured **Berry Oakley Jr.**, son of the late **Allman Brothers Band** bassist. Bloodline recorded a 1994 album on EMI Records and toured extensively before the members went their



**The 'Spirit' Of Simmonds.** Swedish R&B singer **Stephen Simmonds** has made his U.S. debut with the Priority Records album "Spirit Tales," which he calls "a spiritual journey." The video for the album's first single, "I Can't Do That," has been getting played on BET.

separate ways.

Now Bonamassa steps into the spotlight as a solo artist and singer with the album "A New Day Yesterday," set for release Oct. 24 on Okeh/550 Music/EPIC Records. The set was produced by **Tom Dowd** and includes guest performances from **Gregg Allman**, **Rick Derringer**, and **Leslie West**.

Bonamassa is currently on a U.S. tour, with dates that include Nov. 8 in Glenside, Pa.; Nov. 10 in Boston; Nov. 14 in New York; and Nov. 18 in Norfolk, Va.

**RISING GOSPEL SINGER:** R&B/gospel singer **Damita** is on a select U.S. tour in support of her self-titled album on Atlantic Records. The Detroit-based singer happens to be the wife of gospel singer **Deitrick Haddon**, and she

wrote much of the soaring music on her album. Damita tour dates include Oct. 22 in Los Angeles; Oct. 29 in Irvine, Calif.; and Nov. 5 in San Francisco.

**SARAH'S HERE:** Canadian rock singer **Sarah Harmer** has been touring

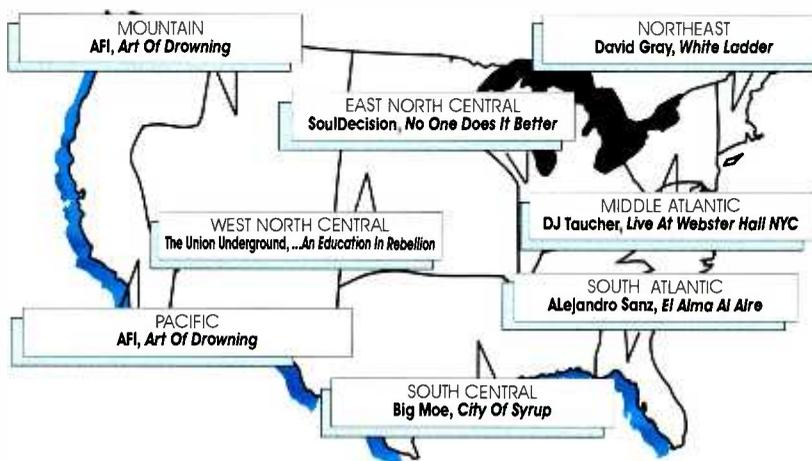
behind her album "You Were Here" (Zoë/Rounder), which has been getting positive reviews. The album was pre-



**Up The Creek.** Country singer **Alison Krauss** was so impressed when she discovered bluegrass-influenced band **Nickel Creek** that she produced the band's self-titled album on Sugar Hill Records. The album reaches No. 18 this issue on the West North Central chart. Nickel Creek, which originated from San Diego, makes music that's "complex yet tasteful," says fiddler **Sara Watkins**. The band is currently on a U.S. tour that will continue through next year.

viously released on Harmer's independent Cold Snap Records. Upcoming tour dates include Oct. 27 in Buffalo, N.Y.; Oct. 29 in Chicago; and Oct. 30 in Minneapolis.

### REGIONAL HEATSEEKERS NO. 1s



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Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. The Union Underground ...An Education In Rebellion	1. DJ Taucher Live At Webster Hall NYC
2. SoulDecision No One Does It Better	2. New Found Glory New Found Glory
3. Nickelback The State	3. Good Charlotte Good Charlotte
4. Cold 13 Ways To Bleed On Stage	4. DJ Skribble Essential Dance 2000
5. Nina Gordon Tonight And The Rest Of My Life	5. David Gray White Ladder
6. Rodney Carrington Morning Wood	6. Phife Dawg Ventilation : Da LP
7. David Gray White Ladder	7. Louie DeVito N.Y.C. Underground Party 2
8. Rascal Flatts Rascal Flatts	8. Renee Fleming Renee Fleming
9. Brad Paisley Who Needs Pictures	9. Donnie McClurkin Live In London And More...
10. G.B. Leighton Acapulco Night	10. Kristine W Stronger

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### GREEN DAY

**Warning**  
 PRODUCER: Green Day  
 Reprise Records 2-47613  
 Punk bands don't tend to age gracefully, but on its latest release Green Day proves that, after almost 10 years of making music, three-chord power rockers can, in fact, grow up and still sound relevant. Picking up where the 1998 acoustic hit "Time Of Your Life (Good Riddance)" left off, the California-based trio continues its exploration of more straight-ahead rock and pop with surprisingly strong results. Musically the band is at its most diverse, including horns, strings, and organs in its arrangements and displaying influences from the likes of the Beatles ("Hold On") and the Kinks ("Misery") to the Sex Pistols. Meanwhile, lead vocalist and guitar player Billie Joe Armstrong—who built his reputation singing about teen angst and masturbation on 1994's "Dookie"—is now a little older and wiser in his writing, too, dealing with more philosophical themes of hope, faith, and maturity. That's not to say Green Day has completely strayed from its punk roots. On tracks like the infectious "Waiting" and the prototypical "Deadbeat Holiday," the band still showcases the sarcasm and raw melodic strength that remains at the core of its appeal.

#### ROBERT CLARY

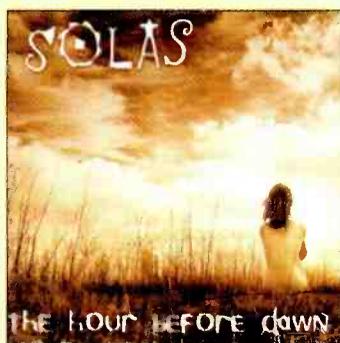
Louis Lebeau Remembers Cole Porter, Not Stephen Sondheim (But Sings Their Songs Anyway)  
 PRODUCERS: Robert Clary, John Rodby  
 Original Cast 2101  
 This album's enigmatic title should in no way obscure the pleasures of Clary lending a relaxed, affectionate, or lightly swinging touch to 21 gems by the two masters of the songwriting craft. In fact, this is the actor/singer's fifth CD featuring major writers, and it includes lyric-wise Clary's happy penchant for doing the songs' rare verses. Once again, the John Rodby Trio, with an occasional touch from a soft-sounding synthesizer, lends highly listenable club-room jazz sounds. Songs of this quality are well within the comfort zone of Clary's vocal technique, as have been the works of other golden-era show music writers he has surveyed.

### R & B / HIP-HOP

#### DWELLAS

**The Last Shall Be First**  
 PRODUCERS: various  
 Stimulated/Loud 11941  
 Underground residents the Dwellas aim to make some surface noise with their latest effort. The Brooklyn, N.Y.-based group, formerly known as the Cella Dwellas, were known for subterranean joints like "Perfect Match" from 1996's "Realms 'N Reality" album. However, "The Last Shall Be First" is a definite departure from that release. "Leakage"

### SPOTLIGHT



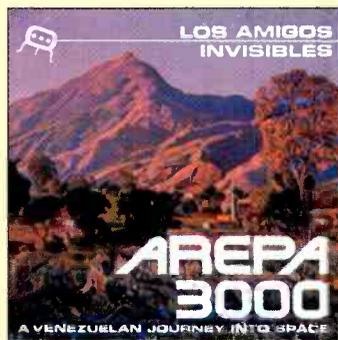
#### SOLÁS

**The Hour Before Dawn**  
 PRODUCER: not listed  
 Shanachie 78041  
 Need a break from paint-by-numbers pop and rock? Look no further than "The Hour Before Dawn," the fourth recording by premier Irish band Solás. As on its previous efforts, the U.S.-based band deftly blends traditional Irish sounds with accessible pop elements. This set shows the act reinvigorated by the presence of new lead singer Deirdre Scanlan, who replaces Karan Casey (currently exploring her options as a solo artist). Scanlan has a rich alto vocal range that she puts to fine use on such gems as the lilting "Last Of The Great Whales" and "When My Love And I Parted." Adding spice to the collection is a handful of fun instrumentals, most notably the jig "What's Up With Win/Sonny's Brogan/Cahal's Jig," which is so festive that you will not be able to sit still. The set's best bet for a much-deserved mainstream crossover is a sweet rendition of Sarah McLachlan's "I Will Remember You," which begs for the attention of AC radio programmers. It's the perfect entree into an album that is endlessly entertaining and refreshing.

propels the duo (UG and Phantasm) back on the scene with a relentless drum track, courtesy of Nick Wiz; it's a definite hard-core flow. The act keeps the lyrics simple but extremely rugged. Gone are the dark mystical references that dominated the last album. "Dwellas" is further proof positive of the change, as the pair warns the competition to beware. Although the style has changed, the talent remains the same. UG and Phantasm are competent lyricists, and with the help of beatsmiths like Large Professor and the red-hot Rockwilder—

### SPOTLIGHT

**LOS AMIGOS INVISIBLES**  
**Arepa 3000: A Venezuelan Journey Into Space**  
 PRODUCER: Philip Steir  
 Luaka Bop 70876-15262  
 This high-spirited release arrives via Venezuela, where Los Amigos Invisibles have been preoccupied with their groundbreaking *new gozadera* groove. Los Amigos' version of *new gozadera* is really simple to understand. On the basis of what we hear on this disc, the band just works whatever sound it likes into old *gozadera*, and *voilà*, the result is *new gozadera*—which explains why a dizzying burst of merengue like "El Baile Del Sobón," a catchy Latin lounge number like "Arepa 3000," a tasty salsa tune like "Llegaste Tarde," a bossa nova groove such as "Si Estuvieras Aquí," and a



funkadelic slice of retro-disco like "Masturbation Session" are all, really, the same thing. This exuberant sound, played out in 19 tracks, is in touch with everything from acid jazz and drum'n'bass to trip-hop and rock. This melange of influences is filtered through a Latin rhythmic vibe and delivered with a hellacious degree of musical cool. Just try not dancing to this. Too cool for words.

who produced the amazing "Ill Collabo" featuring Pharoahe Monch and Prince Po—"The Last Shall Be First" should have the underground cats nodding for months to come.

#### MUGGS

**Muggs Presents Soul Assassins II**  
 PRODUCER: Muggs  
 RuffLife/RuffNation 60002  
 As the number of DJ/producer-inspired compilation albums continues to grow, Muggs, one of the genre's progenitors, returns to put a new spin on things. As one-quarter of the prolific Cypress

### SPOTLIGHT



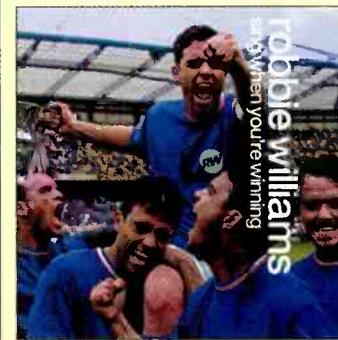
#### LUIS MIGUEL

**Vivo**  
 PRODUCER: Luis Miguel  
 WEA Latina 84573  
 In the sea of primarily run-of-the-mill voices found in Latin pop, Mexican singer Luis Miguel's pipes continue to cause something of a shock, given their strength, nuance, and sheer musicality. This, coupled with some truly spectacular tracks—including the single "La Bikina"—makes "Vivo" one truly memorable album. The live disc, recorded during a five-night stint at Mexico's Fundidora Theatre in Monterrey earlier this year, highlights material familiar to those who frequent his shows. These include three medleys of romance songs, which are standards that have been redefined as such in this singer's versions. Luis Miguel is less convincing in tracks like "Quiero" and "Tú Sólo Tú," which both feature stuck-in-the-'80s funk/disco nuances. This could work, and actually be fun, if he didn't take it all so seriously. Still, there's enough material in this 13-track collection to choose from and enjoy.

Hill, Muggs first stepped into the spotlight with the first edition of the "Soul Assassins" series. Continuing in that tradition, Muggs has enlisted the help of rap vets and rookies to lay verses over his darkly laced tracks. "Real Life" offers a combination of rich guitar licks and dramatic verses courtesy of hip-hop legend Kool G. Rap. On "You Better Believe"—which spotlights King Tee, Muggs, and Xzibit—the artist employs a guitar-fused backdrop; the track is pure funk bliss. Everlast checks in on the set, too. Stepping away from Santana collaborations and his own folky concoctions, he returns to his rap roots with "Razor To Your Throat." "Soul Assassins II" also fea-

### SPOTLIGHT

**ROBBIE WILLIAMS**  
**Sing When You're Winning**  
 PRODUCERS: Guy Chambers, Steve Power  
 Capitol 72435  
 The fact that Robbie Williams is a major star everywhere but in the U.S. is not only puzzling, it's downright criminal. His latest set barrels into this country after winning raves from critics and consumers alike since its international release in August. The always brash, often emotionally affecting Williams displays marked growth as a lyricist, zapping tunes like the fiery first single "Rock DJ" with enough clever twists to make the mind happily reel. Musically, Williams and primary collaborator Guy Chambers run the stylistic gamut, dabbling in guitar-drenched rock (the optimistic, singleworthy "Let Love Be Your



Energy"), classic dance ("Supreme," which nicks bits of Gloria Gaynor's "I Will Survive"), and acoustic/pop (the gorgeous, tear-stained "Better Man"). This adds up to an essential set that deftly proves that not all pop music is empty and disposable. In fact, the richly textured, thoroughly satisfying "Sing When You're Winning" is the kind of recording that one is likely to revisit repeatedly for years to come. Now, let's see Capitol exert a little muscle to make it the U.S. smash it deserves to be.

tures outstanding appearances from Dilated Peoples ("Suckers Are Hidin'") and Cypress Hill ("Don't Trip").

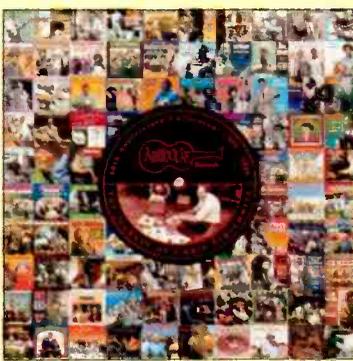
### COUNTRY

#### ★ TRENT SUMMAR & THE NEW ROW MOB

**Trent Summar & The New Row Mob**  
 PRODUCER: R.S. Field  
 VFR Records 734756  
 Chicken-fried steak, stock-car racing, home-grown weed, butter beans, and road warriors all collide here with high-flying results in a Nashville smorgasbord that is far more Stones than stone country. Former Hank Flamingo vocalist Trent Summar steps out big time here on this first release with his New Row Mob, a group of experienced Nashville sidemen who certainly deliver the goods throughout. Highlights abound, including the easy-rollin' "New Money," the hip hayseed "I'm Country," and the romantic flair of "Starletta." Cool harmonies, ace musicianship, and attitude galore mark this set, sometimes reminiscent stylistically of cowpunk pioneers Jason & the Scorchers. Summar gets plenty of help from his Mob, particularly keyboardist Jerry Dale McFadden, guitarist Kenny Vaughan, and drummer Dave Kennedy, seasoned Music Row outsiders all. A special treat is their take on "It Never Rains In Southern California"—with synth, no less. A rare showing of passionate performance without undue seriousness. This Mob mentality is mighty fine.  
 (Continued on next page)

### VITAL REISSUES

the intervening 40 years he has given us a proper schooling in the music that has



been right under our noses all along. This five-disc boxed set presents 96 acts

**VARIOUS ARTISTS**  
**Arhoolie Records 40th Anniversary Collection: 1960-2000, The Journey Of Chris Strachwitz**  
 PRODUCERS: Chris Strachwitz, Elijah Wald  
 Arhoolie CD 491

Following World War II, when Chris Strachwitz was a youngster, his family emigrated from Lower Silesia to the U.S., settling in Reno, Nev. Lower Silesia might seem like a very unlikely starting point for one of the most important producers in the history of American music, but roots music is capable of overwhelming anyone, even Eastern European refugees. In 1960, when he founded Arhoolie Records, Strachwitz began sharing his mania for blues, zydeco, traditional jazz, hillbilly music, conjunto music, and any other tunes that turned him on. His first release was an LP by Texas bluesman Mance Lipscomb (Arhoolie LP 1001). In

and 106 songs, drawn from many of the genres Strachwitz has recorded. Among the musicians represented are Del McCoury, Big Joe Williams, Flaco Jiménez, Wade Frugé, Earl Hooker, Savoy-Doucet Cajun Band, the Klezmorim, John Jackson, Austin Pitre, Big Mama Thornton, Juke Boy Bonner, Lightnin' Hopkins, Bois Sec Ardoin, the Campbell Brothers, Rose Maddox, Bee Houston, Mercy Dee, Fred McDowell, Beausoleil, Katie Webster, Aziz Herawi, Los Palomares Del Bravo, Paramount Gospel Singers, Trio San Antonio, Bill Neely, Piano Red, and the ReBirth Brass Band. Confronting a compilation of this magnitude, and knowing that it represents only a small portion of Strachwitz's recordings, will remind many music fans of the contribution this man has made to their enjoyment of music over the years.

**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 Bamberger (classical/world/jazz/pop/N.Y.), Steve Graybow (jazz/N.Y.), Deborah Evans Price (contemporary Christian/Nashville), Brian Garrity (pop/N.Y.), Gordon Ely (gospel), John Diliberto (new age), Philip van Vleck (blues/world), Leila Cobo (Latin).

(Continued from preceding page)

## ★ JOHN MICHAEL MONTGOMERY

**Brand New Me**  
PRODUCERS: Buddy Cannon, Norro Wilson,  
John Michael Montgomery  
Atlantic 83378

Maturity and just plain livin' have been very good to John Michael Montgomery, and he puts them to fine use on his latest Atlantic effort. The ballads are less gooey, and the uptempos aren't as hokey. In short, this is a great country record, and Montgomery fulfills the promise he showed when he first emerged in the early '90s. The title track brims with exuberant optimism, while Montgomery fills "Bus To Birmingham" with a world-weary resignation he's rarely shown. "Thanks For The G Chord" is a spare, moving homage to parental influence, and "The Little Girl" is a risk that's well worth taking. Lumbering, gal-plesing ballads have often been JMM's stock in trade, but here he's much more convincing with the likes of "That's Not Her Picture" and "Real Love." Remember, this guy has sold 14 million records, and he should sell a truckload more with "Brand New Me." A career effort.

## WORLD MUSIC

### ★ ELIADES OCHOA

**Tribute To The Cuarteto Patria**  
PRODUCER: Eliades Ochoa  
Higher Octave 72438-49640

With interest in Cuban music at an all-time high in the U.S., and some of that energy pursuing some rather peculiar tangents, it's a genuine pleasure to get in touch with the definitive vibe of a group of masterful Santiago players. This album was conceived as the final stroke in the Festival de la Trova's celebration of 60 years of Cuarteto Patria music. Ochoa has led Patria since 1978, and now he guides listeners through a dozen songs that not only characterize the musical history of Cuarteto Patria but also share the wonderful sounds of authentic Cuban *son*, bolero, and *guaracha*. Eliades' sister Maria, a full-blooded *santiaguera*, contributes a fiery vocal on the son tune "No Quiero Celos." The ensemble effort delivered here is a delightful listening experience. Great vocals and fluent guitar from Eliades and his brothers—Enrique, Humberto, and Eglis—are matched by Anibal Pacheco's trumpet and a crew of rhythm players who work with admirable Santiago soul.

## BLUES

### ★ EDDY CLEARWATER

**Reservation Blues**  
PRODUCERS: Duke Robillard, Eddy Clearwater  
Bullseye Blues & Jazz 11661-9636

Eddy Clearwater's visibility has certainly improved since signing with Bullseye, and his album projects have gained in focus and clarity since he began collaborating with producer Duke Robillard. This is Clearwater's second album with Robillard, and it may well be the most personal and most artistically successful record he has released during his long career. Seven of the 11 songs are originals, and favorites include the slow burner "Running Along," which features some nice Clearwater lead guitar; the uncanny groove of the title track, a mixture of T-Bone Walker cool and some distinctly Chicago riffage; and "Walls Of Hate," Clearwater's wise prescription for freedom. Among the tunes Clearwater has chosen to cover, Dale Hawkins' "Susie Q" has a satisfying, funky grind to it, and the opening tune, Leipziger/Fleming's "Winds Of Change," sets the tone of the collection with a strong arrangement and a fairly dark lyric. "Reservation Blues" takes the achieve-

ment of last year's "Cool Blues Walk" one step further.

## CONTEMPORARY CHRISTIAN

### RUSS LEE

**Words In Time**  
PRODUCERS: Brian MacLeod, Glenn Rosenstein  
Sparrow 15835

For the past decade, Russ Lee has been one of the best team players in Christian music. First with Truth and then with NewSong, Lee's voice garnered plenty of radio airplay and critical notice. These days, he's stepping into a new league as he embarks on a solo career with Sparrow. He puts his edgy, bluesy voice to great use on this solid collection of pop tunes that perfectly showcase his soulful, passionate vocal style. Produced by Brian MacLeod (Sheryl Crow, Jewel, the Waiters) and Glenn Rosenstein (Caedmon's Call, Plumb), "Words In Time" has a vibrant, inviting feel that is musically intriguing. Lyrically, each song leaves no doubt that Lee's mission is to spread the gospel, which he does beautifully on the buoyant "I Smile" and the powerful anthem "Live What I Believe." Other prime cuts include the lovely ballad "Free Fall" and a stirring version of the Mike + the Mechanics hit "The Living Years," a passionate call for reconciliation that gets new life in Lee's capable hands.

## NEW AGE

### ★ PRESTON REED

**Handwritten Notes**  
PRODUCER: Preston Reed  
Outer Bridge Records OB1001  
Preston Reed is an underrated marvel of the acoustic guitar. His name used to be mentioned in the same breath as Leo Kottke and Michael Hedges, and judging from this tour de force solo album, it still should be. Reed uses many of the same two-handed techniques employed by Hedges, tapping his strings and banging on his instrument. Articulating the jazz-inflected harmonies of the ballad "First Summer Without You" or tearing up the fretboard on barn burners like "Shink-assen" (named for Japan's bullet trains), Reed works a delirious combination of deft polyrhythms and melodic counterpoint that spins your head. "Crossing Open Water" is almost a symphony in miniature with its heart-stopping dynamic shifts and timbral colorations, yet there's also a rustic folk edge to his playing that keeps it earthy. "Handwritten Notes" should be a bible for anyone looking at the extended possibilities of the acoustic guitar.

### SHAPESHIFTERS

**Shapeshifters**  
PRODUCERS: Alain Esquinas, Aziz Paige  
Soundings Of The Planet SP-7183

Once you get past the cornball spoken-word intro about being "one human family alive in the sacred circle of the earth," the Shapeshifters conjure up some compelling electronica/world fusion that's far more eloquent. Laying down the grooves for this international band is Alain Esquinas, known for his work with the smooth jazz group Third Force as well as with the rhythm-oriented mysticism of Professor Trance. He seems to have found more exploratory partners here with sitarist Aziz Paige and woodwind player Richard Hardy. These are free-flowing pieces that have the feel of spontaneity but are centered around Esquinas's shifting rhythm floors. On "Moon & Star," Paige and Hardy trade sitar and soprano saxophone leads, while "Pipers Of Beltane" creates a Celtic air with tin whistles. Most of the tracks head into dance exotica except the last, a lyrical, pastoral meditation called "Lotus."

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### DIDO Thank You (3:39)

PRODUCERS: Rollo, Dido  
WRITERS: D. Armstrong, P. Herman  
PUBLISHERS: Warner/Chappell Music, PRS; Cheeky Music, BMI  
Arista 3903 (CD promo)  
This track first surfaced on the soundtrack to the Gwyneth Paltrow movie "Sliding Doors," back in 1998. Now, after being dramatically sampled into "Stan" on Eminem's current "The Marshall Mathers LP," the ballad "Thank You" follows as a single in its own right. Dido's vocals helped the former become the most compelling song—both musically and lyrically—on the rapper's latest album. In fact, many major-market R&B radio stations picked up the album cut, playing the seven-minute opus in its entirety, due in no small part to Dido. Her previous single, "Here With Me," now the theme song from TV's "Roswell," has already scored big at adult top 40 and AC and is still moving up the charts—and is so close to mainstream success. On the new single, the

## NEW & NOTEWORTHY

### TALIB KWELI & HI-TEK Move Something

(timing not listed)  
PRODUCER: Hi-Tek  
WRITER: not listed  
PUBLISHER: not listed  
Rawkus (CD promo)



Several years ago hip-hop was all about the MC and the DJ. Dynamic duos like Eric B. & Rakim and D.J. Jazzy Jeff & the Fresh Prince were known for providing an even balance of lyrical mastery and turntable wizardry. Rawkus' Talib Kweli & Hi-Tek look to bring the focus back to that simple time with their debut single. The duo, from Brooklyn, N.Y., and Cincinnati, respectively, made names for themselves in the underground—Kweli became part of Black Star with partner Mos Def, and Hi-Tek produced tracks for Phife Dawg and Black Star. On "Move Something," Kweli drops lyrical jewels laced with killer wordplay. For example, "We erase you, trace like you're cotton mouth/And we're peppermint Altoids." Production, courtesy of Hi-Tek, is equally refreshing. "Move Something" is just a sampling of what's to come from the duo, whose debut set, "Reflection Eternal," drops this month.

British singer/songwriter tones down her electronic element, producing a more organic sound. Her chilling voice is complemented with an acoustic guitar, some congas, a recorder(!), and, yes, a drum machine. Dido really is a great package—she's adorable, and the music is all solid. After hearing "Stan" enough, however, you're almost waiting for the next verse of Eminem's rap here on "Thank You." All the same, this tune will work for the same adult stations that have already fallen in love with Dido. Meanwhile, Interscope is preparing "Stan" as Eminem's next radio release, with Dido appearing in the video. This is one to keep an eye on for all formats.

### RICHARD ASHCROFT C'mon People (We're Making It Now) (4:11)

PRODUCERS: Chris Potter, Richard Ashcroft  
WRITER: R. Ashcroft  
PUBLISHERS: EMI Music Publishing Ltd., PRS/EMI Virgin Music, ASCAP  
Hut/Virgin 15759 (CD promo)  
Despite the acclaim and the chart success of solo debut album "Alone With Everybody" and the single "A Song For The Lovers" back home in the U.K., here in the U.S. Richard Ashcroft seems to be remembered as only one thing—front man for the defunct critics' fave the Verve, a band that in turn seems to be known here only for the 1998 smash "Bitter Sweet Symphony." Ashcroft has had a tough time crossing the Atlantic, mounting top 10 U.K. singles but only a tepid response in the U.S. ("Alone" peaked at No. 127 in July.) This song is pleasant enough and the lyric fairly inspiring, but it's not his best work. The feel—even the tune itself, but the tempo and production—of the song is a tad too reminiscent of the New Radicals' 1999 hit "You Get What You Give," which was good but not enough to support sound-alikes. Let's hope he collaborates with his friend Liam Gallagher of Oasis (composer of "Symphony") again soon.

## COUNTRY

### ▶ LEE ANN WOMACK Ashes By Now (3:59)

PRODUCER: Mark Wright  
WRITER: R. Crowell  
PUBLISHER: Tessa Publishing Co., BMI  
MCA 02087 (CD promo)  
The inventive percussion that opens this terrific single is just the beginning of the magic that producer Mark Wright and Lee Ann Womack weave. Penned by Rodney Crowell, this simmering little number boasts one of the best hooks to come out of Nashville in a long time. Womack delivers the line "As much as you've burned me, baby/I should be ashes by now" with a steely resolve that portrays a woman who's loved and lost. This mighty song is a study in survival, as the woman in the lyric may have been burned but still demonstrates the strength and self-esteem to move on, and Womack's performance is right on target. She reveals a woman who has endured her share of pain and regret but is demonstrating the ability to rise like a phoenix from the ashes—a measured, nuanced performance of a great song. In choosing a follow-up to her last single, "I Hope You Dance" (which spent eight weeks atop Billboard's Hot Country Singles & Tracks chart), the label needed to carefully come up with the right one to maintain Womack's momentum. One listen to this great single and it's obvious the song is sure to throw fuel on the fire.

### ▶ JO DEE MESSINA Burn (3:57)

PRODUCERS: Byron Gallimore, Tim McGraw  
WRITERS: T. Arena, P. Resnick, S. Werfel  
PUBLISHERS: Positive Dream Pty. Ltd./Standard Music Pty. Ltd./EMI Music Publishing Australia, BMI  
Curb 1587 (CD promo)  
Like Lee Ann Womack, Jo Dee Messina is just coming off a chart-topping single. She follows "That's The Way It Is" with this potent ballad, the title track from her third Curb album. The song has an inspiring lyric that celebrates passion and

encourages the listener to approach the things that mean the most to them with a burning intensity. Producers Byron Gallimore and labelmate Tim McGraw have created a record with many elements that work together effectively. The soaring background vocals blend with Messina's impassioned performance to create a powerful anthem. Messina has become one of the format's most successful female acts, and singles like this demonstrate why country programmers can't seem to get enough of this talented redhead on their airwaves. (Savvy pop aficionados may remember Aussie chanteuse Tina Arena's mind-blowing rendition of this one a few years back.)

### KEITH URBAN But For The Grace Of God (3:39)

PRODUCERS: Matt Rollings, Keith Urban  
WRITERS: C. Caffrey, J. Weidlin, K. Urban  
PUBLISHERS: BMG Songs Inc./Weedwackers/Coburn Music Inc., BMI  
Capitol 14438 (CD promo)  
It's been a slow steady climb for Keith Urban. His group the Ranch didn't hit pay dirt, but as a solo act he's finally breaking through. His last single, "Your Everything," cracked the top 10. Here, he offers a strong follow-up with this solid midtempo number. The lyric, penned by Urban with former Go-Go's Charolotte Caffrey and Jane Weidlin, finds a man acknowledging the chaos around him, as his neighbors argue and he sees other relationships crumbling. Witnessing the surrounding angst and emptiness just makes him appreciate the good woman he's been blessed with that much more. It's a positive lyric with an inviting melody. Urban turns in a strong performance that makes this single more enjoyable with each listen. This track has what it takes to continue his winning streak at country radio and carry him back to upper regions of the chart.

## ROCK TRACKS

### GUSTER Happier (3:23)

PRODUCER: S. Lillywhite  
WRITERS: Guster, R. Miller  
PUBLISHERS: Universal Polygram International Publishing/Low Crawl Music, ASCAP  
Hybrid/Sire 500019 (CD promo)  
On the tail of the super-poppy almost-breakthrough "Fa Fa (Never Be The Same Again)," which climbed to No. 26 on Billboard's Adult Top 40 chart this summer, Boston-based trio Guster comes through with another top 40-ready tune off its "Long And Gone Forever" disc. Guitarists Ryan Miller and Adam Gardner alternate on the vocals, while *conguero* (i.e., one who plays congas) Brian Rosenworcel keeps the beat going with only his taped hands ("no sticks" brag the liner notes for "Forever"). The breakup song builds while keeping a low-key acoustic flavor throughout. The band is touring with the also quirky Barenaked Ladies, a pairing that can only help its exposure. The album is already climbing The Billboard 200, so watch for "Happier" to make a showing at modern adult, triple-A, and modern rock, as well as some inroads to top 40.

### B.B. KING & ERIC CLAPTON I Wanna Be (4:25)

PRODUCERS: Eric Clapton, Simon Climie  
WRITERS: D. Bramhall, C. Sexton  
PUBLISHERS: Wirzma Publishing/Bug Music, BMI; Sony/ATV Tunes LLC/Sextunes, ASCAP  
Duck/Reprise 100414 (CD promo)  
Here comes another single from "Riding With The King," the platinum album joining two of the world's blues guitar greats. Even at 75, B.B. King sounds as robust as ever, sharing the vocals and axe-work with Eric Clapton on this midtempo blues rocker. The guitar solos are flawless, and the production is tight. Background singers abound, and the gents are split in stereo: Clapton's guitar and voice are on one channel, while King and the signature sound of his baby, Lucille, take the opposite side. Some top studio musicians back the pair on this cut, too. After a pair of

(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

LARA FABIAN



**LARA FABIAN** *Love By Grace* (4:09)

PRODUCER: Walter AfanasiEFF  
WRITERS: D. Loggins, W. Tester  
PUBLISHERS: Universal-MCA Music Publishing/Avalon Way Music/WB Music, ASCAP  
Columbia 16197 (CD promo)

Anyone who's had the chance to hear Lara Fabian's self-titled English-language bow knows that we're dealing with an uncommonly talented singer/songwriter. First single "I Will Love Again" demonstrated to the top 40 masses just how she can tear it up with a dancefloor ditty, but in this, the follow-up, growing legions of fans will have the opportunity to hear what the Belgian-born artist does best. "Love By Grace" is a timeless piece of music, searingly hot in its impact on the heart and cool as ice in Fabian's passionate, startlingly adept delivery. Diva fans will draw a tear, applaud to the heavens, and thank God that there's someone out there with the maturity to feel things as only a woman—not a kewpie doll—can. This gorgeous anthem is a No. 1 AC hit awaiting its day, while smart top 40 programmers will also realize its effortless potency. A stellar musical moment from the finest new talent of 2000.

(Continued from preceding page)

verses, the masters both have an opportunity to shine, as the tune opens up to spotlight twin solos. The hook is pretty catchy, and the tune has a lot of attitude. You know you're riding with the kings on this one. The first single, the album's title track, made an impact on Billboard's Mainstream Rock Tracks chart; expect this to do the same.

**STONE TEMPLE PILOTS** *No Way Out* (3:45)

PRODUCER: Brendan O'Brien  
WRITERS: Stone Temple Pilots, S. Weiland  
PUBLISHERS: MilkSongs/WB Music/Foxy Dead Girl Music/EMI April, ASCAP  
Atlantic 300323 (CD promo)

Atlantic keeps pumping out singles from the Stone Temple Pilots' current "No. 4," which has kicked the album past the platinum mark. Last time around, they issued "Sour Girl," a melancholy ballad that was among the band's most compelling compositions ever. The new "No Way Out" returns Scott Weiland and company to hard-rockin' turf, with a frenzy of fuzzy guitars, static-electric vocals, and a chorus that screams the title with eerie desperation. With Weiland's infamous reputation as a drug abuser, it's easy to imagine that this song was born out of addiction-based angst—you can't really understand the words here, so it's anybody's guess. Certainly there's passion here, and head-bangers will bang heads until they're bleeding, but for the more thoughtful crowd, there's a little too much that's vague and hazy to truly appreciate what the guys are saying.

## AC

**JOE COCKER** *She Believes In Me* (4:43)

PRODUCER: Pete Smith  
WRITERS: B. Adams, R. Knowles, E. Kennedy  
PUBLISHERS: Badams Music/Sony/ATV Music  
Eagle Records/Red Ink 13601 (album track)  
Brit chestnut Joe Cocker, best known in

## SPOTLIGHT



**BACKSTREET BOYS** *Shape Of My Heart* (3:47)

PRODUCERS: Max Martin, Rami  
WRITERS: M. Martin, Rami, L. Miskovsky  
PUBLISHER: Zomba Enterprises, ASCAP  
Jive Records 42758 (CD promo)

A youth act's third album is often the one that determines where it's ultimately headed stylistically. While we hear that Backstreet Boys' upcoming "Black & Blue" may lean a little more rock, the guys are playing it safe with their new single, "Shape Of My Heart," a veritable "I Want It That Way" part II. Once again, Max Martin is at the helm, writing and producing with Rami. The track cuts a path right through midtempo love-song territory, starting off slow and with little instrumentation. When it kicks in, the beats and tempo are strikingly familiar, which, frankly, is disappointing. The battle of the boy bands has never been hotter, with BSB, then rivals 'N Sync both setting sales records with their second projects. There's no doubt that programmers will pop this highly anticipated track onto the airwaves in a hot second, but holding the interest of fans who are increasingly distracted by 'N Sync's highly creative output ("Bye Bye Bye" was a phenomenal introduction to its "No Strings Attached," and "It's Gonna Be Me" is an even stronger follow-up) could prove difficult. It's our guess that Jive thought it wise to ease into anything markedly different from what followers are used to. But this is so similar-sounding to previous hits, it's downright bland.

the States for his '75 top five hit "You Are So Beautiful" and the No. 1 "Up Where We Belong" with Jennifer Warnes in '82, returns with the 12-track "No Ordinary World," a powerful album featuring a number of renowned producers and songwriters. On the single "She Believes In Me," Cocker delivers an emotion-packed bluesy vocal about the appreciated dedication of his woman: "When it all goes wrong and I feel I'm on my own/She's there to remind me she believes in me." Co-written by Bryan Adams, who also contributes backing vocals, the track is produced with a modern finesse that would work at hot ACs, even soft ACs, that have history with this artist. Its appeal could also fit in with triple-As. It's all there in "She Believes In Me": great instrumentation (with an effective groove-filled organ), a stellar vocal, and a melody that's easy to embrace. A nice return. Meanwhile, catch Cocker on tour across the U.S. (with 20 dates supporting Tina Turner) through the end of October.

## RAP

★ **PHILLY'S MOST WANTED** *Cross The Border* (4:23)

PRODUCER: Neptunes  
WRITERS: C. Hugo, A. Holly, J. Witherspoon  
PUBLISHERS: Water of Nazareth Publishing/EMI Blackwood Music/Chase Chad Music/EMI April Music/Fatima & Baron Outlet Publishing/Main Money, ASCAP  
Atlantic 300253 (CD promo)  
As music fans begin to acknowledge

## SPOTLIGHT



**DON HENLEY** *For My Wedding* (3:37)

PRODUCERS: Don Henley, Stan Lynch  
WRITER: L. J. McNally  
PUBLISHER: Larry John McNally Music  
Warner Bros. 100433 (CD promo)

Warner Bros. makes a bid for country radio airplay with this gorgeous ballad from Don Henley's current album, "Inside Job," and based on the strength of the song and the power of the performance, the label should be well rewarded for its efforts. After all, if any rock icon were to be embraced by country radio, it should be Henley. It's not like he's a stranger to the format. He contributed vocals to Trisha Yearwood's 1993 hit "Walkaway Joe" and appeared—along with the rest of the Eagles—in a video for Travis Tritt's version of "Take It Easy" from the 1993 Eagles tribute album, "Common Thread." The Eagles spent time on the country charts with several tunes, including "Lyn' Eyes," "New Kid In Town," and "Seven Bridges Road." Despite this history, the bottom line is still the song and performance. In this case, both are stunning. The lyric, penned by Larry John McNally, expresses a man's hopes and dreams for his marriage in lines like "For my wedding, I don't want violins or sentimental songs about thick and thin/I want a moment of silence and a moment of prayer for the love we'll need to make it in the world out there." The song resonates with eloquent, heartfelt sentiment, and the understated production places the focus on Henley's compelling delivery. His distinctive voice underscores the emotion in the lyric with honesty and integrity. For country radio, the track has been sweetened with steel guitar courtesy of Nashville ace Paul Franklin. The result is tasteful and provides this beautiful song with the extra little touch that makes it perfect for the country format. This is a hit waiting to happen, and country programmers would do well to give this great single the attention it so deserves.

once again the R&B music mecca that is Philadelphia, Philly's Most Wanted looks to carry the hip-hop torch for the City of Brotherly Love with its debut single, "Cross The Border." The song's Latin-flavored track (curiously reminiscent of the theme to the "I Dream Of Jeannie" TV show), courtesy of the Neptunes, may be the trend of the day in hip-hop, but group members Boobonic and Mr. Man flip their verses to something out of the ordinary. These two young MCs, both 20, show a real presence on the microphone. Although the lyrics are lightweight, the content suits the party vibe of the track. The hook is sing-songy enough that it reminds listeners of Jay-Z's recent string of hits but unique enough that it's not blatant. Radio should pick up on the catchy single, which is memorable enough after a spin or two. Although Philly's Most Wanted may not sound like Philadelphia brethren the Roots or Beanie Sigel, their sound will definitely entice listeners looking for an easygoing party track.

## IN PRINT

**TEACHING GENIUS: Dorothy DeLay And The Making Of A Musician**  
By Barbara Lourie Sand  
Amadeus Press  
240 pages; \$24.95

As with its title—which is accurate both as a verbal or adjectival phrase—Barbara Lourie Sand's book on the Juilliard School's prized pedagogue Dorothy DeLay can be read a number of different ways. Through her own observations and extensive interviews with former students, Sand offers an unparalleled look both inside and outside DeLay's star-making studio, along with persuasively capturing the essence of DeLay herself.

But Sand's book also offers a look at the process that helped produce some of today's biggest violin careers. A glance through the index of DeLay alumni shows Itzhak Perlman, Gil Shaham, Choliang Lin, Nigel Kennedy, Robert McDuffie, Nadja Salerno-Sonnenberg, Midori, Chee-Yun, and Yura Lee—to say

nothing of the many conductors, chamber players, and orchestral principals that have darkened her door.

Most of these musicians would have had major careers regardless of their teachers, as DeLay's detractors will point out. Sand, though clearly an advocate, is objective enough to list their arguments: that DeLay does nothing that other teachers don't, that people come to DeLay not to learn but to jump-start their careers, that anybody looks good teaching a genius. Yet even DeLay's critics (mostly other instructors and rejected students) acknowledge that she has achieved unprecedented prominence not only as a woman in musical education but as a power broker in the classical music world at large.

These roles would seem to contradict each other. In a cut-throat field, DeLay is a nurturer. Perlman compares her with his former teacher (and DeLay mentor) Ivan Galamian, saying, "If there was a note out of tune,

[Galamian] would say, 'What's the matter, it is out of tune!' Miss DeLay would say, 'Sugar plum, what is your concept of an F-sharp?'—which means your F-sharp is out of tune."

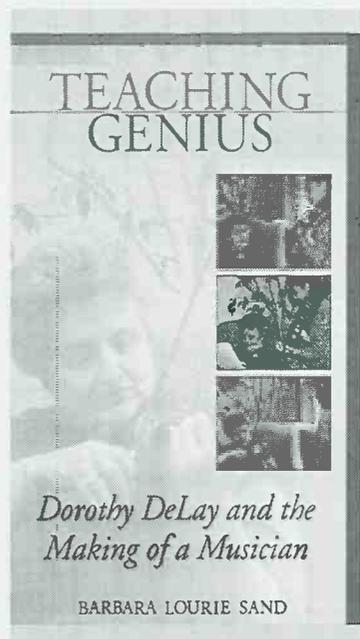
This does not mean, though, that this nurturer is a pushover. Sand also documents a number of careerist students—or, more usually, their pushy parents—whom DeLay put in their place. At least one undisciplined pupil, Salerno-Sonnenberg, was famously booted out of DeLay's studio until she shaped up. (This volatile young fiddler dropped out of sight, only to win the 1981 Naumberg Competition two months later.)

DeLay's dual gifts as teacher and prime mover converge in her uncanny knack for spotting not only talented musicians but the personality type that can withstand the rigors of a high-profile career. It is not so much a matter of spotting diamonds in the rough as of finding the

gems that won't crack under the polishing. DeLay stresses a balanced life (shunning the word "normal"), and she fights fiercely to protect her youngest students from stage parents and greedy management, enabling them carve out space for themselves. Sarah Chang, a success story that Sand details at length, smoothly negotiated the jump from child prodigy to mature musician in part because of supportive parents and a network of friends—rare commodities for traveling artists at any age.

Gracefully and concisely composed, with each metaphor and quote chosen for maximum resonance, "Teaching Genius" relays how one of the most famous of musical gurus succeeds by teaching students to teach themselves. And at a time when young classical musicians can rely less and less on major management and record companies for guidance, this is one of the most vital lessons they could learn.

KEN SMITH





**Burning Success.** To commemorate Burning Spear's Grammy win for "Calling Rastafari" and his 30 years in the music business, Heartbeat Records presented the artist with a plaque highlighting all 13 of his Heartbeat albums. Island/Def Jam was also given a similar plaque for its role in the "Rastafari" success story. On hand for the presentation, from left, are Rounder Records Group president/CEO John Virant, Heartbeat VP of A&R Chris Wilson, Rounder national marketing director Jeff Walker, Island/Def Jam chairman Jim Caparro, Burning Music Production VP Sonia Rodney, Burning Spear, Island/Def Jam executive VP/GM John Esposito, Heartbeat co-owner Bill Nowlin and senior label assistant Joshua Blood, and Rounder national sales and marketing director Tracy Waksler.

## Slimm Calhoun Offers 'The Skinny'

### Rapper's Aquemini/Elektra Debut Gets Boost From OutKast

BY MARCI KENON

LOS ANGELES—If you don't already know "The Skinny" on newcomer Slimm "Cutta" Calhoun, you will by Nov. 7. That's when his aptly titled debut album "The Skinny" drops on Aquemini/Elektra Records. The 15-song set is the first release from the OutKast-established Aquemini and features the single "It's OK," set for commercial release Tuesday (10).

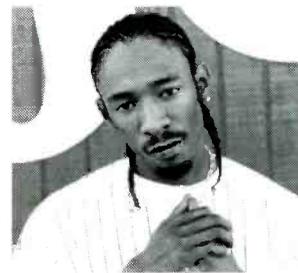
"The origin of Big Boi and Dre's Aquemini will enable them to find the pulse of the next hip-hop move-

ment, empowering a new generation of talent," says Elektra Entertainment Group CEO Sylvia Rhone. "We can already see the marketplace has embraced Slimm Calhoun, and we look forward to a tremendous future for the project."

Though this is Calhoun's first formal album, the 23-year-old rapper says it actually represents a collection of songs he's written that date back to as early as 1993, when he initially recorded the track "Timelock/Camp David" and first hooked up with Mr. DJ, the third member of OutKast's production company Earthtone III. "I was just networking throughout the streets," recalls Calhoun, who was born Brian Loving in Washington, D.C., and raised in College Park, Ga.

Overall, "The Skinny" offers a colorful array of hip-hop, accented with influences ranging from reggae to salsa. Because the music isn't trendy

and the lyrics document never-ending life dramas, any of the songs could have been recorded nearly a decade ago.



CALHOUN

The track "Well" boasts a repetitive hook with screaming guitars that are reminiscent of Sly Stone. And the single "It's OK"—with a chorus that's more pop than hip-hop—urges women to do whatever makes them happy to ease the pain of loneli-

ness. "If your man isn't at home, he's not taking care of home, he hasn't told you he loves you or you look pretty, and somebody else wants to tell you, what's wrong with that?" asks Calhoun. The "OK" video was directed by David Nelson (Young Bloodz's "85").

Joining Earthtone III on the production slate for "The Skinny" were veterans Organized Noize and up-and-coming producers Slim Jim and

(Continued on page 95)

## Charles' Blues Foundation Tribute A Ray Of Light; Dr. Dre Joins Producers Of L.A. Confidential Crew

**RAY'S DAY:** Though the man himself did not perform, several other luminaries paid musical homage Oct. 2 to R&B pioneer **Ray Charles**. Charles, who turned 70 Sept. 23, received the Blues Foundation's 2000 Lifetime Achievement Award at a birthday-themed fete at Los Angeles' House of Blues. **Quincy Jones** presented the award to the singer/pianist after an effusive tribute, while Atlantic Records Group co-chairman/co-CEO **Ahmet Ertegun** and vocalist **Tony Bennett** extolled praises via videotape. Ertegun—who brought Charles to national fame with a string of Atlantic hits that began in 1954—noted, "Ray continues to give treasures to the world that future generations will cherish."

A few of those treasures were performed during briskly played sets: singer/pianist **Diane Schuur** delved into the jazzier side of Brother Ray's repertoire; **Nickolas Ashford & Valerie Simpson** ran down "Let's Go Get Stoned," their first hit as writers and a No. 1 R&B smash in 1966 for Charles; and **Billy Preston** did a dead-on imitation of the guest of honor, shades and all, on "Summertime." To close the evening, **Willie Nelson**—who earlier had accepted the Blues Foundation's B.B. King Blues Hero Award from Farm Aid colleague **John Mellencamp**—essayed a song that both he and Charles have rendered indelibly: "Georgia On My Mind."



by Gail Mitchell



**Morris, Nas, Eightball, and Tony Terry** . . . Speaking of Eightball, he and duo partner **MGJ** have signed with a new label, JCOR Entertainment, and are preparing for the Nov. 21 release of their latest album, "Space Age 4 Eva." The pair produced a lot of the album, which also includes the rhythmic participation of **Swizz Beats, DJ Quik, and Jazze Pha**.

**SCREEN SCENE:** With a calendar schedule that includes a role in the upcoming Morgan Creek comedy "Juwanna Mann," **Lil' Kim** hit L.A. Oct. 3-4 to film the video for her second single, "How Many Licks?," which features **Sisqó**. In the director's chair: video wiz **Francis Lawrence** (**Jennifer Lopez, Pras**). Making a guest appearance in the video: **Lil' Cease** . . . **Destiny's Child** is among the performers on Lifetime Television's Oct. 22 "Women Rock! Girls & Guitars." Others on the concert bill include **Cyndi Lauper** and **Sheryl Crow**; the two-hour telecast (8 p.m. ET/PT) is an awareness and fund-raising event

benefiting the fight against breast cancer . . . African Heritage Network, in association with The Source Entertainment, is launching two new weekly shows: "The Source Sound Lab" and "The Source: All Access." The one-hour "Lab" is a hip-hop music and dance show on UPN hosted by **Ray J. Norwood; Busta Rhymes** is the special guest host for the first three shows. "Access" is a one-hour syndicated entertainment magazine show hosted by actress **LisaRaye** and **Naughty By Nature's Treach**. Both series debut Saturday (7).

Nov. 1 marks the debut of a new video show on CD-ROM, courtesy of Rom Cast network and Imani Studios. "Phat Camp Videos," hosted by **Mario Neeley** (aka rapper **Big Moe**), will spotlight old-school/new-school videos and present interviews with top artists in the music/film industries. The brainchild of **Michael Johnson**, the CD-ROM network will distribute new shows monthly. For more details, contact bigmoe@phatcamp@hotmail.com. Big Moe is also currently working on a new album with producer **Tony Touch**.

Lions Gate Films is the distributor of the upcoming film "Gang Tapes" and is looking for R&B, hip-hop, and soul tracks for use in the film and possibly on a soundtrack. For more details, contact 323-487-9371.

Assistance in preparing this column was provided by **Chris Morris**.

## New MCA Duo Field Mob Brings 'Southern Country Funk' To Set

BY DAVID LOREZ

NEW YORK—If MCA act Field Mob has its way, Albany, Ga., will become hip-hop's next Southern hotbed.

"Albany is a small town with a big ego and standout personality," jokes Boondox Blax, who makes up Field Mob with high school friend and fellow rapper **Kalage**. "They say big things come in small packages. And that's definitely true of the talent down here."

The Albany natives' debut album, "613: Ashy To Classy," arrives Dec. 12. Signed to MCA just six months ago, the pair began battling each other rap-style in high school. After deciding to pool their talents in search of a record deal, Blax and Kalage were signed by local label Southern House Records. Their debut single, "Hey Shawty," made enough noise to catch the ear of MCA VP of A&R **Jeff Redd**.

Lead single "Project Dreamz" proves to be a worthy appetizer for an album filled with earthy productions, infectious hooks, and a wry lyrical sense of humor that focuses on the duo's poor, rural backwater beginnings.

Field Mob's debut set was produced primarily by **Ole-E**, a fellow Albany native and member of another MCA act, Southern Klick. The album's other standout tracks include the mellow "My Main Roni" and the thoughtful "Crutch," about which Blax explains, "It's about being poor, about how we

helped each other. What we write about is real to us." The pair is published by Two Four Fifteen (BMI) and Kuntry Slim Music (BMI).

What's also real are the comparisons with other Southern hip-hop acts that Field Mob receives. While Blax says it's a compliment to be compared with OutKast and Goodie Mob, "we feel we're coming with something original. I call what we do 'Southern country funk.' This is our language, our dialect."



FIELD MOB

Jay Warren, owner of retailer Vibes Music & More in Decatur, Ga., says, "The fact that they sound a lot like OutKast means that people are immediately relating to them and their sound. For a new group, that's a good thing."

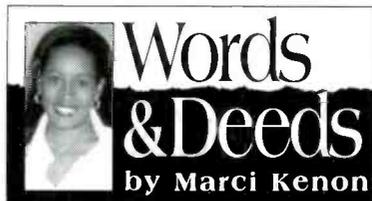
MCA has been building on Field Mob's Southern following thanks to a June Southeast promo tour; with another set for December. In the interim, the duo heads out on the road for a concert tour that will also feature the Cash Money crew, **Joe, Nelly, and LL Cool J**. The pair is managed by **Sid Johnson** and booked by ICM's **Phil Casey**.

A print ad campaign targeting major hip-hop publications will run through November. Also in the works is an appearance on BET's "Rap City" in October. The label will also offer enhanced CDs that tie in with Field Mob's alliance with Varsity clothing, through which fans are given the chance to win \$500 worth of clothing.

# M.O.P. Bows New Image On 4th Album

**BATTLE CRY:** With the Tuesday (10) Loud release of its fourth album, "Warriorz," underground hip-hop duo M.O.P. (Mash Out Posse) says that it's grown up in many ways and that its maturity is reflected in the pair's new 19-song set.

"When we first came out, we felt we had a street image we had to live up to," says 26-year-old Billy Danzenie, who, along with 25-year-old Lil' Fame (aka Jamal Grinnage), makes up M.O.P. "In the beginning we started a lot of fights and were banned from performing in clubs. We have kids now. I don't want to go to a club, have something happen, and get locked up. I want to go home to my kids



every night."

But the album still reflects the duo's penchant for high-energy music, especially through such tracks as the lead single, "Ante Up." First released on vinyl to mix shows on May 26, it was subsequently released commercially on vinyl on July 25 and sent to radio on Aug. 24.

"We kept our musical roots for

our fans who love what we do," Danzenie says. "You can still hear the frustration in the music, but now you also hear the reason why we do what we do."

The duo grew up in Brownsville, a hardcore section of Brooklyn, N.Y. Music became the break the pair needed. However, unlike other contemporary rap artists, they don't contribute to the hype of easy money, fast cars, and loose women.

"Our rapping is not hardcore. The way we live is," says Danzenie.



M.O.P.

"We grew up with nothing. Fame, me, and about nine other guys—we were all we had."

M.O.P.'s Lil' Fame is a former DJ who produced a couple of the tracks on the new album. Also contributing production skills were DJ Premier, Pete Rock, Dr. Period, and DJ Scratch.

"All we want is for this album to get put out properly," says Danzenie. "People who don't know us should find out that we've been making good music for eight or nine years now. Gold and platinum [success], if it comes, is cool. I won't be mad at all. But that's not our aim."

**ON THE ROAD AGAIN:** The Roots' Black Thought (aka Tariq Trotter) describes the just-launched, 35-city Okayplayer tour as the "hip-hop renaissance tour. All the acts we're touring with are breakout acts or up-and-coming with a buzz."

Those acts include Talib Kweli, dead prez, Rah Digga, Bahamadia, and Slum Village. Common and Bilal will perform on various spot dates. The tour, which kicked off Oct. 4 in Boston, will also be Webcast live by the music site from several stops. Okayplayer.com is owned and operated by the Roots and the group's management.

"Hopefully after the tour, a lot of the people who went out with us will be established on a larger scale," continues lead MC Black Thought, who makes his solo debut on MCA in March. "Most of the people who are going out with us have been doing what they're doing for a long time—just unnoticed."

The Roots have provided a band  
(Continued on next page)



**DANCE AGAIN:** Debelah Morgan is no stranger to R&B radio. She initially signed to Atlantic Records when she was a teen and met with marginal success. She then moved to Motown to try her luck again and ended up with a top 30 single in 1998 titled "Yesterday." Now, after returning to Atlantic, she has a new single titled "Dance With Me" (DAS/Atlantic). Rhythmic and top 40 radio are supporting "Dance," so much so that the single has reached No. 40 on The Billboard Hot 100. "Dance" is also being supported by R&B core retail stores to the tune of just under 26,000 singles sold to date. This issue, it moves 15-11 on the Hot R&B/Hip-Hop Singles Sales chart. The problem seems to be the reluctance of radio to play the record. In today's radio world, records cross from R&B to top 40 and not the other way around, as done in days past.

Why do I bring attention to what many may see as an obvious fact? On Hot R&B/Hip-Hop Singles & Tracks, "Dance" moves 62-50. Morgan has managed to reach the top half of the chart on sales alone. Not one point of her total comes from radio. Maybe the sales of this single at R&B core retailers will make radio rethink giving it airplay.

**FANTASY OR REALITY?** Ludacris is the first artist released from Def Jam's newest venture, Def Jam South. The single is "What's Your Fantasy" (Def Jam South/Def Jam/IDJMG), and Ludacris is definitely making a name for his new home. "Fantasy" moves 29-19 on Hot R&B/Hip-Hop Singles & Tracks and 26-20 on Hot R&B/Hip-Hop Airplay. These jumps are helped by airplay at stations like WQHT New York; WPHI Philadelphia; KBXX Houston; WJMH Greensboro, N.C.; KBMB Sacramento, Calif.; and KUBE Seattle. Listen for the remix of "Fantasy," which features Trina, Foxy Brown, and Shawna. The debut album, including cameos from Pastor Troy and UGK, is titled "Back For The First Time" and is scheduled for a late-October release to retail. Ludacris will be on a promotional tour until the end of October to support the album. Check him out on BET and MTV's "Direct Effect" show.

**FRIENDLY MUSIQ:** The certified-platinum soundtrack for "Nuttty Professor II: The Klumps" has brought Hot R&B/Hip-Hop Singles & Tracks various hits from the likes of Janet, Jay-Z, and Sisqó. The latest single, "Just Friends (Sunny)" (Def Soul/IDJMG) by newcomer Musiq, is just another example of the soundtrack's strength. "Just Friends" moves 41-31 on Hot R&B/Hip-Hop Singles & Tracks with a 27% increase in total points. On the Hot R&B/Hip-Hop Airplay chart, "Friends" moves 35-29. Musiq Soulchild, a Philadelphia native, shows signs of Marvin Gaye and D'Angelo in his music, just to mention two of his many idols. His upcoming debut album on Def Soul, titled "Aijuswannasing," is due to hit retail outlets in November, just in time for the holiday shopping season. Look for Musiq's video for "Just Friends" on BET, MTV, and your local video outlets.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>NO. 1</b>	
1	1	1	10	<b>BOUNCE WITH ME</b> (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 8 weeks at No. 1
				<b>GREATEST GAINER</b>	
2	2	2	5	<b>MOVE SOMETHIN'</b> (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
3	3	3	14	<b>CALLIN' ME</b> (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
4	4	4	3	<b>FLAWLESS</b> (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
5	5	7	12	<b>YEAH THAT'S US</b> (C) (D) (T) RUFFINATION 16854/WARNER BROS. †	MAJOR FIGGAS
6	6	5	28	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
7	9	9	4	<b>HE DID THAT</b> (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
8	7	6	7	<b>CONNECT</b> (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAEH MONCH
9	8	8	6	<b>SHAKE IT LIKE A DOG</b> (C) (D) (T) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEBBIE
10	10	15	4	<b>AND YOU KNOW THAT</b> (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN
11	15	13	16	<b>CHERCHEZ LAGHOST</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
12	14	10	11	<b>SHAKE YA ASS</b> (T) JIVE 42721* †	MYSTIKAL
13	16	—	2	<b>FIRE IT UP</b> (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
14	13	14	7	<b>YOU NASTY</b> (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
15	11	11	8	<b>COME RIDE WITH ME</b> (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
16	12	12	10	<b>HOW MUCH YOU WANT ME</b> (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
17	19	24	3	<b>BALLERS (UP IN HERE)</b> (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
18	20	17	14	<b>BAD BOYZ</b> (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
19	22	22	11	<b>BETWEEN ME AND YOU</b> (T) MURDER INC./DEF JAM 562890*/IDJMG †	JA RULE FEATURING CHRISTINA MILIAN
20	17	16	5	<b>MS. FAT BOOTY 2</b> (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
21	32	31	12	<b>THE LIGHT</b> (T) MCA 155763* †	COMMON
22	18	18	9	<b>UN-HUH</b> (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
23	23	35	3	<b>TRUST</b> (T) DELICIOUS VINYL 18226*/EDEL AMERICA	THE PHARCYDE
24	25	23	8	<b>MONET</b> (C) (D) (T) WINGSPAN 0008	CAMARA
25	28	28	3	<b>WHAT'S YOUR FANTASY</b> (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
26	24	19	18	<b>FLOWERS FOR THE DEAD</b> (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
27	27	26	19	<b>2 B*TCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
28	33	32	4	<b>SPREAD IT OUT</b> (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
29	<b>NEW ▶</b>		1	<b>ROCKIN' IT</b> (T) KURRUPT MONEY 104*/FAT BEATS	BUCKWOLD PRESENTS BRAND NUBIAN
30	<b>RE-ENTRY</b>		2	<b>DOWN FOR THE KAZ</b> (T) STONE THROW 2028*/FAT BEATS	KAZI
31	42	—	2	<b>LIFT YOUR FIST</b> (T) VIRGIN 38732*	GURU'S JAZZMATAZZ FEATURING THE ROOTS
32	26	30	32	<b>(HOT S**T) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
33	34	25	12	<b>HEY PAPI</b> (T) DEF JAM/DEF SOUL 562862*/IDJMG †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
34	31	20	7	<b>GHETTO STAR</b> (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
35	41	—	2	<b>TAKE IT OFF</b> (T) DEF JAM 572645*/IDJMG	LL COOL J
36	<b>RE-ENTRY</b>		2	<b>BOOM</b> (T) GAME 2009*	ROYCE DA 5'9"
37	30	29	18	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
38	29	42	56	<b>WHO LET THE DOGS OUT?</b> (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
39	36	40	34	<b>WHISTLE WHILE YOU TWURK</b> (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
40	<b>RE-ENTRY</b>		12	<b>OOOH.</b> (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
41	<b>RE-ENTRY</b>		11	<b>WHAT MEANS THE WORLD TO YOU</b> (T) EPIC 79434* †	CAM'RON
42	44	36	9	<b>THE WAY I AM</b> (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
43	<b>NEW ▶</b>		1	<b>FOR THE KIDS</b> (T) OBS/J GRAND/CONCRETE 004*/FAT BEATS	THE BAD SEED
44	<b>NEW ▶</b>		1	<b>DYING FOR RAP</b> (T) (X) FAT BEATS 8222*/KOCH	FIRESTARR
45	21	34	19	<b>SO FLOSSY</b> (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
46	48	43	17	<b>WHAT YOU WANT</b> (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
47	<b>NEW ▶</b>		1	<b>WHOA! LIK' MAMA...</b> (C) (D) (T) FIRST STRING/EASTWEST 67101/EEG	X-CON WITH TWIG & JAY
48	<b>NEW ▶</b>		1	<b>DO IT UP</b> (T) BLINDSIDE 013*/FAT BEATS	MR. COMPLEX
49	47	45	4	<b>2000</b> (C) (D) (T) LAIDBACK 7373	CCA FEATURING MR. NARCOTIX
50	<b>RE-ENTRY</b>		46	<b>HOT BOYZ ▲</b> (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>					
1	NEW	1	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
<b>▶ Greatest Gainer ◀</b>					
2	83	2	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
3	NEW	1	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
4	1	3	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/IDJMG (12.98/18.98)		1
5	4	14	NELLY ▲ <sup>3</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
6	3	3	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
7	2	2	CAM'RON UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
8	7	6	EMINEM ▲ <sup>7</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
9	10	9	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
10	5	4	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
11	6	3	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
12	16	11	JILL SCOTT WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS		11
13	8	2	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
14	15	6	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
15	12	2	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
16	11	8	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)		1
17	9	7	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
18	17	14	KELLY PRICE DEF SOUL 542472*/IDJMG (11.98/17.98)	MIRROR MIRROR	3
19	18	14	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
20	20	16	RACHELLE FERRELL CAPITOL 84980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
21	14	10	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
22	13	2	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
23	19	13	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
24	22	19	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
25	26	20	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
26	24	25	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
27	27	25	JOE ▲ <sup>3</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
28	23	18	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
29	21	17	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
30	25	21	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
31	NEW	1	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
32	31	27	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
33	28	23	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
34	34	31	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
35	29	32	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
36	35	26	DR. DRE ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
37	30	24	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
38	33	30	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
39	38	33	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
40	NEW	1	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	40
41	39	37	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
42	32	2	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	32
43	40	35	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
44	42	40	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
45	37	28	VARIOUS ARTISTS THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM DEF JAM 542829*/IDJMG (11.98/17.98)		16
46	43	38	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
47	NEW	1	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	47
48	48	45	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
49	45	36	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2

50	36	29	10	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
51	41	34	9	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
52	53	47	44	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
53	51	48	22	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
54	49	41	19	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
55	47	57	4	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
56	55	44	37	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
57	54	50	22	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
58	52	—	2	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY	52
59	50	43	44	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
60	46	46	6	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	29
61	44	42	7	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	21
62	59	53	51	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
63	61	55	4	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
64	56	49	29	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
65	58	51	40	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
66	62	60	30	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
67	NEW	1	VARIOUS ARTISTS VACANT LOT 50112*/PRIORITY (10.98/16.98)	DAME GREASE'S LIVE ON LENOX AVE.: THE ALBUM	67	
<b>▶ Pacesetter ◀</b>						
68	68	86	3	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO	68
69	NEW	1	SOUNDTRACK MOTOWN 159687/UNIVERSAL (11.98/17.98)	BAMBOOZLED	69	
70	57	39	6	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
71	64	63	20	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
72	63	52	62	MACY GRAY ▲ <sup>3</sup> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
73	60	54	30	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
74	70	62	20	WHITNEY HOUSTON ▲ <sup>7</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
75	65	56	16	BUSTA RHYMES ▲ FUPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
76	66	61	59	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
77	67	64	7	SPM DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	SPM PRESENTS: THE PURITY ALBUM	26
78	NEW	1	JUVENILE D3 33344 (16.98 CD)	PLAYAZ OF DA GAME FEATURING DJ JIMI	78	
79	71	59	28	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
80	69	58	48	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
81	79	69	11	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
82	73	65	14	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
83	74	66	11	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
84	78	71	84	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
85	75	72	10	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
86	72	75	33	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
87	80	68	25	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
88	85	81	100	JUVENILE ▲ <sup>7</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
89	82	82	95	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
90	NEW	1	Z-RO STRAIGHT PROFIT 1137 (11.98/16.98)	Z-RO VS. THE WORLD	90	
91	90	80	35	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
92	91	84	28	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
93	97	99	8	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
94	81	73	11	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
95	RE-ENTRY	19	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22	
96	96	90	18	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
97	86	83	37	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
98	84	76	6	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	61
99	92	92	29	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
100	99	79	16	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3

○ 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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## WORDS & DEEDS

(Continued from preceding page)

to play for all of the acts in a three-hour "jam session" typical of what the Grammy Award-winning group did on its last tour. The acts weave in and out of the lineup, performing alone and then with one another.

"It keeps the show more theatrical," says Black Thought. "You'll get to see different artists [performing] outside of their normal element. For instance, Rah Digga and dead prez have never performed with a band. It gives them

a chance to do something new. Live instrumentation also leads to a lot of crowd participation and breaks down a lot of barriers."

Additional tour stops include Oct. 7 in New York; Sunday (8) in Washington, D.C.; Wednesday (11) in Norfolk, Va.; and Saturday (14) in New Orleans. The tour wraps Nov. 21 in Toronto.

**NEW RELEASES:** E-40, "Loyalty & Betrayal," Jive Records, Tuesday (10); the Dwellas, "The Last

Shall Be First," Simulated/Loud, Tuesday (10); Silkk The Shocker, "My World, My Way," No Limit/Priority, Oct. 17; Willie D, "Hated By Many, Loved By Few," Rap-A-Lot/Virgin, Oct. 24; Jay-Z, "The Dynasty: Roc La Familia 2000," Roc-A-Fella/Def Jam, Oct. 31; Sticky Fingaz, "Black Trash (Autobiography Of Kirk Jones)," Universal, Oct. 31.

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**Behind The Scenes.** First Avenue Records CEO Dark Gable, left, and artist Dennis Da Menace, center, recently caught up backstage with Wyclef Jean at the R.J. Reynolds Salem Green Ball at New York's Roxy Club.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Shake Ya Ass' by Mystikal, 'Bag Lady' by Erykah Badu, 'The Way I Am' by Eminem.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'The Next Episode' by Dr. Dre, 'Say My Name' by Destiny's Child.

Recruits 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

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and artists in alphabetical order.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'The Way I Am' by Eminem, 'Shackles (Praise You)' by Mary Mary, 'Bag Lady' by Erykah Badu.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'The Next Episode' by Dr. Dre, 'Say My Name' by Destiny's Child.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	8	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
2	3	3	7	YOUR CHILD MCA PROMO †	MARY J. BLIGE
3	2	2	10	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
4	12	18	4	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
5	9	14	7	CADA VEZ RAMPAGE 0178	NEGROCAN
6	6	9	8	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
7	14	17	5	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
8	19	27	4	I TURN TO YOU VIRGIN PROMO	MELANIE C
9	18	33	3	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
10	4	4	8	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
11	5	6	9	CONTROL 4 PLAY 82027	ABEL
12	16	21	5	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
13	17	19	6	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
14	13	7	9	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
15	7	8	8	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
16	33	—	2	PASILDA JELLYBEAN 2609	AFRO MEDUSA
17	8	11	9	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
18	11	5	12	CHECK IT OUT JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
19	15	10	11	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
20	27	35	4	LOVE ONE ANOTHER TOMMY BOY 2145	AMBER
21	22	26	6	X-HALE SLOWLY JELLYBEAN 2593	BOOTSY MCQUEEN
22	23	30	5	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
23	10	12	9	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
24	31	38	3	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
<b>◀ POWER PICK ▶</b>					
25	39	—	2	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
26	20	16	8	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
27	26	20	8	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
28	41	48	3	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
29	35	36	5	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHNS
30	45	—	2	THAT OTHER WOMAN ATLANTIC PROMO †	CHANGING FACES
31	37	41	3	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
32	38	39	4	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
33	30	23	11	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
34	40	47	3	NEVER GONNA COME BACK DOWN NETTWERK 33114	BT FEATURING M. DOUGHTY
35	25	22	8	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
36	29	28	6	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16
37	34	34	5	AYLA PART II EDEL AMERICA 008213	AYLA
38	44	45	3	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
39	32	31	8	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
40	46	—	6	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
41	49	—	2	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
42	24	15	14	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
<b>◀ HOT SHOT DEBUT ▶</b>					
43	<b>NEW ▶</b>	1	1	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
44	47	—	2	ELECTRIFIED (THE TIME HAS COME) AUTHORITY 009	TIKI JONES
45	28	29	11	FREEBASE MOONSHINE 88470	TALL PAUL
46	50	—	2	MORE THAN LIFE CURB PROMO/LONDON-SIRE	JANA
47	21	13	13	STRONGER RCA 60281 †	KRISTINE W
48	<b>NEW ▶</b>	1	1	SUMMER OF LOVE EPIC PROMO	LONYO
49	<b>NEW ▶</b>	1	1	YEAH...RIGHT NERVOUS 20451	JONAH
50	43	37	7	I THINK I'M IN LOVE WITH YOU COLUMBIA 79467 †	JESSICA SIMPSON

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	7	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
<b>◀ GREATEST GAINER ▶</b>					
2	3	42	3	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
3	2	3	23	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	12	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	5	2	10	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
6	6	5	19	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
7	8	6	22	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
8	7	7	7	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
9	9	8	15	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
10	10	9	25	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
11	11	10	9	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
12	13	14	10	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
13	12	11	26	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
14	14	12	30	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
15	15	13	6	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456/SONY DISCOS †	GLORIA ESTEFAN
16	16	17	21	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
17	18	21	5	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
18	17	16	5	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
19	19	15	22	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
20	21	18	11	STRONGER (T) (X) RCA 60281 †	KRISTINE W
21	20	19	42	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
22	24	22	32	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
23	22	24	24	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
24	31	28	5	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
25	33	26	24	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
26	26	25	23	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
27	34	—	2	WHERE IS MY MAN (T) (X) GROOVILICIOUS 225/STRICTLY RHYTHM	EARTHA KITT
28	27	23	6	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
29	28	33	12	DREAMING (T) (X) NETTWERK 33105	BT
30	30	27	25	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
31	23	20	3	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
<b>◀ HOT SHOT DEBUT ▶</b>					
32	<b>NEW ▶</b>	1	1	KILLER (T) (X) RADIKAL 99034 †	ATB
33	36	29	50	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
34	41	40	30	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
35	25	—	4	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
36	29	30	9	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
37	42	39	8	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
38	37	38	14	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
39	35	31	19	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
40	38	46	97	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
41	44	41	25	DON'T STOP (T) (X) RADIKAL 99015	ATB
42	40	32	6	DON'T BE AFRAID OF THE DARK (T) (X) NERVOUS 20433	CHARLOTTE
43	50	45	5	PORCELAIN (T) V2 27650 †	MOBY
44	43	48	43	ABOVE THE CLOUDS (T) TOMMY BOY 2054	AMBER
45	39	35	15	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
46	<b>RE-ENTRY</b>	2	2	ANSWERING MACHINE (T) (X) F-111 44900/WARNER BROS.	GREEN VELVET
47	48	47	20	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
48	<b>NEW ▶</b>	1	1	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
49	<b>RE-ENTRY</b>	8	8	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 56228/IDJMG †	JANET
50	<b>RE-ENTRY</b>	34	34	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X

## DANCE TRAX

(Continued from preceding page)

The 14-track set closes with two newly recorded, circuit-primed covers: Stevie Nicks' "Edge Of 17" and "He Lives In You" (from the Broadway musical "The Lion King"). As disco artist D.C. LaRue once sang: "Let them dance." Indeed.

**WORDY RAPPINGHOOD:** In the mood to curl up with a good book? If so, consider one (or all) of the following: the appropriately titled "Last Night A DJ Saved My Life: The History Of The Disc Jockey" by Bill

Brewster and Frank Broughton (Groove Press); the informative "Techno: The Rough Guide" by Tim Barr (Rough Guides/The Penguin Group); the truly festive "Saturday Night Forever: The Story Of Disco" by Alan Jones and Jussi Kantonen (A Cappella Books); the "Behind The Music"-ready "True: The Autobiography Of Martin Kemp" by the former member of Spandau Ballet (Orion/Trafalgar Square); the Peter Shapiro-edited "Modulations: A History Of Electronic Music—Throbbing

Words On Sound," which features essays by the likes of Simon Reynolds and Kurt B. Reighley (D.A.P./Caipirinha); and Kai Fikentscher's "You Better Work!: Underground Dance Music In New York City" (Wesleyan University Press/University Press of New England), which explores the relationships among music, dance, sexuality, and ethnicity in New York's dance underground.

**REMINDERS:** Dec. 1 is World

AIDS Day. On Nov. 21, LIFEbeat, along with SFX/DelsenerSlater and Levi's, will present "Music With A Message 2" at New York's Beacon Theatre. Hosted by Carson Daly of the popular (and wildly influential) MTV show "Total Request Live," the event will feature live performances by 98° and Jessica Simpson, among others. MTV will then air the concert Dec. 1 to an estimated 100 million households worldwide.

Additionally, LIFEbeat is organizing a club campaign—"Dance For

Life"—to take place on World AIDS Day. It works like this: All participating clubs will donate \$1 from every paid admission to LIFEbeat. Rather simple, if ya ask us. And clubs have the option of donating monies collected from either Dec. 1 or Dec. 2.

All proceeds will benefit LIFEbeat's programs, as well as local AIDS service organizations in various markets. All clubs wishing to participate must register by Oct. 20. For more info, contact 212-965-8900.

## Alan Jackson Keeps It Consistent Arista's 'Somebody Loves You' Aims To Meet Expectations

BY DEBORAH EVANS PRICE

NASHVILLE—On Nov. 7, the day Al Gore and George W. Bush will be making last-ditch efforts to get voters to the polls, RCA Label Group (RLG) staffers will be making their bid to get country music consumers out to their local record store to cast their votes—and their dollars—for Alan Jackson's new album, "When Somebody Loves You."

"We're doing signage that says, 'Vote for A.J. on Election Day,'" says RLG senior VP/GM Butch Waugh, who predicts Jackson's 10th album will be a winner. "The music is just great. We'll be working this record 2½ years from now... This format needs a superstar to deliver great country music, and that's what Alan has done."

"All the great country songs are about emotions and touching people," Waugh continues,

"and that's what Alan does on this album. From great songs like 'When Somebody Loves You' to 'It's Alright To Be A Redneck,' people can relate to these songs. And he presents them in

such a way where you don't have to be in the South to understand what these songs are about. They're all relatable."

Few country artists in the last decade have been more successful or more consistent than Jackson. While others may have actively pursued pop-crossover exposure and some have veered into acting, Jackson has succeeded by knowing his audience and delivering music that satisfies both their expectations and his own. He does so again on "When Somebody Loves You."

The songs cover a variety of lyrical territory, from "The Thrill Is Back," a celebration of how good it feels to rekindle the joy in a long-term romance, to the whimsical "Maybe I Should Stay Here." "Where I Come From" is an ode to blue-collar life in the land of corn bread, chicken, and front-porch pickin'. Then there's the heartbreak of unrequited emotion in "I Still Love You."

The Georgia-born Jackson says his goal is to give his audience "10 or 11 good songs that aren't the same subject matter and aren't filler songs. I always try to play it out as if I had to do this as a live show. [I ask myself] 'Is it going to entertain people for 30-40 minutes?'"

The songs on "When Somebody Loves You" are populated with images that reflect Jackson's Southern roots. Asked if he worries that songs like "It's Alright To Be A Redneck" and "Where I Come From" might alienate those north of the Mason-Dixon line, Jackson responds, "[With] 'Chattahoochee' I thought, 'This is just a regional kind of sound and subject, and I can't imagine people all over the country getting into this song,' and it was my biggest record. I think there

are regular, rural people everywhere that relate to [those] lyrics."

Jackson penned four cuts on the new album: the title cut; the first single, "www.memory"; "A Love Like That"; and "Three Minute Positive Not Too Country Uptempo Love Song."

"All I've ever heard for 10 years from radio and record people and everybody is 'We need songs that need to be under three minutes and they need to be positive. They need to be love songs, and they don't like them if they are real hard country,'" he says. "So I just told myself one day I was going to write a three-minute, positive, not too country, uptempo love song... For songwriters out there, it's hard to be really creative and artistic when they put restraints on you. If you want to have some success and make some money, you have to play by the rules."

For the balance of the album, Jackson relied on some of his favorite writers, like Harley Allen, currently in the top 10 of the Hot Country Singles & Tracks chart with the John Michael Montgomery hit "The Little Girl." For Jackson, Allen wrote "I Still Love You" and co-wrote "Meat And Potatoes Man" with John Pennell.

"Harley's such a great writer," Jackson says. "I've always liked his stuff."

He also does a tune by Robert Lee Castleman and Melanie Castleman titled "Maybe I Should Stay Here." Jackson discovered Robert Lee when he and his wife, Denise, were having dinner in downtown Nashville last year and Robert Lee was performing. "I had never heard of him, and he started playing, and all his songs were really different," says Jackson. "I just really liked the way he used the words and melodies. Some of them weren't real country, but I just loved this one song and ended up cutting it."

This issue, "www.memory" is No. 36 on Hot Country Singles & Tracks. "I love the single and the fact that it's real, true, die-hard country music," says Wes McShay, PD at WKDF-FM (Music City 103) Nashville. "We still need songs like that in our mix of music. It's off to a good start so far. People want to hear Alan. For us, he's one of the core artists."

Jackson admits his sound hasn't really changed much since he signed with Arista/Nashville a little over a decade ago. "It's the kind of country music I've always made. I really don't stray from that. It's what I came to Nashville to do and I'm still doing. I think if you were to play it with one of the early albums I had, it wouldn't sound a lot different as far as the production and the type of music I make. I'm still dancin' with the one that brought me."

Much of the continuity in Jackson's sound can be attributed to producer Keith Stegall. "He got me the record deal, and that's where I've been since the first year," Jackson says, noting that Stegall has pro-

duced all of his albums alone except for the first two, which were co-produced with Scott Hendricks.

"He's an artist," Jackson continues. "He's had tremendous success as a songwriter, and he's a creative producer... He has a good ear and also a good temperament in the studio. He lets you be who you are and helps you get there without wearing you out. We've had chemistry from the start. He knows what I want to do and how to get me there."

Though his relationship with Stegall remains the same, many of the

(Continued on page 40)



**Way Out West.** Michael Martin Murphey held his 14th annual Colorado West Fest Labor Day Weekend in Vail, Colo. Celebrating Western art, music, and culture, the festival featured performances by Ronnie Milsap, Crystal Gayle, Leftover Salmon, Don Edwards, Danni Leigh, and others, as well as a Native American village, mountain-man camp, and various exhibits. Pictured enjoying the festivities, from left, are BR5-49 members Gary Bennett, Jay McDowell, Chuck Mead, Shaw Wilson, Murphey, cowboy poet/humorist Waddie Mitchell, and BR5-49's Don Herron.

## 'Home To You' Sweeps SESAC Awards; 4 Songwriters Inducted Into Hall Of Fame

IT WAS A CLEAN SWEEP for "Home To You" at the SESAC Awards Oct. 5 in Nashville. Arlos Smith, co-writer of the John Michael Montgomery hit, was named SESAC's 2000 country songwriter of the year. In addition, the song received country song of the year honors, and its publisher, Good Ole Delta Boy Music, a division of Malaco Music, was awarded SESAC's country publisher of the year trophy.

Also, "Home To You" received a performance activity award for airplay between Sept. 1, 1999, and Aug. 31, 2000. Five other songs also received performance activity awards. They are as follows:

"Are Your Eyes Still Blue," recorded by **Shane MacAnally**, written by MacAnally, Steve Mandile, and **Julie Wood**, published by Glacier Park Music.

"For A Little While," recorded by **Tim McGraw** (and last year's SESAC song of the year), written by Mandile, **Phil Vassar**, and **Jerry Vandiver**, published by Glacier Park Music, Family Style Music, Curb Magnatone Publishing.

"I'm From The Country," recorded by **Tracy Byrd**, written by **Stan Webb**, **Marty Brown**, and **Richard Young**, published by Stan Webb Music.

"Real Live Woman," recorded by **Trisha Yearwood**, written by **Bobbie Cryner**, published by Cryner Way to the Bank, Child Bride Music.

"Smoke Rings In The Dark," recorded by **Gary Allan**, written by **Houston Robert** and **Rivers Ruth-erford**, published by Bar R Music.

Winners in SESAC's Americana performance activity awards category were Groovetone artist **Walt Wilkins** for his album "Fire, Honey & Angels" and Gearle artist **Stacey Earle** for her album "Dancin' With Them That Brung Me."

**NSAI HONORS FOUR:** **Mac Davis**, **Allen Reynolds**, **Billy Edd Wheeler**, and **Randy Goodrum** were inducted into the Nashville Songwriters Hall of Fame Oct. 1 at a ceremony sponsored by the Nashville Songwriters Foundation and the Nashville Songwriters Assn. International. **Garth Brooks** made a surprise appearance to sing the songs of Reynolds, his longtime producer. Other artists who sang songs written by the inductees included **Bobby Goldsboro**, **Michael Johnson**, **Lari White**, **Chuck Cannon**,

**Curtis Wright**, **Sharon Vaughn**, and **John Rich**.

**ON THE ROW:** Look for former Arista Nashville senior VP of marketing **Fletcher Foster** to join Capitol Records in Nashville in the same capacity.

Nashville-based Copyright.net has launched a music publishing arm and signed writers **Stephen Allen Davis**, **Thom McHugh**, and **Porter Howell**. The company also launched the new division **Scream Marketing** to oversee marketing initiatives for country artists. First clients include Atlantic's **Tim Rushlow**, Virgin's **Julie Reeves**, and Lyric Street's **Kortney Kayle**.

**Rick Kelly** joins Marco Promotions as manager, radio promotion and marketing. Kelly's previous experience includes stints at RCA Records, Tandem Promotions, and Almo Sounds. Sister company AristoMedia promotes **Kathi Atwood** from manager, operations and special events, to director of that department.

**ARTIST NEWS:** **Kathy**

**Mattea** splits with Mercury Records after 18 years, 12 albums, and 16 top 10 singles. Her most recent album, "Trouble With Angels," peaked at No. 35 on Billboard's Top Country Albums chart in June. She has five gold albums and one platinum to her credit.

**Dixie Chicks** have extended their Fly tour through early December, adding 15 shows, which will include revisits to several markets, such as Denver, Phoenix, Los Angeles, and San Diego. The Chicks will star in a one-hour, prime-time NBC-TV concert special Nov. 20. Most of the special was shot during two August shows in Washington, D.C., with some elements filmed later in L.A.

**SIGNINGS:** **Patti Page** has signed with singer **Pat Boone's** Los Angeles-based Gold Label and has inked a management deal with International Ventures Inc. The Gold Label will release Page's album, "Brand New Tennessee Waltz," Jan. 21, 2001.

Former Atlantic act **the Great Divide** has been signed to Broken Bow Records and will have an album on the label, "Afterglow: The Will Rogers Sessions," Oct. 31.

Former Reprise artist **Michael Peterson** signs with Sony Music Nashville. **Tyler England** signs with Buddy Lee Attractions for booking representation.



by Phyllis Stark

# BMI Announces Song Awards

## Winners Are 'Amazed,' 'Powerful,' 'Unbelievable'

BY DEBORAH EVANS PRICE

NASHVILLE—Lonestar's multi-format hit "Amazed" was named song of the year at the 48th annual BMI Country Awards. The song spent eight weeks at No. 1 on Billboard's Hot Country Singles & Tracks chart and earned songwriters Marv Green, Chris Lindsey, and Aimee Mayo the 32nd Robert J. Burton Award as most-performed country song of the year.

During BMI's annual black-tie gala at the company's Music Row offices Oct. 3, president/CEO Frances Preston and VP Roger Sovine presented citations to the BMI songwriters and publishers of the year's 50 most-performed songs. Sony/ATV Tree was saluted as BMI's country publisher of the year. The songwriter of the year accolade was a tie among four songwriters: Al Anderson, Skip Ewing, Dixie Chick Martie Seidel, and Shania Twain. Each placed three songs on the 50 most-performed list.

Anderson penned Trisha Yearwood's "Powerful Thing," the LeAnn Rimes hit "Big Deal," and Diamond Rio's "Unbelievable" (the latter two were co-written with Jeffrey Steele); "Unbelievable" picked up its second consecutive award. Anderson, the former NRBQ guitarist, has also written hits for Carlene Carter, Hal Ketchum, and the Mavericks. His prior BMI Awards include citations for "All You Ever Do Is Bring Me Down" and "Should've Asked Her Faster."

Seidel received her first BMI citations for "Cowboy Take Me Away," "Ready To Run," and "You Were Mine." The latter, co-written with her sister and fellow Chick Emily Robison, appeared on the band's debut disc "Wide Open Spaces." "Cowboy Take Me Away" and "Ready To Run," from the Chicks' Monument sophomore album, "Fly," were co-written with songwriter/playwright Marcus Hummon.

Singer/songwriter Ewing, a veteran tunesmith, collected his 14th BMI citation during this year's event. In addition to penning his own hits, Ewing has written songs for other artists, including Bryan White and Clint Black. This year he received recognition for penning Tracy Byrd's "Put Your Hand In Mine," Mark Wills' "Wish You Were Here," and the Kenny Chesney hit "You Had Me From Hello."

This year marked Twain's second consecutive honor as BMI's country songwriter of the year. Last year Twain also captured the song of the year prize for "You're Still The One." This year, the 1999 Country Music Assn. entertainer of the year was recognized by BMI for the hits "Come On Over," "Man! I Feel Like A Woman!," and "That Don't Impress Me Much," from the 17-times platinum album "Come On Over." Twain has also received the BMI pop songwriter of the year award the past two years and has earned a total of 21 BMI country and pop citations.

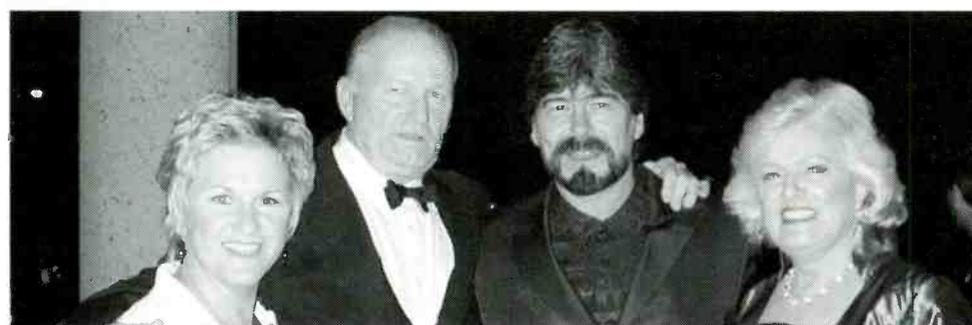
Music Row's top publishers were also recognized during the evening. Sony/ATV Tree Publishing netted the top honor by accumulating "the highest percentage of copyright ownership in award songs."

Sony/ATV Tree president/CEO Donna Hilley and Sony/ATV Music Publishing president Richard Rowe accepted the top publisher prize. The veteran company placed nine songs on the most-performed list. (Among the other publishers recognized were those that published song of the year honoree "Amazed": Careers-BMG Music Publishing Inc., Golden Wheat, Silverkiss, Songs of Nashville, DreamWorks, and Warner-Tamerlane Publishing Corp.)

The 2000 Country Awards eligibility period ran April 1, 1999, through March 21, 2000.



"Amazed," the Lonestar hit that dominated the No. 1 spot on Billboard's Hot Country Singles & Tracks chart for eight weeks, was named song of the year at the BMI gala. The tune was written by Marv Green, Aimee Mayo, and Chris Lindsey. Pictured at the event, from left, are BMI VP Roger Sovine, Lindsey Mayo, and BMI president/CEO Frances Preston.



During BMI's annual awards bash, president/CEO Frances Preston bestowed the BMI President's Award on longtime RCA recording act Alabama. In making the presentation, Preston not only spotlighted the veteran group's numerous chart successes but also the humanitarian efforts of its members—Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon. Owen was on hand to accept the honor on behalf of the group. Pictured, from left, are Owen's wife, Kelly; BMI VP Roger Sovine; Owen; and Preston.

# Warren Wins ASCAP Honors

## Sony/ATV Also Named At Country Music Awards

BY PHYLLIS STARK

NASHVILLE—Songwriter Diane Warren walked away with the songwriter of the year prize at the 38th annual Country Music Awards Oct. 2 in Nashville.

More than 1,000 music industry professionals and artists attended the event, where Warren was honored for her songs "I Don't Want To Miss A Thing," recorded by Mark Chesnutt, and "I'll Still Love You More," recorded by Trisha Yearwood. ASCAP's 1999 songwriter of the year, Phil Vassar, presented Warren with the award.

Sony/ATV Music Publishing was named ASCAP publisher of the year for seven songs: "I'll Go Crazy," "I Love You," "I'm Leaving," "Lesson In Leavin'," "Please Remember Me," "The Secret Of Life," and "Stranger In My Mirror."

ASCAP's country song of the year, which honors the most-performed song of 1999, was a tie between "How Forever Feels," a six-week No. 1 for Kenny Chesney, and "Write This Down," a four-week No. 1 for George Strait. "How Forever Feels" was written by Tony Mullins and published by Warner/Chappell Music Group. "Write This Down," written by Dana Hunt, was published by Neon Sky Music.

Robert John "Mutt" Lange was the evening's most-awarded songwriter, scoring four trophies for "Come On Over," "Man! I Feel Like A Woman!," "That Don't Impress Me Much," and "You've Got A Way." He was followed by Bob Regan, who took home three trophies for "Busy Man," "Everytime I Cry," and "Steam."

Songwriters who received awards for two of their songs at the ASCAP ceremonies were

Keith Follese, Alan Jackson, Brad Paisley, and Warren.

Publishers winning multiple awards were Almo Music Corp., BMG Songs, Cal IV Entertainment, EMI Music Publishing, Famous Music Corp., Leshem Music, Music of Windswept, peermusic, Universal Music Publishing Group, Warner/Chappell Music Group, and Zomba Enterprises.

Amy Kurland, owner of Nashville's famed Bluebird Cafe, was honored with ASCAP's partners in music award, which is annually given to an outstanding ASCAP customer from the Nashville community. The Bluebird was cited for years of dedication to Nashville's songwriters as a venue for them to preview new material for the music industry.

Mary Chapin Carpenter was on hand to present a \$25,000 check to the winners of the ASCAP Foundation/Lilith Fair Songwriting Contest. Nashville-based songwriters Carol Hashe and Diona Devincenzi were honored for their song "Airplane Light." The contest encourages new women songwriters, and the prizes are funded by a group of leading female writers.

Two Arista Nashville artists and ASCAP members, Vassar and Paisley, performed at the black-tie event. Other artists in attendance were Deana Carter, Chesney, Rodney Crowell, Deryl Dodd, Andy Griggs, Jackson, Martina McBride, Jo Dee Messina, Rascal Flatts, and the Wilkinsons.

Award recipients were determined by the greatest number of performance credits accrued from Jan. 1, 1999, to Dec. 31, 1999. For a complete list of ASCAP song winners, see page 42.



Songwriter Diane Warren and Sony/ATV Tree Publishing were among the top winners at the 38th annual ASCAP Country Music Awards held Oct. 2 at Nashville's Opryland Hotel. Warren took home the honor for songwriter of the year. Sony/ATV Tree president/CEO Donna Hilley accepted ASCAP's publisher of the year accolade. Pictured, from left, are Hilley, ASCAP senior VP Connie Bradley, Warren, and ASCAP CEO John Lofrumento.



Among those recognized at the ASCAP event was Alan Jackson, who received awards for his songs "Gone Crazy" and "The Little Man." Martina McBride's hit "I Love You" earned ASCAP honors for songwriters Tammy Hyler and husband and wife team Adrienne and Keith Follese. Pictured enjoying the festivities, from left, are McBride, Jackson, and ASCAP senior VP Connie Bradley, the evening's hostess.

### COUNTRY CORNER



by Wade Jessen

**LET THERE BE COUNTRY:** The blaring dominance of crossover-ready Nashville pop/country is turned down just a tad on our charts. Staunch traditionalist **Aaron Tippin** controls Hot Country Singles & Tracks for the first time in five years, **Kenny Chesney** gives Nashville's RCA Label Group its first No. 1 on Top Country Albums in the Sound-Scan era, the top five titles on the radio chart are by artists who have never made deliberate pop crossover attempts, and **Alan Jackson** blasts into that chart's top 40 with the fattest gain of any title this issue.

In a comeback story that's raising almost as many eyebrows on Music Row as the one staged earlier this year by **Kenny Rogers**, Tippin's "Kiss This" (Lyric Street) gains 389 detections to rise 3-1 on Hot Country Singles & Tracks. It is the song that drove Tippin's career-high debut on Top Country Albums with "People Like Us," which scanned 28,000 units and set new benchmarks on the country chart and The Billboard 200 (Country Corner, Billboard, Aug. 12).

Not to be outdone, neo-traditionalist Chesney grabs Hot Shot Debut honors at No. 1 on Top Country Albums and commands attention on The Billboard 200, where he opens at No. 13. With more than 85,000 copies sold, "Greatest Hits" is Chesney's biggest moment on the chart—he was signed briefly to Capricorn prior to joining BNA in 1995 but scored no retail chart action. Previously, Chesney's fattest one-week total was Christmas week last year, when "Everywhere We Go" bagged more than 52,000 copies.

For the RCA Label Group, the new set is the first to top the chart since **Clint Black's** "Put Yourself In My Shoes" rose to No. 1 in the Dec. 22, 1990, Billboard and reigned for seven consecutive weeks. That cluster, which includes the Nipper logo, BNA, and, as of last July, Arista/Nashville, is likely to see top ink again when Jackson's "When Somebody Loves You" begins scanning on Election Day, Nov. 7 (see story, page 38).

Up 855 detections, Jackson's "www.memory" whets buyers' appetites for the new set by collecting the biggest airplay increase on Hot Country Singles & Tracks this issue. Breakout markets include KYY San Antonio and KXKC Lafayette, La., where the song spins in heavy rotation (more than 35 plays per week).

**PORCH SWING COUNTRY:** A handful of monitored country stations get the jump on an event recording by **Brad Paisley** and **Chely Wright** that lies in wait on a pair of Grand Ole Opry tribute sets. "Hard To Be A Husband, Hard To Be A Wife" tests the water on Hot Country Singles & Tracks, where it enters at No. 75.

The track is included on RCA's "Bill Anderson Hosts Backstage At The Grand Ole Opry," a concept album released Sept. 12, and on MCA Nashville's "75 Years Of The WSM Grand Ole Opry, Vol. 2," which hits retail Tuesday (10).

Neither imprint is currently soliciting airplay for the duet; thus, both are listed on the chart and will share year-end recap points evenly. Any announcement regarding an official single release may prompt us to adjust the assignment of points accordingly. Word is that the track will appear on forthcoming sets by both artists.

### ALAN JACKSON KEEPS IT CONSISTENT

(Continued from page 38)

key players in Jackson's career changed a few months ago when Arista became part of RLG. "I hated to see that happen with Arista because I started with them and grew up with them in the business. A lot of those people I'm closer to than I'll be with any other label people, because it all started with nothing. I hated to see them lose their jobs.

"Of course, some of them got to move on to better things, but overall it's kind of sad," Jackson continues. "Some of the people moved over to [RLG], so I'm still connected with some of them, and so far the RCA outfit has been real nice and really easy to work with."

Jackson got to know the RLG staff with a dinner at his home. "Alan invited the entire company out to his house to spend time with him and listen to the album," says Waugh. "We had barbecue, hung out and listened to the album, and talked about the different tracks. It was just a great day. He and his wife opened up the house to us, and it was so much fun. That was the first time everybody had gotten to listen to the album."

To support "Somebody," RLG is gearing up for a huge marketing push. "We're going to be doing so many things with this album," Waugh says, noting that Arista director of marketing and development Deb Markland "has put together an incredible campaign" along with Jon Elliot, senior director of artist development and marketing for RCA Records.

Waugh adds, "Deb kind of looks at it as a three-pronged attack: the national coverage via radio, then TV and Internet, and the blanketing of markets [where Jackson is most popular]."

Waugh says that with Jackson it's not about "connecting dots. We've already connected the dots with Alan Jackson. People know Alan Jackson. People know [his] voice and the quality of Alan's music. Our job is to make sure people know this album is available."

Plans to create awareness began with the Country Music Assn. Awards, where Alan performed "www.memory." An episode of "Biography" featuring Jackson's life is slated to run on the A&E network in November. Jackson will also be fea-

tured on CMT's "Video Bio."

Waugh says advertising will be placed in national magazines and newspapers. There will be a Westwood One album-premiere event airing Nov. 6. "We'll have an Internet chat with some major players," Waugh says of the campaign, which is still developing. "We have a syndicated radio campaign set up making sure all the syndicators are doing promotions in and around the album. We'll also have a video airing on CMT and GAC."

A fan club promotion is already under way. "We've already sent them some of the music, and we are giving them a chance to buy the album on pre-sale before the album hits," Waugh says. "The fan club is working closely with us to get the word out."

Waugh says RLG is targeting Jackson's top 20 equity markets and gearing the campaign to specifically fit each city, though he declined to name the markets RLG will concentrate on.

"The level of penetration is different, but there's a heavy level of penetration in every market... We're blanketing Alan's best markets with street-level, in-store visibility, 'win it before you can buy it' contests, and all those kind of things," he says, adding that RLG is also exploring promotional opportunities with computer companies as a tie-in with the single.

"We've worked closely with Alan's

management company, and they've been great to work with," Waugh says of Nashville-based Nancy Russell (whose company, Force, also handles Jackson's public relations) and Los Angeles co-manager Howard Kaufman. "It's been a team effort."

Jackson is pleased with the support that surrounds him. "I have somebody here in town that knows the business and somebody who's been in the business a long time based somewhere else," he says. "It's a good combination."

Jackson also just signed a new booking agreement with Creative Artists Agency, where he will be handled by Ron Baird. He says he doesn't plan to do more than 50 dates a year, opting to spend time at home with his wife and three daughters. "I've done 200 dates a year, and we've been whittling them down the last two years," he says. "I don't like to be gone that much. My life has changed since 1990. I have three children and a life outside the music business now, so I have to balance that."

He says he enjoyed making an appearance on the Nashville date of George Strait's tour and notes there's a possibility of teaming with Strait on additional dates next year. "He asked us to do them, and we're talking about them, about 10 or 12 [shows]," Jackson says. "We get along pretty good, and I think it would be fun."



**Just Another Day In Paradise.** Obviously pleased with his surroundings, ASCAP songwriter of the year and Arista/Nashville recording artist Phil Vassar recently re-signed his deal with EMI Music Publishing. Vassar, whose current single is "Just Another Day In Paradise," has been on the road opening dates on the Tim McGraw/Faith Hill tour. Pictured, from left, are Greenberg Traurig partner/attorney Jess Rosen, EMI executive VP/GM Gary Overton, EMI VP Greg Hill, Vassar, and EMI senior VP Glenn Middleworth.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
53 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	
61 ASHES BY NOW (Tessa, BMI)	
7 BEST OF INTENTIONS (Post Oak, BMI) HL	
19 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	
67 BURN (Positive Dream Pty., BMI/EMI Blackwood, BMI/Standard Music Pty., ASCAP/EMI Australia Pty., Ltd., APRA/EMI April, ASCAP) HL	
54 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI)	
5 COUNTRY COMES TO TOWN (Ekoeco Tunes, BMI)	
69 DIDN'T WE LOVE (Mike Curb, BMI/Music Of C And P, BMI/Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL	
43 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM	
44 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL	
10 FEELS LIKE LOVE (Vinny Mae, BMI) WBM	
45 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM	
48 A GOOD DAY TO RUN (EMI Blackwood, BMI/Harley Creek, BMI/Mike Curb, BMI) HL	
2 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI) WBM	
75 HARD TO BE A HUSBAND, HARD TO BE A WIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Universal, BMI/My Mulligan, BMI) HL	
37 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL	
33 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Accuff-Rose, BMI/Milene, ASCAP) HL	
24 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM	
62 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM	
18 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxcaster, BMI) WBM	
41 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynolds, BMI/Wrensong, BMI) HL	
27 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
9 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL	
71 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL	
15 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM	
17 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM	
42 I WANT TO KNOW EVERYTHING THERE IS TO KNOW ABOUT YOU (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs,	

ASCAP) HL	
8 I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL	
55 I WOULD (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracel, BMI) HL/WBM	
12 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
26 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Wanner, BMI) HL/WBM	
1 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM	
6 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM	
29 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL	
3 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	
57 LIVE IT UP (EMI Blackwood, BMI/Arbyme, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)	
21 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM	
65 LOVE IN THE FEELING (Careers-BMG, BMI)	
30 LOST SHE CAN'T LIVE WITHOUT (Blackened, BMI/Accuff-Rose, BMI) HL/WBM	
73 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/Lehensongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM	
56 MAKIN' L P WITH YOU (Canasi, BMI/Mike Curb, BMI) WBM	
34 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	
72 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	

74 MY CELLMATE THINKS I'M SEXY (Scarlett Moon, BMI/CMI, BMI/EMI Blackwood, BMI/Jelinda, BMI) HL	
32 MY LOVE GOES ON AND ON (Caitler, ASCAP/WB, ASCAP/Platinum Prow, ASCAP) WBM	
20 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	
58 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Inving, BMI/Cotter Bay, BMI) HL/WBM	
70 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)	
66 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WBM	
60 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	
63 PARADISE (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM	
49 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL	
50 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	
68 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL	
51 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM	
23 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL	
46 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRBI, ASCAP)	
52 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Gitterfish, BMI/Chaynon, BMI) WBM	
35 TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP)	
22 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	
4 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Prow, ASCAP) WBM	
40 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toun, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
13 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM	
39 THIS EVERYDAY LOVE (Inving, BMI/360 Music, SESAC/Emelia, SESAC) WBM	
64 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL	
31 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM	
14 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
38 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM	
11 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM	
59 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
16 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL	
36 WWW.MEMORY (WB, ASCAP/See Haw, ASCAP) HL	
23 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL	
47 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malkoy's Toys, BMI/Universal-MCA, ASCAP/Cary Burr, ASCAP) WBM	
25 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Nessire Bob, ASCAP) CLM/HL	
28 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL/WBM	

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	3	3	21	<b>KISS THIS</b> 1 week at No. 1 A.TIPPIN, B.WATSON, M.BRADLEY (A.TIPPIN, T.FIPPIN, P.DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
2	6	6	12	<b>GO ON</b> T.BROWN, G.STRAIT (T.MARTIN, M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
3	5	10	9	<b>THE LITTLE GIRL</b> B.CANNON, N.WILSON, J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	3
4	1	1	22	<b>THAT'S THE WAY</b> B.GALLIMORE, T.MCGRAW (A.ROBOFF, H.LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
5	4	4	21	<b>COUNTRY COMES TO TOWN</b> J.STROUD, T.KEITH (T.KEITH)	TOBY KEITH (V) DREAMWORKS ALBUM CUT †	4
6	7	7	42	<b>LET'S MAKE LOVE</b> B.GALLIMORE, F.HILL (C.LINDSEY, M.GREEN, B.LUTHER, A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	6
7	8	13	16	<b>BEST OF INTENTIONS</b> B.J.WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	7
8	2	2	40	<b>I WILL... BUT</b> D.HUFF (K.OSBORN, J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
9	9	12	27	<b>I NEED YOU</b> B.HEARN, E.DEGARMO, E.LAMBERG, M.CURB (T.LACY, D.MATKOSKY)	LEANN RIMES (C) (D) V SPARROW 58863/CAPITOL/CURB †	9
10	12	14	22	<b>FEELS LIKE LOVE</b> T.BROWN (J.GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	10
11	10	9	27	<b>WHAT ABOUT NOW</b> D.HUFF (A.SMITH, A.BARKER, R.HARBIN)	LONESTAR (V) BNA 60212 †	1
12	14	16	19	<b>JUST ANOTHER DAY IN PARADISE</b> B.GALLIMORE, P.VASSAR (P.VASSAR, C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	12
13	16	17	23	<b>THERE YOU ARE</b> M.MCBRIDE, P.WORLEY (B.DIPIERO, E.HILL, M.D.SANDERS)	MARTINA MCBRIDE (V) RCA 60214	13
14	17	19	16	<b>WE DANCED</b> F.ROGERS (B.PAISLEY, C.DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	14
15	13	11	25	<b>IT MUST BE LOVE</b> K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	1
16	18	23	12	<b>WITHOUT YOU</b> B.CHANCEY, P.WORLEY (N.MAINES, E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	16
17	11	5	36	<b>IT'S ALWAYS SOMETHIN'</b> D.COOK, L.WILSON (M.GREEN, A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	5
<b>AIRPOWER</b>						
18	20	26	9	<b>I LOST IT</b> B.CANNON, N.WILSON (N.THRASHER, J.OLANDER)	KENNY CHESNEY (V) BNA 69007 †	18
19	21	24	16	<b>BORN TO FLY</b> P.WORLEY (S.EVANS, M.HUMMON, D.SCOTT)	SARA EVANS (V) RCA 69008 †	19
<b>AIRPOWER</b>						
20	22	31	23	<b>MY NEXT THIRTY YEARS</b> B.GALLIMORE, J.STROUD, T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT †	20
21	19	18	21	<b>LONELY</b> F.ANDERSON, T.LAWRENCE, B.CARR (R.DEAN, R.L.BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	18
22	26	27	19	<b>THAT'S THE KIND OF MOOD I'M IN</b> E.GORDY, JR. (R.GILES, T.NICHOLS, G.GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	22
23	23	20	35	<b>YES!</b> N.WILSON, B.CANNON (C.BROCK, S.SMITH, J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
24	24	21	30	<b>I HOPE YOU DANCE</b> M.WRIGHT (M.D.SANDERS, T.SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
25	15	8	34	<b>YOUR EVERYTHING</b> M.ROLLINGS, K.URBAN (C.LINDSEY, B.REGAN)	KEITH URBAN (V) CAPITOL 58847 †	4
26	25	28	15	<b>KATIE WANTS A FAST ONE</b> S.WARINER (R.CARNES, S.WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	25
27	27	30	15	<b>I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)</b> R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582	27
28	28	32	15	<b>YOU WON'T BE LONELY NOW</b> D.HUFF (B.JAMES, J.BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	28
29	29	33	13	<b>A LITTLE GASOLINE</b> S.SMITH, K.STEGALL, T.CLARK (D.MILLER, T.ROGERS)	TERRI CLARK (V) MERCURY 172178 †	29
30	30	34	17	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C.BLACK (C.BLACK, S.EWING)	CLINT BLACK (V) RCA 69005	30
31	31	35	11	<b>THE VISIT</b> N.WILSON, B.CANNON (C.STEEL, G.ELLSWORTH, B.RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN †	31
32	33	37	12	<b>MY LOVE GOES ON AND ON</b> R.WRIGHT (C.CAGLE, D.PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867	32
33	32	36	12	<b>I CAN'T LIE TO ME</b> S.HENDRICKS, J.COLE (C.DAVIDSON, K.BEARD, C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	32
34	35	40	12	<b>MEANWHILE BACK AT THE RANCH</b> B.GALLIMORE, T.MCGRAW (G.KENNEDY, W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT †	34
35	37	47	5	<b>TELL HER</b> D.HUFF (C.WISEMAN, KWES! B.)	LONESTAR BNA ALBUM CUT †	35
36	46	—	2	<b>WWW.MEMORY</b> K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	36
37	34	39	16	<b>HE WILL, SHE KNOWS</b> K.ROGERS (S.LESLIE, F.ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	34
38	36	41	6	<b>WE'RE SO GOOD TOGETHER</b> D.MALLOY, R.MCINTIRE (A.ROBOFF, B.DIPIERO, J.S.SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	46	9	<b>THIS EVERYDAY LOVE</b> M.BRIGHT, M.WILLIAMS (D.WELLS, G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	39
40	38	42	10	<b>THERE IS NO ARIZONA</b> K.STEGALL (J.O'NEAL, L.DREW, S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	38
41	41	43	12	<b>I'M GONNA LOVE YOU ANYWAY</b> T.BRUCE (D.MILLER, S.D.CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	41
42	45	60	5	<b>I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)</b> C.CHAMBERLAIN (L.ANDERSON, B.REGAN)	MARK WILLS MERCURY ALBUM CUT †	42
43	42	44	10	<b>EVERYBODY'S GOTTA GROW UP SOMETIME</b> J.SLATE, M.WRIGHT, SONS OF THE DESERT (C.LINDSEY, S.SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	42
44	44	50	7	<b>EVERY MAN FOR HIMSELF</b> E.SEAY, J.HOBBS (M.ELLIOTT, T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	44
45	47	58	4	<b>GEORGIA</b> P.WORLEY, C.D.JOHNSON (C.D.JOHNSON, T.VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT †	45
46	50	55	5	<b>SWIMMING IN CHAMPAGNE</b> K.STEGALL (H.HEATHERLY, R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT †	46
47	66	73	3	<b>YOU MADE ME THAT WAY</b> D.MALLOY, J.G.SMITH (D.MALLOY, G.BURR)	ANDY GRIGGS RCA ALBUM CUT †	47
48	62	—	2	<b>A GOOD DAY TO RUN</b> F.ROGERS, J.STROUD (D.WORLEY, B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	48
49	52	62	11	<b>RIGHT WHERE I NEED TO BE</b> T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	49
50	48	51	9	<b>SHE'S GONE</b> D.MALLOY (J.STEELE, J.HOBBS, M.DULANEY)	RIICOCHET COLUMBIA ALBUM CUT †	48
51	53	57	6	<b>SO WHAT</b> B.CHANCEY (R.DEAN, S.TILLIS, J.O'NEAL)	TAMMY COCHRAN EPIC ALBUM CUT †	51
52	43	45	7	<b>TAKE ME WITH YOU WHEN YOU GO</b> B.J.WALKER, JR., T.BYRD (M.NESLER, J.HANSON)	TRACY BYRD (V) RCA 69006	43
53	57	66	4	<b>ALL NIGHT LONG</b> J.SCAIFE (C.DANIELS, T.DIGREGORIO, C.HAYWARD, J.GAVIN, B.R.BROWN)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	53
54	68	—	2	<b>BUT FOR THE GRACE OF GOD</b> M.ROLLINGS, K.URBAN (C.CAFFREY, J.WEIDLIN, K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	54
55	58	64	5	<b>I WOULD</b> D.HUFF (T.VERGES, B.JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	55
56	56	63	5	<b>MAKIN' UP WITH YOU</b> J.TAYLOR (P.O'DONNELL, J.CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	56
57	60	61	3	<b>LIVE IT UP</b> R.BYRNE, P.VASSAR (R.BYRNE, P.VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	57
58	59	70	3	<b>NOBODY'S GOT IT ALL</b> B.CHANCEY, P.WORLEY (L.MARTINE, JR., K.M.ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	58
59	63	72	3	<b>WHAT DO YOU KNOW ABOUT LOVE</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN †	59
60	51	52	14	<b>ONCE IN A LIFETIME LOVE</b> D.JOHNSON, C.WALKER (C.WALKER, M.J.GREENE)	CLAY WALKER GIANT ALBUM CUT †	50
61	75	—	2	<b>ASHES BY NOW</b> M.WRIGHT (R.CROWELL)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT †	61
62	55	59	13	<b>I KNEW I LOVED YOU</b> G.COLE (D.HAYES, D.JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
63	49	48	19	<b>PARADISE</b> B.CANNON, N.WILSON (C.MORGAN, H.ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
64	54	53	16	<b>TIED OF LOVING THIS WAY</b> D.HUFF, C.RAY (G.LESAGE, A.MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	50
65	69	75	3	<b>LOST IN THE FEELING</b> M.WRIGHT, M.STUART (L.ANDERSON)	MARK CHESNUTT (V) MCA NASHVILLE 172119 †	65
<b>HOT SHOT DEBUT</b>						
66	<b>NEW</b>	1	1	<b>OKLAHOMA</b> D.MALLOY, B.CHANCEY (D.V.WILLIAMS, J.ALLEN)	BILLY GILMAN EPIC ALBUM CUT †	66
67	<b>NEW</b>	1	1	<b>BURN</b> B.GALLIMORE, T.MCGRAW (T.ARENA, P.RESWICK, S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	67
68	74	74	14	<b>SIN WAGON</b> B.CHANCEY, P.WORLEY (N.MAINES, E.ROBISON, S.SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT †	62
69	<b>NEW</b>	1	1	<b>DIDN'T WE LOVE</b> D.COOK, C.WATERS (T.WALKER, T.L.JAMES, J.KIMBALL)	TAMARA WALKER CURB SOUNDTRACK CUT †	69
70	65	67	7	<b>NOW THAT'S AWESOME</b> D.GRAU (B.ENGVAL, P.HOWELL)	BILL ENGVAL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
71	61	56	15	<b>I PRAY FOR YOU</b> J.RICH, S.VAUGHN (J.RICH, K.ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
72	<b>NEW</b>	1	1	<b>MOVE ON</b> B.WARREN, B.WARREN, C.FARREN (B.WARREN, B.WARREN, D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT †	72
73	72	—	3	<b>LUCKY 4 YOU (TONIGHT I'M JUST ME)</b> D.HUFF (K.OSBORN, J.DEERE, G.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	70
74	67	68	8	<b>MY CELLMATE THINKS I'M SEXY</b> C.T.JUDD, C.CLARK (P.OVEHS, TREET, J.COLLINS, C.T.JUDD, C.CLARK)	CLEDUS T. JUDD (C) (D) MONUMENT 79495 †	61
75	<b>NEW</b>	1	1	<b>HARD TO BE A HUSBAND, HARD TO BE A WIFE</b> F.ROGERS (B.PAISLEY, C.WRIGHT)	BRAD PAISLEY & CHELY WRIGHT RCA/MCA NASHVILLE ALBUM CUTS	75

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

## Billboard Top Country Singles Sales

OCTOBER 14, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	4	—	2	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN 1 week at No. 1	FAITH HILL
2	3	2	11	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	LEANN RIMES
3	1	1	7	<b>CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU</b> CURB 73116	LEANN RIMES
4	2	3	23	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
5	5	4	10	<b>BEST OF INTENTIONS</b> COLUMBIA 79-04/SONY	TRAVIS TRITT
6	7	6	17	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
7	6	5	4	<b>MY CELLMATE THINKS I'M SEXY</b> MONUMENT 79495/SONY	CLEDUS T. JUDD
8	9	8	35	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
9	8	7	13	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	BILLY RAY CYPUS
10	11	9	14	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
11	13	17	3	<b>MY LOVE GOES ON AND ON</b> VIRGIN 58867	CHRIS CAGLE
12	10	10	23	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
13	16	14	32	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	34	<b>BLUE MOON/DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
15	19	19	173	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
16	17	15	18	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
17	15	13	9	<b>NOW THAT'S AWESOME</b> BNA 60286/RGL BILL ENGVAL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN	
18	22	21	33	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
19	20	18	28	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
20	18	16	24	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
21	23	20	29	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
22	25	23	53	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
23	24	24	54	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	<b>RE-ENTRY</b>	14	13	<b>GOODBYE IS THE WRONG WAY TO GO</b> MONUMENT 79414/SONY	WADE HAYES
25	<b>RE-ENTRY</b>	15	15	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY

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.

## 50 Most-Performed BMI Country Songs

**"All Things Considered,"** Tim Hunt, Smith Haven Music, Warner-Tamerlane Publishing Corp.

**"Amazed,"** Marv Green, Chris Lindsey, Aimee Mayo, Careers-BMG Music Publishing Inc., Golden Wheat Music, Silverkiss Music, Songs of Nashville DreamWorks, Warner-Tamerlane Publishing Corp.

**"Because You Love Me,"** Kostas, John Scott Sherrill, Nothing but the Wolf Music, Seven Angels Music, Sony/ATV Tree, Universal-Songs of PolyGram International Inc.

**"Big Deal,"** Al Anderson, Jeffrey Steele, Al Andersongs, Mighty Nice Music, My Life's Work Music, Songs of Windswept Pacific, Yellow Desert Music.

**"Breathe,"** Stephanie Bentley, Hopechest Music, Universal-Songs of PolyGram International Inc.

**"Come On Over,"** Shania Twain, Loon Echo Inc., Universal-Songs of PolyGram International Inc.

**"Cowboy Take Me Away,"** Marcus Hummon, Martie Seidel, Careers-BMG Music Publishing Inc., Floyd's Dream Music, Woolly Puddin' Music.

**"Crazy Little Thing Called Love,"** Freddie Mercury, Beechwood Music Corp.

**"Everytime I Cry,"** Karen Staley, Warner-Tamerlane Publishing Corp.

**"God Must Have Spent A Little More Time On You,"** Evan Rogers, Carl Sturken, Bayjun Beat Music, Songs of Universal Inc.

**"Hands Of A Working Man,"** Jim Collins, David Vincent Williams, Megalex Music, Sugar Bend Music, Warner-Tamerlane Publishing Corp.

**"How Do You Like Me Now?!",** Chuck Cannon, Toby Keith, Tokeco Tunes, Wacissa River Music Inc.

**"How Forever Feels,"** Wendell Mobley, New Works Music Co., Warner-Tamerlane Publishing Corp.

**"I Can't Get Over You,"** Ronnie Dunn, Terry McBride, Constant Pressure Publishing, Showbilly Music, Sony/ATV Tree, Warner-Tamerlane Publishing Corp.

**"I'll Go Crazy,"** Andy Griggs, Zack Turner, Sony/ATV Tree.

**"I'll Think Of A Reason Later,"** Tony Martin, Tim Nichols, Baby Mae Music, EMI-Blackwood Music Inc., Hamstein Cumberland Music, Ty Land Music.

**"I'm Already Taken,"** Terry Ryan, Steve Wariner, Fleetside Music, Steve Wariner Music.

**"Lessons Learned,"** Paul Nelson, Asifits Music, Sony/ATV Tree.

**"Little Goodbyes,"** Kenny Greenberg, Kent Greene Music, Sony/ATV Tree.

**"Lonely And Gone,"** Greg Crowe, Dave Gibson, Bill McCorvey Jr., House of Integrity Music, Little Tornadoes Music, Timberock Music, Universal-Songs of PolyGram International Inc., Warner-Tamerlane Publishing Corp.

**"Man! I Feel Like A Woman!,"** Shania Twain, Loon Echo Inc., Universal-Songs of PolyGram International Inc.

**"Missing You,"** John Waite, Paperwaite Music.

**"My Best Friend,"** Aimee Mayo, Bill Luther, Careers-BMG Music Publishing Inc.

**"(Now You See Me) Now You Don't,"** David Lee, Ken Ten Publishing Inc.

**"One Honest Heart,"** David Malloy, Malloy's Toys Music, Starstruck Angel Music Inc.

**"Please Remember Me,"** Will Jennings, Blue Sky Rider Songs.

**"Pop A Top,"** (second award, previously honored in 1968), Nat Stuckey, Sony/ATV Tree.

**"Powerful Thing,"** Al Anderson, Al Andersongs, Mighty Nice Music.

**"Put Your Hand In Mine,"** Skip Ewing, Acuff-Rose Music Inc., Write On! Music.

**"Ready To Run,"** Marcus Hummon, Martie Seidel, Careers-BMG Music Publishing Inc., Floyd's Dream Music, Woolly Puddin' Music.

**"She's In Love,"** Keith Stegall, EMI-Tower Street Music, Little Cayman Music.

**"She Thinks My Tractor's Sexy,"** Jim Collins, Paul Overstreet, EMI-Blackwood Music Inc., Jelinda Music, Scarlet Moon Music Inc.

**"Single White Female,"** Shaye Smith, EMI-Blackwood Music Inc., Zomba Songs Inc.

**"Smile,"** Chris Lindsey, Songs of Nashville DreamWorks.

**"Something Like That,"** Rick Ferrell, Mr. Noise Music, We Make Music.

**"Stand Beside Me,"** (second award, previously honored in 1999), Stephen Allen Davis, Hamstein Cumberland Music.

**"That Don't Impress Me Much,"** Shania Twain, Loon Echo Inc., Universal-Songs of PolyGram International Inc.

**"This Kiss,"** (second award, previously honored in 1999), Robin Lerner, Puckalesia Songs, Warner-Tamerlane Publishing Corp.

**"Two Teardrops,"** Bill Anderson, Steve Wariner, Mr. Bubba Music Inc., Sony/ATV Tree, Steve Wariner Music.

**"Unbelievable,"** (second award, previously honored in 1999), Al Anderson, Jeffrey Steele, Al Andersongs, EMI-Longitude Music, Mighty Nice Music, My Life's Work Music, Songs of Windswept Pacific, Yellow Desert Music.

**"What Do You Say,"** Michael Dulaney, Dulaneyhouse Music, Ensign Music Corporation, Michael Dulaney Music.

**"What Do You Say To That,"** Jim Lauderdale, Melba Montgomery, Caroljac Music, Laudersongs, Mighty Nice Music.

**"Whatever You Say,"** Ed Hill, Tony Martin, Baby Mae Music, Careers-BMG Music Publishing Inc., Hamstein Cumberland Music, Music Hill Music.

**"When I Said I Do,"** Clint Black, Blackened Music.

**"Wish You Were Here,"** Bill Anderson, Skip Ewing, Debbie Moore, Acuff-Rose Music Inc., Belton Uncle Music, Mr. Bubba Music Inc., Sony/ATV Tree, Write On! Music.

**"Write This Down,"** Kent Robbins, Colter Bay Music, Irving Music.

**"Wrong Night,"** Rick Bowles, Josh Leo, Hellmaymen Music, Starstruck Angel Music Inc., Warner-Tamerlane Publishing Corp.

**"You Had Me From Hello,"** Kenny Chesney, Skip Ewing, Acuff-Rose Music Inc., Roots and Boots Music, Write On! Music.

**"You Were Mine,"** Emily Robison, Martie Seidel, Woolly Puddin' Music.

**"You Won't Ever Be Lonely,"** Andy Griggs, Sony/ATV Tree.

## ASCAP's Country Award Winners

**"A Man Ain't Made Of Stone,"** Gary Burr, Universal Music Publishing Group.

**"A Night To Remember,"** Max T. Barnes, T.W. Hale, Curb Songs & Gramily Music, Kinetic Diamond II & Rob-N-Riley Music, peermusic.

**"Absence Of The Heart,"** Deana Carter, Chris Farren, EMI Music Publishing, In the Fairway Music, Music of Windswept.

**"Almost Home,"** Mary Chapin Carpenter, Beth Nielsen Chapman, Annie Roboff, Almo Music Corp., Anwa Music, BNC Songs, Why Walk Music.

**"Anyone Else,"** Radney Foster, St. Julien Music, Universal Music Publishing Group.

**"Bitter End,"** Kenny Beard, Deryl Dodd, BMG Songs, Keabo Songs, Loggy Bayou Music, Milene Music.

**"Breathe,"** Holly Lamar, Cal IV Entertainment.

**"Busy Man,"** Bob Regan, BMG Songs.

**"By The Book,"** Robert Ellis Orrall, EMI Music Publishing, Jkids Music.

**"Come On Over,"** Robert John "Mutt" Lange, Zomba Enterprises.

**"Drive Me Wild,"** Gregg Hubbard, Mike Lawler, Mark Miller, Cal IV Entertainment, Cooteremo Music, Myrt & Chuck's Boy Music, Travelin' Zoo Music.

**"Everytime I Cry,"** Bob Regan, BMG Songs.

**"Fly,"** Steve Wilkinson (SOCAN), Golden Phoenix Music (SOCAN).

**"For A Little While,"** Phil Vassar, EMI Music Publishing, Phil Vassar Music.

**"Gone Crazy,"** Alan Jackson, Warner/Chappell Music Group, Yee Haw Music.

**"He Didn't Have To Be,"** Kelley Lovelace, Brad Paisley, EMI Music Publishing, Love Ranch Music, Sea Gayle Music.

**"Home To You,"** Sara Light, Mamalama Music Publishing.

**"How Forever Feels,"** Tony Mullins, Warner/Chappell Music Group.

**"I Don't Want To Miss A Thing,"** Diane Warren, Realsongs.

**"I Love You,"** Adrienne Folllese, Keith Folllese, Tammy Hyler, Music of Windswept, Scott and Soda, Sony/ATV Music Publishing, Warner/Chappell Music Group.

**"I'll Go Crazy,"** Lonnie Wilson, Sony/ATV Music Publishing.

**"I'll Still Love You More,"** Diane Warren, Realsongs.

**"I'm Leaving,"** Ron Harbin, David Lewis, K. Williams Songs, Sony/ATV Music Publishing, Universal Music Publishing Group.

**"Lesson In Leavin',"** Randy Goodrum, Brent Maher, Blue Quill Music, Sailmaker Music, Sony/ATV Music Publishing, Warner/Chappell Music Group.

**"Little Good-Byes,"** Jason Deere, Kristyn Osborn, Colonel Rebel Music, Kentucky Thunder Music, Lehsem Music, Without Anna Music, Rushing Water Music.

**"Live, Laugh, Love,"** Gary Nicholson, Allen Shamblin, Built on Rock, Famous Music Corp., Gary Nicholson Music, Song Matters.

**"Make Up In Love,"** Dan Orton, Univer-

sal Music Publishing Group.

**"Man! I Feel Like A Woman!,"** Robert John "Mutt" Lange, Zomba Enterprises.

**"Meanwhile,"** Wayland Holyfield, Fred Knobloch, J. Fred Knobloch Music, Waysong Music.

**"Missing You,"** Mark Leonard, Chas Sandford, Markeem Music, Warner/Chappell Music Group.

**"(Now You See Me) Now You Don't,"** Jess Brown, Tony Lane, Almo Music Corp., Famous Music Corp.

**"One Honest Heart,"** Gary Baker, Frank Myers, Dixie Stars Music, Zomba Enterprises.

**"Ordinary Life,"** Bonnie Baker, Connie Harrington, Lehsem Music.

**"Ordinary Love,"** Dan Truman, Craig Wiseman, Almo Music Corp., Daddy Rabbit Music, peermusic.

**"Please Remember Me,"** Rodney Crowell, Sony/ATV Music Publishing.

**"Powerful Thing,"** Sharon Vaughn, Firefeather Music, Universal Music Publishing Group.

**"She's In Love,"** Dan Hill (SOCAN), If Dreams Had Wings Music (SOCAN).

**"Single White Female,"** Carolyn Dawn Johnson, Blakemore Avenue Music, EMI Music Publishing.

**"Smoke Rings In The Dark,"** Rivers Rutherford, Universal Music Publishing Group.

**"Something Like That,"** Keith Folllese, Music of Windswept, Warner/Chappell Music Group.

**"Steam,"** Bob Regan, BMG Songs, Yessiree Bob Music.

**"Stranger In My Mirror,"** Kim Williams, Kim Williams Music, Sony/ATV Music Publishing.

**"That Don't Impress Me Much,"** Robert John "Mutt" Lange, Zomba Enterprises.

**"The Greatest,"** Don Schlitz, New Don Songs, New Hayes Music.

**"The Little Man,"** Alan Jackson, Warner/Chappell Music Group, Yee Haw Music.

**"The Secret Of Life,"** Gretchen Peters, Sony/ATV Music Publishing.

**"Tonight The Heartache's On Me,"** Mary Francis, Johnny MacRae, Bob Morrison, Bob Morrison Music, EMI Music Publishing.

**"What Do You Say,"** Neil Thrasher, Major Bob Music.

**"Where Your Road Leads,"** Desmond Child, Victoria Shaw, BMG Songs, Desmobile Music, EMI Music Publishing, Manor House Music.

**"Who Needs Pictures,"** Chris DuBois, Brad Paisley, Frank Rogers, EMI Music Publishing, Sea Gayle Music.

**"With You,"** Robin Lee Bruce, Matthew Hendrix, Big Red Tractor Music, Red Drum Music, Warner/Chappell Music Group.

**"Write This Down,"** Dana Hunt, Neon Sky Music.

**"You Won't Ever Be Lonely,"** Brett Jones, Famous Music Corp., Mo Fuzzy Dice.

**"You've Got A Way,"** Robert John "Mutt" Lange, Zomba Enterprises.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW	1	1	KENNY CHESNEY BNA 67976/RLG (11.98/17.98) 1 week at No. 1	GREATEST HITS	1
2	NEW	1	1	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
3	1	—	2	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
4	3	2	47	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
5	2	1	9	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
6	4	4	57	DIXIE CHICKS ▲ <sup>6</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
7	5	3	15	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
8	6	6	10	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
9	7	5	3	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
10	9	7	19	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
11	13	11	74	TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
12	12	9	73	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	11	8	9	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
<b>◀ Greatest Gainer ▶</b>						
14	20	18	50	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
15	8	—	2	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
16	14	12	70	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
17	15	13	48	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
18	16	14	30	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
19	32	38	7	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
20	17	16	49	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
21	23	21	73	KENNY ROGERS ▲ DREAMCATCHER C04 (11.98/16.98)	SHE RIDES WILD HORSES	6
22	19	15	6	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
23	24	25	70	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
24	21	20	35	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
25	22	19	45	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
26	NEW	1	1	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98) HS	THE HARDEST PART	26
27	29	28	55	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
28	27	26	98	GARTH BROOKS ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
29	25	24	7	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
30	26	22	17	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
31	33	33	32	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
32	30	29	53	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
33	28	27	9	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
<b>◀ Pacesetter ▶</b>						
34	62	49	17	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	34
35	59	60	24	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
36	18	17	83	KENNY CHESNEY ▲ <sup>2</sup> BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
37	42	39	24	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	31	23	5	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
39	36	40	49	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
40	34	32	69	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
41	38	35	58	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
42	35	30	24	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
43	40	37	3	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
44	45	44	22	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
45	39	36	99	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
46	37	31	17	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
47	43	43	78	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
48	41	34	3	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98) HS	KING OF NOTHING	34
49	44	45	49	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
50	47	41	38	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
51	48	47	23	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
52	49	50	78	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
53	46	42	22	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
54	50	61	26	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
55	52	57	26	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
56	57	58	16	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
57	53	53	24	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
58	51	48	69	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
59	60	59	72	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
60	58	63	35	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
61	55	46	17	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
62	54	54	27	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
63	65	69	26	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
64	NEW	1	1	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	64
65	63	64	20	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
66	56	51	5	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
67	69	72	61	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
68	66	56	11	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
69	64	62	23	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
70	74	—	15	MERLE HAGGARD SMITH MUSIC GROUP 85000/RAZOR & TIE (10.98/15.98)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
71	71	70	51	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	70	66	18	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
73	RE-ENTRY	23	23	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
74	75	—	2	VARIOUS ARTISTS CURB 77973 (11.98/17.98)	WINGS OF A DOVE	74
75	RE-ENTRY	12	12	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50

## 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	—	SHANIA TWAIN ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98) 1 week at No. 1	COME ON OVER	152
2	1	DIXIE CHICKS ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	140
3	2	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	174
4	5	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	119
5	4	BROOKS & DUNN ▲ <sup>1</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	159
6	3	FAITH HILL ▲ <sup>5</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	128
7	6	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	330
8	7	ALAN JACKSON ▲ <sup>1</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	258
9	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	94
10	8	JO DEE MESSINA ▲ <sup>1</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	133
11	10	TIM MCGRAW ▲ <sup>3</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	340
12	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	296
13	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	112

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	TIM MCGRAW ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	140
15	12	PATSY CLINE ▲ <sup>9</sup> MCA NASHVILLE 320012 (16.98/11.98)	12 GREATEST HITS	706
16	18	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	233
17	16	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	124
18	19	ALISON KRAUSS ▲ <sup>3</sup> ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	207
19	22	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	30
20	15	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	536
21	17	SHANIA TWAIN ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	295
22	25	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	135
23	20	ALABAMA ▲ <sup>1</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	110
24	24	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	314
25	23	TRISHA YEARWOOD ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	160

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.

# TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	<b>ANDREA BOCELLI</b> PHILIPS 464600 (12.98/18.98)	<b>NO. 1</b> VERDI
2	NEW		<b>RENEE FLEMING</b> DECCA 467049 (16.98 CD)	RENEE FLEMING
3	3	28	<b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b> SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	2	7	<b>YO-YO MA</b> SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
5	4	47	<b>ANDREA BOCELLI</b> PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
6	5	44	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
7	6	10	<b>CHANTICLEER</b> TELDEC 81829 (16.98 CD)	MAGNIFICAT
8	8	78	<b>VARIOUS ARTISTS</b> VIRGIN/CIRCA 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
9	7	84	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
10	10	5	<b>DEBORAH VOIGT/PLACIDO DOMINGO</b> EMI CLASSICS 57004 (34.98 CD)	WAGNER: LOVE DUETS
11	NEW		<b>ARCADI VOLODOS</b> SONY CLASSICAL 64384 (17.98 EQ CD)	PLAYS RACHMANINOFF
12	12	3	<b>ANONYMOUS 4</b> HARMONIA MUNDI 7224 (17.98 CD)	1000-MASS FOR THE END OF TIME
13	11	6	<b>RENEE FLEMING</b> DECCA 466766 (33.98 CD)	MASSENET: THAIS-COMplete OPERA
14	9	22	<b>JOHN WILLIAMS</b> SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
15	13	14	<b>LUCIANO PAVAROTTI</b> DECCA 467241 (18.98 CD)	SINGS ITALIAN WEDDING FAVORITES

# TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	<b>SARAH BRIGHTMAN</b> NEMO STUDIO/ANGEL 56968 (10.98/17.98)	<b>NO. 1</b> LA LUNA
2	2	81	<b>CHARLOTTE CHURCH</b> SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
3	4	69	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	3	76	<b>SARAH BRIGHTMAN</b> NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	46	<b>CHARLOTTE CHURCH</b> SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
6	6	5	<b>BOSTON POPS (WILLIAMS)</b> SONY CLASSICAL 89434 (9.98 EQ/15.98)	NBC PRESENTS SUMMON THE HEROES
7	7	3	<b>LEE RITENOUR/DAVE GRUSIN</b> DECCA 579602 (18.98 CD)	TWO WORLDS
8	NEW		<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM
9	8	3	<b>VARIOUS ARTISTS</b> DECCA 467200 (18.98 CD)	PAVAROTTI & FRIENDS FOR CAMBODIA & TIBET
10	NEW		<b>BRYN TERFEL</b> DG 463593 (18.98 CD)	WE'LL KEEP A WELCOME
11	9	70	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
12	11	48	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	10	74	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
14	12	45	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
15	NEW		<b>CITY OF BIRMINGHAM SYMPHONY (RATTLE)</b> EMI CLASSICS 57014 (10.98/17.98)	CLASSIC ELLINGTON

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

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

# Artists & Music

## 'Lenny' Lives On, In Concert & On Record

### N.Y. Phil, Other Sets Mark 10th Anniversary Of Bernstein's Death

ON SATURDAY (14) FALLS the 10th anniversary of the death of Leonard Bernstein, and all season, devoted artists from Vienna and Paris to Beijing and Asheville, N.C., will be marking the occasion with performances of his concert and stage works. Commemorative recordings are also out or on the way, with the most momentous available Tuesday (10).

The New York Philharmonic's 10-disc boxed set "Bernstein Live" features 13 hours' worth of previously unreleased performances, mostly of material the conductor never recorded commercially. The discs were transferred from far-flung sources, from the



BERNSTEIN

Philharmonic's broadcast archive to the caches of private collectors. The set comes with two 500-page booklets, which include new essays, rarely seen photos, and priceless reminiscences from Philharmonic veterans. As with the three previous archival sets on the Philharmonic's Special Editions label, "Bernstein Live" was produced by Sedgwick Clark and orchestra archive director Barbara Haws, with sonic restoration and mastering by Seth Winter.

Some of the most promising items in the set look to be the world premiere of Ives' Symphony No. 2 from 1951 (found on an uncataloged tape lying on a Library of Congress shelf), Carl Ruggles' "Men And Mountains" from '58, the debut of Hans Werner Henze's Symphony No. 5 from '63, and Bruckner's Symphony No. 6 from '76. There is also an entire disc devoted to Bernstein discussing and conducting avant-garde scores by the likes of Boulez and Cage. And rehabilitated in the set is a long-coveted pirate tape from 1970 of scenes from Wagner's "Götterdämmerung" with Eileen Farrell and Jess Thomas.

A bargain sampler disc excerpts the Wagner and Ives, and it shows Bernstein in league with such star soloists as Byron Janis (in a beautiful turn in Mozart). The sampler also spotlights Hindemith's "Mathis Der Mahler" Symphony, which is Clark's favorite performance in the set. "Bernstein was filling in for Guido Cantelli the night of the Hindemith and the Stravinsky 'Song Of The Nightingale,'" he says. "Cantelli had died in a plane crash. So, obviously, there was a lot of emotion and drama to the night—and Bernstein brings that through with such grandeur and expressiveness."

"Bernstein Live" goes for \$195 and is available at select Tower Records locations worldwide and via the Lincoln Center gift shops and newyorkphilharmonic.org. The previous Philharmonic sets—"Historic Broadcasts: 1923-87," "The Mahler Broadcasts," and "An American Celebration"—have been part of a success that has stoked a self-reliant trend among major orchestras. But there is

a special buzz about "Bernstein Live," which could be put down to Bernstein's audible "love affair with his orchestra," Haws says. "He never let go—and they still call him Lenny."

As Bernstein's last major-label



by Bradley Bambarger

partner, Deutsche Grammophon has evinced the best intentions with a new release, a reissue, and a commemorative boxed set. Sadly, the new disc isn't so exciting, as it comprises "A White House Cantata," derived from the failed mid-'70s musical "1600 Pennsylvania Avenue." Much of Bernstein's music is lovely (particularly the Copland-esque Prelude and the choral writing), but Alan Jay Lerner's lyrics can be cringe-worthy. The perform-

ers are top-notch, including Thomas Hampson. Still, let's hope someone creates an orchestral suite to present these tunes in a better light.

Along with the release of the "White House Cantata" comes Deutsche Grammophon's reissue of the '70s vocal work "Songfest," although, mystifyingly, in an odd pairing from the mostly out-of-print "Bernstein Conducts Bernstein" edition. The original, 1978 album more aptly paired "Songfest" with the definitive performance of Bernstein's choral masterwork, "Chichester Psalms." But the later title pairs "Songfest" with the violin concerto "Serenade"—and that was just remastered and reissued as part of a Gidon Kremer album in the label's "20/21" series.

(Continued on page 75)



HAWS & CLARK

# Billboard

OCTOBER 14, 2000

## Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	<b>MY ROMANCE: AN EVENING WITH JIM BRICKMAN</b> WINDHAM HILL 11557	<b>NO. 1</b> JIM BRICKMAN
2	5	14	<b>WATER'S EDGE</b> TIM JANIS ENSEMBLE 1103	TIM JANIS
3	2	6	<b>FRESH AIRE 8</b> AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
4	19	82	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
5	RE-ENTRY		<b>DECEMBER MORNING</b> TIM JANIS ENSEMBLE 1102	TIM JANIS
6	NEW		<b>PURE HYMNS</b> FATHOM 34581/GTSP	THE JOHN TESH PROJECT
7	3	88	<b>DESTINY</b> WINDHAM HILL 11396	JIM BRICKMAN
8	4	27	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
9	RE-ENTRY		<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
10	6	77	<b>LOVE SONGS</b> PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
11	7	7	<b>SEVENTH HEAVEN</b> HIGHER OCTAVE 49424/VIRGIN	GOVI
12	11	22	<b>SNOWFALL</b> RCA SPECIAL PRODUCTIONS 45680	YANNI
13	8	53	<b>PLAINS</b> WINDHAM HILL 11465	GEORGE WINSTON
14	9	6	<b>FOREVER MORE-THE GREATEST HITS OF JOHN TESH</b> DECCA 159363/UNIVERSAL	JOHN TESH
15	10	38	<b>RIVER OF STARS</b> REAL MUSIC 8802	2002
16	13	5	<b>ARMANDO'S FIRE</b> NARADA WORLD 49799/VIRGIN	OSCAR LOPEZ
17	15	5	<b>CARAVAN OF LIGHT</b> NARADA 49797/VIRGIN	DAVID ARKENSTONE
18	12	15	<b>DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING</b> PRIORITY 51134	VARIOUS ARTISTS
19	14	7	<b>GUITAR GREATS-BEST OF NEW FLAMENCO</b> BAJA 537/TSR	VARIOUS ARTISTS
20	18	7	<b>SIETE</b> NARADA 49364/VIRGIN	WILLIE AND LOBO
21	16	24	<b>PURE MOVIES 2</b> GARDEN CITY 34580	THE JOHN TESH PROJECT
22	RE-ENTRY		<b>ALL MY LOVE</b> DAYSTAR 0022	ESTEBAN
23	RE-ENTRY		<b>HEART OF GOLD</b> DAYSTAR 0028	ESTEBAN
24	17	4	<b>COUSTEAU'S DREAM</b> REAL MUSIC 4114	VARIOUS ARTISTS
25	23	47	<b>WINTER LIGHT</b> PRIVATE MUSIC 82176/WINDHAM HILL	YANNI

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

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ No. 1 ▶	
1	1	69	<b>DIANA KRALL</b> ● VERVE 050304/NG	56 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	NEW ▶		<b>PATRICIA BARBER</b> PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
3	NEW ▶		<b>REGINA CARTER</b> VERVE 543927/NG	MOTOR CITY MOMENTS
4	3	10	<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
5	4	32	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
6	6	33	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
7	2	4	<b>BRAD MEHLDAU</b> WARNER BROS. 47693	PLACES
8	8	21	<b>DAVID BENOIT</b> GRP 543637/NG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
9	5	3	<b>MILES DAVIS</b> LEGACY/COLUMBIA 61405/CRG	BLUE MILES
10	7	8	<b>SOUNDTRACK</b> MALPASO 47848/WARNER BROS.	SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE
11	10	39	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
12	11	6	<b>VARIOUS ARTISTS</b> 32 JAZZ 32205/RYKO	JAZZ FOR WHEN YOU'RE IN LOVE
13	14	17	<b>VARIOUS ARTISTS</b> NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
14	9	3	<b>CHRISTIAN MCBRIDE BAND</b> VERVE 543915/NG	SCI-FI
15	13	70	<b>HARRY CONNICK, JR. ●</b> COLUMBIA 69618/CRG	COME BY ME
16	17	87	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
17	16	32	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
18	RE-ENTRY		<b>ROY HARGROVE</b> VERVE 543540/NG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
19	RE-ENTRY		<b>LOUIS ARMSTRONG AND DUKE ELLINGTON</b> BLUE NOTE 24546/CAPITOL	THE GREAT SUMMIT - THE COMPLETE SESSIONS
20	12	11	<b>DIANNE REEVES</b> BLUE NOTE 25141/CAPITOL	IN THE MOMENT- LIVE IN CONCERT
21	20	45	<b>KEITH JARRETT</b> ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
22	19	2	<b>PONCHO SANCHEZ</b> CONCORD PICANTE 4894/CONCORD	SOUL OF THE CONGA
23	15	4	<b>ELLA FITZGERALD</b> ST. CLAIR 5737	FOREVER GOLD
24	RE-ENTRY		<b>CHARLES LLOYD</b> ECM 549043	THE WATER IS WIDE
25	21	2	<b>DANILO PEREZ</b> VERVE 543094/NG	MOTHERLAND

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			◀ No. 1 ▶	
1	1	3	<b>RACHELLE FERRELL</b> CAPITOL 94980	3 weeks at No. 1 INDIVIDUALITY (CAN I BE ME?)
2	2	6	<b>FOURPLAY</b> WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
3	3	18	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557	SHAKE IT UP
4	4	53	<b>DAVE KOZ</b> CAPITOL 99458 HS	THE DANCE
5	6	2	<b>ST. GERMAIN</b> BLUE NOTE 25114/CAPITOL	TOURIST
6	5	19	<b>GEORGE BENSON</b> GRP 543586/NG	ABSOLUTE BENSON
7	7	3	<b>DAN HICKS AND THE HOT LICKS</b> SURFD0G 67113/HOLLYWOOD	BEATIN' THE HEAT
8	11	66	<b>KENNY G ▲</b> ARISTA 19085	CLASSICS IN THE KEY OF G
9	8	12	<b>WALTER BEASLEY</b> SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
10	12	30	<b>AL JARREAU</b> GRP 547884/NG	TOMORROW TODAY
11	10	2	<b>GEORGE DUKE</b> WARNER BROS. 47660	COOL
12	15	19	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
13	9	10	<b>BELA FLECK AND THE FLECKTONES</b> COLUMBIA 62178/CRG	OUTBOUND
14	13	5	<b>WARREN HILL</b> NARADA JAZZ 49660/VIRGIN	LOVE LIFE
15	14	11	<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
16	18	2	<b>MARCUS JOHNSON</b> MARIMELJ 54410/LIGHTYEAR	URBAN GROOVE
17	17	84	<b>BONEY JAMES ●</b> WARNER BROS. 47283	BODY LANGUAGE
18	16	11	<b>STEVE COLE</b> ATLANTIC 83325/AG	BETWEEN US
19	20	46	<b>DOWN TO THE BONE</b> INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
20	RE-ENTRY		<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
21	21	101	<b>KIRK WHALUM</b> WARNER BROS. 47124 HS	FOR YOU
22	RE-ENTRY		<b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
23	23	31	<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
24	19	4	<b>MASQUE</b> MEEK 4008	THANK YOU
25	RE-ENTRY		<b>NORMAN BROWN</b> WARNER BROS. 47300	CELEBRATION

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

# Artists & Music



by Steve Graybow

**A PIECE OF HISTORY:** From 1954-65, painter **David X. Young's** New York loft hosted weekly jam sessions that lasted into the early morning hours, with notable participants such as **Thelonious Monk, Charles Mingus, Miles Davis, and Stan Getz.** Many of these informal jams were captured on tape by Young, a jazz fan who painted album covers for, among others, some of Davis' and **Teddy Charles'** Prestige dates.

"David X. Young's Jazz Loft" (Jazz Magnet, Oct. 3), a two-CD set and accompanying 44-page book, brings to light these historic sessions. Over two hours of jams, dating from 1957-65, from such artists as **Zoot Sims, Dave McKenna, Pepper Adams, Mose Allison, Bob Brookmeyer, and Jim Hall,** are included. While the many vinyl albums released during the late '50s and early '60s document the music of the era, the "Jazz Loft" recordings are a different animal. This is the stuff of jazz lore, the rarely heard, loose, after-hours blowing sessions where the music was literally shaped and formed.

Born in 1930, Young met musicians such as **Charlie Parker and Mary Lou Williams** while a student at the Massachusetts School of Art in Boston. Eventually, jazz became integral to his painting. "I've always painted to music, particularly jazz, because music helps get you to the place where you forget about the hassles

of everyday life," says Young. "The rhythm of jazz is very relaxing, very congenial to the nervous system."

Young, who still lives and paints in Lower Manhattan, recalls the loft recordings as being "as primitive as can be, done on a mono Webcor recorder with a hand-held microphone. Every once in a while, if you kicked it right, the thing would work properly." He says that the historic jazz loft was "a big space, three floors of about 1,800 square feet each." The rent for all three floors was \$120 a month.

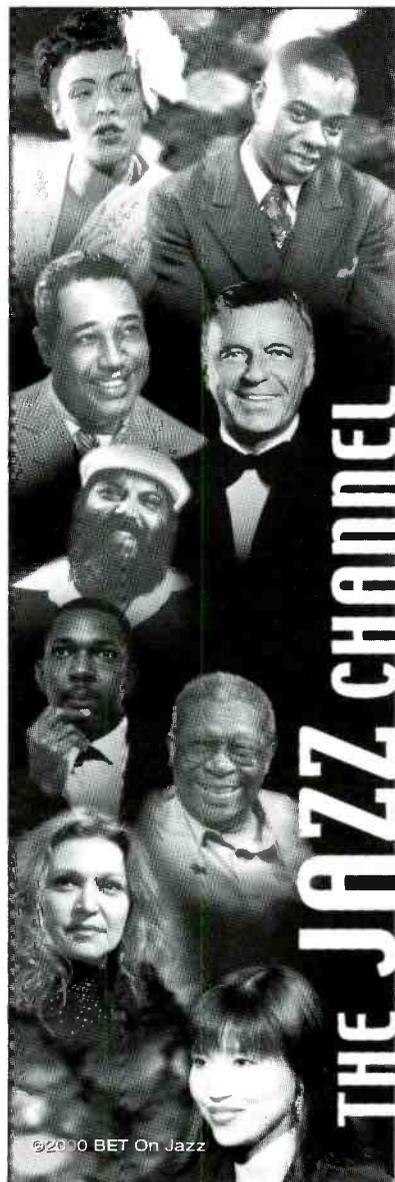
**Jim Eigo,** CEO of Music Magnet Media, culled the double-CD set's 11 jams from 25 reels of tape that often contained few notes about their contents. The tapes were digitized, and participating musicians were identified primarily by sound and from the memory of bassist **Bill Crow** (who plays on many of the tracks), with assistance from **Allison and McKenna.** Included are snippets of the



YOUNG, circa 1958

musicians' banter, giving the listener a flavor of the informal atmosphere that prevailed. Fifty of Young's impressionistic paintings, many of jazz musicians, are reproduced in the booklet, with a poster-size print of "Rollins Shaman" (1961) included. The entire set will retail for \$59.95.

Due to the dual art book/CD nature of the project, Music Magnet Media (Jazz Magnet's parent company) is hoping to cross-position "Jazz Loft" in both the book and music departments of major chains, along with positioning at independent book retailers. Advertising will include art-oriented publications, with niche-marketing postcards directed toward neighborhoods that house large artists' communities, such as New York's Chelsea and SoHo.



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# Pro Audio

ARTISTS & MUSIC

## A Cure For Last-Minute Booking Cancellations

WHILE SURROUND SOUND dominated news from the 109th Audio Engineering Society (AES) Convention, held last month in Los Angeles, another significant story from the event was the degree to which the Internet has pervaded the recording industry. The computer's influence is old news, but audio professionals are making use of the Internet in novel ways.

Witness Euphonix's InterNetworking, the remote monitoring and control technology that will extend collaboration outside the traditional bricks and mortar of the recording facility.

Claris Sayadian-Dodge, an active member of the California music and media industries, is exploring the Internet's potential with her new venture, studioexpresso.com—an online information exchange and a booking and referral service that goes far beyond a recording studio directory.

Sayadian-Dodge—who has held positions at such music and media companies as Ocean Way and Record One Studios, the acoustic design and construction firm studio baur:ton, and Rogers & Cowan Public Relations—explains that studioexpresso was born out of the frustration every studio manager inevitably experiences.

"Even when I was at Ocean Way this happened," she says, recalling her tenure as studio manager of the famous facility. "On Friday at 5 p.m., you get a phone call, and somebody cancels time. Now you've got two or three weeks of open time. If you're lucky and are a multi-room facility, like Ocean Way, it's not a big tragedy. But if you are a one- or two-room facility, you've got to do something. You've got to make 50 phone calls to your regular clients to see if somebody wants to come in. This was my wishful thinking: What if you could broadcast that?"

A growing number of California studios—some 20 are among the initial membership—are joining studioexpresso, which Sayadian-Dodge began to publicize in earnest at the AES Convention.

Potential clients can search using a number of criteria. If choosing to search by session type, for example, users can select tracking, overdubs, mixdown, surround, Pro Tools, mastering, or VideoFilm. A search can also be initiated by console type. Any studios corresponding to criteria entered are then displayed, along with a description of available rooms including dimensions, general location, equipment, and rates, which may be discounted.

"It's very important for studios," Sayadian-Dodge emphasizes. "They don't want everybody to know they are discounting this week. I'm very sensitive to those needs. In a private way, you can say, 'I have an SSL 9000 room for two weeks.' It's amazing how there are so many cancellations, no matter what status studio you are. It just happens. Schedule changes

happen to everyone."

If a desirable studio is available, studioexpresso users can choose to request a booking, or to search again. Selecting to request a booking generates an immediate E-mail to Sayadian-Dodge, who has built a home office to accommodate the fledgling company. She then calls the studio, ascertains that time is still available, and calls the potential client with contact information for booking directly with the studio.

Revenue is generated from commissions paid by studios on bookings facilitated by studioexpresso. The service is free to registered users (registration takes no more than a minute) and to VIP members—artists, producers, engineers, record labels, managers, and production coordinators.

"It's facilitating," says Sayadian-Dodge. "It's saving studio managers and production coordinators a lot of time in phone calls and follow-up. Each side [studio and client] takes an active role in it."

Studioexpresso.com also features a growing list of engineer/producer profiles with recent credits and contact information, currently including **Barry Rudolph, Joe Harley, Robert Biles, Marvin Etzioni, Rafa Sardina, Ken Allardyce, and Mike**

**Ross.** Upcoming features will include studio news, a studio bulletin board, and referrals for such support services as hotels, equipment, transportation, project coordinators, technicians, and assistant engineers.

Given the myriad possibilities offered by the Internet, Sayadian-Dodge has further ideas for studioexpresso, in order to more fully meet the many needs of a professional recording session.

"At AES, I connected with digibid.com, a cool site," she says of the interactive auction site, which specializes in the sale of pro audio, video, lighting, and DJ equipment, as well as musical instruments. "Another site is [audio engineer database] realengineers.com. Those three

would make us a really nice combination of services."

In the present, Sayadian-Dodge is excited about studioexpresso.com, having learned from experience that the industry needs such a service.

"This is a search engine, and it's interactive," she explains. "Studios can sign up and use the system on a per-need basis. They set their own rates. The user community checks it and puts in their request if they see something that suits their recording needs. It's a two-way thing, different from what else I've seen."

The system could easily be applied nationally and internationally, and that could figure in studioexpresso's future. For the time being, Sayadian-Dodge is focusing on California, a suitable test site given the abundance of studios, record labels, and audio professionals.

"The bottom line is that you still have to meet people's needs and deal with people one on one, making phone calls and visits," she adds. "The Internet is as good as the people using it. By itself, it is not doing anything other than computing very quickly and making administrative tasks easy. The service is still there; it has to be. That's the plan here."



by Christopher Walsh

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 7, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	THAT'S THE WAY Jo Dee Messina/ B. Gallimore T. McGraw	MINORITY Green Day/ Green Day (Reprise)	LOSER 3 Doors Down/ P. Ebersold
RECORDING STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Mark "Spike" Stent	PALMYRA (Dallas, TX) Chris Bell	OCEANWAY (Nashville) Julian King	STUDIO 880 (Oakland, CA) Ken Allardyce	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	SSL 9000J	Neve 8038	custom Oceanway 8078	Pro Tools	SSL 4064G plus
RECORDER(S)	Pro Tools/Sony 3348	Studer A800 MKIII	Sony 3348	Pro Tools	Sony APR 24
MIX MEDIUM	BASF 931	Quantegy 499	Quantegy GP-9	Pro Tools	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC (London, ENGLAND) Mark "Spike" Stent	ELECTRIC LADY (New York) Tom Soares	IMAGE (Los Angeles) Chris Lord-Alge	OCEANWAY (Los Angeles) Jack Joseph Puig	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 4000G	SSL 9000J	SSL 4056E w/ G computer	Focusrite	SSL 4080 G plus
RECORDER(S)	Sony 3348 HR	Studer 800 MKII	Sony 3348	ATR/102	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy GP-9	BASF 900	Quantegy GP-9	BASF 911	Quantegy GP-9
MASTERING Engineer	BERNIE GRUNDMAN Bernie Grundman	STERLING SOUND Chris Gehringer	THE MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	WEA	UNI	WEA	UNI	BMG

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# JUPITER ENTERTAINMENT FORUM

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The Internet is rapidly changing the entertainment industry. Encompassing issues such as the diversification of revenue streams and digital rights management, the question remains: What exactly is online entertainment and how will it affect off-line entertainment? The second annual Jupiter Entertainment Forum will gather key industry executives to explore the convergence of TV, film, sports, music and the Internet.

#### Featured Keynotes:

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Chairman & CEO  
**Playboy**  
**Enterprises, Inc.**

**Ted Leonsis**  
President, Interactive  
Properties Group  
**AOL**

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Howard Meltzer, COO, New Media, **WWF**  
Jackson Cosey, VP, eBusiness, eVentures, **Coca Cola**  
Dan Adler, Head of New Media, **Creative Artists Agency**  
Larry Kenswil, President, Universal eLabs,  
**Universal Music Group**  
Timothy Prunk, President, **Matchlogic**  
Scott Schiller, Senior Vice President, Advertising  
and Sponsorship Sales, **Walt Disney Internet**  
**Group's Branded Sales Division**  
Mark Golin, VP of Programming, **AOL Moviefone**  
Chris MacAskill, CEO, **Fat Brain/ Mighty Words**  
Kevin Clark, CEO, **Screaming Media**  
Joel Maske, Chairman, President & CEO, **iSyndicate**  
Kevin Wendle, CEO & Co-Founder, **iFilm**  
Edward Menichieschi, President, **iAM.com**  
Steve Jackson, SVP, Group Account Director,  
**DDB Chicago**  
Michael Gough, CCO, **Olympics/ Quokka**

Tad Smith, President, Digital Division,  
**Cahners Business Division**  
Noah Stone, Director, **Artists Against Piracy**  
Russ Reeder, President & CEO, **Rightsline**  
Scott Sander, President & CEO, **Sightsound.com**  
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**ABCNEWS.com**  
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To register and for more information visit [jup.com/events/entertainment](http://jup.com/events/entertainment)  
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# Songwriters & Publishers

ARTISTS & MUSIC

## At MPL, He Exploits The Songs Tepper Targets Film, TV Usage For McCartney Co. Catalog

BY IRV LICHTMAN

NEW YORK—While the song catalog he must turn to is now deep-seated rather than vast, newly appointed VP of creative services Alan Tepper's mission at Paul McCartney's MPL Communications—to exploit selections from its 36,000-song repertoire—has an added wrinkle or two.

For one thing, Tepper, who left Warner/Chappell Music in New York last summer after nine years as VP of creative services/special projects, will be adding more specific coverage of the film and TV industries to his goals. In fact, his recognized talents in the field of obtaining jingle usage—along with such other areas as computer and video games, online, and toy exposure—will enable the 25-year publishing veteran to mount MPL's first concentrated assault on such coverage, although it has obtained many ad jingle deals in the past.

"Broadly, my mandate here is to step activity proactively to help create new uses for the catalog," he says.

In recent weeks, of course, Tepper has spent a good deal of time becoming familiar with the catalog. "At first, I looked at the company's great number of standards. Then I started looking through song lists that I wasn't familiar with. For instance, I'd look out for interesting titles or for less well-known songs by writers I know through other songs. The learning process really never stops. I keep notes to refresh my memory."

Regarding jingles usage, Tepper says his years at Warner/Chappell, with a catalog of more than a million

copyrights, included a sometimes difficult but eventually rewarding process of convincing rock artists to let some of their songs go into commercials.

"They at first resisted, but attitudes changed in a couple of years," he says. "Their fear of alienating their fans lessened as they heard more and more recent pop hits being



TEPPER

used as jingles. They correctly concluded that it would do no drastic damage to their careers."

Though part of his mandate is to secure more TV and film exposure for MPL copyrights, Tepper feels that, besides making frequent visits to Hollywood, he can apply some tried-and-true approaches in this area. Most important is the development of contacts.

"Over the years at Warner/Chappell," he says, "my goal was to meet as many creative members of the ad community as possible. They're a source for leads that is much greater than dealing with business-affairs people. I now have many relationships among creative as well as producing talent in the ad business."

There is an old saw that suggests that older catalog songs are not exploited as much by music publishers, but ad people who are familiar with an old standard seek it out. And the bigger the catalog, the more likely that executives like Tepper are going to get a call.

"I do think that a lot of jingles are born from a song that's part of the life of an ad man," says Tepper. "But it's often the case that the song is not available or it is eventually found that the song really doesn't work. A person like myself can find an alternative and hope it's a suitable replacement for the original idea."

Regarding oldies, Tepper says that older songs can appear in commercials where the demographic is too young for a chord of familiarity to be struck. But somehow the song just works for the spot.

At Warner/Chappell, Tepper says, he brought to the jingles spotlight such standards as "Don't Fence Me In" (Mercedes-Benz), "The More I See You" (Nissan), and "Sweet Georgia Brown" (American Express). MPL currently has another Mercedes-Benz commercial with "Enjoy Yourself" and another automobile tie-in with "Shoo-Fly Pie And Apple Pan Dowdy" (Lexus).

Tepper, who reports to MPL executive VP of promotion and new product development Bill Porricelli, has spent 25 years in music publishing, starting as the tape-room manager of British publishing legend Dick James' company, Dick James Music. Tepper's other publishing affiliations are United Artists Music, CBS Songs, peer-music, and Columbia Pictures Music. Tepper is also a member of the National Music Publishers' Assn. Forum, which conducts panel discussions designed to inform younger members of the publishing community about vital issues of the day.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
COME ON OVER BABY (ALL I WANT IS YOU)	Johan Aberg, Paul Rein, S. Peiken, Ron Fair, Chaka Blackmon, R. Cham, Eric Dawkins, Christina Aguilera, Guy Roche	Air Chrysalis Scandinavia/ASCAP, Eclectic/ASCAP, Madhouse Forlag/ASCAP, BMG Scandinavia/STIM, Shellayla/BMI, Faircraft/BMI, Celebrity Status/BMI, E.D. Duz-It/ASCAP, Vibe Like That/ASCAP, Christina Aguilera/ASCAP, Manuitt L.A./ASCAP, BMG/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
KISS THIS	Aaron Tippin, Thea Tippin, Philip Douglas	Acutt-Rose/BMI, Thea Later/BMI, Curb/ASCAP, Mick Hits/ASCAP
<b>HOT R&amp;B SINGLES</b>		
BAG LADY	Isaac Hayes, Andre Young, B. Bailey, C. Longmiles, B. Brown, Nathaniel Hale, Erykah Badu	Irving/BMI, WB/ASCAP, Ain't Nuthin' Goin' On But Funkin'/ASCAP, Loot On Loose Leaves/ASCAP, Big Yacht/ASCAP, Sony/ATV/ASCAP, Phat Cat/ASCAP, Antraphil/BMI, Sharon Hill/BMI, Nate Dogg/BMI, Divine Pimp/ASCAP, BMG/ASCAP
<b>HOT RAP SINGLES</b>		
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
<b>HOT LATIN TRACKS</b>		
VEN CONMIGO (SOLAMENTE TU)	Johan Aberg, Paul Rein, Rudy Perez	Air Chrysalis Scandinavia/ASCAP, BMG Scandinavia/STIM, Eclectic/ASCAP, Madhouse Forlag/ASCAP

## Songwriter Carl Sigman Recalled; SESAC Partners With AudioSoft

THANKS, CARL: Words & Music was fortunate enough in recent years to speak to songwriter Carl Sigman, who died Sept. 26 at the age of 91. The occasion was a spurt of renewed interest in standard songs decked out with his lyrics, such as "Enjoy Yourself," "Crazy He Calls Me," "If You Could See Me Now," and "Shangri-La" (Words & Music, Billboard, March 8, 1997).

Sigman, then 87, told of some practical advice that he got from Johnny Mercer, the great lyricist whom Sigman regarded as his mentor. "He was way ahead of me," said Sigman, who could also compose music. "But he helped me. He told me during the Swing Era that a band had 15 musicians who could write tunes to one person who could write a lyric. He said, 'You have a flair for it; you'll get your songs published.'"

That "flair" accounts for

many more evergreens than the aforementioned, including the words for "Arrivederci, Roma," "Answer Me, My Love," "Ebb Tide," "Theme From 'Love Story,'" "It's All In The Game," and "Pennsylvania 6-5000." Sigman was elected to the Songwriters' Hall of Fame in 1972, just three years after the hall was established.

For his 90th birthday, Words & Music returned to Sigman's career in the Oct. 9, 1999, Billboard. Just recently, his son Mike Sigman, former trade-paper journalist and now running things at LA Weekly, sent along a new song written by his dad. Carl did the lyric, of course, but he also supplied the tune for the sweet, nostalgic ballad.

SESAC/AUDIOSOFT TIES: SESAC, as part of its ongoing E-SESAC technological initiative, says it has entered into a "strategic partnership" with AudioSoft, a provider of digital performance tracking and reporting solutions for copyright management of

music on the Internet.

According to Bill Velez, SESAC president/CEO, as the industry grapples with copyright controversies concerning the Internet, "the bottom line is that... music copyrights performed over the Internet will be accurately identified, resulting in a more timely and accurate distribution of Internet-related revenues to our songwriter and publisher affiliates."

'JUKEBOX,' EVERY NIGHT: EMI Music Publishing has taken a number of catalogs gained through its acquisition of the Windswept Pacific catalog and is presenting them in a 10-CD promo package titled "The Jukebox Collection." There are just too many tried-and-

true rock classics to list, Words & Music believes.

"We named it 'The Jukebox Collection' because so many of the classic doo-

wop and rock'n'roll songs it contains were nurtured and popularized on those mighty coin-operated music machines," says EMI Music senior VP of music resources and catalog promotions Alan Warner. "Marty Bandier [EMI Music Publishing chairman] talks of how this acquisition is a perfect fit for EMI partly because its copyrights complement the catalog we already have."

The former Windswept Pacific catalogs in the collection are the Big Seven, Saturday Music, Groovesville Music, and Riva Music, all of which now fall under the umbrella of either Full Keel or Longitude.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "S&M."
2. "Music From The Motion Picture Gladiator."
3. Barbra Streisand, "A Love Like Ours."
4. Black Sabbath, "Riff By Riff."
5. Joe Satriani, "Greatest Hits."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"THE LIVING YEARS"  
Written by Mike Rutherford,  
B.A. Robertson  
Published by Michael  
Rutherford Ltd./Hidden Pun  
Music/Palan Music America  
(BMI)

Some songs define a decade. Songs that upon hearing the first few notes take you back in your mind to a specific time and place. Mike + the Mechanics' "The Living Years" can easily be defined as one of those songs. The moving ballad, which peaked at No. 1 on The Billboard Hot 100 in 1989, was recently covered by Sparrow recording artist Russ Lee for his solo debut, "Words In Time" (Sept. 26).

"That song has the same effect on me that 'Field Of Dreams' had on me," says Russ Lee. "It's that overwhelming desire to call your dad." The former lead vocalist with

NewSong felt "The Living Years" had a message that needed to be heard again. "I think the reason is we live in a world where we get mad and we can stand our ground, and in about 10 seconds we can destroy something that we could enjoy for 30 years," says the Cleveland native. "Sometimes, we get so hard-hearted we forget about enjoying the moments we have because we're not guaranteed a tomorrow. That song talks about the importance of forgiveness and unselfishness. It was not only a great musical moment, but it got everyone's attention across the board, including mine."

Sparrow gave Lee its full support on the cover tune. "[Sparrow was] really excited about it because no one had ever covered it, and they thought it would be a great song for our market," says Lee. "This song means something to me. When you're a singer you want to sing with passion, and you want to sing about

things that if you were singing it for the 200th time you can still feel it."

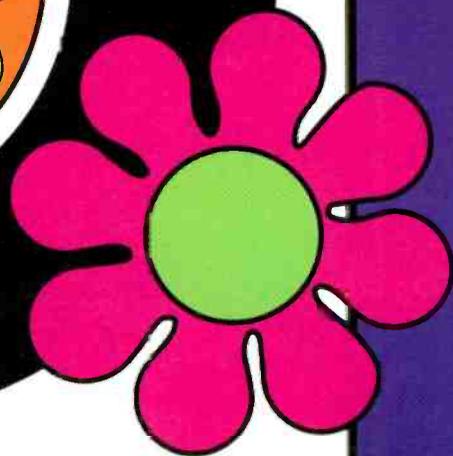
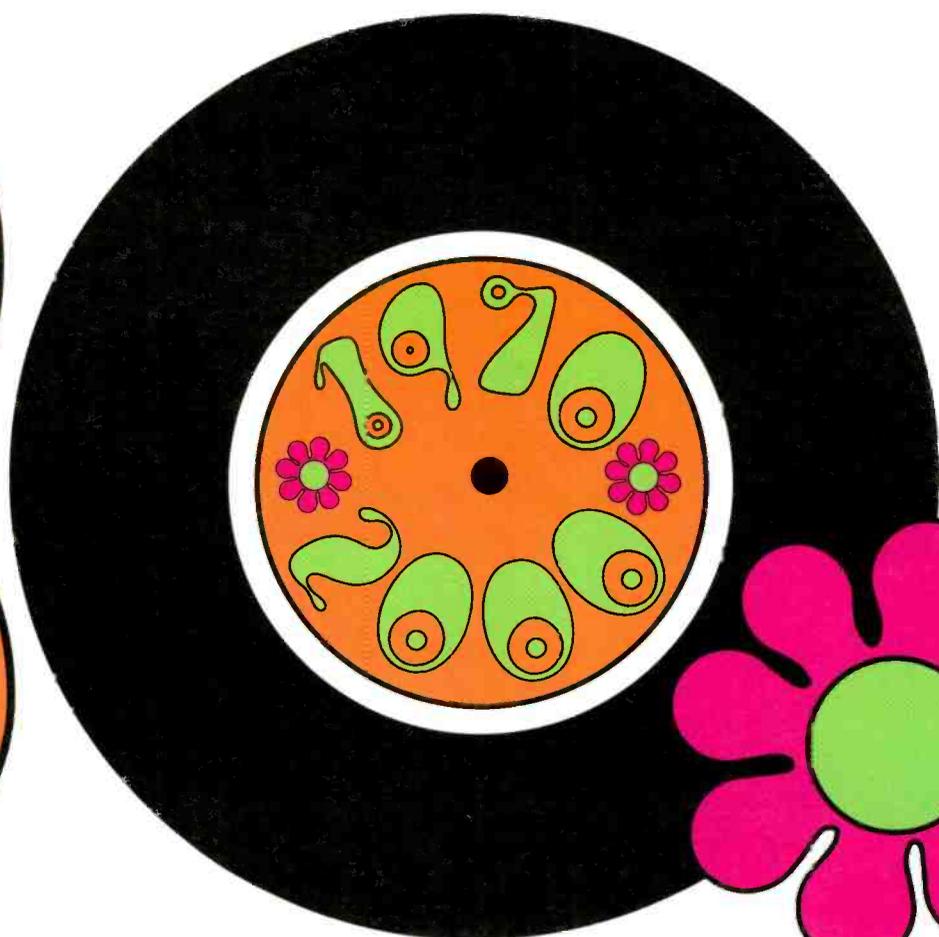
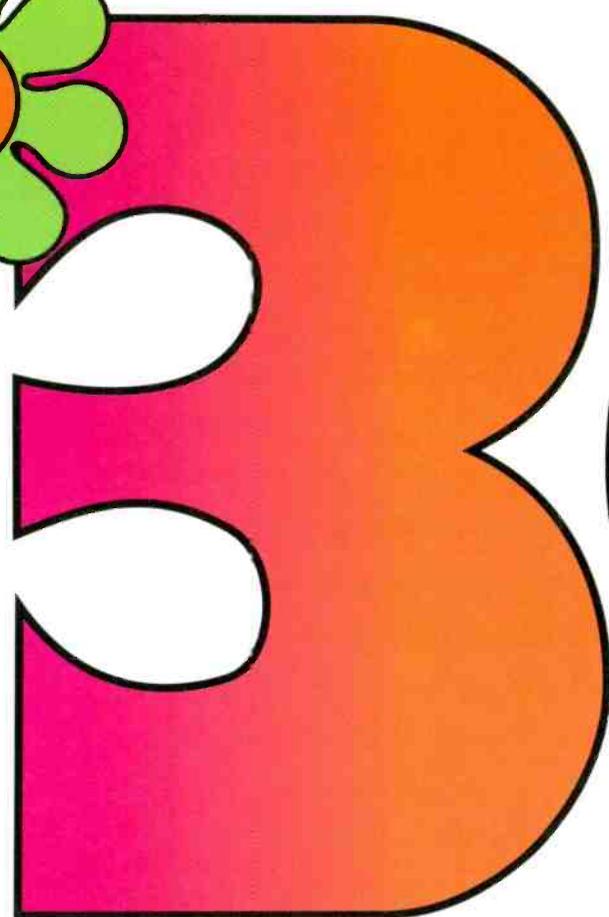
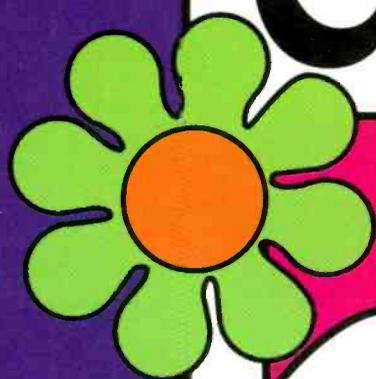
According to Lee, that passion was shared by all the musicians who recorded the Brian MacLeod-produced cover. "Those guys all caught a vision of it," says Lee. "It exceeded my expectations. When I cut it I wasn't sure, because the last thing I wanted to hear was a cover that didn't stand up to the original. It all played out, and the passion and musicality were all there."

Lee, who has played the song live on his promotional tour for "Words In Time," believes the song is "creating its own synergy."

"Regardless of people's religious beliefs, demographics, geographical, financial—across the board, this is a song that touches everybody," says Lee. "It's also great because there is a whole generation who has never heard this song, and it deserves to be heard again. We don't want to lose that moment."



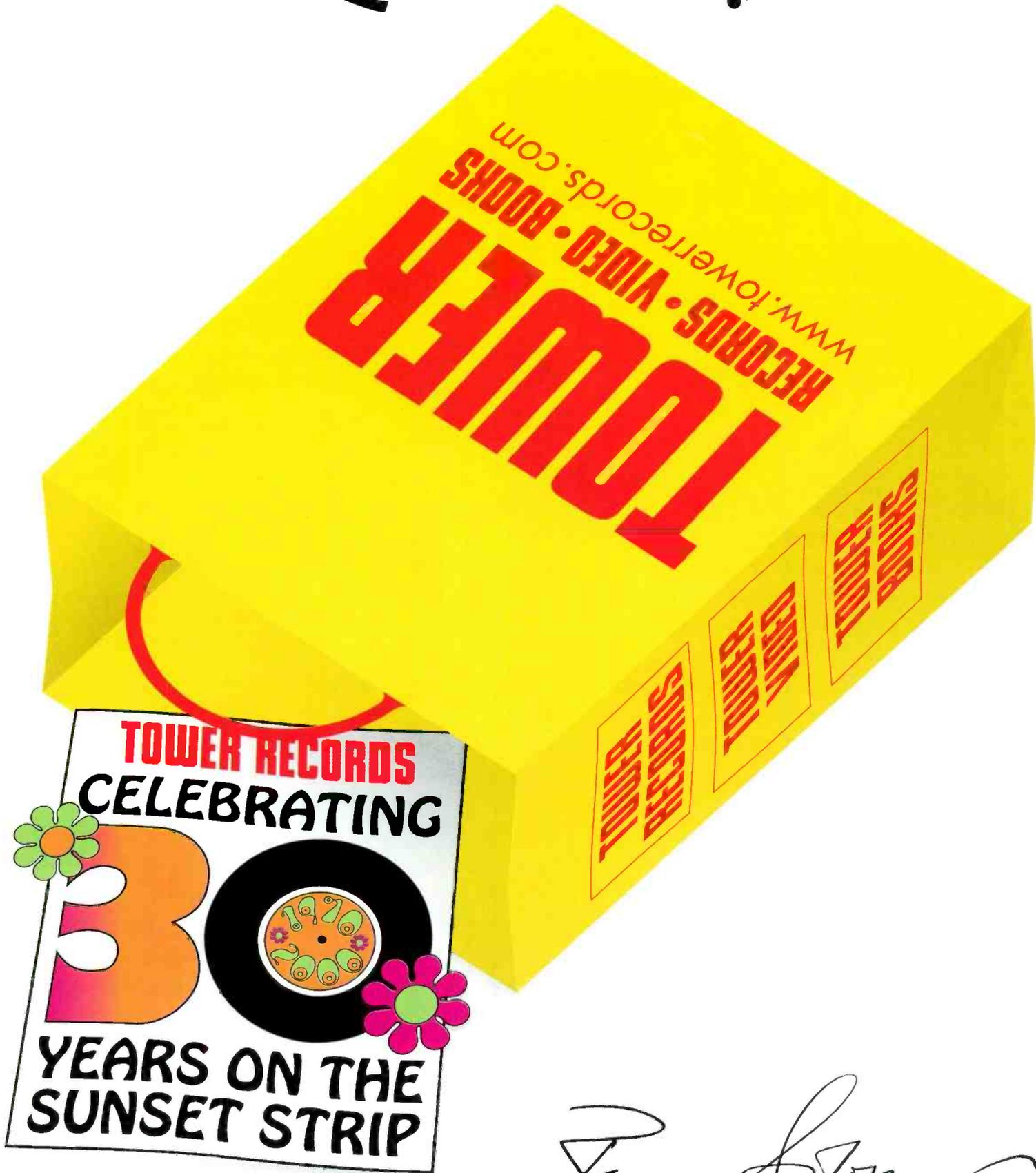
**TOWER RECORDS**  
**CELEBRATING**



**YEARS ON THE**  
**SUNSET STRIP\***

**\* AND 40 YEARS ON EARTH**

It's been groovy!



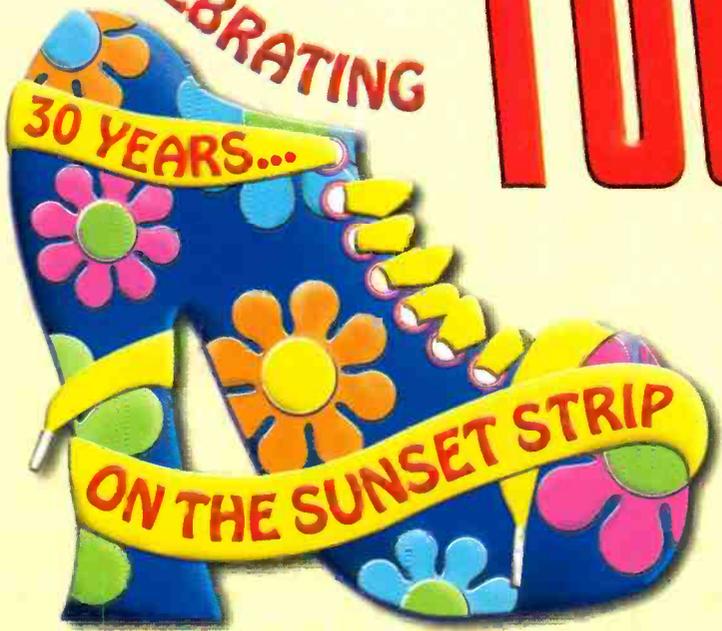
*Paul Brown*

**TOWER RECORDS**

CELEBRATING

30 YEARS...

# TOWER RECORDS



WITH A  
LITTLE  
HELP  
FROM  
OUR  
FRIENDS

NO  
MUSIC,  
NO  
LIFE.





# With A "Stack 'Em High, Sell 'Em Low" Philosophy, The Sunset Store Has Carried On The Tower Tradition

by Geoff Mayfield

A famous stretch of urban real estate that had once been, and would soon again be, a major magnet for the cool and the curious. Head shops and drug busts. A tip from a friendly supplier on some real estate in one of the music industry's nerve centers. A dearth of competition in one of the nation's biggest cities. These unlikely ingredients led to the birth of a store that would alter the course of music retailing: Tower Records' landmark location on Sunset Boulevard in West Hollywood, which this month celebrates its 30th anniversary.

Today, such practices as in-store appearances, concerts and store-front displays are commonplace for music merchants large and small. In 1970, those ideas were revolutionary—and all were incubated in Tower's first Southern California store. Following its successful 1968 move into San Francisco (the first branch that had been opened away from the company's Sacramento home base), Tower Sunset was just the fourth store to be opened by the then-10-year-old chain.

At 7,200 square feet, the L.A. Tower at the corner of Sunset and Horn was just a tad smaller than the chain's San Francisco store, although it had slightly more selling space than its northern cousin. Being in the heart of the entertainment business, the Sunset location soon became the store where stars came not only to promote their works but to shop, as well.

Bobby Darin was an early customer. Elton John would come by an hour before the store opened to pick up bunches of recordings to add to his extensive collection. Jack Nicholson shopped there. Johnny Otis played a full-on concert in the parking lot. David Geffen stopped by to solicit an opinion on an act that would be one of Asylum's major signings.

In short order, Tower Sunset became an institution. It has been a setting in several movies, including "Get Shorty," "The Brady Bunch Movie," "Fun With Dick And Jane" and "F.M.," and TV commercials for Miller Beer (featuring Slash/Warner Bros. band the Del Fuegos) and IBM (which starred Tower CFO Dee Seanson). Despite the store's elite status, company founder and chairman Russ Solomon swears, "This was not planned," echoing a phrase he has so often used to describe course-altering events in Tower's history. "Having opened successfully in San Francisco, this was just another hill to climb, another something to conquer."

Indeed, the San Francisco store at Columbus and Bay and Tower Sunset will forever be linked as baby steps on a march that would lead the chain to global expansion. Those

stores also introduced the world to the concept of a full-catalog music store.

When Tower's San Francisco store opened near Fisherman's Wharf, "it was really almost the largest record store in the world," Solomon recalls. "That anyone would put up a store that large and fill it up with records was going to be a big thing—although, by today's standards, 6,000 square feet is kind of small. But I knew San Francisco was the place to be. I got pretty lucky because it was 1968. The 'Summer

first assistant managers.

"The real stretch was San Francisco," says Shaw, who managed Tower's Broadway store in Sacramento for four years and who had never even visited Los Angeles before the chain decided to open its store there. "Could a couple of country guys from Sacramento succeed in the big city? Of course, I wouldn't describe Russ as a country guy, but I sure was. In San Francisco, we saw that we had a working model that we could bring down to Los Angeles."

"We had opened in San Francisco, and it went well, so I knew it would work in Los Angeles," Goman says, who admits he had a vested interest in a successful Sunset launch.

"Being the ambitious, aggressive person that I was, I wanted to move up in the company," says Goman. "I knew the only chance for me to grow would be for the company to get big and open more stores so that I could become a manager. But, I really believed in how we ran our business."

The plan? Simple: "Stack 'em high, sell 'em low," Shaw recalls. Lots of cut-outs, which allowed Tower to feature cheap prices. Stacks of hot new releases toward the front of the store, which left room for lots of catalog selections in the bins. "Deep catalog was important to Russ," says Shaw. "With the selection that we carried, we couldn't have any more than 10 copies of anything in the bins."

One final detail, which is still a governing principle: The manager runs the store. "Not only do you empower people at the store-manager level,

you empower the clerk, too—virtually the day that you hire them," Solomon said recently, speaking at a Leadership Music conference in Nashville. "There's something wrong with having a company where all the decisions are made at the top and the people at the bottom are nothing more than automatons. It's much better if you build it from the bottom. You hire managers, you empower them to do the buying, the hiring, the merchandising and those things. You coach them on how to do it, but you really want them to do it."

## THE NEXT STEP

With San Francisco clicking on all cylinders, Solomon had been looking for another opportunity for his young chain to expand. Los Angeles, a large, hip-city that, at the time, did not host a proliferation of record stores, seemed a logical candidate. The market was all the more attractive for its hub of music-industry headquarters. But, unlike San Francisco, where Solomon knew the exact neighborhood to locate his first store, he wasn't sure where to settle in L.A. That answer came with a little help from his friends.

Stu Marlowe, then the Los Angeles sales manager for

*Continued on page 71*



of Love' was just ended, but the whole music scene in San Francisco was so wonderful. It was just exploding.

"The kids were flocking to town. They wanted to know more about music. As a result, the store was an instant success. The interest in music was like nothing I'd ever seen before. Having been successful there, it was simply a matter of opening another one a year or two later in Los Angeles."

## OVERNIGHT SUCCESS

A dark day in pop-music history actually helped the new store get off the ground, as icon Janis Joplin died in Los Angeles the same month that Tower Sunset opened. "Sad truth, but all of a sudden her music exploded," Solomon recalls. "We got all the publicity in the world, being in Los Angeles, that this was the place to buy Janis Joplin records, and we somehow or another became an instant success there."

Among the people who were not surprised by Tower's fast ascent on Sunset Strip were Charlie Shaw, who was the first manager of both Columbus and Bay, and Sunset, and executive VP Stan Goman, who, then in his early 20s, moved to L.A. to help build the store and become one of its

*A Toast  
To  
Tower Records*

*30 Years On Sunset Strip  
May You  
Continue To Grow Strong*

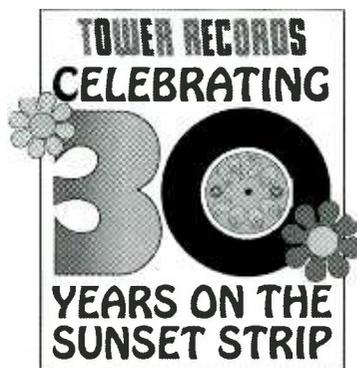
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Phone • 800 • 673 • 4638*





# 40 YEARS OF A CHAIN REACTION

## Founder Solomon Still Believes In Natural Talent And Organic Growth

If you're stopping by the bakery, better order two cakes with yellow and red icing. In addition to marking the 30th anniversary of Tower Record's keystone location on Sunset Boulevard, 2000 also marks the chain's 40th year in business, a milestone Tower celebrated at its June convention in Sacramento, Calif.

In the three decades since the Sunset unit opened its doors, Tower has grown from a California record chain with four stores, into an international player with 244 stores in 18 countries. Executive VP Stanley Goman, for one, isn't surprised. He had faith in Tower's concept in 1970, as he does now. "I still believe today that our formula is the best," says Goman. "In every single city where we've opened, we are always voted the favorite. We may not be successful in the financial community's eyes, but I don't think anyone else does it better on a global basis."

Unlike the fast, overnight growth in which companies seem to swell in today's dot.com economy, Tower grew organically: one store at a time, one market at a time and, most important, one person at a time.

"I've always believed in what I call the Tom Sawyer school of management," founder Russ Solomon reflected, speaking at a recent Leadership Music conference in Nashville. "You start painting the fence, and then somebody comes along and says, 'I can do it better,' and you let them. It really has to do with allowing people to do things and empowering them to do things."

"In the very beginning, when we'd hire people, we'd teach them how to run the cash register and then go to lunch. It was the best way of training them, because they'd figure it out for themselves. If they were good at it and they liked the product and they liked people and all that stuff, they'd get better at it, and that actually worked."

That philosophy still permeates Tower's culture. "My theory always was—and still is, actually—to think about what

Russ Solomon



# Blazing Trails From The Sunset Store

## The Industry- And Tourist-Friendly Location Made An Impact With Displays Inside And Out

by Geoff Mayfield

I don't want to brag about this, but it really set the stage for big catalog record stores around the world," says Russ Solomon, who speaks about the 1970 launch of Tower Records' Sunset Boulevard store with the sort of pride a father might employ describing a child whose good work led to fame.

Nestled within the eyes of the music industry, the store also blazed trails for such now common practices as in-store appearances and eye-catching storefront displays and instilled an all-around sense of fun in promoting new releases.

While the bow two years earlier of Tower's first San Francisco location unveiled the chain's approach to large-store retailing, its Los Angeles debut gave that notion greater visibility.

"If you look at 1968, outside of Sam Goody in New York, there wasn't another large record store around, just in terms of space. The stores that were around were about the size of today's mall stores. With the music-industry visibility and the tourist traffic, the Sunset store created an example that was really copied around the world," says Solomon.

Among those who paid attention were Richard Branson, who followed the Tower example with his first Virgin Megastore in London, and Tommy Heinman, who took the large-store concept coast to coast in the U.S. during the '70s with Peaches Records & Tapes, an ambitious chain that encouraged other music merchants to think big before too-fast expansion chased it into bankruptcy.

### STACKED DECK

One manifestation of the full-catalog approach was that new big sellers were stacked toward the front of the store. The stacks added to Tower's big-bang dazzle while freeing bin space for slower-turning inventory. The only problem was that artists who were accustomed to finding their albums in bins sometimes accused their labels of missing this high-volume store.

"John Denver's manager called me one day and said that Denver had just been there and didn't see his new album in the bins," recalls Charlie Shaw, Sunset's first manager. "I said, 'That's a problem, because he just walked by a stack of 200 of his albums to get to those bins.'"

Executive VP Stan Goman, who was assistant manager at Tower Sunset when it first opened, recalls a call from a sales manager, who got the same complaint from another artist. "I moved the stack right to the front of the store and told him to send the artist back. Another call comes in; the artist still can't find the record. I told the guy, send me 500 more



John Denver was stacked mile-high.



Janet was wall-to-wall.

copies, then send him back. I took out a ceiling tile, and stacked the record all the way from the floor through the ceiling. He complained that he still couldn't find it."

The stacking technique fostered new terminology. Solomon remembers a record man asking Shaw how a particular release was selling, to which the manager replied, "Oh, I think we sold about a foot of it last week." Goman recalls a visitor who walked around the Sunset store with a tape measure, taking notes: "2 feet of Rolling Stones, 1 1/2 feet of Grateful Dead." Turned out the fellow was planning to copy Tower's concept at a store he was opening in Denver.

### FOR ART'S SAKE

Tall stacks of albums caught shoppers' eyes from day one, but, soon after the store opened, labels approached the store with an even bigger attention-getter—a notion that quickly became a Tower tradition: oversized replicas of album covers plastered around the front of the building. "Russ at first objected to it, because he didn't like anything on the windows," says Shaw, but it soon became a much-copied visibility mechanism, first imitated by the Peaches chain. Shaw can't remember specifically which label or artist first got the treatment, but recalls that Capitol's Jim Mazza was an early supporter.

As sponsorships for the plaques grew, the store eventually moved the door from the front of the store to the wall facing the parking lot, allowing more space for display. When



Tower's stacks in the early years

all of the store's front wall and windows were occupied, labels came up with a novel solution: sponsoring the roof for over-the-top displays. Some of the dazzling displays in recent years include wall-to-wall displays for Paula Abdul's "Spellbound" and Janet Jackson's "janet." (since both artists were signed to Virgin, the label could not indulge one diva without indulging the other), Michael Jackson's "Dangerous" and "History: Past, Present And Future" (like

Continued on page 66

# TOWER RECORDS

CONGRATULATIONS  
ON YOUR COLORFUL  
HISTORY  
KEEP ON ROCKIN'  
FROM YOUR FRIENDS AT  
WARNER/ELEKTRA/ATLANTIC

A TIME WARNER COMPANY

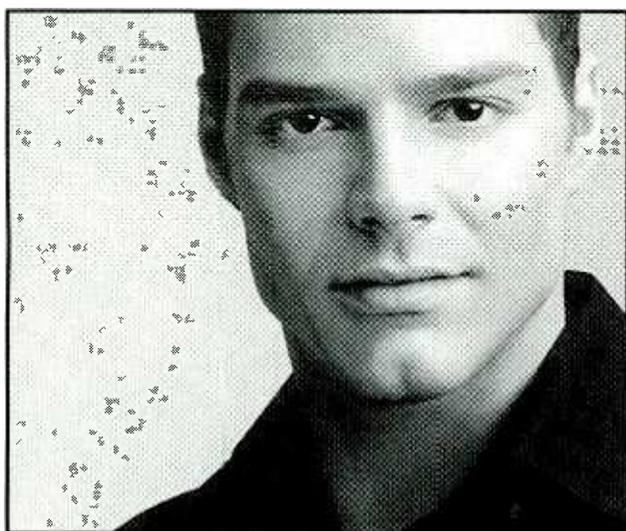




# The Art of The In-Store

The Retailer Supplies The Personal Touch, Connecting Artists And Fans

by Jeff Silberman



Ricky Martin

**T**here may not be a consensus as to who first popularized the in-store appearance, where an artist would drop by a record retailer to sign autographs or play a few tunes as a way to spike record sales. But there can be no debate that Tower on Sunset was certainly one of the pioneers of the promotion and, over the course of 30 years, has turned it into a veritable art form.

Exactly how many have they done? They're still counting. Tower's southwest territorial director, Bob Feterl, has been overseeing in-stores since 1989. "We've done hundreds in that time frame alone," he says. "We've had such legends as Bob Marley, Brian Wilson, the Jackson 5, Rod Stewart, Elton John, James Brown and Keith Richards, up to present-day stars like Ricky Martin."

Mark Kohler, West Coast regional sales director for Virgin Records, can vividly recall the Keith Richards appearance. "It was the most memorable of all the in-stores we've done because of its bizarreness," he says. "Keith brought out the best and the worst of probably over 1,000 people. We couldn't get them

all through, but Keith stayed there for two hours, signing everything from CDs and photos to guitars and people's artwork. Some people had to be physically restrained. I had never witnessed the worship people had for him."

Feterl estimates that Tower averages two to three in-stores a month, although that number can vary greatly, depending on who's available. We've done two or three promotions during the same week, occasionally even on consecutive days," he says. "It's all a timing thing. Certain times of the year, there's practically nothing coming out, then you have other weeks when two or three great records are being released, so we have to react to that."

And they need not be rock 'n'

rollers to draw a crowd. "We've also had non-music stars, such as comedian Bob Hope, Leonardo DiCaprio for the 'Basketball Diaries' movie, and lots of Playboy and Penthouse types for their videos," Feterl says. "We just did one for the 'My Dog Skip' video, where we had the film's director and some stars and invited people to bring their dogs with them. About 100 animals showed up, which we considered a success."

When it comes to the more prevalent musical in-stores, Feterl gauges the success of the appearance according to the type of in-store it is. "It doesn't necessarily come down to sales," he says. "If the band is performing, I gauge their success on how well they come across to the audience, how long they play, their sound and the enthusiasm of the crowd. If it's just a signing [appearance], the whole purpose is increasing sales. But, overall, it's not a matter of how many people they attract. Some of our better in-stores have been the smaller ones."

Key early indicators to a band's in-store success is "the group's popularity, what radio station might be involved and timing, as far as being close to the record's release date," Feterl says. "The closer the band's appearance to the street date of the album, the better. Bands that come by because their tour is in town, weeks or months after their album came out, don't do as well because most of their fans already have the album."

Post-appearance after-effects are varied, depending on "the magnitude of the band. We can feel [a sales impact] from the larger bands for a couple weeks," he says. "New band [in-stores] usually impact sales for just a few days, unless there's publicity or a radio tie-in to help it."

## HOW THEY WORK

After hundreds, if not thousands, of Tower in-stores, Feterl notes that they've come up with a basic template to pull them off. "They're usually booked six to eight weeks in advance," he says. "That's about the earliest advance notice a band can give us to do publicity around a new release and to get a radio-station tie-in, which usually depends on [what station] goes on the record. How accessible they are isn't usually figured out until last moment." Upcoming in-stores are also publicized on Tower's popular Web site.

"The template also takes into consideration such things as security, the band's equipment needs, the expected size of the audience, getting permits from the city, record-company needs, the public-relations firm, the needs of the band (food, drink and so on) and, of course, informing our own people and our neighbors of what's going on," he continues. "Of course, the band will have its own checklist of things we have to do."

There have been times when the band's idea of an in-store conflicts with Tower's. "We've had in-stores where the band would try to break the mold and tell us what to do," Feterl says. "When that has happened, a couple of times things got out of hand. For instance, after an artist performs at an in-store, we ask the crowd to go back outside and get in line, so we can re-set the store, get the artists to a [signing] table and let the crowd in 10 to 15 people at a time. Occasionally, the artist or their management would insist on having the bands go straight off the stage to the signing table, and sometimes chaos ensued. After that, they come around to our way of thinking."

Continued on page 68



Duran Duran



Megadeth



30 YEARS ON THE SUNSET STRIP  
AND STILL THE ONE.

CONGRATULATIONS, TOWER  
FROM YOUR FRIENDS AT  
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# TOWER 131: a course in management HOLLYWOOD STYLE

## Sunset Managers Reminisce About Their Good Ol' Days

by Marci Kenon

Celebrities from all facets of entertainment have pawed through the seemingly endless catalogs of reel-to-reels, 8-tracks, albums, cassettes, CDs and now DVDs at Tower on Sunset, interrupted only by the celebrity-protective staff offering its assistance. The famous have felt at home at Sunset, and superstars like Elton John and Michael Jackson have dropped by frequently enough for one manager to have collected autographed singles of each of John's No. 1 songs.

Careers have been made from this location. Artists' records have been broken from the stores' endorsements. Savvy sales executives have gained favor from store managers resulting in great product placement and subsequent promotion at their labels. Store managers have enjoyed the best seats to major events, as well as the rewards of impressive sales reports that have uprooted some from Sunset to regional management positions.

### LOCATION LOCATION

Bob Delaney knows he was incredibly lucky to become a part of the Tower Records' story. "If Stanley Goman hadn't moved into the apartment right beneath me, who knows what I'd be doing today," says the former electronics technician, who started managing Sunset in 1976 for about nine years and currently works from Tower's Sacramento-based corporate offices as VP & director of store design and development.

Goman had moved to Los Angeles in 1970 from Sacramento to open the fourth Tower Records, on Sunset—the first two had opened in 1960 in Sacramento and the third in San Francisco eight years later. Goman solicited Delaney to help him carry items into his new apartment, which included tons of records. While Goman, who is currently head of retail operations, went to work establishing the new store, Delaney was given a key to his apartment, where he spent hours listening to the accumulated stacks of records.

"Well, after doing that for about three months and my unemployment running out, I needed to make a career decision," Delaney laughs. "Stanley said, 'You are not an electrician; you are a music nut. Come and work for us.' I had some experience working for UPS in receiving. I applied for an opening as a receiving clerk, and they hired me."

Sunset provided Delaney with numerous experiences and historical moments. He remembers the Menudo in-store: "At that time [around 1980], we did not know the strength of the Latin music community and the support of its groups," he admits. "We had more people at that event than we had had for any prior rock act. There were so many people there and so much pressure being applied to that building by the crowd that the walls were actually leaning in. We were afraid that the whole thing was going to collapse on us. We actually had to go out into the parking lot and ask people to back off."

Delaney also recalls the David Lee Roth promotion for his "Skyscraper" album, which closed down Sunset Boule-

vard for about four hours on a Friday during rush hour and forever changed the way the city of West Hollywood regarded the store's promotions.

"[Roth] had a gigantic display that encompassed the whole roof of the building, and he flew in on a helicopter," Delaney remembers. "He propelled down the side of the



Joel Abramson (center) with Paul Hester (left) and Nick Seymour of Crowded House



Bob Delaney

building onto a stage. After that, we were required to get permits and licenses."

### WORLD'S GREATEST

Joel Abramson, general manager of Tower in Stockton, came to the organization in 1980 and, about nine years later, he managed Tower store #131 at Sunset for two years. He had been working at Sam Goody in Rockefeller Center, known then as the best record store in the world—at least in New York City.

"I went on vacation in the beginning of 1980 to Los Angeles, and my folks took me to Tower Records on Sunset Boulevard," recalls the former manager who considered the Sunset gig his "birthright." "There was no Tower in New York at the time. I had never heard of Tower Records. I walked into that store, and my jaw hit the floor. I thought,

### tower sunset managers

Charlie Shaw	1970-1976
Bob Delaney	1976-1985
Dennis Lefler	1985-1986
Debbie Pollay	1986-1988
Bob Feterl	1989-1994
Joel Abramson	1989-1991, assistant manager
Jay Smith	1991-1994, assistant manager; 94-present, manager

"Wow, this is the greatest record store in the world."

Shortly after, Abramson moved to Los Angeles to join his family. "I got tired of being a starving artist in New York in the wintertime," says the musician, who played guitar and giggled in clubs in New York City. "When I hit L.A., the first place I went looking for a job was Tower Records."

Abramson says that, despite the heavy politics attached to in-stores, they were what he enjoyed most about working at Sunset. "It gave me the opportunity to get involved with some of my favorite bands," he says, launching into the event he considers a highlight of his days at Sunset. "We broke Crowded House [the band and its debut album] out of that store. That record was out in the market for a year, and it never happened. It was dead. I think I was still the singles buyer then."

"Capitol made a last-ditch effort to break the band. They had a dinner at Yamashiro. I'd never been able to afford to go to Yamashiro. Even though I wasn't particularly interested in a band rising out of the ashes of Split Enz, I went to the showcase. The band just blew me away."

"Right after that, we started putting their single on the counter with a sign saying 'single of the year.' It went top 10 in the store, and we were reporting it to K115 FM. K115 started playing it. It went from a record that had been out for a year and done nothing to the No. 2 single in America. I ended up becoming friends with the band."

### HERE TO STAY

For Jay Richard Smith, current manager of Tower on Sunset, his initial gig with the organization in 1983 was supposed to have been short-lived. "I was hired at our Sherman Oaks store fresh out of high school," says Smith who has been at Sunset since 1991. "I must admit, I had originally planned on staying for the summer and then move on to something else. It's been 17 years now, and there are no regrets."

Continued on page 71



# POWER

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# 30 DAYS CELEBRATE 30 YEARS

## Tower Sunset Hosts In-stores And Giveaways To Mark The Occasion

by Jeff Silberman

**t**o celebrate its 30th year as one of the most renowned music-retail stores in America, Tower Records Sunset has turned October into a month-long feast of show-biz sizzle, unique nostalgic hors d'oeuvres and a main course of one-of-a-kind events. Although almost half of the month's activities will have taken place by the time you read this, there's still plenty of unforgettable events to be enjoyed.

"We're going to mark 30 years at Sunset with 30 days of special events," says public-relations director Louise Solomon. "It's been great fun and an awful lot of hard work. We hope it'll be a lot of fun and excitement for the



Spinal Tap

customers who've been there for us all these years."

Live in-store performances and/or signings, a Tower staple that Sunset has made into an art form, will be showcased throughout October. The month kicked off in a spectacular way with an in-store performance by the one and only Willie Nelson. On the 5th, jazz singer Diane Schuur performed, and, one day later, the legendary Jackie DeShannon dropped by to offer her John Hancock to the assembled throng. "There was some interest in doing something with Jackie last year," says Tower Sunset store manager Jay Smith. "We kept working on it, and it just happened to come together for our anniversary."

The second week of October saw the autograph signings of Orgy on the 10th and boxing champ-turned-singer Oscar



The Wallflowers

de la Hoya on the 12th. "We're expecting a huge turnout," Smith says. "He has a new record on EMI Latin, and [the record company] is going after him in the Ricky Martin/Marc Anthony vein. The [album release] street date is Oct. 10. We'll do what we did with the Elton John and Mariah Carey appearances: People who bought his record on the street date at Tower Sunset got a wristband that allowed them to come back to the signing."

Another highlight of the week would have to be the Oct. 13 live performance and signing by the Wallflowers. Yet more live performances and signings are scheduled for the rest of the month. Drop by on the 17th and see legendary soul/funk troupe War. On the 19th, there will be a live performance and signing by '70s superstar Peter Frampton. Tower even goes back to the future on the 25th, as several local electronica groups drop by to spin their favorite records.

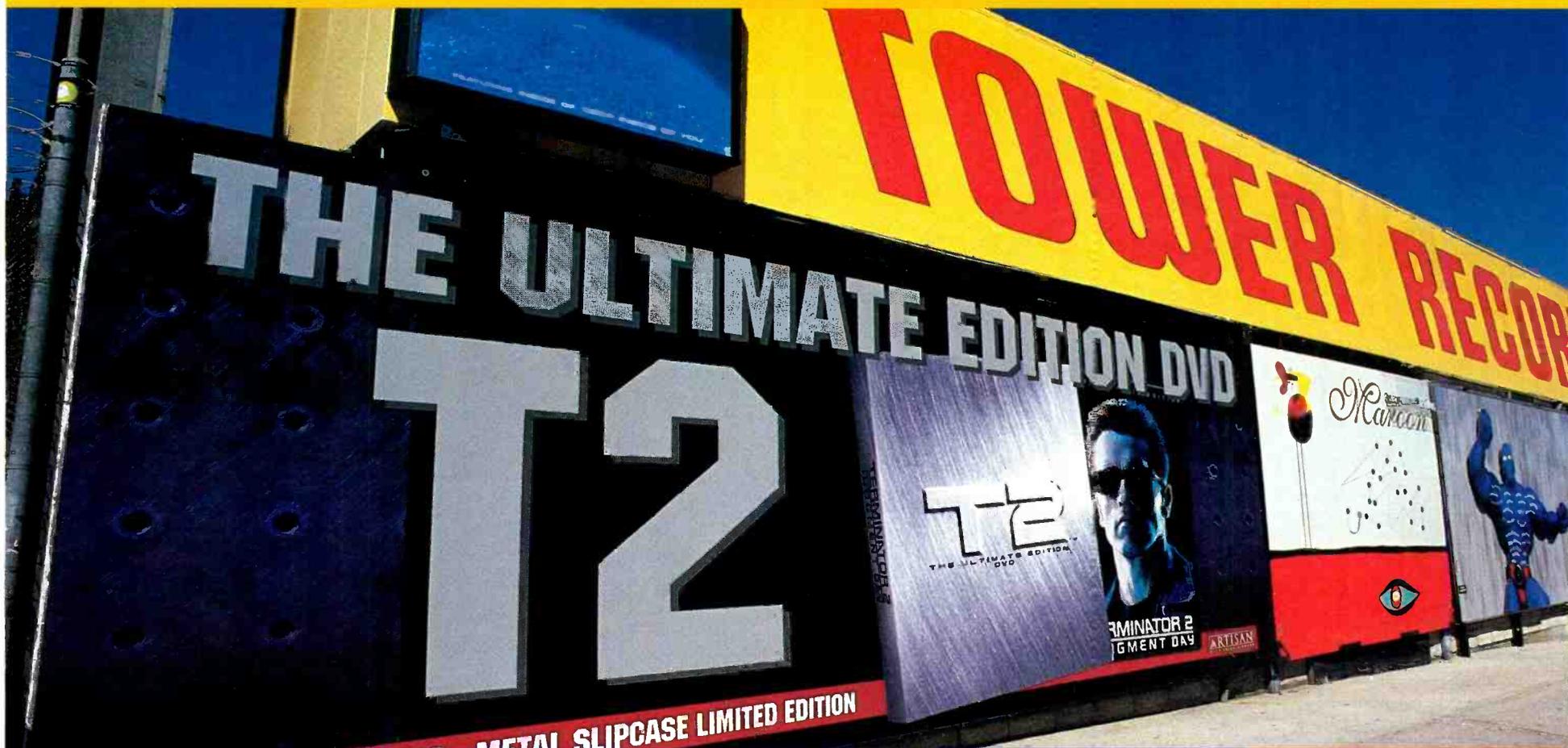
Fans dropping by Tower Sunset's month-long birthday bash certainly won't go away empty-handed. One of the most unique giveaways, and a goofy nod to the '70s, are free platform-shoe air fresheners. "We had them made," Smith says. "Another unique item we'll be giving away are then-and-now keychains, to be given out during the 30th anniversary party at the end of the month. On one side is a photo of early-'70s Tower Records, and on the flipside is a photo of Tower in 2000."

On the 10th, they gave away a Spinal Tap guitar to spotlight the release of "This Is Spinal Tap" on DVD and VHS. Being given away with purchases this month are samplers of Rhino Records artists (Oct. 3-31) and Warner Bros. Records artists (Oct. 19-31).

The artistic side of rock will be on display all month. Fans can savor an exhibit of *Rolling Stone* covers all month, and

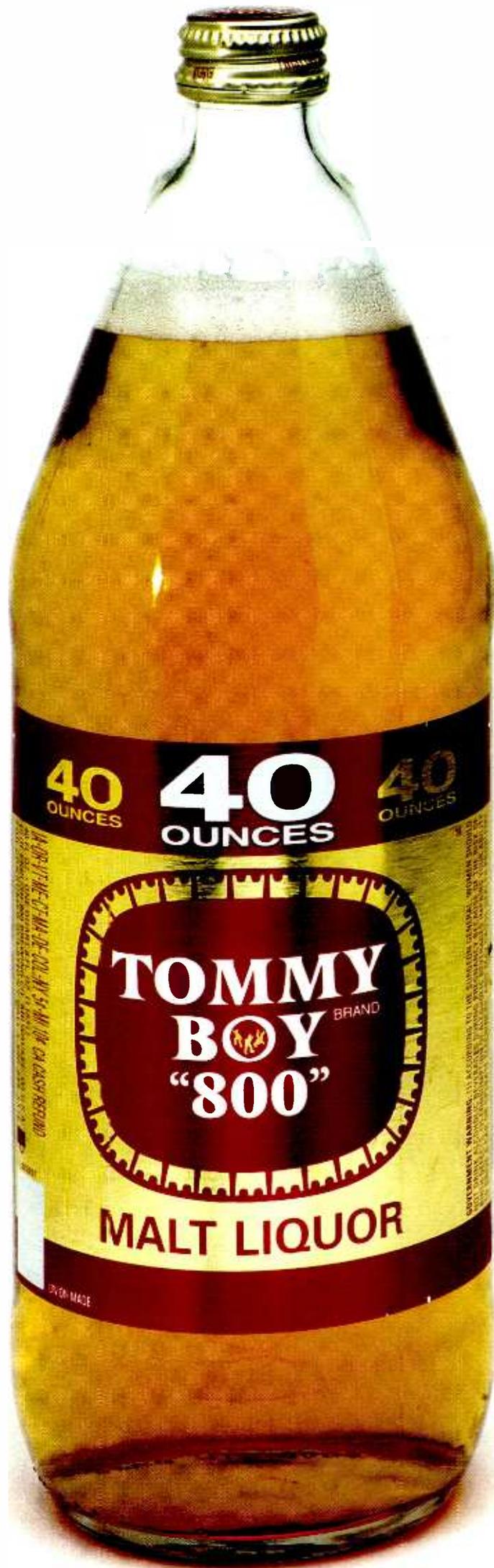
*Continued on page 62*

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**TOWER RECORDS  
CELEBRATING  
30  
YEARS ON THE  
SUNSET STRIP**

Tower will raffle off the classic '70s album-cover rooftop artboards for charity on Oct. 23.

On the 21st, album-cover artist extraordinaire Chris "Coop" Cooper will unveil his latest "Wheel Girl" sculpture, exclusive to Tower, and copies of it will be on sale.

You can revel in the '70s on every weekend of the month. There's a parking-lot sale of records at '70s prices from 9 a.m. to 5 p.m. every Saturday, while the entire store has a '70s flashback each Sunday.

Tower Sunset will also give something back to its patrons in very creative ways. On the 5th, they release 3,000 balloons. In one of those balloons will be a gift card worth \$1,000, and in 20 others, gift cards worth \$100. Then on October 16, visitors to Tower Sunset can enter to win a weekend getaway to the Seattle Experience Music Project. Plans are also in the works to hold a contest where the grand prize is a walk-on part on "That '70s Show."

They're also using the month-long celebration to give back to the community. They're offering a special Tower Records beanie bear and an "Until There's A Cure"

bracelet, with proceeds going to various AIDS organizations. "You can sponsor an individual by engraving his or her name on the bracelet," Smith says. A City of Hope blood drive is scheduled for the 26th, from 4 p.m. to 8 p.m. And keeping with the wackiness that makes Tower Sunset so hip, there's a charity Drag Queen Bingo game set for Oct. 24 at 7:30. "That's sort of a misnomer," Smith adds. "There was this coffee shop on Santa Monica Boulevard that held this bingo game. Due to street construction, that venue closed down, so the game has been floating around various sites. We'll host one of their bingo nights. Although a drag queen calls out the numbers and several others play, the games are open to all. The proceeds from it will go to a variety of charities."

The finale is a 30th-anniversary industry-invite party. "We're going to close the store, put up a tent in the parking lot and celebrate with approximately 500 people in the industry, Tower family and friends," Smith says. "It's basically a final thank you for all they've done to make Tower Sunset what it is." ■

**CELEBRATE**

Continued from page 60

Congratulations on **30 YEARS**

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[OUR UNIVERSE, ANYWAY]



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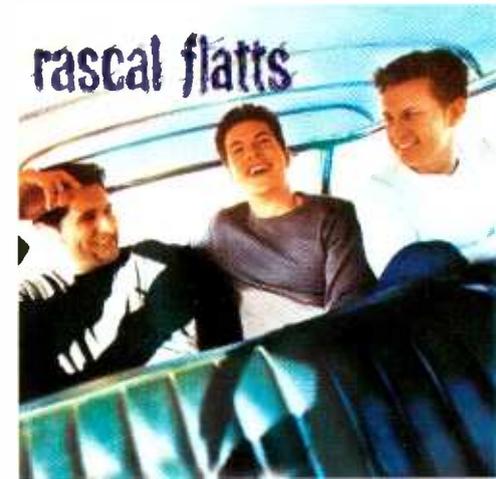
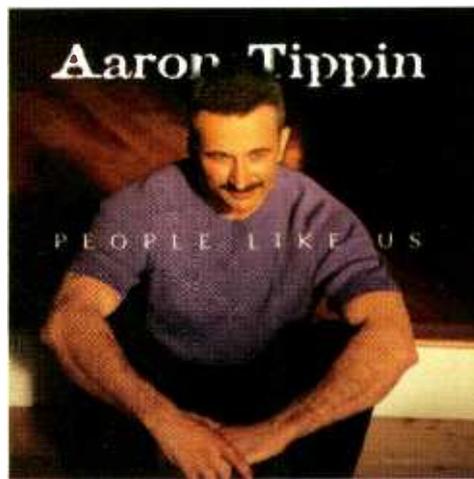
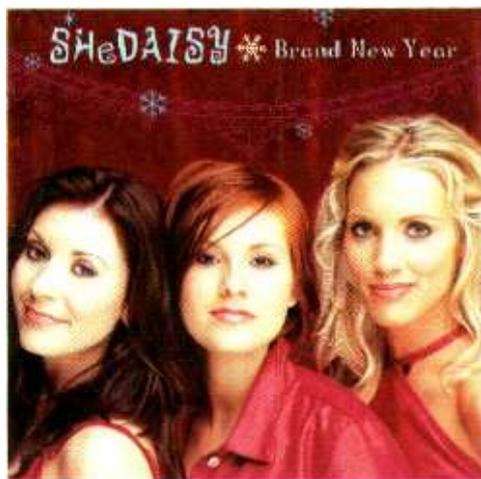
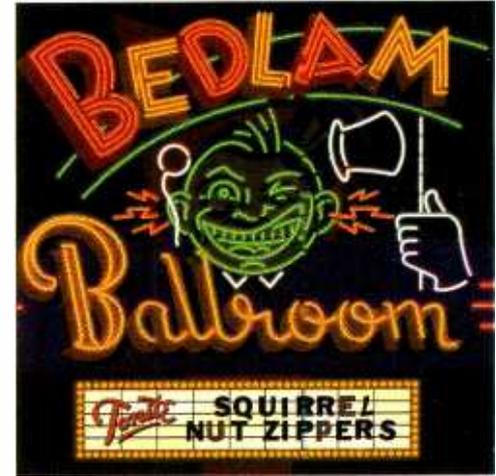
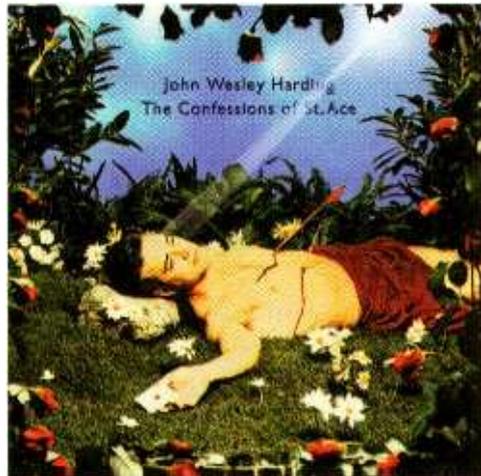
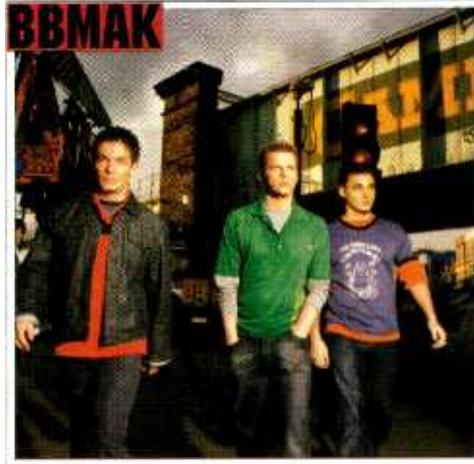
Olympia, Washington, U.S.A.



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**SCHEDULE OF EVENTS  
FOR OCTOBER 2000**

- 1 Willie Nelson in-store performance and signing, 5 p.m.
- 2-31 Exhibition of *Rolling Stone* covers
- 2 Tower Bear and Until There's A Cure Bracelet charity launches
- 3 Indigo Girls sampler with purchase
- 3-31 Rhino Records sampler with purchase
- 5 3,000 balloon release with \$1,000 gift-card giveaway  
Diane Schuur in-store performance, 7 p.m.
- 6 Jackie DeShannon in-store, 7 p.m.
- 7 Parking lot sale at '70s prices, 9 a.m.-5 p.m.  
Billboard Magazine tribute on newsstands
- 8 Store flashback to the '70s
- 10 Orgy autograph signing  
Spinal Tap guitar giveaway
- 12 Oscar de la Hoya signing, 7 p.m.
- 12-31 Free platform-shoe air-fresheners, while they last
- 13 Wallflowers performance in-store and signing, 7 p.m.
- 14 Parking lot sale at '70s prices, 9 a.m.-5 p.m.
- 15 Store flashback to the '70s
- 16 Enter to win a weekend getaway to Seattle Experience Music Project
- 17 Julie Strain in-store  
War performance
- 19 Peter Frampton in-store performance, 7 p.m.
- 19-31 Warner Bros. sampler free with purchase
- 21 Provocative artist Coop in-store, 2 p.m.  
Parking lot sale at '70s prices 9 a.m.-5 p.m.
- 22 Store flashback to the '70s
- 23 Raffle of '70s album-cover rooftop artboards
- 24 Charity Drag-Queen Bingo, 7:30 p.m.
- 25 Retro refrigerator giveaway
- 26 City of Hope blood drive, 4-8 p.m.
- 28 Parking lot sale at '70s prices, 9 a.m.-5 p.m.
- 29 Store flashback to the '70s
- 30 New-release midnight sale



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# SIX QUESTIONS

WITH STANLEY GOMAN, EXECUTIVE  
VP AND COO OF TOWER RECORDS

You literally helped put the walls up at the Sunset store. Would it be safe to say you feel particularly close to that store?

Yes, I am very close to that store, closer than many because it's one where I was involved with the building of the store from the ground up. It's just got a special place in my heart.



Some of the promotional and merchandising schemes that came to life at Tower Sunset were quickly imitated. As a still-young assistant manager, did you have any sense that your store was revolutionizing the retailing of music?

Yeah, because it was a great store—and it's still a great store. At that time, I couldn't understand why everybody didn't have great stores.

You and others within the company have said that Tower's success in San Francisco two years earlier led you to believe that the Sunset location would also do well. At what point did it dawn on you that the Los Angeles store had become an even bigger deal than you had imagined?

When we started beating the San Francisco store [in sales volume] about a year later.

Can you think of any lessons that Tower learned at Sunset that had an impact on stores the chain would open later?

Yes, be real nice to celebrities. And be real nice to the press—whether it be print, radio or TV—because they will do nice things for you, like come in and film your store, and always use you in their spots and come to you to do stories about anything that's newsworthy in the record business.

From a 10-year-old chain with four California stores, Tower has grown to be an international brand. On the occasion of the chain's 40th anniversary, how would you characterize Tower and its role within the music industry?

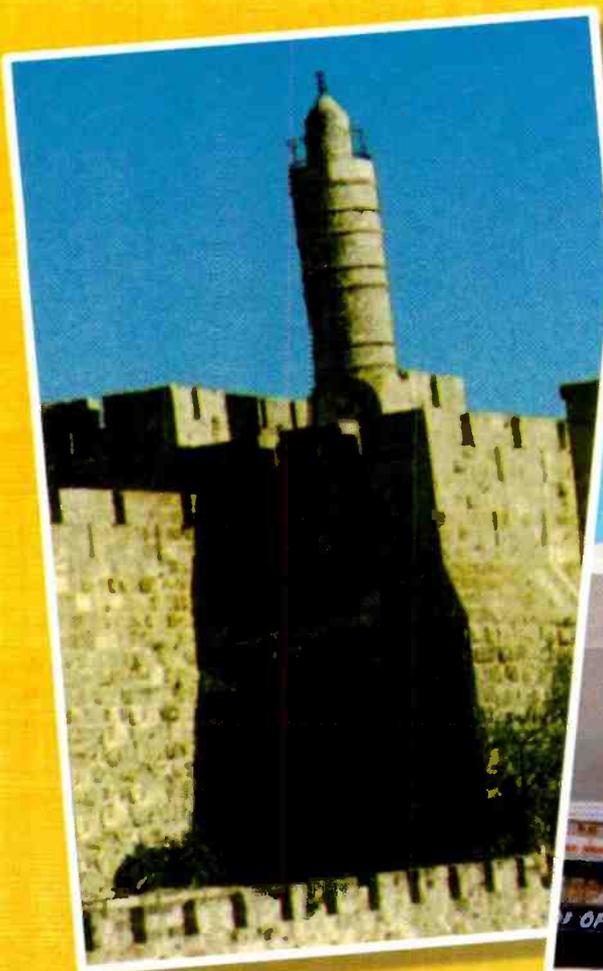
I think we're the civilized outlaws. We don't have quite as sharp an edge as we used to have. Still, a lot of the decisions are still made at the store level, which I am very proud of—and proud of the people who make them. We're still the early adopters. People in the industry still come to us to see how new stuff goes. When it comes to new releases, we still have a very large market share.

As executive VP and COO of one of the nation's largest chains and a past chairman of NARM, how would you characterize the current state of music retail?

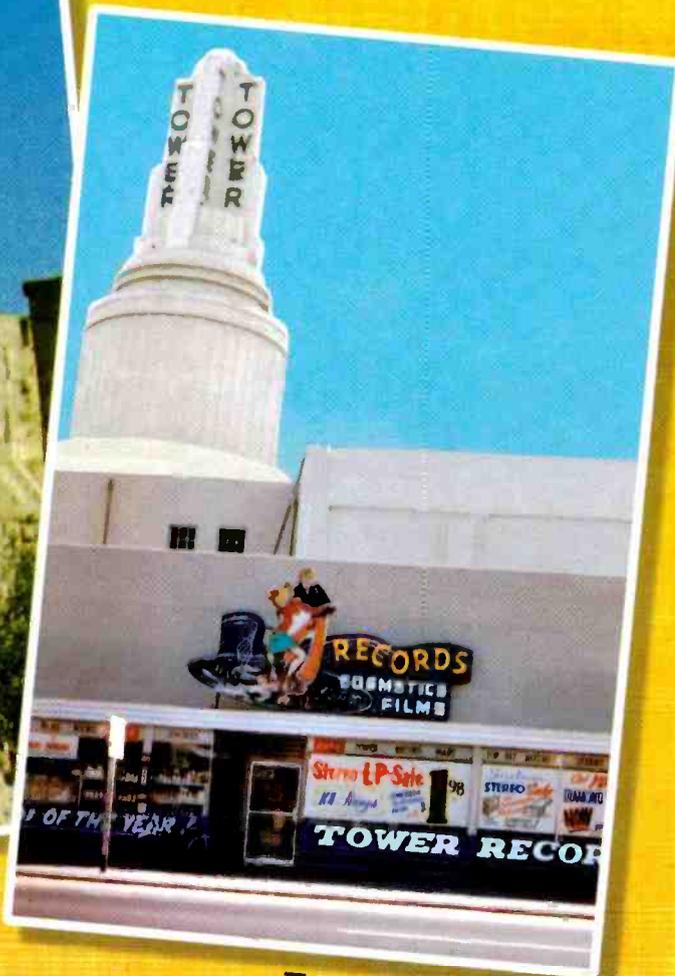
We're in denial. We're denying kids records that they can afford: singles. We're denying lower-income families of a sound carrier that can allow them to be music collectors. We're in denial that we're selling a perfect digital master that can be downloaded and uploaded and we're not doing anything about it. We tend to embrace technology that allows all of us to lose money, and we don't embrace technology that allows everybody in the supply chain to make money. And, the financial community is in denial that music stores make money, and that's stifling the growth of record retail.

—GEOFF MAYFIELD

# MODERN MARVELS



Tower of David  
Jerusalem c. 1536 A.D.

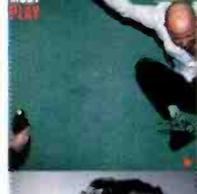
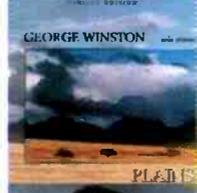
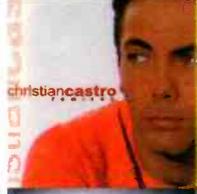
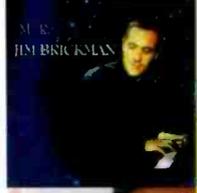
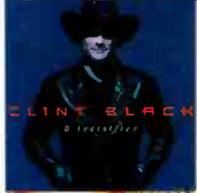


Tower of Solomon  
Sacramento c. 1960 A.D.

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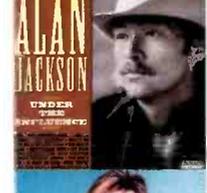
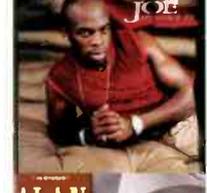
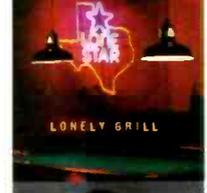
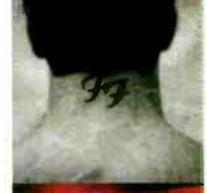
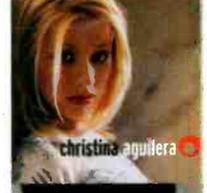


A kid goes up to his father and says  
 “When I grow up, I want  
 to be a Record Executive.”

His father replies,  
 “You can’t have it both ways.”

Russ,  
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# TOWER SUNSET

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# Here's To The Man Who First Brought Drugs and Rock'n'Roll Together.\*

\* In the late '50s, young Russ Solomon was asked to mind his Dad's drugstore, while his Dad was on vacation. On his own, Russ decided to add some rock'n'roll 45s to their regular stock, which quickly flew off the shelves. This was the start of something BIG.

- In 1960, the first Tower Records opened for business in Sacramento with San Francisco's Columbus and Bay location following shortly in 1967.

- By 1970, the now infamous flagship store, Tower Sunset in Hollywood, became not only one of America's most famous record stores, but the model for the expanding Tower Records worldwide.

EMI Music Distribution congratulates  on 40 years in business, and 30 years of Rockin' and Rollin' in Hollywood at Tower Sunset.

EMIMusic  
DISTRIBUTION



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### BLAZING TRAILS

Continued from page 54

brother, like sister) and a 1999 Grammy-time display for nominated Arista acts that even managed to impress label founder Clive Davis, a man who has orchestrated his fair share of spectacles in his storied career.

Shaw says artists and soundtrack-promoting actors stopped by for photo opportunities practically from day



Bread delivered autographs.

one. Soon, though, visits by acts became more elaborate.

Goman fondly remembers Johnny Otis presenting the store's first concert performance. Bread is one of the earliest acts Shaw can recall stopping by for an autograph session. Solomon thinks the store's location, in the heart of so much music-industry activity, had everything to do with the promotional advantages it enjoyed. "It was right in the center of the music business," he says. "Recording studios, Elektra, A&M, Capitol—it seemed everything was within 30 blocks of that store. I understood, maybe intuitively, that being in the middle of the music industry would be a good thing."

Shaw thinks that Solomon's penchant for innovation inspired sales people to experiment. "Label guys would take his lead," he says. "They'd get kind of creative to make big things happen. To work with Russ Solomon was a treat, because he really understood how important it was to work together with the labels. To make it all happen, everyone has to work together." ■

### CHAIN REACTION

Continued from page 54

you want to do, what you should do or would guess would work, then hire some people to do it and let them do it," says Solomon. "If you want to define leadership the way I see it, it's more like a coach rather than a director."

Coaching that team, along with Goman and the rest of the Sacramento brass, is Solomon's older son, Michael, who was promoted to president in 1998 after working for the company, in one fashion or another, for most of his adult life.

"We've had four great decades of sex, drugs and rock 'n' roll," says Michael Solomon. "The industry is changing in so many ways, but what hasn't gone away is the music. I don't know that the carrier of music is going away anytime soon; I don't see it going away during this decade."

Not that Tower isn't poised for digital delivery; the chain became the first brick-and-mortar music retailer to sell on the Internet in 1995. Since then, its Web site has become an industry leader in its own right, but other chains—such as Virgin Megastores, HMV, Warehouse Music and others—are embracing the large-store concept that was once Tower's own domain, and that challenge causes the chain to continue looking ahead. "We have to be the innovator," says Michael Solomon. "At the same time, we have to keep our soul, if you will. You don't sell your soul, but I want to be an innovator as a retailer." —G.M.

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AND THE 40TH ANNIVERSARY OF TOWER RECORDS.

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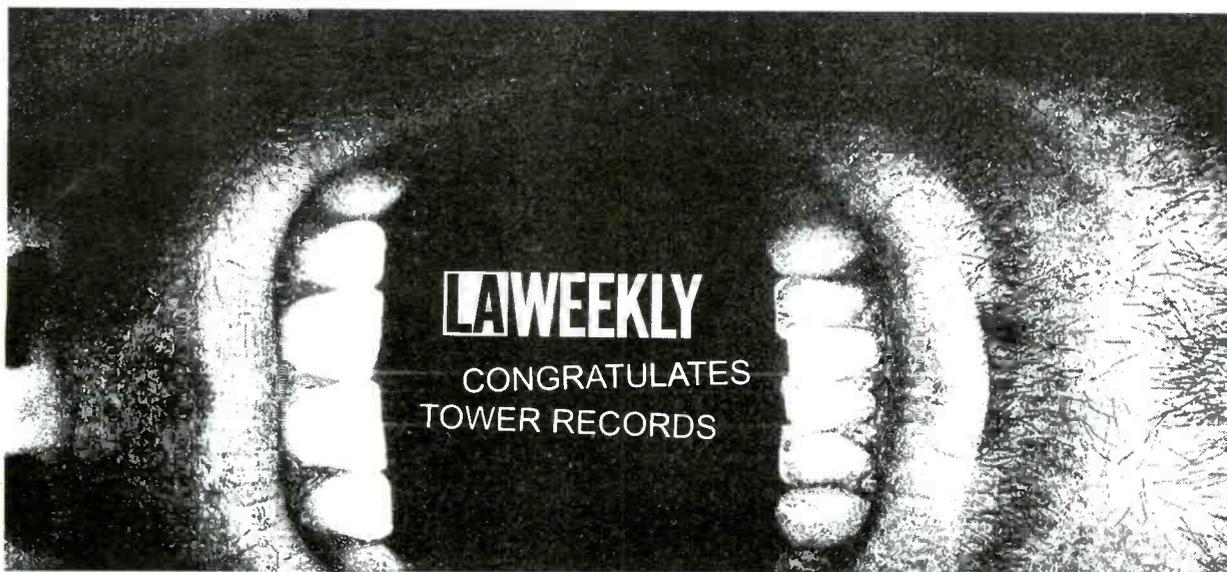
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**THE ART OF THE IN-STORE**

*Continued from page 56*

Restless Records VP of sales Jeff Grabow credits the store's staff with making the templates work. "They do them perfectly," he says. "The security is such that the artists always feel safe. That's why you often see them stay longer at a Tower Sunset in-store than they're supposed to be there. Usually, artists can't wait to leave [an in-store], but Tower Sunset's history and their workers make them feel at home."

As Feterl notes, not all in-stores are the same. He recalls that Rod Stewart, Sheryl Crow, Duran Duran and Brian Setzer performed in the parking lot outside. "For those [appearances], we really have to inform all our neighbors about when they're happening and how long they'll perform," he says.

**"You often see [artists] stay longer at a**

**Tower Sunset in-store than they're**

**supposed to be there. Usually, artists**

**can't wait to leave [an in-store], but**

**Tower Sunset's history and their**

**workers make them feel at home."**

**—Jeff Grabow, Restless Records**

"We've also done a few things where we overdecorated the store," Feterl continues. "For a Megadeth appearance around Halloween, we decorated the whole store, creating a bunch of different rooms, so people had to walk through a maze of different rooms full of all kinds of skulls and Halloween get-up. Those things can get expensive."

He also asserts that an independent-label act can have as successful an in-store as a major-label band. "The same principle applies for independents as it does for the majors," Feterl says. "There are a ton of great bands on indies. If the demand is there, it doesn't matter what label a band is on. The fans don't know the difference, so there's no reason an independent-label in-store, if promoted properly, can't be as big as a major's."

**ON THE WEB AND AGAINST IT**

What can we expect from in-stores in the future? Live streaming in-store performances on Tower's Web site could well be the next step. After that, who knows? What is known is that the in-store will not be going away. In fact, it's becoming an even more indispensable weapon for brick-and-mortar retailers to use against Internet music retailers. "It's just another reason for people to use record stores over the Internet: the chance to meet your favorite star," Feterl says.

"Artists can do chat rooms on a Web site, but it's not the same as walking into a store and meeting the artists in person," Kohler says. "Do they make money for the labels? No, but it's something we've got to do, especially at a legendary store such as Tower on Sunset. Practically everybody who comes to L.A. wants to see Tower Sunset."

"To be sure, even getting in-stores is very competitive," Feterl says. "Everyone likes to do them, including other retailers and even bookstores, because we figure once we get the fans in the store, maybe they'll buy something else, too. We get our share, Virgin [Megastores] gets their share, as does Rhino and others. It's what differentiates us from the Web sites. As far as I'm concerned, we're going to continue to go after them very strongly." ■



# T H I R T Y .

*HAPPY ANNIVERSARY, TOWER SUNSET!*

CONGRATULATIONS RUSS SOLOMON, MICHAEL SOLOMON AND STAN GOMAN!

SPECIAL THANKS TO  
BOB FETERL, JAY SMITH, MICHAEL SCHULTEIS,  
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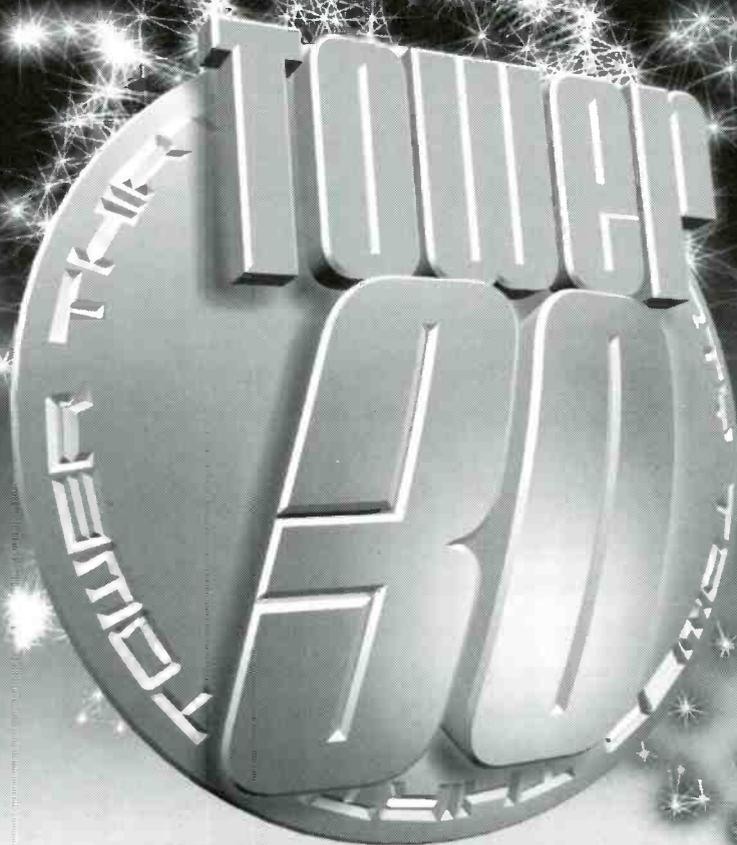
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**TOWER RECORDS  
CELEBRATING  
30  
YEARS ON THE  
SUNSET STRIP**

**A COURSE IN MANAGEMENT**

*Continued from page 58*

Smith reports that, in the early '80s, Tower started the trend of building stores with DJ booths. "I suppose my key duties were to add ambiance to the store at night and during weekends via the in-house DJ booth," he says. "It was a key selling tool and really set us apart from other locations. A huge portion of my work week was spent in the DJ booth spinning sales items and current hit records. On the weekends, the store would jump."

Smith cites computers and Internet access as having the greatest impact in the last 10 years on how business is conducted; the enhanced technology has allowed for greater profitability. He admits other factors also have had a tremendous effect. "The Internet has played a huge role in diversifying the shopping experience for consumers, and local competition has made an impact on how we do business," he suggests. "We have felt the competition more in the past five years than in the prior 25 years. Up until about 1990, Tower Records was the only serious 'discount' record retailer in Los Angeles. Today, we compete with the Internet, Virgin Retail, Warehouse, Best Buy, Borders and others."

Despite the challenges, Smith is confident that Sunset's rich history assures a bright future. "If record stores ever start closing due to the Internet, Sunset will be the last to go," Smith assures. "It's simply not just a record store, but a showcase for artists and their labels. Plus, no one does in-store appearances quite the way we do. The Internet can offer you real-time broadcasts, but only brick-and-mortar stores can offer you in-house live entertainment. I think, when it's all said and done, it's the artists' appearances that Sunset will be known for." ■

**TOWER TRADITION**

*Continued from page 52*

London Records, and his promotion man, Larry Karp, strolled down Sunset Boulevard one day, passed a shuttered mobile stereo shop, Muntz Monster Stereo, and noticed a "for sale or rent" sign.

"I walked right up to the corner of Larabee and Sunset, found a pay phone and called Russ," recalls Marlowe, who now oversees Navarre Hawaii. "I was aware that they were looking to expand, and I had known Russ forever. So when I saw that sign, I just called my friend."

As happened with San Francisco—and would happen so many times later in Tower's history—the Sunset spot that Marlowe and Karp suggested would prove Solomon's uncanny penchant for sussing out prime real-estate opportunities. Looking at today's Sunset Strip, with clubs flung from Coconut Teaszer on the east to the Key Club on the west, punctuated by the House Of Blues, the Viper Room and longtime fixtures the Whisky, the Roxy and the Comedy Store, Tower's address would appear to be a no-brainer.

But, although it had enjoyed a heyday in the '50s and early '60s, cemented by the popular TV detective show "77 Sunset Strip," the neighborhood Solomon found was in decline. The Whisky and Jerry Lewis' restaurant Dino's were nearby, but so, too, were a strip joint, pool halls and shops that sold drug paraphernalia.

"In 1970, the Strip had become a real drag street," Goman remembers. "Across the street, where Book Soup is [today], were head shops that sold bongos and papers." Sunset, consequently, became a magnet for drug trafficking. Arrests were a common sight, which drove real estate down to extremely affordable proportions. With a monthly rent of just \$4,000 and knowing he could build the store cheaply, Solomon couldn't resist 8801 W. Sunset Blvd.

**FROM THE GROUND UP**

"Those were the days when we didn't need to have permits," says Solomon. His cousin, contractor Ross Sockolov, oversaw construction, while Tower staffers—including Goman, who helped lay down the floor—chipped in. "I'll

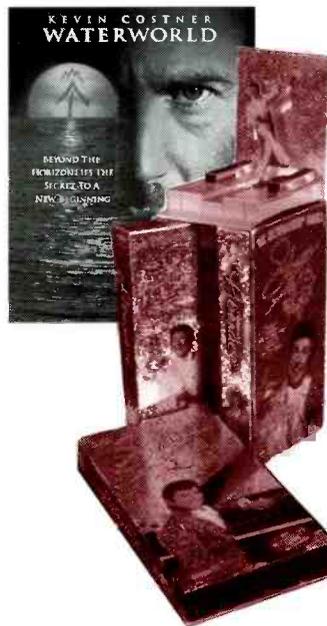
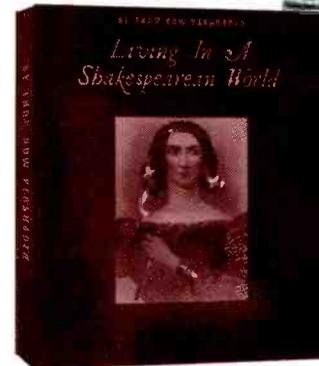
*Continued on page 72*



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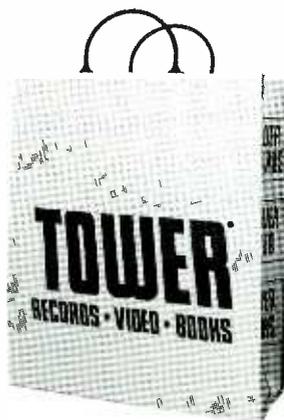
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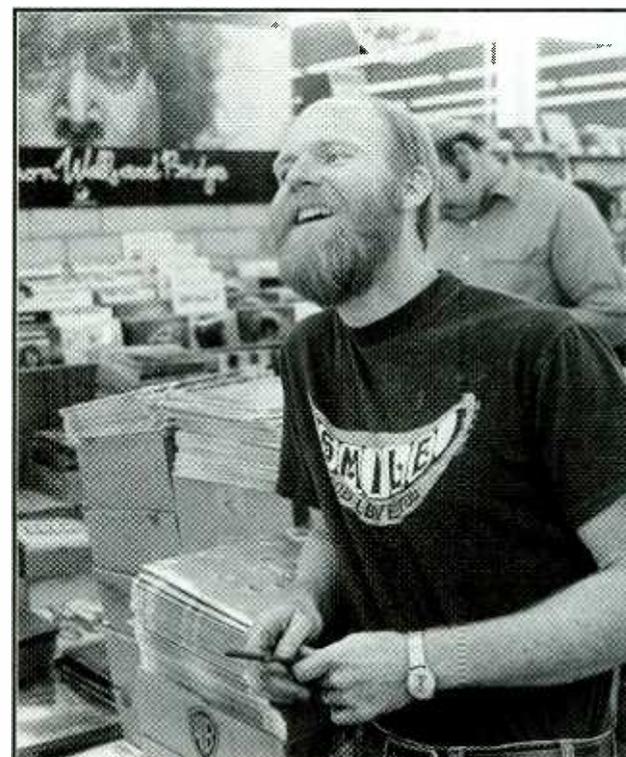
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**TOWER TRADITION**  
*Continued from page 71*

bet you that store didn't cost more than \$75,000 to build," Solomon notes. "It was a steel building with steel uprights. They were basically designed as storage buildings, but with glass windows installed along the front." That simple, utilitarian structure still suffices three decades later.



*Charlie Shaw in the '70s*

With low rent-and-construction costs, Solomon saw L.A. as a what-have-we-got-to-lose proposition. Aside from Aaron's on Melrose near Fairfax and Wallich's Music City at Sunset and Vine, there wasn't much competition in the area, save for a small store up the street, The Music Hall, which had previously been managed by Russ Thyret, now chairman of Warner Bros. Records. Chains like The Warehouse, Licorice Pizza and Music Plus, which would fill the city later, were not yet on the map.

"I had more chutzpah than anything," says Solomon. "I didn't have any money. I had a friend who was the credit manager of Columbia. I talked him into giving us enough product to open the store with about nine months dating. I got good terms from everyone. Once it got going, it did so much business that it built its own inventory."

After instructing Shaw to sell his first piece of product on a prescribed date and time, a detail mapped out by Capitol Records salesperson and astrology enthusiast John Daniels, Solomon's store hit the ground running. "A big threshold was our first \$10,000 day," says Shaw. "It was pretty early on, within our first quarter. That Christmas season was so busy. We were hustling just to hire enough clerks to run the cash registers."

Among the interested observers was Lee Hartstone, founder of The Warehouse, who opened that chain's first store around the same time that Tower Sunset bowed. "Lee ended up living up the street at an apartment building on Horn, and he'd see all the business we were doing there," says Solomon. "It used to drive him nuts"

The presence of the nearby Whisky and Troubador clubs helped draw the consumers that Tower would need to drive its wide-selection concept, but soon it seemed that Tower's presence served as a catalyst for a needed urban renewal. Book Soup opened across the street. Wolfgang Puck placed his signature restaurant, Spago, next door in 1982. "Spago and everything followed," Shaw recalls. "Russ saw that. He

*Continued on page 74*

# WORLD MUSIC



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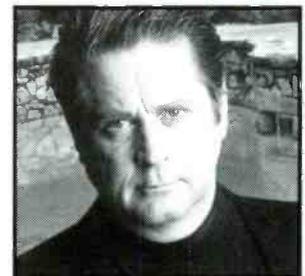
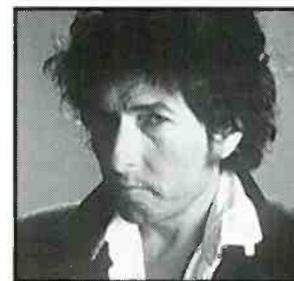
## TOWER TRADITION

*Continued from page 72*

always wanted to seek out those places where there would be some night action," advantageous to a hip music store that kept its doors open until midnight. "The store became a sight, a destination point," Shaw adds. "People stopped by on dates; visiting Tower became part of an evening out."

## CELEBRITY MAGNET

Among the people who sought out that destination were celebrities. Prior to his move south, Shaw became somewhat accustomed to that, since the San Francisco store had drawn such Bay-based luminaries as Joplin, Jerry Garcia and Carlos Santana. Somehow that didn't prepare him for his first celebrity sighting in Los Angeles, about a month after the store opened: "In walks Bobby Darin, and I'm blown away." Shaw also remembers finding a disheveled Waylon Jennings, who appeared to have been up all night, waiting at the store's door when he arrived to open one morning.



*Tower shoppers, clockwise from top left: Bob Dylan, Bobby Darin, Brian Wilson and Sly Stone*

Senior VP of design and development, Bob Delanoy, who started at Sunset as receiving clerk in 1970 and was manager from 1976 to 1985, remembers being especially impressed on the occasions when Sid Caesar and Dick Van Dyke shopped the store—and was speechless when he spied Bob Dylan in the aisles. "Usually, when celebrities shopped there, I would introduce myself and welcome them, but, with him, I didn't even know what to say," Delanoy recalls.

Southern California regional manager Bob Feterl, who managed Tower Sunset from 1989 to 1994, has fond memories of a visit by Bruce Willis. "The amount of product he bought was unbelievable," says Feterl. "He spent close to \$20,000. I think he was there for about five hours. He went through the under-stock (under the bins) on his hands and knees."

Others who have browsed the store's racks over the years include Sly & The Family Stone's Sly Stone, Mountain's Leslie West and actors Steven Weber ("Wings"), Julia Sweeney ("Saturday Night Live" and "Pulp Fiction") and Vic Morrow ("Combat," "Twilight Zone: The Movie").

Goman recalls a clerk giving Morrow a hard time about writing a check without a photo ID and Beach Boy Brian Wilson shopping the store in his bathrobe. One of Goman's most memorable experiences at Tower Sunset, however, was not with a celebrity, but a celebrated executive who wanted feedback on a band he'd recently signed. "David Geffen comes over when I open the store on a Saturday morning," he remembers. "He brings me over to his house and plays an acetate, and it just blows me away. It was the Eagles."

Such were the early days of Tower Sunset, a heady time of seemingly endless possibilities at a store that would rewrite music-retail history. ■

## KEEPING SCORE

(Continued from page 44)

The new Deutsche Grammophon boxed set is also something of a let-down, even with its nice packaging. The five-disc "The Legend Lives On" has one previously unreleased performance on a bonus disc—a rather wan take on Mozart's Piano Concerto No. 17. The main inclusions aren't all so well chosen either. Since he nearly collapsed in the middle from a coughing fit, the ill, 72-year-old Bernstein's "Final Concert" of **Beethoven** and **Britten** is best left as a stand-alone item for true-blue fans. A Beethoven and **Brahms** concertante disc with **Krystian Zimerman**, **Mischa Maisky**, and Kremer also doesn't necessarily show anyone at their best. The Mozart C Minor Mass sounds grandiose in retrospect, but some will warm to the operatic scale.

What's great in the Deutsche Grammophon set is the riveting **Mahler** Fifth with the **Vienna Philharmonic** and several items on an all-American disc—although not the **Gershwin** "Rhapsody In Blue." It pales in comparison with Bernstein's classic '50s Columbia version. But **Barber's** Adagio is suitably intense, and Copland's "Appalachian Spring" has rarely sounded so beautiful. Best is Bernstein's account of **Roy Harris'** Symphony No. 3, which he makes sound like truly great music. An egregious A&R miscue with this boxed set, though, is that it includes none of Bernstein's own compositions. There are the previously mentioned releases, but shouldn't the anniversary set have presented a more complete picture of his talents? Why not put "Chichester Psalms" in

there or "Facsimile" or even the "West Side Story" Dances?"

Sony Classical is absent from any October salutes to Bernstein's memory, and although the content of its recent "Bernstein Century" edition was wonderful and wonderfully remastered, the marketing of that series was botched from the start. Still, the company will try to make up for it next spring by issuing a budget-priced boxed set (\$70) of the conductor's first Mahler cycle. Let's hope there is a coherent, committed campaign behind that release to breathe new life into the Sony series.

Next June, an exciting new Sony Bernstein recording is due from violinist **Joshua Bell**. In the manner of the "Porgy & Bess" Suite on Bell's hit "Gershwin Fantasy" album from '98, this disc showcases a 20-minute "Suite From 'West Side Story,'" orchestrated by **Bill Brohn**—a contributor to "Gershwin Fantasy" and a Tony-winning Broadway arranger. The album also features "Serenade," as well as transcriptions of songs "New York, New York" by Brohn, "Lonely Town" by **Angela Morley**, and "Make Our Garden Grow" by **John Corigliano**. Bell premieres the "West Side Story" Suite this winter in Florida, with high-profile festival appearances planned for next summer.

In the meantime, a fine new Bernstein disc is just out from Hyperion. It features **Marc-André Hamelin's** virtuosic account of "The Age Of Anxiety," the composer's piano concerto-cum-second symphony. The pairing is **William Bolcom's** Piano Concerto.

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# Ritmo Returns; Arjona Dips In Caribbean

ON THE HEELS of the Latin Grammys come the Ritmo Latino Music Awards, the fourth and last major Latin music awards show scheduled for 2000, set for Oct. 19 at the Universal Amphitheatre in Los Angeles. It will air Nov. 12 on Telemundo for the second year, after a successful debut in 1999, with ratings ranging from 8.9 in Los Angeles to 5.6 in Miami, according to executive producer Luis Medina.

Ritmo Latino prides itself on sponsoring a different kind of award: its audience—made up of



ARJONA

voters who cast ballots at Vons Supermarkets and Ritmo Latino stores nationwide—determines the winners. But this in itself isn't new. What makes Ritmo truly different is the format of its show, which is more informal and participatory, with groups of people announcing the winners from various locations.

"We didn't want to worry about making an award similar to Premios Lo Nuestro or the Grammys," says Medina, who readily admits the Ritmo Latinos were originally scheduled for the end of the year to



by Leila Cobo

land as far as possible from the Billboard Awards, which also air on Telemundo, and also to act as an end-of-the-year promotional vehicle for labels.

Still, the flood of awards made the Ritmo Latinos a tough sell last year, until ratings and good production dispelled doubts.

Although Red Lobster, an important sponsor, is no longer involved, Vons remains a major sponsor, providing special marketing and promotions around the event and including it in its weekly ad campaign.

According to Medina, conversations are currently under way with a major fast food company to sponsor the awards next year and provide voting facilities nationwide. Negotiations are also under way for voting in Puerto Rico and via the Internet.

"No one knew what to expect [last year]," says Medina. "The labels did give us their talent, but we didn't get 100% support. This year, we obviously have more participation."

Also, in an effort to make the awards less L.A.-centered (Vons and Ritmo Latino, after all, are based on the West Coast), winning announcements will be made not only from Universal City Walk in

Los Angeles but also from Times Square in New York and possibly Bayside in Miami.

Although winners in all 14 categories will be voted upon, the Lifetime Achievement Award—to be given to Joan Sebastian—was decided upon by organizers. A total of 10 awards will be given on camera during the two-hour show, with scheduled performances by Son By Four, Chayanne, Emmanuel, A.B. Quintanilla Y Los Kumbia Kings, Jaci Velásquez, Paulina Rubio, Jaguares, and Charlie Zaa, as well as Pedro Fernández singing a duet with Bertín Osborne.

VETERAN GUATEMALAN singer/songwriter Ricardo Arjona topped The Billboard Latin 50 Sept. 16 with his "Galería Caribe," providing a healthy dose of fresh air to the chart. The 18-track oeuvre, which includes acoustic versions of several songs, is Arjona's homage to the Caribbean, its rhythms, and even its musicians. The tropical touch, new to Arjona, has been successful. "Galería" has sold 600,000 copies since its debut last month.

"This kind of music has many (Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	29	5	17	23	4	2	13	8	14	15	27	7	16	26	24	40	28	20	37	22	33	38	34	10	6	31	39	30	25	3	1	32	11	12	36	18			
A ELLA (Huna, BMI)	A PURO DOLOR (EMOA, ASCAP)	BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)	COMO DUELE (Ventura, ASCAP)	COMO ME DUELE PERDERTE (Estepan, ASCAP/Mas Sa de C.V., ASCAP)	CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)	CUANDO NADIE ME VE (Alkazul, S.L.)	CUANDO UNA MUJER (EMOA, ASCAP)	DE PAISANO A PAISANO (Not Listed)	EL COYOTE (Arpa, BMI)	EN CADA GOTA DE MI SANGRE (Mundo Musical)	ENTRE TU Y MIL MARES (Warner/Chappell)	ERAS TODO PARA MI (ADG, SESAC)	IMAGINEME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)	JURAME (F.I.P.P., BMI)	LA BIKINA (Peer Int'l, BMI)	LA BOMBA (Sony/ATV Discos, ASCAP)	LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)	MENTIROSA (Arpa, BMI)	MUEVELO (Universal-Musica Unica, BMI/Insignia, ASCAP/Universal, ASCAP/Linker, BMI)	MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)	NO PUEDO OLVIDAR TU VOZ (Mas Music)	PARA QUE QUIERES QUE VUELVA (El Zaz)	POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)	QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)	REGRESA A MI (F.I.P.P., BMI)	SECRETO DE AMOR (Edimusa, ASCAP)	SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)	SI TE VAS (F.I.P.P., BMI)	SIN TU AMOR (Sony Music, BMI)	TE SONE (Mas Music)	TU Y LAS NUBES (Not Listed)	VEN A MI (IRUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)	VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)	Y DALE (To Heaven)	Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)	YO TE AMO (Sony/ATV Latin, BMI)	YO TE CONFIESO (Sony/ATV Latin, BMI)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>▶ No. 1/GREATEST GAINER ◀</b>					
1	3	5	5	CHRISTINA AGUILERA	VEN CONMIGO (SOLAMENTE TU)
				RCA/BMG LATIN	1 week at No. 1 R. PEREZ (J. ABBERG, PREIN, R. PEREZ)
2	1	4	8	RICARDO ARJONA	CUANDO
				SONY DISCOS †	R. ARJONA, A. CUCCO PENA (R. ARJONA)
3	NEW ▶		1	OSCAR DE LA HOYA	VEN A MI
				EMI LATIN †	R. PEREZ (P. GIBB, B. GIBB, M. GIBB)
4	5	1	10	GLORIA ESTEFAN	COMO ME DUELE PERDERTE
				EPIC/SONY DISCOS †	E. ESTEFAN J.R., G. NORIEGA, R. BLADES (M. FLORES)
5	4	3	33	SON BY FOUR	A PURO DOLOR
				SONY DISCOS †	A. JAEEN (O. ALFANNO)
6	6	—	2	RICKY MARTIN	SHE BANGS
				COLUMBIA/SONY DISCOS †	WAFANAS EFFI, BLAKE, D. CHILD (WAFANAS EFFI, D. CHILD, BLAKE G. MONROE, J. STERRAD, LOPEZ)
7	2	2	14	LUIS FONSI	IMAGINEME SIN TI
				UNIVERSAL LATINO †	R. PEREZ (M. PORTMANN, R. PEREZ)
8	7	13	8	MELINA LEON	CUANDO UNA MUJER
				SONY DISCOS	A. JAEEN (O. ALFANNO)
9	8	9	11	CHRISTIAN CASTRO	FOR AMARTE ASI
				ARIOLA/BMG LATIN	K. SANTANDER (E. REYES, A. MONTALBAN)
10	9	6	24	JOAN SEBASTIAN	SECRETO DE AMOR
				MUSART/BALBOA	J. SEBASTIAN (J. SEBASTIAN)
11	12	7	18	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
				DISCOS CISNE	T. SANDOVAL (S. TWAIN, R. LANGE)
12	10	10	26	BANDA EL RECODO	YO SE QUE TE ACORDARAS
				FONOVISIA	G. LIZARRAGA (J. MARQUEZ)
13	15	34	3	ALEJANDRO SANZ	CUANDO NADIE ME VE
				WEA LATINA †	E. RUFFINENGO (A. SANZ)
14	14	15	6	LOS TIGRES DEL NORTE	DE PAISANO A PAISANO
				FONOVISIA	LOS TIGRES DEL NORTE (NOT LISTED)
15	18	28	4	LAURA PAUSINI	ENTRE TU Y MIL MARES
				WEA LATINA †	A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
16	NEW ▶		1	LUIS MIGUEL	LA BIKINA
				WEA LATINA †	L. MIGUEL (R. FUENTES)
17	35	—	2	VICENTE FERNANDEZ	BORRACHO TE RECUERDO
				SONY DISCOS	F. RAMIREZ (J. V. FLORES)
18	21	20	4	ANTHONY	YO TE CONFIESO
				J&N/SONY DISCOS	L. A. CRUZ (E. GRESPO, L. A. CRUZ)
19	11	11	19	GISSELLE	JURAME
				ARIOLA/BMG LATIN †	K. SANTANDER, E. OSSA (K. SANTANDER)
20	16	12	26	MARC ANTHONY	MUY DENTRO DE MI
				COLUMBIA/SONY DISCOS †	C. ROONEY (M. ANTHONY, C. ROONEY)
21	13	14	11	CONJUNTO PRIMAVERA	EN CADA GOTA DE MI SANGRE
				FONOVISIA †	J. GUILLEN (J. DE JESUS PINEDA RAMOS)
22	30	30	6	POLO URIAS Y SU MAQUINA NORTENA	PARA QUE QUIERES QUE VUELVA
				FONOVISIA	P. URIAS (J. SILVA)
23	19	19	12	VICTOR MANUELLE	COMO DUELE
				SONY DISCOS	S. GEORGE (A. JAEEN)
24	25	22	5	DOMINIC	LLORAN LAS ROSAS
				PRESTIGIO/SONY DISCOS †	A. FERNANDEZ, R. GONZALEZ (A. MATHEUS)
25	28	26	4	LUPILLO RIVERA	TU Y LAS NUBES
				SONY DISCOS	NOT LISTED (NOT LISTED)
26	24	29	6	AZUL AZUL	LA BOMBA
				SONY DISCOS †	R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
27	23	21	10	LOS TEMERARIOS	ERAS TODO PARA MI
				FONOVISIA †	A. A. ALBA (A. A. ALBA)
28	22	16	8	REY RUIZ	MUEVELO
				BOHEMIA/UNIVERSAL LATINO	J. SILVESTRI (J. FLORES, A. GARCIA, N. SEROUSSI)
29	20	23	7	EL PODER DEL NORTE	A ELLA
				DISA/EMI LATIN	M. TORRES (E. GUERRA)
30	32	17	5	EL COYOTE Y SU BANDA TIERRA SANTA	TE SONE
				EMI LATIN †	E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
31	27	8	13	ALEJANDRO FERNANDEZ	SI TE VAS
				SONY DISCOS †	E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
32	NEW ▶		1	LIMIT 21	Y DALE
				EMI LATIN †	E. TORRES SERRANT (J. R. RODRIGUEZ)
33	31	27	4	LIMITE	POR ENCIMA DE TODO
				UNIVERSAL LATINO †	J. CARRILLO (A. GUTIERREZ)
34	33	25	5	THALIA	REGRESA A MI
				EMI LATIN †	E. ESTEFAN JR., L. DERMER (E. ESTEFAN JR., L. DERMER, A. CHIRINO, T. SODI, R. DERMER)
35	39	36	4	ORO NORTENO	EL COYOTE
				DISCOS CISNE	MUSIDEAS (PGARZA)
36	NEW ▶		1	CHAYANNE	YO TE AMO
				COLUMBIA/SONY DISCOS †	ESTEFANO (ESTEFANO)
37	34	33	17	EL COYOTE Y SU BANDA TIERRA SANTA	NO PUEDO OLVIDAR TU VOZ
				EMI LATIN †	J. A. LEDEZMA (M. A. RUIZ)
38	17	24	7	LUIS ENRIQUE	QUE SE YO
				WEACARIBE/WEA LATINA †	O. HERNANDEZ, L. ENRIQUE MEJIA (L. ENRIQUE MEJIA)
39	29	—	2	PEDRO FERNANDEZ	SIN TU AMOR
				MERCURY/UNIVERSAL LATINO †	H. PATRON (D. HARRIS, D. TERRY JR.)
40	40	40	9	LOS RIELEROS DEL NORTE	MENTIROSA
				FONOVISIA	M. MORALES (PGARZA)

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

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## NOTAS

(Continued from preceding page)

doors open to it here in the U.S.," says the Guatemalan singer/songwriter. "I wasn't trying to intrude on Caribbean music but rather take a quick dip."

This careful balance allows "Galería" to ring true, despite the fact that it incorporates tropical rhythms, such as salsa and son, into Arjona's troubadour style. Perhaps as important, Arjona for the first time collaborates extensively with other people—notably Angel "Cuco" Peña—in the production of the album. Peña is also the arranger of many of the tracks, which meant the traditionally all-encompassing Arjona had to often share the reins on this project.

"I stopped being part of every aspect of the production, as I was in other recordings," he says. "From this project on, I think I'm going to begin to share more with other people, musically speaking. Not that I'm necessarily going to become someone who takes on a new genre with each project, but I will get together with other people for my enrichment. It was difficult at first."

In the spirit of change, Arjona is also adding Caribbean musicians to his band, which goes on a 10- to 12-month tour starting in January, with stops in the U.S., Latin America, and Spain.

At this point, given that his albums routinely sell in the millions, he isn't surprised by the huge success of his long, thought-provoking, newest opus. Indeed, so confident is Arjona of the quality of his songs, he sings six of them not just once but twice, in different versions.

"With an album like this that has implicit risk, you have to be open to the possibility of doing very well or very badly," he says. "But when I make the record, I don't think about that. I thought it was very, very important to include different versions of the songs, to dress them and undress them. The most important thing is I've recognized myself within the album—dressed in a different way but still being myself."

**FONOVisA CASE SETS PRECEDENT:** The Napster case in the 9th U.S. Circuit Court of Appeals has an unlikely judicial precedent. Turns out that one of the judges hearing the case—U.S. Circuit Judge **Mary Schroeder**—was the principal author of a 1996 appeals court ruling that said a Fresno, Calif., flea market could be held responsible for the sale of pirated cassette tapes by merchants on its premises. The case, known as *Fonovisa vs. Cherry Auction*, was filed by the Fonovisa label five years ago. Although the District Court initially said *Cherry Auction* was not responsible for its vendors (similar to Napster saying it's not responsible for misuse of its site), *Fonovisa* won the case on appeal. In fact, in her decision, *Schroeder* wrote that *Cherry Auction* had the right to terminate vendors, had the ability to control ven-



Luis Medina, executive director of the Ritmo Latino Music Awards, at the recent announcement of the Ritmo Latino Music Awards El Premio de la Gente 2000.

dor activities on its premises, and promoted the swap meet and controlled the access of customers to the area.

Industry lawyers cited the case at least seven times in one of their Napster briefs. And *Fonovisa vs. Cherry Auction* was also cited in July by U.S. District Judge **Marilyn Hall Patel** when she issued the preliminary injunction that launched Napster's appeal bid.

**DE LA HOYA DEBUTS AT NO. 3:** Never underestimate the power of a cover. **Oscar de la Hoya's** first single, "Ven A Mí"—a Spanish-language version of the **Bee Gees'** "Come To Me"—debuts at No. 3 on the Hot Latin Tracks chart, with plays on 18 stations nationwide. But wait—another cover, **Luis Miguel's** "La Bikina," debuts at No. 16, way below the boxer-turned-singer. Maybe de la Hoya will break the hex that has hung over athletes who go into the recording studio.

**SONY DISCOS' Azul Azul**, the only successful pop group to come out of Bolivia in recent memory, continues to wreak havoc with the single "La Bomba."

"It's one of those songs that comes out every five years or so, like 'La Macarena,'" says **Luana Pagani**, VP of international marketing for Sony Latin America.

"La Bomba" became a hit in Spain after being covered by **King Africa** and is now entering Europe, Australia, and Asia in the *Azul Azul* version. In the U.S., Sony Discos put out a Spanglish remix to help the group cross over into English-language radio. The *Azul Azul* album "El Sapo" has sold approximately 300,000 copies worldwide, according to the label.

**IN THE WAKE OF HIS** latest release, "Noche De Cuatro Lunas," **Julio Iglesias** kicked off the first leg of his world tour Oct. 5 in Detroit. The singer will play 18 dates in the U.S., with more to be announced in November.

**M**TV SEARCHES for a new

Chilean VJ from a pool of 500 candidates. Both men and women showed up for an open casting call Sept. 30, from which 10 semifinalists were chosen. That list will be narrowed down to five with help from the audience during "Los 10 Más Vistos." The show will be hosted by **Aldredo Lewin**, to date the only Chilean VJ on MTV Latin America.

**S**INGER SORAYA, who was diagnosed earlier this year with breast cancer, has become a militant spokeswoman in the fight against the disease. Soraya, who is working closely with the Susan G. Komen Foundation (the organization that puts together Race for a Cure), is rallying celebrities and the public to participate in a walk against cancer Saturday (14), starting from Bayfront Park in Miami. Interested parties can call 305-666-RACE.

**I**N AN EFFORT TO internationalize her music, versatile merengue singer **Olga Tañón** has signed with Warner Music International after nearly a decade with Warner's Miami-based WEA Latina. Tañón, who's sold more than 2.5 million albums in the U.S. and Puerto Rico and who was recently seen sporting a lighter hairdo during the Latin Grammys, hopes to expand into Latin America and Spain. Within the U.S., she'll continue to be marketed through WEA Latina.

**R**ODRIGO ESPINOZA, newly signed to One Voice Music, is currently in Mexico recording his first album for the label. **Espinoza**, who is married to Mexican singer **Yuri**, just finished producing his wife's next album. The couple, who frequently sing together (they recorded an earlier version, with different lyrics, of "No Me Ames," later popularized by **Marc Anthony** and **Jennifer Lopez**), have recorded a duet of "Lo Que Soñé," a salsa track for "Sueños," the latest album by **Alvaro López & ResQ Band**. No word yet if Yuri will also be featured on her husband's album.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Canada's Managers See Big Picture Int'l Success Means Expanded Role For Both Veterans, Newcomers

BY LARRY LeBLANC

TORONTO—As blues veteran B.B. King once sang, it's all about "paying the cost to be the boss."

For Canadian artist managers—all the way from industry veterans to an emerging new generation—the higher A&R presence enjoyed internationally by their clients in recent years has meant a major expansion in their own roles and responsibilities.

That increased managerial activity has been fueled by unprecedented international success for Canadian artists in the past decade—and in particular by such acts increasingly competing within the complex U.S. radio and tour markets.

A decade ago, a manager's role was practically limited to overseeing recording and publishing agreements, merchandising tie-ins, and lining up booking agents and producers. But as the career needs of Canadian artists expanded, their managers' business repertoire had to do likewise in order to develop long-term management strategies for their clients.

"There is now a core list of at least 10 Canadian managers who can be counted on for developing artists in Canada or internationally," says entertainment lawyer Susan Abramovitch of Stohn Henderson in Toronto. "Frankly, I still wish the list was longer."

"There are more 'big picture' strategists around today," says Toronto entertainment lawyer Leonard Glickman at Cassels, Brock & Blackwell. "The old-school managers went from one event at a time—get a demo, get a record deal, and then get a publishing deal—without asking, 'What is the

long-range plan for this band?'"

"A decade ago, only a small handful of players were connected internationally," explains Warner Music Canada senior VP Dave Tollington. "Now those managers have had 10 years or more of global business experience under their belts. At the same time, others have come along with international expertise due to the Canadian industry being on the map internationally."

The golden circle of Canadian managers is primarily filled by vet-

erans with more than a decade of experience. They include Bruce Allen, Terry McBride, Ray Danniels (Rush, Van Halen), Rene Angelil (Celine Dion), Jake Gold (the Tragically Hip), Sam Feldman and Steve Macklam (Diana Krall, Joni Mitchell, the Chieftains), Bernie Finkelstein (Bruce Cockburn), Tom Berry (Holly Cole), Larry Wanagas (Susan Aglukark), and Robert Luhtala (Edwin).

Additionally, an impressive

(Continued on page 87)



**Moore For Singapore.** 550 Music/Epic recording artist Mandy Moore takes a photo opportunity with executives from Sony Music Singapore during her recent promotional visit to the territory. Pictured in the front row, from left, are Sony Music Singapore managing director Terence Phung and Moore. In the back row, from left, are Sony Music Singapore promotion executives Freda Ho and Nicholas Chan and marketing director Paul Khor.

## Taiwan Gov't Will Support Piracy Fight Successful Police Crackdown Program Extended For 3 Months

BY TIM CULPAN

TAIPEI, Taiwan—Taiwan's music industry has received a boost in its attempts to tackle a burgeoning piracy problem following a pledge from President Chen Shui-bian to give full support to the latest crackdown.

During a recent meeting with representatives of local and international labels and the Taiwan branch of the International Federation of the Phonographic Industry (IFPI), Chen pointed to the need to defend intellectual property rights. "Taiwan has created a good economic environment, but now we need to protect that environment and economic property," Chen said.

At the Aug. 31 meeting, IFPI's Taiwan branch called on the president to implement more-permanent measures to stamp out music piracy in the territory. Within a week of the meeting, National Police Chief Wang Ching-guan reinstated the highly successful "K-plan" anti-piracy program for three more months, from September to the end of November.

Under the K-plan, the Ministry of Economic Affairs directed Taiwan's Second Security Police force to crack

down on intellectual property (IP) theft in all categories, including recorded music. That program lasted only six months but was applauded by the local music industry. "The K-plan is a good program, but unfortunately it was stopped for a number of reasons, including budget," says IFPI Taiwan Secretary-General Robin Lee. "The police chief made his own decision to set up a temporary three-month program. We did not ask for three months—we asked for [a longer] term."

However, Lee says there is an upside to the three-month extension. "They did not just bring back the K-plan's main power. Police headquarters has asked all the local police stations to handle IP cases at the rate of at least two cases per month," he notes.

Government figures do not distinguish among types of piracy, whether it be of music, computer software, motion pictures, or consumer goods, but the K-

plan achieved significant results across the board. During the January-June period, the ministry handled 430 cases of IP theft, four times the annual average. IFPI figures suggest that the cost of piracy to Taiwan's music industry is around \$100 million, the majority of that being product for local consumption. According to IFPI Taiwan, the local music industry is worth around \$350 million, meaning the territory's piracy rate has now reached around 30%.

"The big challenge in Asia right now is the piracy situation in Taiwan," says IFPI Asia-Pacific chairman Lachlan Rutherford. "We really need the support of government to deal with it."

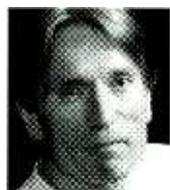
But catching music pirates is still far from easy, as Lu Wen-shiang, deputy director general of the economic ministry's Intellectual Property Office, emphasizes. Under Taiwanese law, before a pirate can be arrested, the copyright holder must file a complaint about each individual case of piracy as well as provide information on the identity of the allegedly guilty party and the location of the manufacturing facility. Copyright owners must also show that the music was reproduced without permission.

Lee says IFPI Taiwan is playing an active role in finding and notifying companies and the police of suspected pirate operations. Adds Lu, "We are conducting training courses for police and district attorneys to help them identify and understand IP issues."

As for recovering money lost to IP theft, Lee said, the process is ongoing. "We will wait for the criminal cases first before taking civil action." Criminal law in Taiwan does not require defendants to pay compensation to IP rights holders, so redress can only be made through complicated civil suits.



McBRIDE



RUTHERFORD

## Study: Global Music Sales To Hit \$65 Billion In 10 Years

BY EMMANUEL LEGRAND

LONDON—Global music sales are expected to increase in retail value from their current \$38 billion to \$65 billion over the next 10 years, according to a study carried out by the London-based U.K. arm of U.S. investment bank J.P. Morgan (JPM).

According to the study, this growth will be driven by E-commerce. JPM predicts that digital downloads will account for 19% of total sales by 2010. Online physical sales will represent 26% of the industry's revenue, while

"offline" sales of physical sound carriers—CDs, cassettes, and singles—will have fallen to 55% of total sales.

The company claims that the legitimate market for downloads will start to take off by 2002-03. Nick Bertolotti, managing director of media and new media at JPM in the U.K., says, "We have huge optimism about

the future of the industry. I think it is going to grow massively."

He adds, "The overall pot of money will grow. The real issue we have to decide is how that pot of money is going to be split between the various incumbents."

In its recent publication titled "The Recording Industry In Numbers 2000," the International Federation of the Phonographic Industry estimates the global retail value of recorded-music sales in 1999 was \$38.5 billion.



BERTOLOTTI

## New Competition Overshadows JASRAC Deal

BY STEVE McCLURE

TOKYO—Industry sources say the impending end of Japanese authors' society JASRAC's long-standing monopoly on music copyright royalty collection and distribution reduces the significance of the recent agreement between it and a consortium representing software companies and Internet service providers (*Billboard Bulletin*, Aug. 21).

During the current session of

# JASRAC

the Japanese Diet (parliament), the government is expected to introduce legislation to amend the Law on Intermediary Business Concerning Copyright so that private companies and individuals can offer services similar to JASRAC's. The government's Cultural Affairs Agency, which oversees copyright-related matters, has expressed hope that the law will be amended before the end of the year.

Under the terms of the deal reached between JASRAC and the Network Music Rights Conference (NMRC), businesses selling music downloads will have to pay JASRAC 7.7% of the retail price charged for each download.

Companies making music available through streaming formats—such as Internet radio—will pay JASRAC 3.5% of the monthly revenues received from

(Continued on page 84)

# British Music Industry Pays Tribute To Atlantic Group's Ahmet Ertegun

BY PAUL SEXTON

LONDON—Even the great creators of classic adventure fiction couldn't have made Ahmet Ertegun up.

Such talents as Ian Fleming and John Buchan themselves might have feared it would stretch credulity to create an urbane, rakish internationalist who built a peerless artistic empire from humble origins and spent the next 50 years as the curator of some of the coolest art of the 20th century.

The co-chairman/co-CEO of the Atlantic Group has spent a fantastical lifetime making his and other people's dreams reality, leaping from yacht to limo to recording studio in the process of becoming a uniquely cosmopolitan man-about-music. It's that touch of exotic class, *joie de vivre*, and ultimately his sheer love of great music that will be honored Oct. 17 at London's Grosvenor House Hotel, when Ertegun becomes the ninth recipient of the U.K.'s unofficial "man of the year" garland, the British Music Industry Trust Award.

"I'm dumbfounded," says the 77-year-old Ertegun. "They don't give that award to foreigners, do they?"

Actually, it's not quite unheard-of for a non-Brit to be toasted at the event, held under the auspices of the British Phonographic Industry in aid of Nordoff-Robbins Music Therapy and the Brit Trust. (This year it is sponsored for a fifth time by Andersen Consulting.) But on the two previous occasions when that was the case, former PolyGram Records chairman Maurice Oberstein (1993) and broadcaster Alan Freeman (1996) were being applauded chiefly for their accomplishments in the U.K. industry. This time, the achievement is as long, broad, and deep as (the) Atlantic.

In any case, if anyone deserves creative dual Anglo-American nationality, it is Ertegun. "I feel partly British because I spent part of my youth in England," he says. Even then he was a jet-setter, as the Ertegun family followed his father, an ambassador for their native Turkey, to his various assignments.

The Music Industry Trust Award is heading for Ertegun's trophy room because the British music business wants to say thanks for the memories to one of the true legends of the global industry. But more specifically, the industry wants to recognize the missionary zeal with which he and Atlantic Records helped export British rock and pop to the U.S.

Beyond that, it's a tip of the hat to a man whose love of good music, be it jazz, R&B, rock, or pop, was informed by the cultured personal style of a true *bon vivant*. Ertegun knew about the world outside his Atlantic office window, as Jack Bruce, late of seminal '60s trio Cream (signed for the U.S. to Atlantic's Atco label), points out. "He's a very urbane bloke," says the bassist/songwriter. "He's got his Picassos and all that. He's obviously got a

life."

The list of British acts to benefit from the influential touch of the boy from Istanbul contains some of the most formidable rock talent to emerge in the '60s and '70s, from Cream to Led Zepelin, from the Rolling Stones to Eric Clapton, and from Yes to King Crimson. Later he was a voice of experience in the solo careers of Clapton, Phil Collins, Pete Townshend, and many others.

But that doesn't begin to sum up the Anglophile element of one of the broadest musical wingspans in the business in a career that also touched such vintage British artisans as the Bee Gees and Dusty Springfield, such '90s pop victors as Everything But The Girl and Donna Lewis, and North American



ERTEGUN

groups with some essential British flavoring like Foreigner and Crosby, Stills & Nash.

"His feeling for understanding creative people was intuitive, because he's very creative himself," says Yes guitarist Steve Howe. "Wonderful times happened with Ahmet. Whenever we had a New York concert, there'd be something going on. And he came to England a lot.

"Even later on in the mid-'90s, he came across to see what Yes were doing—he always felt we were very much an Atlantic band even though we weren't on the label anymore," Howe continues. "I loved the atmosphere he created around him and the charm of the guy. Even in the years where he's leaned on the walking stick more, he still attracts beauty, skill, and art. Snazzy dresser, couple of women on his arm... he's up there."

British broadcaster and journalist Charlie Gillett, author of the Atlantic Records history "Making Tracks," says, "When somebody runs a label who is a music man, there's an enormous amount of what looks like luck, but really it's putting yourself in a position where things will come to you. Whether you then recognize the virtue of them coming to you is the skill of it, and Ahmet developed quite early on the ability to balance his personal taste, which really was always jazz, with an understanding that people liked other things."

That early British schooling helped to imbue Ertegun with sophisticated tastes, not to mention an odd accent.

"I first learned English in England," he explains, "then my father was appointed to Washington [D.C.], and I was sent to a school where everyone started to laugh at the way I was speaking English—I cah-n't come, that sort of thing. So I stopped pretty quickly."

What didn't stop was his recognition, even as he and Herb Abramson were launching Atlantic in 1948, that interesting musical things were happening back across the water. "During the war, of course, everything came to a standstill, but afterwards there emerged a blues appreciation in England. Some of the very first 'second generation' white imitations of black blues players were English. Then there was skiffle music, Lonnie Donegan, all of which was an appreciation of American music.

"Then, with the advent of R&B, and the last gasps of the blues in America, a new crop [of musicians] arose—Jeff Beck, Eric Clapton, Jimmy Page, Keith Richards, people who were not imitators," recalls Ertegun. "They somehow swallowed the pill and became natural blues players. They play like originals, and I idolize them."

Bruce recalls that there were occasions when Ertegun had to be persuaded of the validity of cutting-edge English rock. "The first time he heard [Cream's 1968 hit] 'Sunshine Of Your Love,' he called it 'psychedelic hogwash,'" he says, laughing. "But the great thing was a lot of early [British] artists really wanted to go with Atlantic because they had the reputation of being honest and actually paying royalties, so they were able to poach artists and sign a lot of new people. They were very important to Cream, and he was very encouraging to me later on in my solo career."

In his commencement address at Berklee College of Music in 1991, when he was awarded an honorary doctorate in music, Ertegun described himself as "the oldest person still messing around with rock'n'roll." Almost another decade on, he's still "messing," producing an album to accompany a PBS documentary about a fellow pioneer, Sun Records founder Sam Phillips, for which Ertegun was recently in the studio with Paul McCartney to cut a version of Elvis Presley's "That's All Right."

"I must tell you," confides Ertegun, "although I've known Paul for years, prior to going into the studio, I was somewhat daunted. He's a historical rock'n'roll figure and one of the greatest ones. But I must say it was one of the most pleasant and wonderful sessions I've ever had. And he must have liked it, because he told me, 'We must do this again.'"

"Some of the most humble and marvelous artists I've ever worked with were English," he adds. "Even the ones that were supposed to be extremely egotistical I found quite the opposite—they were thoughtful and friendly. Once in a while you get a hot-head, but that's OK."

## newsline...

**BOX  
MAN**

**THE U.K. ARM OF EUROPEAN E-TAILER** Boxman has signed an agreement with cable operator NTL to offer a selection of CDs, videos, DVDs, and MiniDiscs through the latter's digital TV and online services. A custom-designed Boxman.uk store will initially offer up to 50,000 titles through interactive digital TV and via the ntlworld online service. Both links are due to be rolled out later this month. Rob Markus, Boxman U.K. country manager, says the company is looking at launching similar services in Scandinavia, France, and Germany. He adds, "It's quite an important part of Boxman—not being just a Web company, but a multi-channel retailer." Boxman has nationally tailored sites in eight European countries and claims to offer a catalog of more than 500,000 CD titles. NTL says its service reaches 4.5 million subscribers across Europe.

LARS BRANDLE

**TWO KEY EXECUTIVES** are leaving Universal Music Asia Pacific. William Feeny, senior VP of regional finance, is leaving the Hong Kong office after three years to return to his native Britain. Replacing him is Steve Moss, previously VP/regional controller, who is promoted to the new post of VP of finance. In addition, after 10 years as president of Universal Korea, David Lee is leaving the Seoul-based company to attend the Divinity School at Regent University in Virginia. He is being replaced by P.R. Wang, previously managing director of Rock Records Korea. Moss and Wang report to Universal Music Asia Pacific chairman Norman Cheng.

STEVE McCLURE

**HMV MEDIA GROUP** reported sales of 298 million pounds (\$435 million) for the 13 weeks ending July 29, up 11.1% from the same period last year. At constant exchange rates, sales improved 7.9%. Earnings before interest, depreciation, and amortization fell 2 million pounds (\$2.9 million) to 5.6 million pounds (\$8.18 million). E-commerce costs during the quarter rose to 2 million pounds from 1.1 million pounds (\$1.61 million) in the same period last year. "In what is typically the lowest quarter of the year for sales and profits, we are pleased to report strong sales growth, particularly in HMV Europe," CEO Alan Giles says.

LARS BRANDLE

**ANDRÉ GIORDANI**, sales director of French indie distributor Wagram Music, is to retire at the end of the year after a 35-year career in the music industry. He will be replaced in that position by Ronan Treguer, who joined Wagram, effective Sept. 25. Treguer held a similar position with indie distribution company Musisoft. He reports to Wagram's Paris-based CEO, Stephane Bourdoiseau.

EMMANUEL LEGRAND

**U.K. MUSIC MONTHLY** magazine Q is to have highlights of its annual awards show broadcast on national TV network Channel 4 this year. Two one-hour packages will be edited from the actual Q Magazine Awards 2000 ceremony, held Oct. 31 in London, and will be subsequently broadcast on Channel 4. The broadcast dates are not yet confirmed. The two shows will be produced by Initial TV and will include footage from a week of Q-linked celebratory concerts taking place around the capital prior to the event. The concerts kick off Oct. 26 with a performance by U.K. ambient techno act Orbital at the Hammersmith Palais venue. Telecommunications giant Orange is sponsoring the awards, which are voted on by Q readers.

LARS BRANDLE

**VIRGIN MEGASTORES** opened its 95th U.K. outlet Sept. 26 in the town of Milton Keynes, north of London. The new site will be the only U.K. Megastore to open this year. It covers 16,555 square feet over two floors, including a dedicated DVD department, six free Internet access terminals, and some 60 listening posts. It also includes a "communications centre" offering a range of mobile phones and accessories. According to Virgin Megastores managing director Andy Randall, "The opening follows close behind a full portfolio review and reflects our continued investment in high street [prime retail area] retailing."

TOM FERGUSON

**ELLY JOYS** will exit as managing director of BMG Norway Dec. 31 for family reasons. The Oslo-based affiliate is being reorganized following the recent departures of A&R manager Truels Brodtkorb and head of promotion Jan Henrik Ohme. Joys, who joined BMG Norway in 1996 as marketing director and succeeded Erling Johannessen as managing director the same year, is credited with turning the loss-ridden company into a profitable operation (*Billboard Bulletin*, Oct. 29, 1998).

KAI R. LOFTHUS

**THE BRIT AWARDS 2001** will take place Feb. 26 at London's Earl's Court 2 venue. London commercial TV franchise Carlton will produce the telecast, to air on national network ITV. About 1,600 representatives of the British music industry will select the winners—the highest total to date.

# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 09/09/00			GERMANY (Media Control) 10/03/00			U.K. (CIN) 09/30/00 Supported by worldpop			FRANCE (SNEP/IFOP/Tite-Live) 10/07/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SURREAL AYUMI HAMASAKI AVEV TRAX	1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1	1	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	1	1	LES ROIS DU MONDE VARIOUS ARTISTS BAXTER/UNIVERSAL
2	NEW	SIMPLY WONDERFUL MAI KURAKI GIZA STUDIO	2	NEW	HO MIR MA NE FLASCHE BIER STEFAN RAAB EDEL	2	2	KERNKRAFT 400 ZOMBIE NATION DATA	2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	3	SAUTERZI PORNO GRAFFITTI SONY	3	3	MY HEART BEATS LIKE A DRUM ATC HANSA	3	NEW	BOBBY GROOVE ARCHITECHS FEATURING NANA GO:BEAT/POLYDOR	3	3	LES 10 COMMANDEMENTS/ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	1	RION HEART SMAP VICTOR	4	2	I TURN TO YOU MELANIE C VIRGIN	4	NEW	TELL ME MELANIE B VIRGIN	4	4	ANGELA SAJAN SUPA CREW SOURCE/VIRGIN
5	NEW	REALITY AMI SUZUKI SONY	5	8	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	5	3	LADY (HEAR ME TONIGHT) MODJO POLYDOR	5	5	ELLE EST A TOI ASSIA VIRGIN
6	2	BOY FRIEND AIKO PONY CANYON	6	4	LUCKY BRITNEY SPEARS JIVE/ZOMBA	6	7	I'M OUTTA LOVE ANASTACIA EPIC	6	6	I'M OUTTA LOVE ANASTACIA EPIC
7	NEW	TRUE LOVE STORY HIROMI GO/SEIKO MATSUDA SONY	7	5	MUSIC MADONNA MAVERICK/WEA	7	5	MOST GIRLS PINK LAFACE/ARISTA	7	7	J'PETE LES PLOMBS DISIZ LA PESTE BARCLAY/UNIVERSAL
8	6	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	8	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA	8	NEW	AIN'T NOTHING STOPPING US DJ LUCK & MC NEAT FEATURING JJ RED ROSE	8	8	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
9	4	ZOO-AI WO KUDASAI SYUKA HASUI SONY	9	6	SANDSTORM DARUDE UNIVERSAL	9	9	OVERLOAD SUGABABES LONDON	9	9	MUSIC MADONNA MAVERICK/WEA
10	5	ZETTYOSYUU RINGO SHEENA TOSHIBA-EMI	10	7	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	10	8	SKY SONIQUE SERIOUS/UNIVERSAL	10	18	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	NEW	IF... DA PUMP AVEV TRAX	11	10	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	11	6	UNLEASH THE DRAGON SISQO DEF SOUL/MERCURY	11	10	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
12	NEW	SINKEI GA WARERU ATSUI YORU PIERROT TOSHIBA-EMI	12	15	ISCH LIEBE DISCH TIC TAC TOE RCA	12	4	SOMETHING DEEP INSIDE BILLIE PIPER INNOCENT/VIRGIN	12	12	AROUND THE WORLD ATC BMG
13	8	ZOO ECHOES SONY	13	11	WIE ES GEHT DIE ARTZE MOTOR/UNIVERSAL	13	14	MUSIC MADONNA MAVERICK/WEA	13	11	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
14	14	GEKKOH CHIIHIRO ONITSUKA TOSHIBA-EMI	14	13	SUPER FLY MUSIC INSTRUCTOR EASTWEST	14	10	NATURAL S CLUB 7 POLYDOR	14	13	CES SOIREES LA YANNICK EGP/SONY
15	11	GET U'RE DREAM ZARD B-GRAM	15	12	WE WILL ROCK YOU FIVE & QUEEN RCA	15	NEW	YOU TAKE MY BREATH AWAY SUREAL CREAM	15	NEW	PARLEZ MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
16	7	I WISH MORNING MUSUME ZETIMA	16	12	DANCING IN THE MOONLIGHT TOPLOADER EPIC	16	12	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY	16	14	BELUSUNE BREAKDOWN BOUGA DECABEL/VIRGIN
17	NEW	BABY STARDUST THEE MICHELLE GUN ELEPHANT COLUMBIA	17	16	ANOTHER WAY GIGI D'AGOSTINO ZYX	17	NEW	WHO TOLD YOU RONI SIZE/REPREZENT TALKIN' LOUD	17	16	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
18	9	NATSU MATSURI WHITEBERRY SONY	18	NEW	B-BOYS & FLYGIRLS BOMFUNCK MC'S SONY	18	11	ON A NIGHT LIKE THIS KYLIE MINOGUE PARLOPHONE	18	17	AU CAFE DES DELICES PATRICK BRUEL BMG
19	12	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	19	NEW	SCHALL ELEKTROCHEMIE LK EASTWEST	19	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	19	NEW	A QUOI BONLES MILLE ET UNE VIES D'ALI BABA SONIA LACEN & SEBASTIAN LORCA & S. PAZ MERCURY/UNIVERSAL
20	16	HOW YOU LIKE ME NOW? M-FLO RHYTHM ZONE	20	18	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	20	17	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	20	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER HOT TRACKS/SONY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	AYUMI HAMASAKI DUTY AVEV TRAX	1	1	MADONNA MUSIC MAVERICK/WEA	1	1	MADONNA MUSIC MAVERICK/WEA	1	1	MADONNA MUSIC MAVERICK/WEA
2	NEW	MR. CHILDREN Q TOY'S FACTORY	2	2	PUR MITTENDRIN EMI	2	NEW	KYLIE MINOGUE LIGHT YEARS PARLOPHONE	2	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	7	MASAYOHI YAMAZAKI ONE NIGHT STANDS UNIVERSAL	3	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	3	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	3	3	MICHEL SARDOU FRANCAIS TREMA/SONY
4	1	VARIOUS ARTISTS IMAGE SONY	4	3	CRAIG DAVID BORN TO DO IT EDEL	4	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	4	4	BJORK SELMASONGS BARCLAY/UNIVERSAL
5	NEW	RADIOHEAD KID A TOSHIBA-EMI	5	NEW	SOUNDTRACK COYOTE UGLY CURB/EMI	5	3	CRAIG DAVID BORN TO DO IT WILDSTAR	5	5	MOBY PLAY MUTE/LABELS/VIRGIN
6	NEW	TOSHINOBU KUBOTA AS ONE SONY	6	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	6	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	8	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	NEW	EIKICHI YAZAWA STOP YOUR STEP TOSHIBA-EMI	7	NEW	SOUNDTRACK COYOTE UGLY CURB/EMI	7	NEW	DAVID BOWIE BOWIE AT THE BEEB EMI	7	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA ISABELLE BOULAY MIEVX QUICI-BAS v2/SONY
8	3	YUKI KOYANAGI EXPANSION EASTWEST JAPAN	8	5	DIE FLIPPERS DER FLOH IN MEINEM HERZEN ARIOLA	8	5	DAVID GRAY WHITE LADDER IHT/EASTWEST	8	6	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
9	6	GREEN DAY WARNING WARNER MUSIC JAPAN	9	7	FUNF STERNE DELUXE NEO.NOW ZOMBA	9	13	MOBY PLAY MUTE	9	7	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
10	4	MADONNA MUSIC MAVERICK/WARNER MUSIC JAPAN	10	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	10	NEW	GOMEZ ABANDONED SHOPPING TROLLEY HOTLINE HUT	10	11	SOUNDTRACK O BROTHER, WHERE ART THOU? MERCURY/UNIVERSAL
11	14	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	11	10	THE CORRS IN BLUE 143/LAVA/EASTWEST	11	6	SONIQUE HEAR MY CRY UNIVERSAL	11	9	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
12	8	L'ARC-EN-CIEL REAL KI/OON	12	6	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	12	10	COLDPLAY PARACHUTES PARLOPHONE	12	13	CRAIG DAVID BORN TO DO IT EDEL/SONY
13	5	THE ELEPHANT KASHIMASHI SWEET MEMORY FAITH	13	9	ROSENSTOLZ KASSENGIFT POLYDOR/UNIVERSAL	13	NEW	RUSSELL WATSON THE VOICE DECCA	13	18	CLAUDE NOUGARO EMBROQUEMENT IMMEDIAT EMI
14	13	WHITEBERRY HATSU SONY	14	3	MELANIE C NORTHERN STAR VIRGIN	14	RE	PINK CAN'T TAKE ME HOME LAFACE/ARISTA	14	14	THE CORRS IN BLUE 143/LAVA/EASTWEST
15	NEW	VARIOUS ARTISTS PURE UNIVERSAL	15	11	ANASTACIA NOT THAT KIND EPIC	15	9	RONAN KEATING RONAN POLYDOR	15	10	SANTANA SUPERNATURAL ARISTA/BMG
16	12	FUJIKO HEMMING LA CAMPANELLA VICTOR	16	16	RONAN KEATING RONAN POLYDOR/UNIVERSAL	16	16	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	16	10	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL
17	2	DIR EN GREY MACABRE SONY	17	12	SOULFLY PRIMITIVE CONNECTED	17	7	SPANDAU BALLET GOLD—THE BEST OF CHRYSALIS	17	NEW	ANASTACIA NOT THAT KIND EPIC
18	10	FUJIKO HEMMING YUUSYUU NO NOCTURNE VICTOR	18	NEW	JANTJE SMIT EIN BISSCHEN LIEBE KOCH	18	11	MELANIE C NORTHERN STAR VIRGIN	18	16	PATRICIA KAAS LIVE COLUMBIA
19	15	S.E.N.S. TOMÉI NA ONGAKU BMG FUNHOUSE	19	14	MAGIC VOICES FIRST OF ALL EDEL	19	8	MADONNA THE IMMACULATE COLLECTION SIRE/WEA	19	17	SOULFLY PRIMITIVE ROAD RUNNER/SONY
20	18	VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX	20	15	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	20	RE	SEX PISTOLS NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS VIRGIN	20	NEW	
<b>CANADA (SoundScan) 10/14/00</b>			<b>NETHERLANDS (Stichting Mega Top 100) 10/07/00</b>			<b>AUSTRALIA (ARIA) 10/20/00</b>			<b>ITALY (FIMI) 09/28/00</b>		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	MUSIC MADONNA MAVERICK/WARNER	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	2	MOST GIRLS PINK ARISTA/BMG	1	1	MUSIC MADONNA MAVERICK/WEA
2	NEW	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI	2	2	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	2	1	MUSIC MADONNA MAVERICK/WEA	2	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	3	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	3	4	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	3	4	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	3	4	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
4	4	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER KOCH	4	3	I TURN TO YOU MELANIE C VIRGIN	4	5	ROCK DJ ROBBIE WILLIAMS EMI	4	6	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
5	5	I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL	5	6	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL	5	3	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL	5	5	FREESTYLER BOMFUNK MC'S SONY
6	NEW	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL	6	5	HIDE U KOSHEEN ZOMBA	6	7	FILL ME IN CRAIG DAVID SHOCK	6	10	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
7	6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	7	13	WALK ON WATER MILK INC. EMI	7	10	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC	7	7	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
8	7	BANG BANG BANG THE MOFFATTS EMI	8	11	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR	8	11	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI	8	3	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
9	8	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK	9	8	I WOULD STAY KREZIP WARNER	9	6	EVERYTHING YOU NEED MADISON AVENUE VIRGIN	9	8	I'M OUTTA LOVE ANASTACIA EPIC
10	9	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	10	10	7 DAYS CRAIG DAVID EDEL	10	11	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	10	9	ROCK DJ ROBBIE WILLIAMS EMI
11	12	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	11	15	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	11	12	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	11	17	GROOVEJET (IF THIS AIN'T LOVE) SPILLER J.T.
12	11	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	12	9	MUSIC MADONNA MAVERICK/WARNER	12	14	LUCKY BRITNEY SPEARS JIVE/ZOMBA	12	12	TORO WACO REMIX PIERO PELLU' WEA
13	10	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL	13	7	SUPERSTRING CYGNUS X ID&T	13	9	I WANNA BE WITH YOU MANDY MOORE EPIC	13	11	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
14	13	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	14	12	I'M OUTTA LOVE ANASTACIA EPIC	14	NEW	DON'T YOU WORRY MADASUN V2/ZOMBA	14	14	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
15	18	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY	15	14	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE	15	20	LET'S GET LONELY JENNIFER LOPEZ COLUMBIA	15	13	IT FEELS SO GOOD SONIQUE UNIVERSAL
16	NEW	GOTTA TELL YOU SAMANTHA MATHIS WILD CARD/POLYDOR/UNIVERSAL	16	17	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM ARISTA/BMG	16	19	I'M OUTTA LOVE ANASTACIA EPIC	16	NEW	LA BOMBA KING AFRICA S RECORDS
17	NEW	DON'T THINK I'M NOT KANDI COLUMBIA/SONY	17	NEW	WER BISTO TWARRRES EMI	17	8	TEENAGE DIRTBAG WHEATUS COLUMBIA	17	18	LUCKY BRITNEY SPEARS JIVE/ZOMBA
18	NEW	KERNKRATT YOU ZOMBIE NATION POPULAR/EMI	18	NEW	TIME TO BURN STORM WARNER	18	18	LAST ONE STANDING GIRT THING BMG	18	19	PAROLE DI BURRO CARMEN CONSOLI POLYDOR/UNIVERSAL
19	15	LAST KISS PEARL JAM EPIC/SONY	19	NEW	SPANISH GUITAR TONI BRAXTON ARISTA/BMG	19	17	WE WILL ROCK YOU FIVE & QUEEN BMG	19	15	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
20	17	AMERICAN PIE MADONNA MAVERICK/WARNER	20	16	MICHEL ANOUK DINO	20	1	<b>ALBUMS</b>	20	RE	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	MADONNA MUSIC MAVERICK/WARNER	1	1	MADONNA MUSIC MAVERICK/WARNER	1	1	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD, OFFICIAL MUSIC FROM THE OPENING CEREMONY SONY/BMG	1	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
2	NEW	98° REVELATION UNIVERSAL	2	NEW	BLOF WATERMAKERS EMI MUSIC	2	NEW	KYLIE MINOGUE LIGHT YEARS FESTIVAL	2	2	Laura Pausini TRA TE E IL MARE CGD/WEA
3	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER	3	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	3	3	POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL	3	1	MADONNA MUSIC MAVERICK/WEA
4	3	EMINEM THE MARSHALL MATHERS LP WEB/J&TERMMATH/UNIVERSAL	4	9	BON JOVI CRUSH MERCURY/UNIVERSAL	4	2	MADONNA MUSIC MAVERICK/WARNER	4	3	LUNA POP SQUE'REZZ? UNIVERSO-BANANA/UNIVERSAL
5	4	CRED HUMAN CLAY EPIC/SONY	5	2	CRAIG DAVID BORN TO DO IT EDEL	5	6	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	5	NEW	PEARL JAM LIVE IN EUROPE EPIC
6	5	BARENAKED LADIES MAROON REPRISE/WARNER	6	4	THE CORRS IN BLUE 143/LAVA/WARNER	6	4	THE CORRS IN BLUE 143/LAVA/WEA	6	6	THE CORRS IN BLUE 143/LAVA/WEA
7	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	7	7	KREZIP NOTHING LESS WARNER	7	5	ANASTACIA NOT THAT KIND EPIC	7	11	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA' RCA
8	8	NELLY COUNTRY GRAMMAR FO'REEL/UNIVERSAL	8	13	KANE AS LONG AS YOU WANT THIS BMG	8	9	RONAN KEATING RONAN POLYDOR/UNIVERSAL	8	15	ST. GERMAIN TOURIST EMI
9	9	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	9	8	ANDREA BOCELLI VERDI UNIVERSAL	9	7	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	9	9	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
10	7	BABY BLUE SOUNDSCREW PRIVATE PARTY: COLLECTORS EDITION MCA/UNIVERSAL	10	3	DE DIJK ZEVENDE HEMEL MERCURY/UNIVERSAL	10	NEW	PINK CAN'T TAKE ME HOME ARISTA/BMG	10	4	SANTANA SUPERNATURAL ARISTA/BMG
11	10	SARAH BRIGHTMAN LA LUNA NEMO STUDIO/ANGEL/EMI	11	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	11	11	MOBY PLAY FESTIVAL	11	7	BON JOVI CRUSH MERCURY/UNIVERSAL
12	11	SOUNDTRACK COYOTE UGLY CURB	12	NEW	K'S CHOICE ALMOST HAPPY DOUBLE T/SONY	12	10	CRAIG DAVID BORN TO DO IT SHOCK	12	5	MORCHEEBA FRAGMENTS OF FREEDOM WEA
13	12	VARIOUS ARTISTS PLANET POP 2001 BMG	13	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	13	8	JOHN FARNHAM 33 1/3 BMG	13	13	PIERO PELLU' NE' BUONI NE' CATTIVI WEA
14	13	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	14	6	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	14	16	HI-5 IT'S A PARTY EPIC	14	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
15	15	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	15	10	ANASTACIA NOT THAT KIND EPIC	15	13	VARIOUS ARTISTS CAFE DEL MAR VOLUME 7 MERCURY/UNIVERSAL	15	20	MOBY PLAY VIRGIN
16	16	MOBY PLAY V2/BMG	16	11	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	16	14	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	16	18	CARMEN CONSOLI STATO DI NECESSITA' CYCLOPE/UNIVERSAL
17	17	'N SYNC NO STRINGS ATTACHED JIVE/BMG	17	15	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	17	15	RED HOT CHILI PEPPERS CALIFORNICATION WEA	17	10	ANGGUN CHRYSALIS EPIC
18	NEW	PEARL JAM 6/16/00: SPÖDEK—KATOWICE, POLAND EPIC	18	RE	MARC ANTHONY MARC ANTHONY COLUMBIA	18	19	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	18	12	JARABE DE PALO DEPENDE VIRGIN
19	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA WARNER	19	RE	JENNIFER LOPEZ ON THE 6 COLUMBIA	19	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA			

# HITS OF THE WORLD

C O N T I N U E D

## EUROCHART 10/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WARNER BROS.
2	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY
3	3	LUCKY BRITNEY SPEARS JIVE
4	8	I'M OUTTA LOVE ANASTACIA EPIC
5	4	I TURN TO YOU MELANIE C VIRGIN
6	NEW	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA
7	5	THE REAL SLIM SHADY EMINEM INTERSCOPE
8	6	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY
9	9	MOI... LOLITA ALIZEE POLYDOR
10	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA
<b>ALBUMS</b>		
1	NEW	MADONNA MUSIC MAVERICK/WARNER BROS.
2	3	CRAIG DAVID BORN TO DO IT WILDSTAR/EDL
3	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSLIS
4	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
6	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
7	5	RONAN KEATING RONAN POLYDOR
8	9	SANTANA SUPERNATURAL ARISTA
9	7	MELANIE C NORTHERN STAR VIRGIN
10	NEW	BJORK SELMASONGS ONE LITTLE INDIAN/POLYDOR

## NEW ZEALAND (Record Publications Ltd.) 10/08/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
2	NEW	MADONNA MUSIC MAVERICK/WARNER
3	2	CRAIG DAVID BORN TO DO IT SHOCK/BMG
4	4	ZED SILENCER UNIVERSAL
5	5	THE CORRS IN BLUE 143/LAVA/WARNER
6	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
7	3	RONAN KEATING RONAN UNIVERSAL
8	9	WETA GEOGRAPHICA WARNER
9	10	ANASTACIA NOT THAT KIND SONY
10	RE	MOBY PLAY FESTIVAL

## SWEDEN (GLF) 09/28/00

THIS WEEK	LAST WEEK	SINGLES
1	1	NITAR OCH LADER MAGNUS UGGLA COLUMBIA
2	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
3	NEW	DOM TIO BUDORDEN FEVEN BMG
4	4	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA
5	7	GIRL NEXT DOOR LUCY STREET EPIC
6	2	LUCKY BRITNEY SPEARS JIVE/VIRGIN
7	5	HIGHER PETER JOBACK COLUMBIA
8	NEW	ROCK THE WORLD BUBBLES RAM/EDL
9	6	VACKER UTAN SPACKEL JOAKIM HILLSON BONNIER/VIRGIN
10	9	TAKE ON ME A1 COLUMBIA
<b>ALBUMS</b>		
1	NEW	ARK WE ARE THE ARK VIRGIN
2	2	PETER JOBACK ONLY WHEN I BREATHE COLUMBIA
3	1	MADONNA MUSIC MAVERICK/WARNER
4	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY
5	3	CRAIG DAVID BORN TO DO IT EDL
6	NEW	ELVIS PRESLEY SWEDISH HIT COLLECTION RCA
7	NEW	STEFAN SUNDSTROM FISK I EN SKAL MNW
8	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	9	ANASTACIA NOT THAT KIND EPIC
10	6	MELANIE C NORTHERN STAR VIRGIN

## NORWAY (Verdens Gang Norway) 10/04/00

THIS WEEK	LAST WEEK	SINGLES
1	1	TAKE ON ME A1 SONY
2	NEW	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE SONY
3	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
4	3	I TURN TO YOU MELANIE C VIRGIN
5	4	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EDL
6	2	MUSIC MADONNA MAVERICK/WARNER
7	7	DO YOU WANT ME? DA BUZZ EDL
8	5	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM BMG
9	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS
10	NEW	WHAT IT IS MARK KNOPFLER UNIVERSAL
<b>ALBUMS</b>		
1	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
2	1	MADONNA MUSIC MAVERICK/WARNER
3	3	VAMP EN ANNEN SOL NORSIE GRAY
4	NEW	SMOKIE UNCOVERED NORSIE GRAY
5	2	BJORK SELMASONGS UNIVERSAL
6	4	MELANIE C NORTHERN STAR VIRGIN
7	NEW	JORN HOEL EN BLA LOK WARNER
8	NEW	HEART GREATEST HITS SONY
9	NEW	HOOTERS THE BEST OF SONY
10	6	MARIE FREDRIKSSON BESTA 1984-2000 EMI

## SPAIN (AFYVE/ALEF MB) 09/23/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WEA
2	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
3	2	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
4	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA
5	4	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
6	5	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
7	9	ROCK DJ ROBBIE WILLIAMS EMI
8	3	UN BUEN DIA LOS PLANETAS RCA
9	NEW	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
10	10	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
<b>ALBUMS</b>		
1	NEW	ALEJANDRO SANZ EL ALMA AL AIRE WEA
2	NEW	MADONNA MUSIC MAVERICK/WEA
3	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	2	ESTOPA ESTOPA ARIOLA
5	NEW	MIRA QUE ERES CANALLA AUTE MIRA QUE ERES CANALLA AUTE VIRGIN/ARIOLA
6	NEW	CHAYANNE SIMPLEMENTE COLUMBIA
7	3	LAURA PAUSINI ENTRE TU Y MIL MARES DRO
8	5	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
9	4	MANA UNPLUGGED WEA
10	6	THE CORRS IN BLUE 143/LAVA/DRO

## PORTUGAL (Portugal/AFP) 10/03/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PEARL JAM LISBON, PORTUGAL—MAY 23, 2000 SONY
2	2	THE CORRS IN BLUE 143/LAVA/WARNER
3	1	SCORPIONS & THE BERLINER PHILHARMONIKER MOMENT OF GLORY EMI
4	5	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL
5	4	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/EMI
6	3	MADONNA MUSIC MAVERICK/WARNER
7	7	ROBERTO CARLOS O CALHAMBEQUE SONY
8	6	SANTAMARIA VOAR VIDISCO
9	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
10	NEW	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL

## DENMARK (IFPI/Nielsen Marketing Research) 09/25/00

THIS WEEK	LAST WEEK	SINGLES
1	1	VED DU HVAD HUN SAGDE ROLLO & KING EDL
2	NEW	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE SONY
3	5	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
4	3	S.O.A.P. IS IN THE AIR S.O.A.P. SONY
5	4	MUSIC MADONNA MAVERICK/WARNER
6	8	LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL
7	NEW	FLUTE BARCODE BROTHERS UNIVERSAL
8	10	GOTTA TELL YOU SAMANTHA MUMBA UNIVERSAL
9	6	PUSSYLOVERS BALLOON BONNIER/NICEANDFRM
10	7	I TURN TO YOU MELANIE C VIRGIN
<b>ALBUMS</b>		
1	1	MADONNA MUSIC MAVERICK/WARNER
2	2	CRAIG DAVID BORN TO DO IT EDL
3	3	SMOKIE UNCOVERED CMC
4	NEW	BJORK SELMASONGS UNIVERSAL
5	4	SANTANA THE ULTIMATE COLLECTION SONY
6	6	MELANIE C NORTHERN STAR VIRGIN
7	5	HVA SNAKKER DU OM? DEN KA BYTTES, VOL. 1 SONY
8	7	RONAN KEATING RONAN UNIVERSAL
9	NEW	ALBERTE DE STORSTE & DE MINDSTE SONY
10	10	THE CORRS IN BLUE 143/LAVA/WARNER

## FINLAND (Radiomafia/IFPI Finland) 09/21/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	MADONNA MUSIC MAVERICK/WARNER
2	2	DARUDE BEFORE THE STORM 16 INCH/BMG
3	NEW	FINTELLIGENS RENESANSI SONY
4	NEW	THE 69 EYES BLESSED BE GAGA GOODIES/PCKO
5	3	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! LOVE RECORDS/SIBONEY
6	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
7	4	ISMO ALANKO SAATIO SISAINEN SOLARIUM POKO
8	5	SODASSA JA RAKKAUDESSA MAMBA WEA/WARNER
9	6	KARI TAPIO BELLA CAPRI AX/REDEL
10	NEW	KIRKA SUURI HETKI BMG

## ARGENTINA (CAPIF) 09/22/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ALEJANDRO SANZ EL ALMA AL AIRE WARNER
2	1	RICARDO ARJONA GALERIA CARIBE SONY
3	2	ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL
4	NEW	MADONNA MUSIC MAVERICK/WARNER
5	4	RODRIGO A 2000 BMG
6	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	5	MANA MTV UNPLUGGED WARNER
8	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
9	7	RAFAGA UN FENOMENO NATURAL LEADER
10	8	RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARRADONNA BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**IN AN AMBITIOUS** millennium project, musicians from six different countries located on the Greenwich Meridian (0° longitude) have come together for a series of collaborative concerts. Sponsored by the U.K. Foreign and Commonwealth Office and organized by top U.K. world music producers **Serious** under



KHUMALO

the banner **Music on the Line**, the musicians spent a week rehearsing in Ghana at the end of September. They included South African diva and Sony recording artist **Sibongile Khumalo**, Malian duo **Amadou & Mariam**, Ghanaian star **Rex Omar**, Spanish flamenco artist **Elena Andujar**, unsigned 17-year-old U.K. singer **Josephine Oniyama**, and musical director **Steve Loder**. "Nobody knew if it would work, but it's been an extraordinary success, with an energy all its own," says Khumalo. After concerts in Accra, Ghana, the troupe flew to the U.K. for shows on Oct. 6-7. Amadou & Mariam's album "Tje Ni Mouso" (Man And Woman) was released Oct. 2 by Universal U.K. to coincide. The prospect of a live recording is currently under consideration

NIGEL WILLIAMSON

**AS A CHILD SINGER**, Silvy Melody hit the Belgian charts in 1990 with Flemish versions of "Ben" and "Le Téléphone Pleure N De Telefoon Huilt Mee," the latter resulting in a No. 1 hit and a gold record for ARS Productions. Now she has resumed her musical career as front woman of **Liquid Featuring Silvy**, which finds her teaming up with **DJ Wout (Van Dessel)** and **Milk Inc.'s Regi Pinxten**. The group's debut single, "Turn The Tide" (Byte/Zomba), held the Belgian Ultratop No. 1 position for three consecutive weeks, with more than 45,000 units sold. With a repertoire ranging from huge ballads to dance-floor extravaganzas, Silvy appears poised to become Belgium's top-selling dance act. "Turn The Tide" is also on Zomba in Holland, with other territories listed for early 2001 release. An album is being recorded for Benelux release in February.

MARC MAES

**REFLECTING THE SORRY STATE** of Israeli music, a new group headed by local industry hard-hitters has been formed to lobby for government funds. Heading the group, called **Ami**, are **Dudu Dotan**, chairman of artists' union EMI; **Michael Tapuah**, chairman of producers' union Helicon; and attorney **Danny Gotfried** of the Assn. for Musicians' Rights. "Why are the cinema, theater, as well as most other performing arts, supported by the government, and not music?" Gotfried asks. The Israeli music industry appears to be in desperate need of help. In a letter to Prime Minister **Ehud Barak**, the

Ami group points to a 30% drop in CD sales and an 80% drop in concert ticket purchases in 2000. Musicians' welfare funds have reportedly run dry because so many have requested help. Pirating is estimated to cost the industry \$75 million a year.

BARRY CHAMISH

**TOP HONG KONG SINGER** **Jacky Cheung** has been recruited by **Richard Li's** Pacific Century CyberWorks (PCCW) to sing the theme song "The Spark Of Life" in a special video to celebrate the merger of PCCW and telecommunications giant Cable & Wireless HKT. The song was composed by **Ng Ngok-sing** with lyrics by **Lam Chik**. "It's an honor to be chosen to sing this song. The lyrics refer to the start of a new life when two parties come together. But it not only reflects PCCW but also inspires me, as I recently became a father," Cheung says. The video is scheduled to be screened over leading local television station TVB, major karaoke networks, and PCCW TV.

WINNIE CHUNG

**GERMAN CHANCELLOR** **Gerhard Schroeder**, 58, has become a recording star. Edel music has released the single "Hol Mir Ma 'Ne Flasche Bier (Schluck, Schluck, Schluck)" (Get Me A Bottle Of Beer [Glug, Glug, Glug]), by TV comedian **Stefan Raab Featuring DJ Bundeskanzler**, which samples the sentence spoken by Schroeder from a report on Spiegel TV as the basis for a hip-hop track. "I wrote the music in one weekend," Raab says. "The music is by me and the lyrics by Gerhard Schroeder, so the Chancellor will be entitled to receive royalties from [authors' rights group] GEMA. He has a sense of humor, so I'm sure that he will play along." 250,000 units have been shipped to retailers. Raab presented the song for the first time on his "TV Total" show, Sept. 18 on commercial broadcaster Pro Sieben, during which he also offered the track free on the Internet (700,000 downloads followed). Schroeder has declined an invitation to make an appearance with the comedian. "A persiflage of my words is one of the risks of the job," he says.

WOLFGANG SPAHR

**A WEEK AFTER** what would have been **John Lennon's** 60th birthday, the former Beatle's famous "Imagine" piano is to go on the auction block and is expected to sell for around 1.5 million pounds (\$2.2 million). The auction takes place Oct. 17 at London's Hard Rock Cafe, where the piano will be on display. Bids will also be entertained simultaneously at the Hard Rock Cafe in New York and on the Internet via fleetwoodowen.com. The auction is organized by **Fleetwood Owen**, the company part-owned by **Fleetwood Mac** drummer **Mick Fleetwood**.

NEVILLE KITSON

# Olympics-Music Royalties Disputed

## Australia's Copyright Tribunal Asked To Settle Matter

BY CHRISTIE ELIEZER

SYDNEY—The circus has left town. Now it's back to business.

The Australasian Performing Rights Assn. (APRA) is asking Australia's Copyright Tribunal to settle a dispute with the Sydney Organizing Committee of the Olympics Games (SOCOG) regarding royalties APRA claims are due for music played during the 16-day event.

A hearing planned for Oct. 3 that would have set a date for the tribunal was postponed to Oct. 16 at the request of the SOCOG. The Sydney games' opening ceremony (Billboard, Sept. 30) featured specially commissioned songs such as "The Flame," written by John Foreman (published by Sony/ATV Music Publishing) and performed by Tina Arena; John Gillard and Trevor White's "Heroes Live Forever" (Control), performed by Vanessa Amorosi; Paul Begaud, Vanessa Corish, and Wayne Tester's "Dare To Dream" (Universal), which was sung by John Farnham and Olivia Newton-John; and a 20-minute treatment of Bruce Howard's theme from the Australian movie "The Man From Snowy River" (Festival Music).

The Oct. 1 closing ceremony, which cost \$5 million Australian (\$2.7 million), was in part a concert featuring Savage Garden,

INXS, Midnight Oil, Yothu Yindi, guitarists Tommy and Phil Emmanuel, Jimmy Barnes, Christine Anu, and country music veteran Slim Dusty.

Crowd-pumping anthems such as Men At Work's "Down Under" were used at various venues throughout the events. Frequently played records were Taxi Ride's "Get Set" for athletics, James Freud's "Bondi" for vol-



leyball matches at Bondi Beach, Dire Straits' "Twisting By The Pool" for swim meets, and "The Man From Snowy River" theme for equestrian events.

APRA's director of licensing, Dean Ormston, says, "During the volleyball, a DJ pumped out music after each point. Throughout the games, the music has been well thought out and extremely featured."

Discussions began in February 1999 between APRA and the SOCOG about the extent of music use and licensing options. The SOCOG presented APRA with a plan for music use last April. APRA suggested a blanket licensing scheme of \$2 million Australian (\$1.08 million) to cover all events as well as the Paralympics games, which begin

Oct. 18. In July, when the SOCOG failed to respond to the \$2-million proposal, APRA referred the matter to the Copyright Tribunal.

After a number of directional hearings and discussions, the SOCOG asked for the matter to be deferred until after the games. APRA agreed on the condition that the sum of \$1.5 million Australian (approximately \$800,000) be put in a joint trust account, that the New South Wales government provide surety for making up the difference, and that the games organizers keep a log of all music used.

Says Ormston, "The point we tried to push with SOCOG was that writers have a right to know what they were going to be getting out of this. Everyone is being paid what they're entitled. SOCOG told us they hadn't budgeted for the amount we felt the composers were entitled to. We explained to them that [without the] music, they wouldn't have an opening and closing ceremony. These writers, both Australian and international, were clearly sought for their talents."

Industry analysts expect the tribunal to fix a sum in February or March 2001. SOCOG's legal representative, Jeremy Summers, declined to comment.

# Music Law Firm Eatons Merges With Mishcon

LONDON—The merger between U.K. entertainment law firm Eatons, formed in 1980, and 63-year-old litigation specialist Mishcon de Reya (*Billboard Bulletin*, Sep. 28) is designed to give the younger group access to additional expertise for its artist and corporate clients.

Those clients include the Bee Gees, Bush, Eric Clapton, Craig David, Enya, and Fatboy Slim, as well as BMG, Sony, Universal, Zomba/Jive, and the AOL/Time Warner/EMI crowd.

"New technology is rewriting the rules," says Eatons partner David Glick. "More and more, we're being asked by our corporate clients to have greater depth and knowledge. They're no longer asking us, 'What's the music issue?' but also, 'What's the new-economy issue?' Our artist clients, too, don't just perform on-stage—they perform online."

He adds, "We either had to grow a huge amount of experience inside the firm, which we felt was difficult to do well, or we had to do something to get that experience."

The resulting merger—Glick stresses that it is not a takeover by the larger firm—is expected to close Tuesday (10). Both practices are London-based, and Eatons is generally considered to be the second- or third-ranked entertainment

law firm in the U.K., behind acknowledged leader Russells and close competitor Clintons.

"It has to be good for Eatons' clients," says Warner Music U.K. chairman Nick Phillips. "As well as a strong music team, they now have a strong new-media team and a very highly rated litigation division."

Sony Music U.K. senior VP Rob Stringer says of the deal, "In line with other multimedia mergers at the moment, it is clearly a smart move. It doesn't surprise me, as David is on the cutting edge of the U.K. legal profession."

The value of the deal was not disclosed, and Glick would not specify Eatons' revenue. Combined, the two groups are thought to generate close to 20 million pounds (\$29 million); Mishcon's revenue was 15.8 million pounds (\$23 million) last year, according to U.K. trade publication *The Lawyer*.

The bulk of Mishcon's business comes from contentious work, and Glick affirms that this is an area where Eatons can use the additional heft. "We were forced to look ourselves in the mirror and say, 'All the litigation in the music business in the U.K. is effectively handled by two firms: Russells and Clintons.'" He says both are "good—but little—and you could say the

same about Eatons. Which is fine when you're a specialist advising a pop star or a record company, but it's not fine when you're in serious litigation."

The Eatons partner points to the George Michael/Sony Music lawsuit as an example of when the specialist firms involved were "exposed" by their relative lack of litigation expertise. "Mishcon's record is as a contentious law firm, and they're winners," Glick says.

Mishcon de Reya joint managing partner Kevin Gold says that, for its part, the firm's merger with Eatons will lead to "a more-balanced converging media business," complementing its contentious and E-commerce expertise.

Mishcon has 30 partners and more than 100 fee earners. Eatons has six partners and nine fee earners; it was founded by senior partner Michael Eaton.

Glick, who will head the merging firms' media team, says the entire Eatons team is transferring, with no layoffs. "Our clients will have the same people looking after them [as before], and there'll be no change in fees or structure. But they'll get new breadth in terms of access to deals in the new economy, a wider range of services, and the litigation expertise."

# New French Study Links Label Ads, Radio Plays

BY EMMANUEL LEGRAND

PARIS—It may not be pay-for-play, but new research published in the world's fifth-biggest record market claims to show a direct connection between the most-played tracks on French radio and the radio advertising spend used to promote those same songs.

According to a study commissioned by independent labels' body the UPFI from airplay monitoring company Ipsos Music, 1,888 different artists had records played on French radio during the first quarter of 2000. Only 134 of those acts had records promoted through radio advertising. But according to the report, no fewer than 46 of those 134 had titles among the 50 most-played songs during the period.

"There is a correlation between the most-played titles and advertising expenditures," notes UPFI GM Jérôme Roger, who declines to identify the practice as pay-for-play but rather as "a system in which there is a link between the two."

The station where that system seems the most prevalent is national top 40 network NRJ; six of its 10 most-played songs in the period had also been advertised on the station. Overall, 22 of NRJ's 50 most-played songs had also been advertised on-air. At national top 40/dance network Fun, five of its 10 most-played songs had been advertised on-air, as had 18 of its top 50 titles during the quarter.

Record labels insist that the situation in France is not pay-for-play, in the sense that they don't buy actual plays. "It's a more 'perverse' system," notes one indie label head of promotion. The system, which was pioneered by NRJ, consists of a "partnership" between the radio station and label. The station gets its logo on a TV advertising spot for a given artist in exchange for free on-air ad space from the station.

Fun Radio scheduling director Sam Zniber insists this doesn't necessarily guarantee airplay, which remains the prerogative of programmers. "A station would be suicidal to link its name to an artist it is not playing—you have to be consistent," points out Zniber. "In no way are we going to jeopardize our format and put on the air a song simply because there is a TV advertising campaign [with our logo] behind it."

Fun takes part in the practice, but, notes Zniber, "we've seen stations using and abusing this system, without respect for their format, and it didn't help increase

their audience. In any case, I prefer to have partnerships with my listeners rather than with record labels."

Indie labels complain that, as they don't have enough financial muscle to take part, the system tends to favor the majors. Roger adds that the UPFI commissioned the study in order to have a clear picture of the situation, rather than just an impression based on gut reactions from labels.

According to the study, record labels acquired the overall equivalent of 147 million francs (\$19.8 million) at rate card value in radio advertising during the period, either as paid-for ads or "free" traded air time. The majors accounted for 90% of that total; independent labels accounted for the remainder. Universal's share was 43%, followed by Sony (18%), Virgin (9%), Warner (8%), BMG (8%), and EMI (4%).

Some 65% of that total was "spent" with youth formats NRJ, Fun, and national R&B network Skyrock—split 37% NRJ, 15% Fun, and 12% Skyrock. National AC networks Cherie FM, Nostalgie, RFM, and RTL2 claimed a combined total of 22%, while various full-service news and entertainment stations accounted for 13%.

The UPFI says indie labels' radio ad spend during the period reached 15 million francs (\$2.02 million), with almost 50% of that going to Fun and 32% to NRJ. The single biggest advertiser in the indie sector was M6 Interactions, the record label affiliate of TV channel M6, with 23% of the indies total. It was followed by dance label Scorpio (18%), Hot Tracks (12%), Wagram Music (9%), Dreyfus (8%), Airplay (6%), and V2 (5%). The bulk of indies' radio spend went to promoting compilations (35%), dance music (30%), and R&B (18%).

The UPFI study also analyzed the number of plays received by titles from major and indie labels. The latter represented 9.3% of the total plays, against 84.2% for majors (6.6% titles were "unidentified"). Overall, during the first quarter, the eight national networks broadcast a total of 184,290 plays, 61% of them on adult formats, 34% on youth-targeted networks, and 15% on full-service stations. Universal takes 25% of the total plays, followed by Sony (23%), Warner and Virgin (12% each), BMG (10%), independent labels (9%), EMI (7%), and others (2%).



ROGER

Emmanuel Legrand is editor in chief of *Music & Media*.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Impulse Buys Pay Off For Top Hits Music

### Market-Specific CD Racks Benefit Drugstores & Supermarkets

BY TRUDI MILLER ROSENBLUM

NEW YORK—Top Hits Music, based in Scottsdale, Ariz., is building its business solely on impulse purchases. The company sells the latest hit singles by placing them in front of consumers at local drugstores and supermarkets.

Born six years ago, Top Hits Music sets up spinner racks in stores that typically don't carry music. The racks are stocked with current top hit singles (or full-length CDs, if the store wishes).

"There's a lot of people buying on impulse and just buying what they like," says CEO Carl Rosenbaum. "The whole world doesn't go into record stores. But everybody loves a good song, and people who would never think of going into a record store will buy it at drugstores or supermarkets. It's very profitable for my customers and profitable for us. Our business has grown 50% every year, and we're going to see 50% growth this year." But he declines to reveal revenues.

In racking its accounts, Top Hits changes the entire product mix every two weeks. The stores return unsold titles in exchange for a completely new shipment, which usually contains some of the titles that were just returned. This system keeps things simple for the stores, while still allowing Top Hits to analyze what's selling and ensure that the rack always has the correct product mix, Rosenbaum says.

"A lot of research goes into the selection at each store," Rosenbaum says. "It's not a cookie-cutter approach." For instance, when a store first joins the service, Top Hits identifies the demographics of the store's customer base, then selects local radio stations that match that demographic. The company uses Broadcast Data Systems to monitor what songs are hot on those stations and SoundScan to see what titles are selling the best in that market. The biweekly shipment of singles is then adjusted accordingly.

Top Hits gets most of its product directly from the labels; some of it comes through Baker & Taylor. The stores buy the product from Top Hits along with the service and get credit for titles that don't sell.

Top Hits can also customize displays for accounts. It does special promotions with retailers, such as a recent "Back to School" promotion at Walgreens offering a free single with every full-length CD purchased.

Rosenbaum, who spent 28 years as a music retailer, launched Top

Hits in 1994 after his 20-unit Chicago music chain Flip Side succumbed to competition from Best Buy and Circuit City. Top Hits currently services about 13,000 stores, says Rosenbaum, including such chains as 7-Eleven, Walgreens, and Eckerd. "We're just starting with Albertson's supermarkets and the drugstore chains Sav-On and Osco, and we're about to start shipping to Rite-Aid," Rosenbaum says. "By the end of the year, we'll have



15,000 or 16,000 stores."

While its account base is growing, Top Hits has been impacted by the growing reluctance on the part of labels to release singles. So far this year, in the U.S. singles sales are down 34.1%, largely due to the belief of record label executives that singles sales cannibalize albums. Consequently, some labels either do not release singles or limit the number of copies of a single.

This kind of thinking is short-sighted, Rosenbaum says. "I think they're paying no attention to the future," he says. "It's bad when you go into a store and there's nothing new available for [customers], nothing for someone who fell in love with

the new song on the radio," because it's only available at \$18 for the whole album.

"[The labels] are driving kids to Napster," he says. "They're putting themselves in a box where people can only find the song they want on the Internet. But if someone goes into Walgreens and sees the single and buys it, maybe he'll then turn around and buy the full-length. Singles drive more people to buy music."

Another thing that affects the Top Hits business is when labels issue a single, but only for a limited time or a limited amount. "It used to be if it was a real hot single, we could put 12 copies on the rack," he explains. "Now we can only put two or three pieces, because they limit the quantity. If they'll only sell me 30,000 instead of 100,000, it makes it difficult to put the right amount on there. It also hides the title and decreases the SoundScan numbers. We're at the point where we have to decide how we will grow; if the product's not available, we can't add another customer."

But the customers that Top Hits currently has appear satisfied with the company's service. "We have used Top Hits for the past three years, and we're very pleased with their productivity," says Tammy Alderman, spokeswoman for Eckerd. "They're a good performer."

A Walgreens spokesman adds, "The program has been successful so far, and the distributor has been very good."



**On The Docks.** Shannon Curfman, still out working "Loud Guitars, Big Suspicions" on Arista, played the Sam Goody's "Home Before Midnight" series at the South Street Seaport in New York in late August. Caught chatting after the show, from left, are Chris Nadler, the Musicland Group's marketing manager; Curfman; and Clive Davis, former president of Arista and founder of J Records.

## Dr. Wax Prescribes Used CDs, Vinyl, Tapes

BY STEVE TRAIMAN

CHICAGO—After 20 years in operation, Sam Greenberg, owner of the four-unit Dr. Wax chain, says the company knows "what music our customer wants."

What customers want are used CDs and vinyl, which is why the window sign at the chain's Hyde Park store reads "Dr. Wax. We buy CDs, LPs & Cassettes."

Used product makes up 30%-70% of inventory in each store. The chain's Web site, usedcds.com, was launched back in 1996 and now offers more than 20,000 titles, mostly used CDs and vinyl.

Greenberg and former partner Dave Wolfson had just graduated from Ohio State when they started their first store, Singin' Dog Records, in 1978, with mostly used CDs, LPs, and cassettes in all genres of music, and it's still in business.

They moved to Chicago in 1980 and opened the first Dr. Wax on Clark Street in the Lincoln Park area near DePaul University.

The partners also opened Cut Corner Records in Lexington, Ky., and the Florida Vinyl Fever outlets in Tampa and Tallahassee, which are all still operating.

A 1984 split from Wolfson left Greenberg in Chicago running the Dr. Wax chain, which now has four neighborhood stores in that town, three of which are near a major university. The urban neighborhood Hyde Park store opened in 1988 and is near the University of Chicago, while the north suburban Evanston outlet, which opened in 1992, is close to Northwestern University.

The fourth outlet, which opened in 1996, is in the Gold Coast neighborhood on the north side, at State and Division.

"Since we operate in distinctly diverse neighborhoods, each store is run by the managers," Greenberg says. "They do all their own ordering and make their buys of used product based on their specific customers. The staff is very important in making decisions, as they are all experts in various music genres."

He gives full credit to his managers for the chain's success, with Randy Young joining from a Ken-

tucky store to help open the Hyde Park store in 1988, Jack Kirk in Evanston, Harman Mitchell at the Gold Coast outlet, and co-managers Jewel Wilson and Scott Feingold at the original Clark Street store, now in larger quarters across the street. "We provide good benefits and have built a lot of loyalty," Greenberg says.

Dr. Wax buys mostly from one-stops, like Arc Distribution in Cincinnati, headed by Gary Curliss, which is termed by Greenberg as "the best one-stop we've ever dealt with, as they have taken care of small retailers from the beginning."

Hyde Park also buys from Groove Distributing, Fat Beats, K-7, and other indie labels, while the Evanston store buys direct from Revolver Distribution, as well as Matador, among other indies.

Taking Hyde Park as an exam-

ple, Young notes that the urban outlet sells about 50% soul and R&B, with hip-hop and jazz also very popular. There the product mix is about 70% new and 30% used, with vinyl taking up about one-third of the 1,500 square feet of floor space. Overall, CDs account for 80% of sales volume, with vinyl about 15% and tapes a negligible amount.

Other stores vary in product mix, with the Clark Street outlet about 70% used and 30% new, Greenberg notes. "Used merchandise has been a mainstay of Dr. Wax since the beginning," he says, "and vinyl still has a lot of appeal." Posters do well in Evanston and on Clark Street, while the Gold Coast store sells a lot of music memorabilia, from Elvis books and key chains to a variety of Beatles merchandise.

"All the Dr. Wax stores are neighborhood-driven, and each has a purpose," Greenberg says. "The Hyde Park staff knows the music of 'then and now,' with the revival of '70s soul a good example. That's why we're able to carry and sell the best domestic and import releases in whatever genre is popular in any of our store areas."

(Continued on next page)



The second Dr. Wax outlet in Chicago has been in the Hyde Park area near the University of Chicago since 1988. (Photo: Steve Traiman)

## newsletter...

**K-TEL INTERNATIONAL** has had its stock delisted from the Nasdaq National Market for failing to meet basic capitalization requirements. K-tel is now on the over-the-counter bulletin board, an exchange for thinly traded stocks. Because the Minneapolis-based firm appealed a Nasdaq delisting notice in August, it is not currently eligible for the Nasdaq SmallCap Market, which has less stringent trading requirements than the National Market.

In other news, K-tel reports lower revenue and increased losses for the fiscal year that ended June 30. Net revenue sank to \$58.6 million from \$77.7 million in fiscal 1999; net loss rose to \$15.7 million, or \$1.58 per share, from a loss of \$11.5 million, or \$1.25 per share, the year before. The Minneapolis-based company attributes the higher loss to excess inventory of cassette products and to unprofitable operations in Europe, specifically its German subsidiary. K-tel is generating lower revenue due to decreased sales in the U.S. and lower volume worldwide following the sale of its Finnish subsidiary.

For the three months that ended June 30, K-tel reports a loss of \$11.1 million, or \$1.08 per share, on revenue of \$11.2 million. In the comparable period last year, K-tel lost \$1.7 million, or 17 cents per share, on revenue of \$19.4 million.

**CD WAREHOUSE** has suspended operation of its money-losing E-commerce site, cdwarehouse.com, and will take a one-time \$1.7-million charge against its third-quarter earnings. In an August filing with the Securities and Exchange Commission, the company said that it incurred costs exceeding \$2 million in developing the site, that sales had been "minimal," and that it had not marketed or advertised the site.

In a statement, CD Warehouse president/CEO Christopher Salyer calls the move a "very positive step toward returning the company to profitability," adding that the company hopes to redeploy the site in the future. The Oklahoma City-based retailer will continue to maintain its corporate site, cdwi.com.

In other news, Alan Brown, chief executive of St. Paul, Minn., retailer Applause Music, has acquired a 5.3% stake in CD Warehouse. In documents filed with the Securities and Exchange Commission, Brown disclosed that he purchased 194,000 shares at prices ranging from \$1.25-\$1.50 between July 24 and Sept. 11. All of the purchases were made by Brown's individual retirement account, for which Dain Rauscher acts as custodian. Acquisition costs totaled \$298,418.78.

**WAL-MART STORES** has shut down its E-commerce site, Walmart.com, for remodeling ahead of the holiday shopping season. A note that was posted on the site said the Web shopping destination will be closed for a few weeks.

Meanwhile, the retailing giant said it plans to open approximately 40 new discount stores and 170-180 new Supercenters during the fiscal year beginning Feb. 1, 2001.

In other news, September sales at Wal-Mart stores open at least a year increased 4.8% from a year ago. Total sales for the five weeks that ended Sept. 29 increased to \$17.3 billion from \$15.7 billion last year—a gain of 10.5%.

**MUSICMAKER.COM** says it will cut about 30% of its staff. The New York-based custom-CD company says it will retain a "strong" staff in marketing, engineering, customer service, and fulfillment; it will focus its promotional activities on its content, specifically in classical, jazz, Christian, and Latin music. In a statement, president/chairman/CEO Raju Puthukarai says the plan will reduce the company's cash burn to \$10 million-\$12 million a year. In a Securities and Exchange Commission filing for the quarter that ended June 30, the company said it had cash on hand of \$35.7 million. It now has \$31.2 million.

**BMG ENTERTAINMENT** is teaming with American Airlines and Ann Taylor on an enhanced compilation CD to support breast cancer research and education during Breast Cancer Awareness month. The CD, produced by BMG's Arista Records, features tracks from the label's female artists, including Aretha Franklin, Whitney Houston, Toni Braxton, Annie Lennox, Lisa Stansfield, and Angie Stone, and contains breast self-examination cards. Net profit from the sale of the album will benefit the Susan G. Komen Breast Cancer Foundation.

American Airlines and Ann Taylor will promote the compilation to their customers via in-flight video/in-store play, respectively, as well as through print promotions and American Airlines frequent flyer programs. The CDs will be available exclusively at Ann Taylor and Ann Taylor Loft retail stores starting this month and will feature enhanced links to Web sites for American Airlines, AAdvantage, AA Vacations, Arista Records, and BMG Entertainment's click2music.com.

## DR. WAX PRESCRIBES USED CDS, VINYL, TAPES

(Continued from preceding page)

Pricing is very aggressive due to competition from both chain outlets and mass merchants. New releases are priced about \$2 below list, usually from \$13.99 to \$15.99, with the same discount on catalog, "which is where we usually beat most of the other stores," Greenberg says.

New vinyl is also priced about \$2 below list. "Used prices are pretty competitive compared to collector stores," Greenberg adds. Young recalls the highest prices for used LPs at Hyde Park were about \$30 for "The Last Bullets" and \$35 for "J.B.'s Monorail."

Advertising is mostly done through print and some radio, with regular small ads in such free weekly newspapers as The Chicago Reader, New City, and The Onion. Dr. Wax takes occasional spots on R&B music outlet WGCI and sponsors specific programs, such as hip-hop and international music shows on University of Chicago station WHPK and jazz and rock shows on Northwestern University outlet WNUR.

The stores don't make a big fuss about artist visits, but Greenberg notes that Henry Rollins and Q-Tip are regular shoppers when in town, and other recent drop-ins include Destiny's Child, Tony Touch, and Bimpadelic, among others.

Greenberg latched on to the "usedcds.com" domain name for Dr. Wax back in 1996 before music on the Internet took off. He initially used the site for auctions of rare LPs and CDs for about 18 months. After a brief period of dormancy, the site was completely revamped for E-commerce last August and has been providing increasing income each month since then, he observes.

"We are adding 500-1,000 mostly used-CD and -LP titles each month and should be close to 25,000 by the holidays," Greenberg says. Memorabilia and posters are also available online. "We think of the Web site as another store, and my checks say Dr. Wax No. 5," he adds. "We're modeling the site as a store, with genre-specific menus, and will have a dedicated staffer from each



Dr. Wax owner Sam Greenberg, left, with veteran Hyde Park manager Randy Young. (Photo: Steve Traiman)



Dr. Wax owner Sam Greenberg looks over the vinyl section, mostly used, that takes up one-third of the inventory in the Hyde Park store. (Photo: Steve Traiman)

of our outlets to keep the music mix up to snuff."

Customers have the option of using their secured credit cards for purchases and can pick up the merchandise at the Lincoln Park outlet or have it shipped for a nominal fee. Pricing is the same or a bit lower than in the stores, and "the first year overall has been pretty good," Greenberg says.

Looking ahead, he observes that "sites such as Napster are promoting a different buying habit for the younger generation. In the past, a customer would come into the store, pick up the album or CD, and check the liner notes for the band members, credits, producer, and other information. Now they can get this info online, and they're downloading

a song for instant gratification. I think this will mostly affect the superstars, who won't see a new CD shipping gold or platinum that often in the future."

But Greenberg adds that he doesn't see the download syndrome affecting his business that much for the next five years. However, he is looking into the do-it-yourself CD kiosk for an in-store test later this year.

"Our neighborhood stores are still viable and vital operations, where our staff is helping customers make buying decisions every day," he says. "Our Web site gives us an active online presence, and we expect to make our click-and-mortar mix a successful formula for years to come."

## JASRAC DEAL

(Continued from page 78)

consumers or advertisers for online content mainly comprising copyrighted content, 2.5% for general entertainment, and 1% for sports and news. Online companies offering free music downloads and earning advertising revenues from their sites will pay 6.6 yen (6 cents) per copyright.

The agreement must be approved by the Cultural Affairs Agency. Once competition is introduced, however, the two-year deal (which follows a series of "temporary" deals) signed between JASRAC and the NMRC may well be irrelevant, some observers say.

"The agreement has no meaning," says one Japanese government source familiar with copyright issues. "If JASRAC doesn't have a monopoly, there's no reason for a deal between JASRAC and the NMRC." The source claims two companies—whose names he declines to disclose—are already working behind the scenes to enter the online royalty collection and distribution business once the amended law goes into effect.

JASRAC—which is unusual among major music copyright societies in that it collects both mechanical and performance royalties—says it is confident that copy-

right owners and publishers will still want to do business with the society, since it will be convenient for them to have JASRAC handle all their royalties collections.

Another reason the JASRAC/NMRC deal may have less impact than expected is that the Recording Industry Assn. of Japan (RIAJ), which represents the country's major labels, has not been a member of the NMRC since March 1999. While the RIAJ officially says it left the consortium because its member companies had different online business strategies, music copyright consultant Kazuhiro Ando suggests the real reason is that the RIAJ won't accept the 7.7% royalty rate.

Japan's mechanical royalty rate is 6%, Ando explains, but labels here pay a de facto rate of 4.8% based on the assumption that 20% of their product comes back to them as returns. "Obviously you can't have returns on downloads," Ando says. "It's very unreasonable for writers and music publishers to accept this discount idea for downloads."

The Cultural Affairs Agency is expected to approve the JASRAC/NMRC deal. JASRAC president Shigeru Yoshida is a former director general of the agency.

# Novelty Label Oglio Joins Rhino Family; Midget Handjob's 'Snack' On Epitaph

**H**ORNING IN: When Carl Caprioglio started his Redondo Beach, Calif.-based label Oglio Records in 1993, he patterned the operation after a long-running Southern California success story, Los Angeles' Rhino Records.

Like Rhino, Oglio began its life selling novelty records and reissue packages. In fact, Caprioglio wound up releasing some novelty acts that had a history at Rhino, like Barnes & Barnes and Ogdan Edsel.

In 1998 Oglio became part of the same corporate family to which Rhino—owned by Warner Music and distributed by WEA—belongs. At that point Oglio moved to Alternative Distribution

Alliance, Warner's indie arm. The company was previously with such indie distributors as Independent National Distributors Inc., Caroline, and Navarre.

As he thought about his company's future, Caprioglio considered trying to forge a relationship with a major. "I was looking for things that could not be marketed effectively by a major label with major-label sales goals," he says.

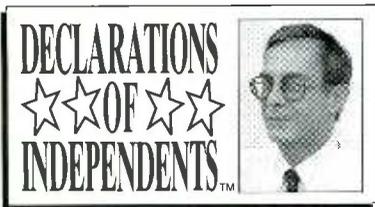
Caprioglio had talks with several of the majors, but, he says, "it never was quite the right match." He viewed Rhino primarily as "a competitor rather than an ally," but

says his point of view changed after an encounter with Rhino senior VP of marketing Garson Fooks at Rhinofest, a weekend-long musical cavalcade mounted by the label at the Santa Monica (Calif.) Civic Auditorium in 1999.

Convinced that he had something to offer Rhino, Caprioglio called Bob Emmer, who taught a course the label owner took in 1994 at the University of California Los Angeles Extension. Emmer, now senior VP of business affairs at Warner Music Group, was once head of business affairs at Rhino, and he arranged a meeting between Caprioglio and Rhino president Richard Fooks.

Oglio thus managed to nail down a licensing situation that will find the indie label releasing Rhino material with potential sales that are too small to justify distribution through WEA and probably too large to be handled by Rhino Handmade, the company's Web-only operation, which issues collector-oriented projects in limited-edition runs.

"We're a notch above Rhino



by Chris Morris

Handmade and a notch below WEA Distribution," says Caprioglio.

The first Oglio/Rhino release will be "The Best Of Big Daddy," a compilation of material by the tongue-in-cheek doo-wop group, due Nov. 7. Three more packages will arrive in the first quarter of 2001; one will probably be a CD version of "The Best Of 'Louie Louie,'" Rhino's old LP compilation devoted to versions of Richard Berry's durable rock anthem.

Caprioglio says that Rhino will supply marketing assistance to his company and notes proudly that Oglio's packages will be the first licensed releases to bear Rhino's logo. "They don't allow the logo to appear, and they don't usually assist in any way," he says. "Our release is much more cooperative."

**QUICK HITS:** Distribution North America (DNA) in Woodland, Calif., has a deal with Death Row Records for a pair of projects from the rap label. Death Row's compilation "Too Gangsta For Radio," which includes two unreleased Tupac Shakur tracks, is out now through DNA. The distributor will also issue the Death Row/D3 Entertainment album "Dead Man Walking," a set of unreleased Snoop Dogg tracks, on Oct. 31. DNA has also announced new distribution agreements with Revelation Records, the Southern California punk label; the Music Cartel, a Long Island, N.Y.-based hard rock label run by former Earache Records GM Eric Lemasters; and Mean Street Records, the Orange County, Calif.-based offshoot of the like-named hip-hop magazine.

Long Beach, Calif.-based Pioneer Entertainment has sealed an exclusive U.S. distribution agreement with Koch Entertainment in Port Washington, N.Y. The deal kicks off Nov. 14 with the release of "His Gift," a gospel album by CeCe Winans; "Foundation," an anthology of electronic music from DJ John Digweed's Bedrock Records label; and a self-titled set unit featuring guitarist Paul Jackson Jr. and percussionist Alex Acuna, produced by Kirk Whalum . . . Former Sonic Images label manager/VP of A&R Brad Pressman's new label Water Music Records has secured an

exclusive distribution deal with K-tel Distribution in New York. The company's first titles are "Rama Ho" by trance artist Don Shiva and the chill-out compilation "Café Del Sol Vol. 1." Taking a page from Rykodisc, the label is releasing its product in aqua-tinted jewel boxes.

**FLAG WAVING:** The latest project from Keith Morris, the former lead vocalist of Black Flag and the Circle Jerks, will likely surprise those expecting old-school hardcore in the manner of those two famous Southern California bands.

Midget Handjob's Epitaph Records debut "Midnight Snack Break At The Poodle Factory" is an off-the-wall collision of spoken-word surrealism and instrumental jamming.

The diminutive, dreadlocked Morris—who is not related to Declarations of Independents, though he sometimes mockingly calls us "Dad"—says he turned to this new style after he was diagnosed with diabetes a year and a half ago.

"It's a serious thing," he says. "I lost 40 pounds. And it's like being an athlete, to get up there and do [a punk rock set] for an hour, hour-and-a-half, on a [two- to three-month] tour."

While Morris was drawn to doing a spoken-word presentation, he says, "I didn't want to do what Henry Rollins or Jello Biafra did—I didn't want to do the stand-up [routine] . . . I didn't feel comfortable up there by myself."

So Morris enlisted the aid of several musician friends from the Silver Lake area of L.A., including Jon Wahl and Chris Bagarozzi from Clawhammer, Quasar from Lutefisk, Kevin Fitzgerald from the Geraldine Fibbers, and Tony Malone from Detox.

"Midnight Snack Break" combines freestyle rants with dizzying music in the mold of such Morris faves as Syd Barrett, Robyn Hitchcock, and Captain Beefheart. Some tracks are wildly autobiographical: "Hurricane Morris" is a manic recollection of a drunken binge during a Circle Jerks stop in New Orleans in the early '80s, while ". . . And The Bill Collectors Won't Stop Buggin'" finds Morris reciting details from an admission form from L.A.'s Cedars-Sinai Medical Center (to which the vocalist was admitted last year for an emergency appendectomy).

"It's a breath of fresh air," Morris says of Midget Handjob. "For all those years it was 'One-two-three-four, one-two-three-four'—everything was so in-your-face, over-the-top."

The group will play a special set at the Rhino Records retail store Oct. 22 in L.A.

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	10	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT 4 weeks at No. 1
2	NEW		SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
3	7	38	SLIPKNOT I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT
4	14	2	LOS TIGRES DEL NORTE FONOUSA 6092 (8.98/12.98) <b>HS</b>	DE PAISANO A PAISANO
5	2	5	2GETHER TVT 6840 (10.98/17.98)	AGAIN
6	4	16	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
7	5	8	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
8	3	3	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
9	NEW		JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
10	6	24	NICKELBACK ROADRUNNER 8586 (8.98/13.98) <b>HS</b>	THE STATE
11	NEW		MIKE KENEALLY & BEER FOR DOLPHINS EXOWAX 2404 (17.98 CD) <b>HS</b>	DANCING
12	NEW		AFI NITRO 15835* (14.98 CD) <b>HS</b>	THE ART OF DROWNING
13	NEW		PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) <b>HS</b>	VENTILATION : DA LP
14	11	8	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) <b>HS</b>	LUDACRIS PRESENTS: INCOGNegro
15	19	7	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
16	NEW		KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
17	10	38	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
18	13	29	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
19	9	3	RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
20	23	2	VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
21	NEW		JUVENILE D3 33344 (16.98 CD)	PLAYAZ OF DA GAME FEATURING DJ JIMI
22	12	38	KITTIE NG 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT
23	28	2	VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
24	16	2	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
25	15	35	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
26	NEW		VARIOUS ARTISTS ALICE RADIO 34 (16.98 CD)	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 4
27	NEW		DJ TAUCHER WEBSTER HALL NYC 17 (16.98 CD) <b>HS</b>	LIVE AT WEBSTER HALL NYC
28	26	3	CONJUNTO PRIMAVERA FONOUSA 10118 (8.98/12.98) <b>HS</b>	EL RECADO
29	17	16	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
30	18	13	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
31	21	6	BUJU BANTON ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98) <b>HS</b>	UNCHAINED SPIRIT
32	25	3	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY
33	22	10	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
34	31	27	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
35	27	11	BIG MOE WRECKSHOP 4441 (11.98/16.98) <b>HS</b>	CITY OF SYRUP
36	20	5	SOUNDTRACK TVT SOUNDTRAX 6900/TVT (17.98 CD)	SURVIVOR — THE OFFICIAL SOUNDTRACK TO THE HOT CBS TV SERIES
37	24	15	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
38	30	22	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
39	37	6	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) <b>HS</b>	MIRROR CONSPIRACY
40	29	16	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) <b>HS</b>	TANTO TEMPO
41	32	5	PEPE AGUILAR MUSART 12326/BALBOA (10.98/17.98) <b>HS</b>	LO GRANDE DE LOS GRANDES
42	NEW		ROXETTE ROXETTE 18205/EDEL AMERICA (16.98 CD)	DONT' BORE US, GET TO THE CHORUS — GREATEST HITS
43	NEW		TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE
44	34	9	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
45	39	19	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
46	35	14	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN
47	43	16	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
48	38	3	DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.
49	RE-ENTRY		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
50	NEW		Z-RO STRAIGHT PROFIT 1137 (11.98/16.98)	Z-RO VS. THE WORLD

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **C** Albums with the greatest sales gains this week. **R** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). **A** RIAA certification for net shipment of 1 million units (Platinum). **D** RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. **C** Certification for net shipment of 100,000 units (Gold). **P** Certification of 200,000 units (Platinum). **Δ** Certification of 400,000 units (Multi-Platinum). \*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.

## Allegro Tightens Alternative Hold With Its Acquisition Of New Sound

IN ACQUIRING New Sound, the Waterbury, Vt.-based specialty distributor Allegro is setting itself apart from other independent distributors in going after the gift shop/children's product markets.

Although it carries a wide array of genres, the Portland, Ore.-based Allegro has distinguished itself for its strength in classical and jazz. The company says it is now one of the biggest players in selling music to the gift shop/alternative marketplace.

New Sound, formerly known as Silo, handles about 2,000 accounts and generates about \$3.5 million in business a year, which should bring Allegro to above the \$40 million mark for annual revenue.

Joe Micalef, Allegro president, says, "This gives us another 2,000 alternative accounts and, combined with the Elfin acquisition we did last year, brings our alternative market reach to 3,500 accounts. The gift market is now becoming a significant business for us. Non-core market sales now account for 25% of our business."

New Sound is also known for its work in distributing children's music and related products.

In doing the deal, Allegro has bought the entire New Sound company, which means it is assuming the Vermont company's debt.

Micalef says that New Sound's back office and distribution will be consolidated into Allegro's Portland warehouse, with about eight people losing jobs. But he adds that a marketing and

sales staff would remain in Waterbury, in an office overseen by Scott Berry, who was president at New Sound.

Micalef further notes that the acquisition is the third one Allegro has made in two years. In addition to New Sound and Elfin, the company has acquired EBS, a Canadian distributor. "We are actively looking to make acquisitions in alternative markets," says Micalef.

chandise manager for Albany, N.Y.-based Trans World Entertainment, says that would be a good move. "We love the multi-mixes on a title or if it features a live version of a song not available on the album," Birbiglia says. "It's an extra sale at a higher price. Also, the labels can't complain that they don't make money, because here you do. And again, it proves the point that price doesn't sell a record."

Birbiglia says that such singles have another bonus, in that they become catalog titles, far outlasting the life span of ordinary singles. It also works from the point of view of giving the young an affordable way to buy music, he adds.

LOVE THAT Capitol is using the same gambit to promote the new Radiohead album to industry pundits as it did for the last album, albeit with a modern spin. In 1997 Capitol gave away a Sony Walkman, loaded with "OK Computer," that was glued shut, which meant that the listener had a very limited, some would say, targeted program. For the new album, "Kid A," out Oct. 3, Capitol is distributing the set inside a cemented-shut Sony Music Clip, the spiffy portable device that looks like a fountain pen.

GOING OUT FOR BUSINESS: Circuit City has signed on with Alliance Entertainment Corp.'s Store 24 concept, which gives the retailer a turnkey solution for setting up an online music and video store as well as providing fulfillment for the site.

The Store 24 concept, which includes the All-Media Guide entertainment databases, will serve as the entertainment software component for the chain's online store.

In other Alliance news, Retail Track hears that the company has just landed Amazon.com as an account. The Coral Springs, Fla., company will be one of the suppliers for the online merchant's distribution facilities on the East Coast.

ON OCT. 25, Dave Mount, WEA Inc. chairman/CEO; his wife, Sheri; and Emmy Award winner Aaron Sorkin will be honored with the Spirit of Liberty Award by the People for the American Way Foundation.

RETAIL TRACK hears that Clive Davis' J Records will name Dave Yeskel head of sales. Yeskel previously was the head of sales at Windham Hill, until that label was collapsed into the RCA Music Group back in June... Also, Ron DiMatteo, formerly New York sales manager for Universal Music and Video Distribution, has joined Big Daddy Music Distribution in Kenilworth, N.J., as sales manager... Craig Bruhn, VP of sales at Epic Records, has left the label and is seeking opportunities. He can be reached at 609-529-1413 or at craighbruhn@home.com.

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## RETAIL TRACK

by Ed Christman

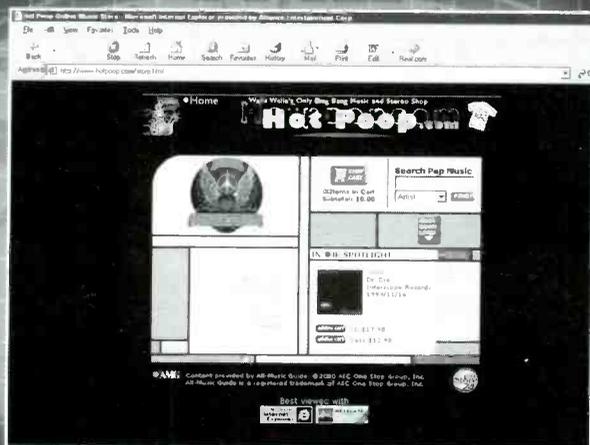


IN THE PREVIOUS WEEK'S Billboard, I wrote about Sony Music Distribution's effort to revitalize the moribund singles market by coming up with a new pricing scheme (Billboard, Oct. 7). But in addition to putting out singles with a suggested \$1.99 list/99 cent wholesale cost, Sony Music Distribution chairman Danny Yarbrough says, it plans to more aggressively embrace the CD-5 configuration. He says that there is a market for such singles if they contain material unavailable elsewhere. Sony is issuing the singles with a \$7.49 suggested list price and a \$4.42 boxlot cost, which leaves plenty of profit margin for labels and retailers.

Vinnie Birbiglia, the music mer-



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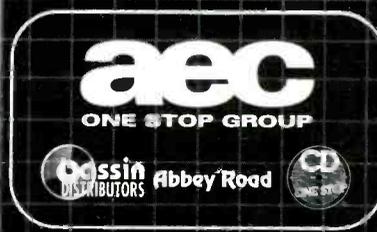
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## CANADA'S MANAGERS SEE BIG PICTURE

(Continued from page 78)

school of top-flight management stars has emerged in recent years, including Robert Lanni and Eric Lawrence (Our Lady Peace, Julian Austin), Steve Hoffman (Matthew Good Band, Tea Party), Patrick Sambrook (Sarah Harmer), Bernie Breen (Big Wreck, the Headstones), William Tenn and Sandy Pandya (Merlin, Hayden), Gary Francis (SoulDecision), Jack Ross (Moxy Fruvous), Louis Thomas (Great Big Sea), Chris Smith (Philosopher Kings, Nelly Furtado, Prozzak), Allen Moy (54:50, the Special Guests), and Heather Pollock (Tory Cassis, Sarah Slean).

"I'm impressed by many of the new young managers," says Finkelstein, who is president of True North Records in Toronto and also heads Finkelstein Management Company Ltd. "However, time will tell with some of them. The music business isn't a sprint; it's a marathon."

"Many of the young managers today are better informed," claims Luhtala. "More and more Canadian bands have been getting deals in the U.S. recently with managers I've never heard of. They don't have experience, but they are certainly knowledgeable."

Like most observers here, BMG Music Canada VP of A&R Keith Porteous cites Terry McBride and Bruce Allen—both Vancouver-based—as Canada's two most significant management players. McBride piloted the '90s international breakthroughs of Sarah McLachlan and Barenaked Ladies. Allen first developed Bachman Turner Overdrive in overseas markets two decades ago and has since advanced the careers of Loverboy, Bryan Adams, and Martina McBride.

"In a meeting, Bruce is the most prepared manager I've ever seen," says Porteous. "He knows all about the marketplace his artist is in. Terry is more technologically savvy. His company has almost the dedicated technology of a major label and the infrastructure to support it. He will phone at 10 a.m. to discuss BDS [Broadcast Data Systems] and SoundScan figures. I can ask him any question, and

he can either give me the answer immediately or find someone to answer it."

With a staff of 20 (including 12 managers) and offices in Vancouver, New York, and Los Angeles, McBride's Nettwerk Management now handles—in addition to McLachlan and Barenaked Ladies—Tara McLean, treble charger, SUM 41, and Moist; U.K. acts Groove Armada and Dido; and Ireland's the Devlins.

McBride was thrown into management in the mid-'80s by the managerial demands of Skinny Puppy and Grapes Of Wrath, which recorded for his Nettwerk Productions label.

"I learned by trial and error," he recalls. "The way I manage today is far more complex than what I used to. My challenges then were indie-based. All I was trying to do was to tour my artists. I wasn't looking for radio or other elements that are looked at now."

McBride began to expand his management activities in 1995, when Barenaked Ladies came to him after firing their manager. The band was McBride's first management client not to be recording on Nettwerk.

"I was able to take on Barenaked Ladies because Sarah was going to garden for nine months before recording the 'Surfacing' album," recalls McBride. "When we turned around the Barenaked Ladies' career, I was forced to build the management company. If Sarah came back into the picture while [the band] was still working, I was dead in the water. I knew we could not manage both acts effectively."

In addition to their traditional skills, today's managers are also apt to be technology-savvy and to utilize SoundScan and BDS data—unavailable in Canada five years ago—to stay abreast of their artists' recordings.

Many managers are also now knowledgeable about far-reaching technological issues, including protecting Web rights or promoting artists directly via Webcasts and satellite broadcasts. At the same time, they cope with a steady flow of complex agreements for Webcasting, cyber-

casting, sponsorship, or synchronization rights for TV and radio commercials.

"The more managers understand all of these issues, the more 'outside the box' they can think for their artists," says Abramovitch. "It's only when you understand the details of how this business works that you can think outside the box."

"Today's managers are more experienced and better educated about the industry," says booking agent Ralph James, VP of the Agency Group in Toronto. "In some cases, they have wiser artists at a younger age to deal with. They are not generally dealing with impossible artists."

Until the early '90s, getting a Cana-

dian act signed in the U.S. was impractical because few Canadian managers had contacts or clout there; latterly, U.S. signings of Canadian acts became more commonplace, along with an increased focus on domestic acts by multinationals based here. However, the past year has seen a reduction in major-label signings throughout North America, leading Canadian-based managers to increasingly seek out alternative options.

"With the number of majors shrinking, managers now have to consider the independent labels, examine do-it-yourself strategies, and utilize the Internet as a distribution medium," says Glickman.

Adds Abramovitch, "Major deals are not a given today, so managers are forced to look at other avenues. There are avenues available that didn't exist years ago. It is an opportunity as well."

Managers here recognize that the size of the Canadian market limits a significant return on most projects. At the same time, they are faced with enormous investments in recording and video to create a competitive product. "You can't make mistakes anymore," says Hoffman. "One bad record, and it all goes sideways on you. Every time I make a video, I feel like I'm sitting at a Las Vegas casino with a \$100,000 chip, but I don't get to pick the cards. That's not fun."

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### EXECUTIVE TURNTABLE

**HOME VIDEO.** Bob Denton is promoted to executive VP of operations and finance for Artisan Home Entertainment in Santa Monica, Calif. He was executive VP of finance and chief accounting officer.

USA Home Entertainment promotes Paul Pasquarelli to senior VP of sales, Billy Northup to senior VP of national accounts, Camille Perretti-Fiato to VP of operations, Stacy Lowe to senior director of marketing, Tom Gallagher to senior director of sales, Jeanna Schaefer to senior director of sales, Steve Gallagher to senior director of sales, Mark McCaffrey to senior director of sales, and Zoe Starr to director of DVD production and marketing in New York. They were, respectively, VP of new business development, VP of national accounts, director of operations, director of theatrical market-



DENTON

FRATTINI

ing, director of sales, director of sales, director of sales, director of sales, and marketing manager.

**NEW MEDIA.** Thomas Valentino is named to the board of directors for iCAST Music in Woburn, Mass. He was an entertainment attorney.

**MUSIC VIDEO.** Salli Frattini is promoted to senior VP/executive in charge of production for MTV in New York. She was VP/executive in charge of production.

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## New Media

MERCHANTS & MARKETING

# AAP Makes Case For Artists' Digital Rights

## Magex Finds Most Users Expect To Eventually Pay For Downloads

This issue's column was prepared by Marilyn A. Gillen.

WITH THE OCT. 2 appeals court hearing on Napster having temporarily put online copyright issues back in the spotlight, Artists Against Piracy (AAP) is aiming to help shape the seemingly unlikely public debate with an expanded consumer-outreach program centered on the concept of artists' rights in the digital realm.

The group's new campaign, which kicked off—coincidentally, ya think?—on Oct. 2, encompasses a consumer advertising initiative, a college-centric media push, and a revamped Web site at [artistsagainstpircy.com](http://artistsagainstpircy.com).

The coalition of some 70 marquee acts—from Aimee Mann and Alanis Morissette to Sheryl Crow and Sisqó—hopes the effort will inspire music fans to “think about online issues from an artist's perspective,” according to executive director Noah Stone, who also heads Gold Mountain Entertainment's GMEmusic.com Internet label.

A casual perusal of the chat forums already active on the Web site shows that the handful of visitors thus far have indeed given the question of copyright in relation to file-sharing services some serious thought (as opposed to the “Napster good, labels bad” level of discourse often found elsewhere online)—though not all their conclu-

## SITES+ SOUNDS

sions would likely sit well with the folks at AAP or with their labels.

“Napster is one more good idea with bad follow-through. Done correctly it could benefit both artists and consumers, but in our greedy American society, one half wants to hold the goods to fetch an unfair price, and the other wants the goods for absolutely free. Neither side is right,” sums up one poster in a sentiment expressed in varying words by others here. “The music industry needs to mature and create its own site that allows easy access (not free, I said easy) to music . . . and while they're at it . . . stop the blind robbery of artists as well.”

Music may not want to be free, others on the site echo, but it wants to be a whole lot less expensive than it is now.

AAP—which despite its moniker is funded by such interested industry groups and companies as the National Assn. of Recording Merchandisers, Preview Systems, Digital Media on Demand, Myplay, EMusic, Everad, Gig.com, Supertracks, and Liquid Audio—debuted in July with full-

page ads in several major daily newspapers. The effort will now expand to home in on the core music-swapping demos with a series of print ads in magazines including Rolling Stone, Spin, Source, Revolution, Electronic Gaming Monthly, GamePro, WWF Magazine, YM, and Teen People.

Each is built around the “circle c” copyright symbol and a single word such as “choice,” “creation,” “sacrifice,” “dedication,” or “respect.” The ads raise meaty questions such as whether copyright has meaning in a digital world and direct readers to the Web site for discussion.

AAP also plans to run the ads in college newspapers at more than 120 schools, beginning the week of Monday (9) and continuing through December.

It appears to have its work cut out for it: A flash poll on the AAP's home page poses the question of whether it is morally wrong to download copyrighted music for free without the artist's approval. Sixty-seven percent of those voting said “no.”

**SPEAKING OF CONSUMER SENTIMENT**, users may be flocking to the (currently) free Napster while they can, but the majority—78%—have accepted that online music will eventually carry a cost, according to (Continued on page 99)

## TRAFFIC TICKER

### Top Music Info Sites

Unique Visitors (in 000s)

#### TOTAL VISITORS

1. mp3.com	3,229
2. mtv.com	2,988
3. rollingstone.com	1,678
4. sonicnet.com	1,589
5. launch.com	1,467
6. vh1.com	878
7. virgin.net	770
8. checkout.com	738
9. ubl.com	686
10. peeps.com	664

#### AT-HOME VISITORS

1. mtv.com	2,484
2. mp3.com	2,447
3. sonicnet.com	1,214
4. launch.com	1,178
5. rollingstone.com	1,081
6. virgin.net	592
7. vh1.com	577
8. ubl.com	551
9. checkout.com	537
10. peeps.com	537

#### AT-WORK VISITORS

1. mp3.com	893
2. rollingstone.com	598
3. mtv.com	521
4. sonicnet.com	386
5. vh1.com	302
6. launch.com	286
7. pollstar.com	237
8. billboard.com	202
9. checkout.com	201
10. virgin.net	178

Source: Media Metrix, August 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the estimated number of total users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



## Billboard

OCTOBER 14, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	BILLBOARD 200 RANK
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	2	<b>MUSIC</b>	MAVERICK 47598/WARNER BROS.	MADONNA	3
			◀ <b>NO. 1</b> ▶ 2 weeks at No. 1			
2	NEW		<b>SAILING TO PHILADELPHIA</b>	WARNER BROS. 47753	MARK KNOPFLER	60
3	3	3	<b>MAROON</b>	REPRISE 47814/WARNER BROS.	BARENAKED LADIES	19
4	NEW		<b>REVELATION</b>	UNIVERSAL 159354	98 DEGREES	2
5	NEW		<b>CROSSING MUDDY WATERS</b>	VANGUARD 79576	JOHN HIATT	110
6	5	3	<b>RED DIRT GIRL</b>	NONESUCH 79616/AG	EMMYLOU HARRIS	85
7	2	2	<b>TIMELESS: LIVE IN CONCERT</b>	COLUMBIA 63778/CRG	BARBRA STREISAND	27
8	15	2	<b>ALMOST FAMOUS</b>	DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	43
9	NEW		<b>DAVID BOWIE LIVE AT THE BEEB: 1968—1972</b>	VIRGIN 28958	DAVID BOWIE	181
10	7	16	<b>RIDING WITH THE KING</b>	DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	40
11	9	3	<b>IN BLUE</b>	143/LAVA/ATLANTIC 83352/AG	THE CORRS	51
12	4	2	<b>MILK COW BLUES</b>	ISLAND 542517/IDJMG	WILLIE NELSON	116
13	11	3	<b>THE JIMI HENDRIX EXPERIENCE</b>	EXPERIENCE HENDRIX 112316*/MCA	JIMI HENDRIX	200
14	NEW		<b>AARON'S PARTY (COME GET IT)</b>	JIVE 41708	AARON CARTER	16
15	14	41	<b>HUMAN CLAY</b>	WIND-UP 13053*	CREED	6
16	RE-ENTRY		<b>NO ANGEL</b>	ARISTA 19025 HS	DIDO	47
17	NEW		<b>WHO ARE WE LIVING FOR?</b>	BOMBER 8375	DISPATCH	—
18	12	42	<b>BRAND NEW DAY</b>	A&M 490443/INTERSCOPE	STING	25
19	16	19	<b>THE BETTER LIFE</b>	REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	9
20	NEW		<b>BRAND NEW ME</b>	ATLANTIC (NASHVILLE) 83378/AG	JOHN MICHAEL MONTGOMERY	15

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

## East Coast Show Addresses Revenue Sharing, Windows

BY ANNE SHERBER

ATLANTIC CITY, N.J.—The East Coast Video Show (ECVS), the second of three trade shows scheduled within a six-month span, seemed to be suffering from the industry's overcrowded convention calendar.

In the past, the show, which took place Sept. 26-28 here, was an effective tool for studios to meet with smaller, East Coast retailers who may not have attended the annual summer show in Las Vegas. In January, the Video Software Dealers Assn. (VSDA) will hold its annual convention in Las Vegas, moving it from its traditional July slot.

This year, foot traffic on the

ECVS show floor seemed very light, according to attendees. Attendance in the normally crowded adult area was off. Even the number of parties, screenings, and celebrity appearances fell this year.

The evening before the show's opening, Warner Home Video treated those attendees who arrived early to a screening of "The Replacements." Anime providers ADV Films Central Park Media and Media Blasters sponsored an anime cocktail party. But the show's biggest celebrity appearance came when Vincent Pastore, who played "Big Pussy" on "The Sopranos,"

signed autographs at the HBO booth. Later, distributor Valley Media sponsored a private party to promote the cable-TV series' video and DVD release.

In spite of the light attendance, Kimberly Orr, home entertainment events director for Advanstar, which produces the East Coast confab and the VSDA Convention, said that while there were fewer exhibitors, preregistration for retail attendees was on par with 1999.

She also disputes rumors that the January show will be poorly attended. While some have speculated that retailers and suppliers

aren't prepared to support another trade show just five months after the VSDA's national show this past July, Orr said the exhibition floor is 75% booked.

Final ECVS attendance figures were not available at press time.

Many of the issues concerning ECVS attendees had a very familiar ring, such as pay-per-view windows, revenue-sharing programs, changing technology, and governmental interference at the retail level.

At the show's opening business session, VSDA president Bo Anderson addressed a sea of red baseball caps imprinted with "Protect our windows." They had been distributed by veteran retailers Ray Jewell of Texas-based Movie Magic and Tom Paine of the Seattle-area Video Factory.

Along with the hats, Paine and Jewell came to the show armed with statistics on how window lengths, particularly for films that made more than \$15 million at the box office, have shortened over the past 12 months. According to the report prepared by the two retailers, the average window for fourth-quarter titles this year is 48.8 days, compared with 56.3 days for titles released during the same period in 1999.

Jewell said that shortening a window even by two days can render a title unprofitable.

Anderson reminded retailers of the VSDA-sponsored Protect Our Windows program and urged them to let suppliers know with their store buys. "Releases with short windows are almost never smart buys," Anderson told retailers.

The familiar topic of revenue sharing was the subject of a panel where attendees discussed the studio-sponsored programs and judged Warner Home Video's the most retailer-friendly.

One retailer noted that when using the right profit-sharing formula, even low-profile titles can become assets. "Everything, including 'Romeo Must Die,' has turned a profit on [the Warner Five Times] program," one retailer said.

High on Anderson's list of retail issues was legislation pending in the U.S. Senate that would enable studios to impose sanctions against video stores that don't follow ratings guidelines for movies and video games.

Many retailers were unaware of the pending legislation, but Anderson said it would permit studios to impose "group boycotts" on those retailers who rented R-rated films or video games to minors.

"VSDA should know after the session ends if the Senate intends to revive [this bill]," Anderson said.

He also announced during the keynote address that Amazon.com CEO Jeff Bezos will deliver the keynote address at the VSDA show in January.

Numerous Internet and DVD

seminars were conducted to teach retailers how to profit from new technology. David Goodman, president of DVD International, told retailers attending a seminar on broadband and DVD that "everyone in this room will have retired by the time downloading movies from the Internet takes the place of packaged media as the preferred means of delivery."

Goodman noted that downloading films over the Internet takes too long for most consumers. As an example, he said it would take 26 hours to download "The Matrix" with a 700 kilobyte digital subscriber line (DSL) connection, without any "hiccups" delaying the process.

He also noted that even if compression technology improves significantly, the popular interactive elements of DVDs can't be downloaded.

Jeff Stabenau, president of Crush Digital, a DVD authoring house, agreed that a DSL line can handle only about 5% of the bandwidth that a DVD delivers.

In what seemed to be the only consistently good news for retailers at the show, a series of seminars on DVD outlined its growth and continued profit for all retailers.

Bob Alexander of New York-based research firm Alexander & Associates estimated that by the end of 2000 the installed base of DVD players would reach 15 million. Alexander noted that much of DVD's growth is incremental, with a majority of homes surveyed continuing to rent VHS product as well.

## New Line Enlists Partners For DVD Specials; The Right Promotion For 'Wallace & Gromit'

**NEW LINE JOINS WITH JVC:** Another DVD software and hardware alliance has been forged, this time between New Line Home Video and JVC.

Under the promotion, consumers who purchase any JVC DVD Video or DVD Audio player and the "Platinum Series" edition of "Austin Powers: The Spy Who Shagged Me" can mail in for two other free New Line titles. Titles in the promotion include "Final Destination," "Blade," "Dark City," "Lost In Space," "The Mask," "Next Friday," "Pleasantville," "Rush Hour," "Spawn," and "Austin Powers: International Man Of Mystery."

The two companies will run the promotion from Oct. 1 to Dec. 31 and will support it with in-store advertising, Web site ads, and traditional radio and print advertising. New Line and JVC will also con-

duct national radio promotions that will award free DVD players and New Line titles. For the past two holiday buying seasons, several hardware and software suppliers and retailers have teamed up for similar offers to tout the then emerging format.

In addition, New Line is teaming with DVD.com for a contest featuring "Final Destination." Inspired by the film's deadly theme, the unusual contest asks site visitors to vote for the best "Final Destination"-inspired death. Contestants may enter in four categories: wrongful deaths, accidents, diseases and disorders, and natural or unnatural disasters. Entries will be eliminated based on votes down to the final winner, who will be announced on Halloween.

Weekly prizes featuring merchandise from the film will be awarded on the site, which is a sister unit of Express.com. Consumers can access the site at [dvd.com/stories/play/destination](http://dvd.com/stories/play/destination).

**'WALLACE & GROMIT' RETURN:** Finally someone is re-promoting Aardman Animations and BBC Video's Academy Award-winning "Wallace & Gromit" series.

The hilarious stop-motion animation films are made by the same production team behind "Chicken Run," which has earned more than \$106 million at the box office. "Chicken" debuts on video and DVD Nov. 21 from DreamWorks Home Entertainment.

While the series missed out on the theatrical

run, a single video with three shorts will be available Nov. 21 from Warner Home Video. Warner picked up distribution of the product from 20th Century Fox Home Entertainment just before "Chicken Run" was released in theaters, which is probably the reason for the delayed re-promotion.

The video, titled "The Adventures Of Wallace & Gromit" will feature "The Wrong Trousers," "A Close Shave," and "A Grand Day Out." Retail price is \$19.98. Cumulatively, the titles have sold 3.5 million units according to Warner.

The title will be included in Warner's Family and Feature Entertainment national promotion, which offers a \$2 rebate with the additional purchase of select Warner titles. More than 7 million units of Warner Bros. family titles will

advertise the rebate. In addition, BBC will advertise the title on the Cartoon Network. The cable channel will also feature the series with a special screening of all three films. Overall the campaign is expected to generate more than 100 million consumer impressions.

**WINSTAR'S RETAIL WINDFALL:** Winstar Home Video is reducing the rental price of some select indie titles. Some titles will carry a \$59.98 retail price for single units, with two-packs priced at \$99.98.

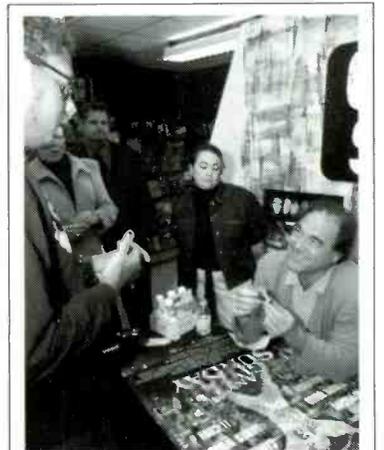
The promotion is for English-language independent feature product and starts. Titles included in the "win-win" pricing strategy are "Wirey Spindel" and the December title "A Good Baby."

**SOUTH PARK DOWNLOAD:** Sightsound.com has inked a distribution deal with Comedy Central to download episodes of "South Park" and "Dr. Katz: Professional Therapist." Six episodes from each series are available for a two-day rental price of \$2.50 or \$4.95 to own one episode. An additional six episodes will be released in four months.

Consumers can access the shows at both [sightsound.com](http://sightsound.com) and [comedycentral.com](http://comedycentral.com) and can only view the shows using the Windows Media Player. Sightsound will provide encryption and encoding services as well as digital rights management and E-commerce support systems.

PICTURE THIS

by Eileen Fitzpatrick



**Any Given Retailer.** Director Oliver Stone talks with a fan during an autograph session for the Warner Home Video title "Any Given Sunday" at Tower Video/Books Sept. 27 in New York. Stone, who directed the hard-hitting football drama, signed copies of the DVD. He contributed an audio commentary to the DVD as well as other features. The title was released on Sept. 1. (Photo: Jim Sulley)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	7	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
2	12	2	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b>	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
3	15	5	<b>THE TIGGER MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
4	3	19	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
5	4	12	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
6	2	18	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
7	5	10	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b>	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
8	6	19	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
9	7	6	<b>SAMURAI X</b>	A.D.V. Films 001D	Animated	2000	NR	19.98
10	8	13	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
11	9	8	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b>	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
12	10	16	<b>PLAYBOY'S LUSTY LATIN LADIES</b>	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
13	11	41	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
14	13	7	<b>PLAYBOY'S SEXY GIRLS NEXT DOOR</b>	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
15	14	4	<b>NEXT FRIDAY</b>	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
16	18	3	<b>EYES WIDE SHUT</b>	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
17	19	4	<b>END OF DAYS</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
18	21	11	<b>MY DOG SKIP</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
19	22	4	<b>THE BEST MAN</b>	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
20	17	2	<b>THE SIMPSONS TRICK OR TREEHOUSE</b>	FoxVideo 2000478	The Simpsons	2000	NR	24.98
21	16	40	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
22	20	14	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
23	25	44	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
24	26	3	<b>PLAYBOY'S GIRLS OF HEDONISM</b>	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
25	23	8	<b>THE FOG</b>	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
26	24	45	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
27	31	3	<b>ECW: EXTREME EVOLUTION</b>	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
28	27	13	<b>SHAFT</b>	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
29	28	20	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
30	33	2	<b>KILLER KLOWNS FROM OUTER SPACE</b>	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
31	30	31	<b>DEATH ROW UNCUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.95
32	29	3	<b>FOR LOVE OF THE GAME</b>	Universal Studios Home Video 84156	Kevin Costner Kelly Preston	1999	PG-13	19.98
33	32	5	<b>TOM GREEN SHOW UNCENSORED</b>	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000	NR	19.98
34	34	2	<b>BOYS DON'T CRY</b>	FoxVideo	Hilary Swank Chloe Sevigny	1999	R	19.98
35	36	7	<b>GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS</b>	Ventura Distribution 0213	Various Artists	2000	NR	19.95
36	35	2	<b>THE BONE COLLECTOR</b>	Universal Studios Home Video	Denzel Washington Angelina Jolie	1999	R	19.95
37	39	25	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
38	<b>NEW ▶</b>		<b>AARON'S PARTY (COME AND GET IT)—THE VIDEO</b>	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
39	38	11	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b>	Warner Home Video 1579	Animated	2000	NR	14.95
40	40	25	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	6	<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney
2	3	3	<b>AMERICAN PSYCHO (NR)</b>	Universal Studios Home Video 20942	Christian Bale
3	2	9	<b>MAGNOLIA (R)</b>	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
4	5	6	<b>THE CIDER HOUSE RULES (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
5	4	3	<b>ANY GIVEN SUNDAY (R)</b>	Warner Home Video 18322	Al Pacino Dennis Quaid
6	7	2	<b>MISSION TO MARS (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
7	6	10	<b>THE WHOLE NINE YARDS (R)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
8	8	7	<b>REINDEER GAMES (R)</b>	Dimension Home Video Buena Vista Home Entertainment 20619	Ben Affleck Gary Sinise
9	9	4	<b>THE BIG KAHUNA (R)</b>	Universal Studios Home Video 85774	Kevin Spacey Danny DeVito
10	10	4	<b>GHOST DOG (R)</b>	Artisan Home Entertainment 10352	Forest Whitaker
11	12	9	<b>THE NINTH GATE (R)</b>	Artisan Home Entertainment 4123	Johnny Depp
12	<b>NEW ▶</b>		<b>HIGH FIDELITY (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
13	11	4	<b>THE NEXT BEST THING (PG-13)</b>	Paramount Home Video 334227	Madonna Rupert Everett
14	13	9	<b>THE BEACH (R)</b>	FoxVideo 60608	Leonardo DiCaprio
15	15	6	<b>TITUS (R)</b>	FoxVideo 200059	Anthony Hopkins Jessica Lange
16	14	8	<b>ROMEO MUST DIE (R)</b>	Warner Home Video 18128	Jet Li Aaliyah
17	16	13	<b>THE TALENTED MR. RIPLEY (R)</b>	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow
18	17	11	<b>BOILER ROOM (R)</b>	New Line Home Video Warner Home Video 5094	Giovanni Ribisi Vin Diesel
19	19	16	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 2711	Winona Ryder Angelina Jolie
20	18	3	<b>3 STRIKES (R)</b>	MGM Home Entertainment 100805	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
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>FINAL DESTINATION (R) (24.98)</b>	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter
2	1	2	<b>THE LITTLE MERMAID II: RETURN TO THE SEA (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19303	Animated
3	3	5	<b>ANY GIVEN SUNDAY (R) (24.98)</b>	Warner Home Video 18322	Al Pacino Dennis Quaid
4	2	3	<b>MISSION TO MARS (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
5	4	5	<b>BRAVEHEART (R) (29.99)</b>	Paramount Home Video 5584	Mel Gibson
6	16	11	<b>THE PRINCESS BRIDE (PG) (19.98)</b>	MGM Home Entertainment 908064	Cary Elwes Robin Wright
7	7	54	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
8	17	3	<b>PLATOON (R) (19.98)</b>	MGM Home Entertainment 100840	Charlie Sheen William DaFoe
9	12	16	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
10	8	5	<b>TERMINATOR 2: JUDGMENT DAY (R) (39.98)</b>	Artisan Home Entertainment 10967	Arnold Schwarzenegger
11	6	2	<b>28 DAYS (PG-13) (24.95)</b>	Columbia TriStar Home Video 60506	Sandra Bullock Viggo Mortensen
12	<b>RE-ENTRY</b>		<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
13	5	2	<b>HIGH FIDELITY (R) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 20349	John Cusack Jack Black
14	9	7	<b>ERIN BROCKOVICH (R) (26.98)</b>	Universal Studios Home Video 20783	Julia Roberts Albert Finney
15	10	3	<b>THIS IS SPINAL TAP: SPECIAL EDITION (R) (26.98)</b>	MGM Home Entertainment 1000973	Christopher Guest Michael McKean
16	13	5	<b>THE SOUND OF MUSIC-FIVE STAR COLLECTION EDITION (G) (29.98)</b>	FoxVideo 2000037	Julie Andrews Christopher Plummer
17	<b>RE-ENTRY</b>		<b>HEAT (R) (19.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
18	<b>NEW ▶</b>		<b>WHERE THE HEART IS (PG-13) (34.98)</b>	FoxVideo 2000634	Natalie Portman Ashley Judd
19	18	9	<b>ROMEO MUST DIE (R) (24.98)</b>	Warner Home Video 18128	Jet Li Aaliyah
20	<b>NEW ▶</b>		<b>FARGO (R) (19.98)</b>	MGM Home Entertainment 100838	Frances McDormand William H. Macy

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# Universal Lineup Features Dinosaurs & A Friendly Ghost

**DINO DEEDS:** Universal Studios Home Video is getting ready to unleash the seventh title in its enduring animated franchise "The Land Before Time."

"The Land Before Time VII: The Stone Of Cold Fire," featuring British actor **Michael York** ("The Three Musketeers," "Cabaret") as a new character called Pterano, will be released direct to video (\$19.98) and DVD (\$24.98) on Nov. 28.

A national free-standing insert is scheduled to be distributed to

*Universal is also sponsoring a preschool program as a tie-in with 'The Land Before Time VII'*

50 million homes on Dec. 3 and will include an instant-rebate coupon for \$2 off the purchase of the new title.

Promotional partners include Sound Source Interactive, which is offering its "The Land Before Time" Activity Center" CD-ROM for a special promotional price of \$6.99, along with proof of purchase from either of two products from fellow promotional partner Post Cereal, Alpha-Bits and Marshmallow Alpha-Bits. The cross-promotion runs through Dec. 31.

Post Cereal is also offering a \$3 mail-in rebate to purchasers of any catalog "Land Before Time" video plus any Alpha-Bits cereal. In addition, Universal is sponsoring a dinosaur-themed in-school educational program targeting preschoolers ages 2 to 5. As part of the promotion, 10,000 preschools nationwide will receive the program in November.

Another kid favorite, Casper the Friendly Ghost, will have a new direct-to-video title out this fall. Universal will release a new Casper computer-animated feature, "Casper's Haunted Christmas," on Oct. 31.

The video is priced at \$19.98, and DVD is at \$26.98. A companion audio soundtrack, featuring songs by **Randy Travis** and other country music artists, will be available on Koch Records.

Promotional partners for the title include Baskin-Robbins, which will devise a Casper-themed ice cream flavor during December. The ice cream retailer will also offer a discount coupon good toward an ice cream purchase. The coupon will be packed inside every "Casper's Haunted Christmas" videocassette.

Orange Julius, the third promotional partner for the title, will get into the spirit with Casper-themed premiums in its kids'

meals throughout the month of October. More than 1,200 Orange Julius locations across the country will take part in the promotion.

Also on Oct. 31, Universal Studios Home Video will bow a new direct-to-video animated feature, "The Life & Adventures Of Santa Claus," featuring the voice talents of **Robby Benson**, **Hal Holbrook**, and **Dixie Carter**. The tape is priced at \$14.98, and following its video debut, the program will air on the Cartoon Network during this year's holiday season. The story is based on the 1902 book by "The Wizard Of Oz" author **L. Frank Baum**.

**GOOD NEWS:** Visual Bible International Inc. (VBII) and the American Bible Society (ABS) have joined forces in order to produce, distribute, and market dramatized versions of the Good News Bible and the Contemporary English Version Bible. VBII, based in Nashville, is committed to developing and producing all 66 books of the Bible for TV broadcast, cable markets, and home video/DVD. The New York-based ABS is a nonprofit organization that translates, publishes, and distributes the Bible (some 77 million copies are disseminated via the ABS through the U.S. each year).

Stating a commitment not just to the stories of the Bible but to its actual text, the two companies will focus on productions with budgets of between \$1 million and \$20 million, featuring such actors as **Richard Kiley** (who passed away in 1999 but had footage in the can), **James Brolin**, **Jennifer O'Neill**, and **Dean Jones**, some of whom appeared in VBII's first productions, "Matthew" and "Acts." According to information



**Casting His Spell.** Snoopy as the Pied Piper uses his magical charms on local kids dressed as mice for the world premiere screening of Paramount Home Entertainment's new "Peanuts" title, "It's The Pied Piper, Charlie Brown." The event was held recently at the Minnesota History Center in St. Paul, which is the hometown of Peanuts creator Charles M. Schulz. The title is the highlight of a campaign to re-promote Paramount's entire "Peanuts" catalog.



by *Moira McCormick*

from VBII, those two programs together sold 560,000 units, primarily through Christian retail outlets.

VBII founder **John Hamilton** has pledged 2% of his company's sales over the next five years to ABS program Opportunity 21, a Scripture translation and distribution initiative dedicated to distributing the Bible to people around the globe.

**BABY SANTA:** The fourth title from the Baby Einstein Co. will focus on the bright lights, colors, and music of the holiday season.

On Nov. 1, the company will release "Baby Santa's Music Box," which enlists Rudy "Rudolph" the Reindeer in a musical tour around the world to see how different cultures celebrate Christmas.

Songs on the video include "The 12 Days Of Christmas," "Dreidel Song," and excerpts from **Tchaikovsky's** "The Nutcracker." The 30-minute program is priced at \$14.98 and is distributed by Artisan Entertainment.

**KIDBITS:** "Scooterz: Basics And Beyond" may be the first children's video to attempt to cash in on the Razor scooter craze.

Razor scooters, if you're not familiar with them, are those narrow skateboard-type vehicles with handles that have become immensely popular with preteens and teenagers. To capitalize on

the craze, Peter Pan Entertainment is putting out a video about the transportation phenomena.

Available Oct. 26 and priced at \$9.98, the title is narrated by TV's **Eric Wylie** ("Picket Fences") and features footage of pro riders (yes, there are pros) **John Wilkening** and **Ali Kermani**... A new Christian-themed computer-animated series called "Kingdom Under The Sea" has been unveiled in Christian bookstores. The kid-friendly, Bible-themed stories are told through animated fish characters. The first episode is called "Return Of The King" and should not be confused with

**J.R.R. Tolkien's** "Lord Of The Rings" saga. The video is available from Bridgestone Multimedia for \$12.98 (video) and \$19.98 (DVD)... Addressing the eternal question, "What do you want to be when you grow up?," Dreams Come True Productions in Rochester, N.Y., has kicked off a new video series featuring kids getting a taste of their ideal professions. "The Ballerina & Me," "The Fighter Pilot & Me," and "The Blue Angels In Pursuit Of Excellence" take an interactive approach to professionals in action. Each film runs 25 minutes and is priced at \$12.95.

Billboard®

OCTOBER 14, 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
			<b>No. 1</b>		
1	NEW		<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b> Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
2	1	3	<b>THE TIGER MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000	24.99
3	2	5	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b> Dualstar Video/Warner Home Video 56501	2000	14.95
4	4	4	<b>VEGGIETALES: KING GEORGE AND THE DUCKY</b> Big Idea/Lyrick Studios 2136	2000	12.99
5	3	5	<b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b> Dualstar Video/Warner Home Video 56520	2000	14.95
6	5	7	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b> Warner Home Video 1579	2000	14.95
7	6	5	<b>MARY-KATE &amp; ASHLEY: AMAZING ADVENTURES</b> Dualstar Video/Warner Home Video 56519	2000	14.95
8	7	13	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b> Dualstar Video/Warner Home Video 36879	2000	19.96
9	11	40	<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	1998	9.95
10	9	7	<b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b> Warner Home Video 1576	2000	14.95
11	8	4	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b> Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
12	10	15	<b>BARNEY: MORE BARNEY SONGS</b> Barney Home Video/The Lyons Group 1234	1999	14.95
13	13	61	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
14	12	5	<b>BLUE'S CLUES: STOP LOOK AND LISTEN!</b> Nickelodeon Video/Paramount Home Video 839663	2000	9.95
15	17	17	<b>TARZAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
16	15	2	<b>IT'S THE PIED PIPER, CHARLIE BROWN</b> Paramount Home Video 13505	2000	12.95
17	16	11	<b>SALUDOS AMIGOS</b> Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99
18	NEW		<b>SCOOBY-DOO'S CREEPIEST CAPERS</b> Warner Family Entertainment/Warner Home Video 18180	2000	19.96
19	14	86	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
20	NEW		<b>THE SIMPSONS TRICK OR TREEHOUSE</b> FoxVideo 2000478	2000	24.98
21	19	25	<b>SCOOBY DOO'S GREATEST MYSTERIES</b> Cartoon Network Video/Warner Home Video H3867	1999	14.95
22	22	14	<b>POKEMON: THE FIRST MOVIE</b> Warner Home Video 18020	1999	26.99
23	24	20	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b> Columbia TriStar Home Video 04528	1999	21.96
24	25	13	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b> A.D.V. Films 001D	2000	14.98
25	20	16	<b>ELMO'S WORLD</b> Sony Wonder 51720	2000	9.98

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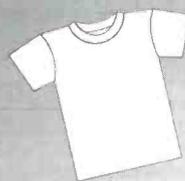
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## COLUMBIAN ROCKER JUANES GOES POP ON SURCO

(Continued from page 11)

Colombia's current state of social malaise—and an amalgam of musical elements—from Colombian accordion and *tiple* to electric rock guitar—that blend with Juanes' distinctive voice for a highly personal and well-crafted sound.

"I don't know what you would call this music," says Juanes. "Yes, it has rock'n'roll, but it also has *vallenato*, salsa, and funk."

As for the lyrics, he says, "They always tend to be social. My inspiration and everything I have comes from Colombia."

The sound recalls Juanes' previous band, Ekymosis, a rock group that found moderate success in Colombia in the early '90s. Now, Juanes wants to take his music to where Ekymosis was unable to go.

"Fijate Bien," released last month in Colombia, has found great resonance there, with the first single and title track in the No. 1 spot at radio stations nationwide for the past four weeks.

"It's been a long time since a Colombian artist came out with such strength," says Andrés Bermudes, PD for 88.9 FM Super Estación in Bogotá, Colombia. "I think the audience needed a 'new' artist, and I also think they identify with his lyrics given our current state of affairs."

Although Bermudes has had "Fijate Bien" on rotation for the last month, his faith in the project took a turn after witnessing fans' reactions to an unplugged show held at the station and to a prior record signing at Bogotá's Tower Records.

"The place was packed, and people went nuts," Bermudes says. "Girls were throwing themselves at him. That's what made me think that behind Juanes there's a charisma or a magic that makes people react. The album was initially programmed thinking it was an important Universal disc. Now, I think of it as our calling card to the rest of the world."

Bermudes' exuberance is echoed in several quarters. Robbie Lear, director of marketing for Universal Latin America, describes the expectations surrounding the project as huge. The label has already paired Juanes with manager Fernán Martínez, who propelled Enrique Iglesias to fame.

And MTV Latino has endorsed "Fijate Bien" by featuring Juanes in a myriad of ways, most notably by making him an MTV *recomendado* (recommended) artist. The label, which is stamped on each CD cover, entitles Juanes and his video to frequent airplay and signifies MTV's approval and endorsement of his music.

"With [Juanes], we're trying to build it from the beginning. The whole idea is to create a synergy between the label and the artist and MTV," says José Tillán, VP of music and talent for MTV Latin America.

"At a personal level," he adds, "I think the record is brilliant, not only in what he's saying but

the way it was produced. He's able to deliver great pop songs with a very smart production. It's hard to do a record where you push the limits of both pop and rock genres. It's easier to do that with rock."

The fact that Juanes' sound could be perceived as either pop or rock might be its mightiest stumbling block, at least in the U.S., where Spanish language radio is notoriously conservative.

"What we don't want is to make it a typical release but rather a natural priority where everyone is proposing things to us rather than us pushing things to them," says Lear, who plans to work Juanes up from Colombia through Mexico and Puerto Rico before reaching the States. "In the U.S. the idea is to start with 'Fijate Bien' and initially work it in college stations in a niche market and then break massively with the second single early next year."

Juanes' arrival at Universal has been organic in itself. A native of Medellín, Colombia, who grew up listening to traditional Latin music—from Los Panchos to Javier Solís—Juanes learned how to play the guitar and *tiple* with his three brothers. He discovered American and British rock in his teens. As a graphic design student in college, he formed Ekymosis, where he remained for 10 years as the lead singer and guitarist.

When the group disbanded last year, Juanes decided to seek out Santaolalla. He sold his amp and his motorcycle and arrived in Los Angeles with his guitar and a tape recorder. He eventually sent Santaolalla a demo tape with 40 songs.

Juanes signed with Surco, Santaolalla's label (which has a production and distribution deal with Universal), and went into the studio last October. Although Santaolalla is the producer of the album—while Juanes and Kerpel share co-producing credits—all the tracks were in Juanes' original demo and retain their original structure.

"There's a Zen phrase that says, 'Control equals giving your cow a big, spacious meadow,'" says Santaolalla. "But I'd say that some of the process we went through was making room for interaction with other musicians. Originally, the music evolved from his demos, which were basically him with loop, drum machine, plus his guitar. So we kept Juanes playing all the guitars, but we added other elements, and doing that, sometimes we had to take some of the guitar parts out."

On the final cut, "Fijate Bien" uses accordions and *tiple* on some tracks and goes from moody ballads built on hip-hop beats to straight-ahead pop/rock tunes with electric guitar solos.

As for his lyrics, Juanes says, "Yes, they all deal with Colombia, but they're very universal as well. They deal more with man himself. It's a question of being young and having an attitude toward life."

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## GUEST COMMENTARY

(Continued from page 4)

satellite delivery, a commercial broadcasting boom in Europe, and, of course, the karaoke machine—every one a profit maker for the music industry and all built by someone else.

So, the expectation for profits from Internet distribution of music is extraordinarily high. At the same time, there is little perceived need to “do something” positive and supportive for the technology. That wasn’t needed before.

But what if the Net and its associated technologies turn out to be the Xerox machine instead? Is there any question that the copy machine made the deathbed for the print music business?

The electrostatic copy machine was, in its day, a technology every bit as revolutionary and upsetting to the status quo as any of these other examples. Try as they have, the book publishers, educational publishers, technical and professional journals, periodical companies, and music publishers have never solved the issue of mass “free” duplication of their intellectual property on copy machines.

Copy machines are closer in kind to Internet-related technologies than are either CDs or videocassettes. The machines share with the Internet extraordinary business utility, educational and scientific utility, time-saving applications, ease of individualized use, low pricing for high value, massive consumer acceptance, a near-runaway pace of market penetration, and, incidentally, a capacity to make absolutely faithful copies. Unlike the VCR and the CD, the Internet technologies and the copy machine developers never planned for one moment to depend on the entertainment industries.

Piracy in the CD and videocassette businesses required illegal networks and commercial-scale duplication equipment to produce inferior ripoffs. “Piracy” on the Internet is as simple and as guiltless as someone making a perfect copy of a magazine story at Kinko’s.

Enforcement of copyrights and legal razzmatazz never stopped consumers’ using copy machines. It took more than 10 years for the courts to resolve copyright questions from the copying of whole chapters from books for redistribution in classrooms. Legal tactics are place-keepers at best.

The courts aren’t going to act quickly to break new ground over the Internet and its related, ever-mutating software threats. Maybe a lawsuit could eventually stop the company called Napster, but it will not stop the software from being used by college kids or anyone else.

There is no effective legal strategy against file swapping. Going to Congress for new laws offers more hazards than comfort. In a head-to-head fight, can four or five record companies, four foreign-owned, win over a rampaging American-as-apple-pie software and hardware juggernaut? Not likely—and not likely even inside the same company: Time Warner/AOL isn’t going to stop AOL members from file-swapping music, is it? And how is file swapping that different from making a tape from a CD for a friend? The Recording Industry Assn. of America (RIAA) worked hard to favorably define digital rights in music with a Byzantine amendment that was almost as long as the whole Copyright Law. But the courts will enforce those new amendments with juries that can decide common-sense questions with

common-sense answers the music industry may not like.

Surrender is hardly the answer or an option. The specter of a complete abdication of control over music uses on the Internet looms large. It is no paranoid fantasy. But the music industry’s reliance on injunctions and intellectual property laws as a front-line defense to the Internet industries is a little like building a fence to protect against a tornado.

If it’s copy machine déjà vu, what can the music industry do to avoid a terrible flashback?

It should start by embracing the inevitable and then find a technology-based and market-driven solution on its own. It should be as entrepreneurial as the rest of the pack. It should try to find ways to support new technologies and support new entrants instead of looking for proprietary solutions and “unbreakable codes.”

Some suggestions:

- License everyone who wants a license instead of endlessly searching for the best technology or the right mousetrap.

- Make deals now at reasonable openly negotiated and even royalty rates to avoid the clear and present danger of Congress stepping in with more compulsory license fees at levels that are certain to be painful.

- License collectively so that the process is efficient for the user. Use the RIAA’s considerable skill in Congress for a better antitrust exemption that’s broad enough to help consumers.

- Try charging one rate for all uses and abandon record-selling retail pricing models that took years to mature in a context that bears little relationship to what goes on on the Internet.

- Stop using the RIAA as both an enforcer and as a commercial agent for (only some) licenses. It is hopelessly confusing to the uninitiated—that is to say, everyone else on the Web.

- Stop labeling people as thieves and pirates and start thinking of them as customers that the music business

has failed to reach.

Do not expect a repeat of the lessons from the CD market or the videocassette business. The Internet is very different. People use it very differently. It will bust expectations and do completely unanticipated things. It lacks predictability. Seventeen-year-olds are in charge. It is as volatile as rock’n’roll, and there are fewer and fewer people around who can remember the impact that that had on the old status quos of the music industry.

Music publishers have a special place in all this. No other part of the music business has as much skill at collecting royalties from as many different enterprises for the use of music. The rest of the music industry doesn’t have to look far to find highly skilled executives with deep experience in exactly the kind of problem-solving needed for the Internet challenge. Sure, technologists can build a solid mousetrap, but the music publishers are more likely to know how to bank on the transactions. Publishers may have a stodgy reputation, but they have proven to be the most adaptable to the rules of other businesses.

It would also be helpful if the music business lowered its financial expectations. Is it really sensible to expect today’s monster to become tomorrow’s savior? The prodigal son started out as part of the family. Music is just a passing blip of digital content on the Net. It isn’t part of the same fabric.

Here again, the mind-set of music publishers could be part of the solution. Record companies are used to making “things” and selling “things.” Record companies are used to huge margins, inventories, and big investments. Music publishers, on the other hand, deal in ephemeral and intangible uses of music in broadcasts and transmissions. Their instincts for those markets and how to raise billions by collecting pennies might be the best place to find answers.

There is no place like home, after all.

## SLIMM CALHOUN OFFERS ‘THE SKINNY’

(Continued from page 31)

Lucky Calhoun, who are part of OutKast’s Dungeon Family clique.

Not surprisingly, Calhoun’s project is getting a huge promotional assist thanks to events coordinated around the release of OutKast’s own long-awaited fourth album, “Stankonia,” on LaFace/Arista (Oct. 31).

“This is a project that means a lot to them [OutKast],” says Brian Cohen, Elektra’s senior VP of marketing. “They feel they can bring credibility and support to Slimm in selected places, and we’re happy to have them do that.”

In early October, Calhoun appeared with OutKast on MTV’s new hip-hop show “DFX,” was a special guest at a private reception held at MTV’s New York offices, and opened for the duo at S.O.B.’s in New York. Upcoming appearances with OutKast include BET’s “Teen Summit” in Los Angeles (Oct. 7) and the duo’s own album launch party in Atlanta on Halloween.

But Elektra isn’t relying solely on that connection to establish Calhoun with the public. “We’ve been work-

ing it on the street level since June, sending vinyl to the record pools and servicing the DJs and clubs,” says Cohen. “We realize what a hard task it is to break a new hip-hop artist. We knew we had to set our sights on a building process.

“That’s why we got it out early,” he elaborates. “The effort finally started bearing fruit in late August with people getting their arms around it and putting it into mix shows.”

“Slimm is the elite street poet,” adds Kiera Lytle, marketing coordinator at Aquemini. “He’s very much a Southern rapper, but nothing close to a typical Southern rapper. There’s a lot more substance to his rhymes.”

Calhoun has been promoting his album throughout the South since August, hitting cities like Little Rock, Ark.; Birmingham, Ala.; Mobile, Ala.; and Memphis. The artist—who’s managed by Atlanta-based Family Tree Entertainment—hits the road again Oct. 13–Nov. 13, heading back to the Southern markets and then going West to San

# Update

## GOOD WORKS

**FIGHTING CANCER:** The 10-track “Music For Hope” CD, featuring orchestrations from **Paul McCartney, Billy Joel, the New York Philharmonic, and the London Symphony Orchestra**, will benefit the American Cancer Society when it is released in early 2001 from Dawn Treader Productions and Tim Janis Ensemble Records. McCartney’s composition “Nova” and Joel’s “Elegy: The Great Peconic” will both debut on the project. All of the artist royalties and record company profits will be donated to the cancer society, which is involved with research, education, and advocacy. Contact: **Rebecca Rosen** at 718-522-7171.

**MUSIC EDUCATION:** This fall, the Commission Project enlisted a group of composers and musicians to mentor music students at schools throughout the country. Such participating composers as **Donald Byrd, Tania Leon, and Paquito D’Rivera** will create new works to be performed by student ensembles, and acts including **Max Roach, John Faddis, and the Ying Quartet** will perform with students and conduct workshops. The length of these mentorships will range from one to three years. Approximately 3,000 students from more than 40 schools will take part in the 2000-2001 program. Contact: **Sid Whelan** at 212-304-4987.

**CELEBRITY SHOOT-OUT:** At the seventh annual Louise Mandrell Celebrity Shoot, which took place Sept. 14 in Nashville, celebrities such as **Barbara Mandrell, Reba**

**McEntire, and Linda Davis** helped raise funds for the Boy Scouts of America. The amount raised over the seven years of the event now totals more than \$1 million. Participants competed in individual and team shooting trap, sporting clays, and 5-stand competitions. On Dec. 30, TNN will air the event as a one-hour special. Contact: **Angie Gore** at 323-654-7787.

## CALENDAR

### OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 14, **3rd Annual Lili Claire Foundation Dinner**, Beverly Hilton Hotel, Los Angeles. 323-857-9100.

Oct. 19, **The Spirit Of Life Award**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

### NOVEMBER

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Nov. 10-11, **American Music Assn. Annual Membership Meeting And Conference**, Hilton Suites Hotel, Nashville. 615-340-9596.

Nov. 12, **Cammy Awards**, Alabama Theater, Myrtle Beach, S.C. 770-448-8439.

Nov. 12-14, **12th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and Towers, Los Angeles. 212-941-0099.

### DECEMBER

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Please submit items for *Lifelines*, *Good Works*, and *Calendar* to **Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036**, or [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## LIFELINES

### BIRTHS

Boy, Roger Thomas, to **Jim and Eve Shagawat**, Sept. 25 in Clifton, N.J. Father is a senior accountant for Palm Entertainment.

Girl, Sydney Jane, to **Hollie and Jeremy Adams**, Oct. 2 in Nashville. Mother is a sales assistant for Country Airplay Monitor.

### MARRIAGES

**Momo Tsuchiya** to **Takeshi Sugiyama**, Sept. 19 in Tokyo. Groom is the development manager at Tower-records Japan.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## WHTZ, WB, Madonna Join Forces Enhanced-CD Promotion Benefits Both Station And Artist

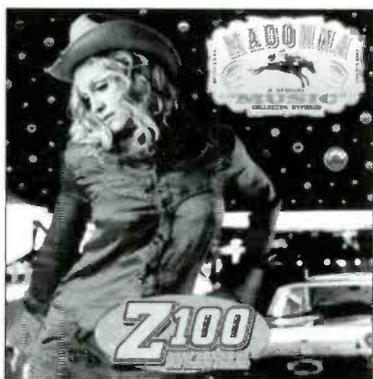
BY FRANK SAXE

NEW YORK—Leading New York top 40 outlet WHTZ (Z100) broke innovative promotional ground when it teamed with Warner Bros. to distribute an enhanced-CD version of Madonna's No. 1 smash "Music."

The enhanced CD, which merges with the Internet to offer music videos, chat rooms, and E-commerce, is proving to be an effective method of increasing a station's Web traffic while also strengthening ties between an artist and audience.

BroadBridge Media, the New York-based company behind hyperCD and hyperDVD, teamed with the radio station. Just before "Music" was released, WHTZ E-mailed every listener who had previously joined its Z-VIP program, a "club" where listeners give the station demographic information in exchange for special

benefits like buying concert tickets before they go on sale to the general public. They were told to listen to the station the weekend of Sept. 2. When-



ever they heard "Music" played, they could call a special hot line to win a copy of BroadBridge Media's hyper-

CD featuring the commercially available video version of "Music," plus a promo-only version that includes clips from Madonna's 20-year video history set to the current single. A total of 2,500 copies were given away.

Beyond a tie-in with a No. 1 single, the hyperCD also helped drive Web traffic, because once the video ends, it takes the viewer to Z100's site. "Not only does this connect us with the single but it also drives more listeners to our Web site," says WHTZ director of marketing and advertising Sammy Simpson.

Simpson agrees that Madonna fans are more video-centric, and that may lead to a higher response rate for such a promotion. But he believes the promotion did what it set out to do—connect with a big artist and a climbing hit record and at the same time  
(Continued on page 100)

## Arbitron Loves Lucy, The Diary-Box Machine

BY FRANK SAXE

NEW YORK—Radio has Alices, Janes, even a Bob or two. Now, say hello to Lucy.

No, it's not the name of a new modern rock station but of a large custom-built contraption that helped Arbitron increase its spring 2000 rating survey response rate by one full percentage point, compared with spring 1999.

What exactly is Lucy? It's a hulking piece of machinery that boxes radio diaries and premium checks, then applies postage and shrink-wraps them for delivery to more than 1.3 million households across the U.S.

Lucy was named after Lucille Ball and her famous encounter with a chocolate factory assembly line. "Unlike her namesake, our Lucy has more than kept up with our production requirements. In fact, she can

form, stuff, and address 15,360 boxes per eight-hour shift," says Geoff Smith, manager of Arbitron's mailing resources department.

All joking aside, the goal of Lucy is to develop a method to increase the number of diaries being returned to Arbitron.



LUCY

"An increase of one point is as important in survey research as it would be in a station's rating," says Dr. Ed Cohen, director of domestic radio

research. "Arbitron has used diary boxes for black, Hispanic, and young male households for more than seven years. Now we're using boxes for all households."

During last spring's survey, the

average response rate for 278 markets was 38.6%, up from 37.6% in 1999. However, it is down from 41.2% in spring 1998. Just a decade ago, the response rate topped 45%.

Meanwhile, as it prepares for its spinoff from parent Ceridian, Arbitron is putting together its senior management team. In doing so, it is splitting its organization into three areas: media, portable people meters (PPM), and Web ratings.

With that, Pierre Bouvard becomes president of Internet Information Services, executive VP/GM of PPM development Marshall Snyder is named president of PPM development, and Owen Charlebois will head the Media Services division. Charlebois has been president of the Bureau of Broadcast Measurement, the radio and TV ratings service in Canada.

## newsline...

**THE STREET KNOCKS STOCKS.** Radio stocks continue to get battered on Wall Street, as analysts and investors remain jittery over a dot-com slowdown's potential impact on radio. A number of companies' shares are trading around their 52-week lows, including Clear Channel, Radio One, Emmis, Sinclair, Citadel, Entercom, and Cumulus—which fell below \$5 a share to as low as \$3.94, thereby classifying it as a "penny stock." That's a far cry from the \$55 a share it went for within the past year.

Emmis Radio president Doyle Rose calls the seeming investor panic "totally unwarranted; the industry has never been healthier. We continue to take share from newspapers, and we have become a primary media for many advertisers that we never have in the past." While a dotcom advertising slowdown is affecting all companies, Rose says, Internet ads make up only 3% of Emmis' radio revenues.

Although forward-flowing pacing is flattening out, Emmis says it's comfortable with the predictions for the third and fourth quarter. Emmis president/CEO Jeff Smulyan says, "We are now back to the normal business trend for this industry. We're not seeing this massive shutdown of advertising in the radio sector." Rose notes that Excite, which spent \$900 a ratings point last fall, is now paying \$500 per point.

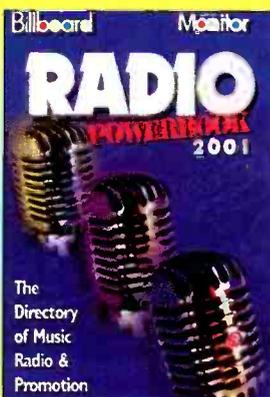
Meanwhile, Emmis CFO Walter Berger says the company expects to launch a tracking stock separating its radio and TV groups "in a couple of weeks." In preparation for that, Emmis International head Randy Bongarten has been named president of Emmis Television. Since June 1998, Bongarten has been overseeing Emmis radio stations in Hungary and Argentina. He replaces Greg Nathanson, who remains on Emmis' board of directors.

**CITADEL GETS REAL.** Citadel Broadcasting has signed a two-year agreement to team with Real Media and KOZ, an Internet company that creates city Web sites. Under the terms of the deal, KOZ has built and will now host sites for 108 Citadel stations, with additional sites under construction. Real Media will sell advertising time and banner space across all of Citadel's markets, with the three companies sharing the revenue.

**CUMULUS CLOSES DEAL.** It may have taken nearly a year to complete, but Cumulus Broadcasting has closed on its purchase of Connoisseur Communications. The \$257 million deal gives it 35 stations in nine new markets. To get the money to do so, however, Cumulus sold 75 stations to Clear Channel. Investors had been nervous Cumulus would not be able to finalize the deal, so they rewarded its stock with a 22% one-day rise on the news.

**HIGHER FINES EXPECTED.** The Federal Communications Commission (FCC) is putting broadcasters on notice: Screw up and expect a higher fine. The agency is raising its maximum fine penalties for things like indecency, tower, or emergency alert system violations. It is the first FCC fine hike since 1995.

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# Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	3	23	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY 2 weeks at No. 1
2	3	2	32	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
3	2	4	28	<b>I NEED YOU</b> SPARROW 58863/CAPITO., CURB †	LEANN RIMES
4	4	1	37	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
5	6	7	10	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
6	5	6	57	<b>AMAZED</b> BNA 65957 †	LONESTAR
7	7	5	23	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
8	8	8	53	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
9	10	11	37	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
10	9	9	51	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473*/550-WORK †	CELINE DION
11	16	22	5	<b>MY BABY YOU</b> COLUMBIA ALBUM CUT †	MARC ANTHONY
<b>AIRPOWER</b>					
12	17	20	6	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
13	11	10	19	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
14	12	12	78	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
15	13	13	42	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
16	19	15	11	<b>THERE YOU ARE</b> RCA 41 JIM & SOUNDTRACK CUT †	MARTINA MCBRIDE
<b>AIRPOWER</b>					
17	21	26	3	<b>CRUISIN'</b> HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
18	15	18	9	<b>THE LOVE I FOUND IN YOU</b> WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
19	18	16	50	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
20	14	14	20	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
21	22	24	6	<b>FRIENDS NEVER SAY GOODBYE</b> DREAMWORKS SOUNDTRACK CUT †	ELTON JOHN
22	20	17	15	<b>THE ONE</b> JIVE ALBUM CUT †	BACKSTREET BOYS
23	27	—	2	<b>THIS I PROMISE YOU</b> JIVE ALBUM CUT †	'N SYNC
24	23	23	12	<b>I WANNA KNOW</b> JIVE SOUNDTRACK & ALBUM CUT †	JOE
25	24	25	6	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI

# Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	25	<b>BENT</b> LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 12 weeks at No. 1
2	5	9	7	<b>WITH ARMS WIDE OPEN</b> WIND-UP 18004* †	CREED
3	3	4	14	<b>WONDERFUL</b> CAPITOL 58870 †	EVERCLEAR
4	2	2	25	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	4	3	27	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
6	7	7	13	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
7	6	5	45	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
8	10	10	8	<b>PINCH ME</b> REPRISE ALBUM CUT †	BARENAKED LADIES
9	9	8	13	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
10	8	6	19	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
11	12	14	12	<b>IT'S MY LIFE</b> ISLAND ALBUM CUT/DJMG †	BON JOVI
12	13	16	9	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT †	EVAN AND JARON
13	11	11	16	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT †	NINA GORDON
14	15	12	23	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
15	14	15	34	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
16	17	17	9	<b>YOU'RE AN OCEAN</b> HOLLYWOOD ALBUM CUT †	FASTBALL
17	16	13	57	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
<b>AIRPOWER</b>					
18	18	20	11	<b>DEEP INSIDE OF YOU</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
19	20	19	40	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
20	19	18	41	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
21	29	—	2	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
22	22	25	6	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
23	21	22	19	<b>HERE WITH ME</b> ARISTA ALBUM CUT †	DIDO
24	26	26	8	<b>MUSIC</b> MAVERICK 16826/WARNER BROS. †	MADONNA
25	24	23	21	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. / 3 adult contemporary stations and 60 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

# When Radio Perks Go On Sale Online

## Some Broadcasters Are Cashing In With Promotional CDs On eBay

**BY ANGELA KING**  
NASHVILLE—A radio career has never been known as one of the highest-paying professions, but the “perks” of the job—free concert tickets, backstage passes, free CDs—have always been seen as an added benefit you won't get if you become an accountant. Now, the benefits of receiving promotional CDs from the labels has evolved into a lucrative—and ethically questionable—side business for some broadcasters.

After programmers and music directors hold their music meetings, promotional CDs and CD singles often find their way into the personal collection of a station staffer, who might then offer the CDs for sale at a used-CD store or a neighborhood yard sale. With the growth of Internet auction sites like eBay, however, the market for promotional CDs has grown enormously, and the price tag is much higher than the buck or two a Kenny Chesney “Lost In You” single might get at a used-CD store. In fact, that same CD single is going for \$41 on eBay.

Consider the profit on these items recently sold on eBay: Dixie Chicks' “Cowboy Take Me Away” CD single sold for \$29.50. Kenny Rogers' “He Will, She Knows” CD single sold for \$22.49. And Garth Brooks' not commercially available “When You Come Back To Me Again” single went for \$158.27.

One radio station's promotion and programming assistant, who asked to remain anonymous, makes a “hobby” of putting promotional items up for bid on eBay. While he knows he could face prosecution and thinks what he's doing is ethically wrong, he says the lure of extra cash is too appealing. He used to take promo items to used-CD stores, but, he says, “you can definitely make more on eBay. Used-CD stores give you 50 cents or a dollar for a CD single, \$4 for an album. [On eBay] you can make nine to 10 bucks or more for a CD single.”

For one 1994 compilation of Mercury artists, including Toby Keith and Shania Twain, he received \$400. “I expected maybe \$50,” he says. “Sometimes you can't gauge really well. A lot of female artist stuff sells really well.”

Case in point: Shania Twain. Currently, there are 26 of the singer's promotional items up for bid on eBay. While some are posters or photos that could have come from retailers, the majority are promotional CDs. The CD single of “Dance With The One That Brought You” from Twain's debut album has a bid of \$56. Under the description, the seller writes, “In 1993, this promo was mailed to DJs only and was not for sale to the public.” That makes the CD single more valuable to collectors and drives up the bids.

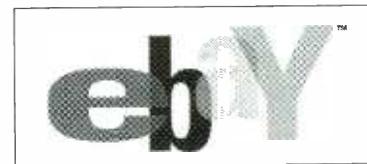
For a Billy Ray Cyrus “You Won't Be Lonely Now” promotional video, the seller writes, “Sent out by Sony Music for publicity and promotion only! This is a rare item to have on this artist!” An autographed Kenny Chesney CD single of “In My Wildest

Dreams” sold for \$66. The seller proudly bragged that Chesney had signed the promo item “in person one of the many times that I was privileged enough to meet Kenny.”

Due to legal roadblocks and ethical questions, the “promotional only” tag makes items more difficult to sell at traditional venues. The seller Billboard talked to says he had a tough time at used-CD stores. “Most of the time they wouldn't take the CD singles . . . if they were marked promotional.” And, he says, selling at Internet auction sites is more appealing for the seller. “Without eBay, you wouldn't know that you could make more. The bidders decide what it's worth.”

### A LUCRATIVE SIDELINE

A search for Shania Twain promotional items sold on eBay within the past month reveals 50 items, including a “Home Ain't Where His Heart Is (Anymore)” CD single that sold for \$405 and a “(If You're Not In It For Love) I'm Outta Here!” CD single that sold for \$150. The least expensive item purchased was a “Love Gets Me Every Time” CD single, which went for a relatively paltry \$4.



The seller we talked with says that even for the smaller bids, it's a lucrative sideline. “I get it for nothing. I don't think it's worth anything to me. But yet, somebody who doesn't have access to it says, ‘I'm willing to pay a hundred bucks.’”

He has sold items for a dollar or two but still says that's worth his time. “It only costs you 25 cents to put it online. There's no investment in the first place,” he says.

The investment, of course, comes from the record labels, who mark each CD “for promotional use only,” a warning long considered as enforceable as the one about not removing mattress tags. However, labels have only had to deal with the escalating problem of finding their products on eBay for a few years, and they are not particularly eager to make the general public more aware of it, for fear of spreading the problem. In the meantime, they are struggling to find effective ways to prevent Internet auctions of their products.

While the seller we talked with says he has been issued a “cease-and-desist order” through eBay from a record company, he contends that that only happens for items that are “red-flagged” by the labels. “They are more likely to crack down on new album releases. It messes up their marketing strategy.”

The head of sales and marketing for DreamWorks' Nashville division, John Rose, is shocked by how fast promotional items go up for auction. “The speed with which they show up is remarkable,” he says, adding that

sometimes it's within a week of the advance mailing.”

Kim Markovchick, VP of marketing for Mercury Records in Nashville, says Mercury has seen promotional items hit eBay “two days later. [We think] somebody really didn't want this. We want to track that, so we can take them off the list [for delivery].”

Tracking people who sell promotional items is a painstaking and time-consuming effort. Often, the labels themselves must decide to buy an item from eBay in order to get a return address from the seller, which can then lead to the seller's identity.

While the current releases or CD singles are of concern, Markovchick admits that an item from years ago doesn't warrant the same action. “The reality is, it's not as big a deal. We try to police it all, but we don't have somebody here who has [the] time.”

Rose cannot devote a person to watching eBay either. “It's to our advantage to police our [distribution] lists, but to investigate these things at [online] flea markets—we're not going to create a division to do that.”

He says the number of people who are “trying to line their own pockets” is relatively small, and unless the problem reaches a “chronic level,” he cannot devote time to it.

RCA Label Group doesn't devote much time to the issue either, but a staffer did stumble on an egregious case in which the company found gold and platinum record awards from its artists for sale on eBay. It traced the sale of those items to a radio consultant who was promptly removed from the list of people receiving the plaques, says a label source.

While Rose hopes advances in digital delivery will one day help curb the problem, he still trusts the majority of radio people who receive product. “More people listen to the music than those who turn around and sell [it] on eBay. We can't stop sending to people who are supposed to be our prospective partners.”

### RIAA ON THE CASE

Frank Creighton, senior VP/director of anti-piracy at the Recording Industry Assn. of America (RIAA), says the RIAA tracks this problem in a way that labels cannot: with personnel and man-hours. Particularly when dealing with pre-release materials, Creighton says, the RIAA looks at Internet sites “daily. We proactively search digital sales and sites like eBay.”

Through a program with member companies, including record labels, which send the RIAA lists of product and their release dates, Creighton claims to have a “whole staff who look at nothing but physical goods on the Internet.”

Creighton would not specify exactly how many people he has policing the problem each day—“we don't want to tell the enemy how big our army is”—but he does say eBay is responsive to RIAA requests to take auctions down. “With prerelease  
(Continued on page 100)

**THE YEAR IN**

# HARD MUSIC

## A Billboard SPOTLIGHT

Billboard looks at what the future holds for hard rock, punk and metal, with previews of upcoming releases, new artists, hard music on the internet and more!

We investigate Scandinavia's booming metal scene, metal in the movies, and report on the latest developments in marketing and retail. We also take a look back at 2000--the year's top acts and most successful tours.

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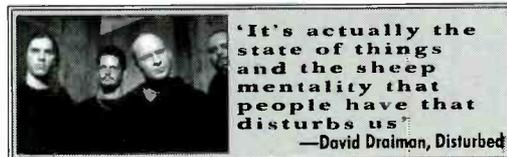
(Continued from page 88)

According to Disturbed lead singer David Draiman, people in today's society are like sheep because they blindly agree with and perpetuate overarching cultural mores.

He also says that "people who try to distinguish themselves as individuals and aren't followers are kind of looked down upon. People think that there is something wrong with you, and you are sick and twisted or disturbed if you don't follow the norms that are set out by [the] mother culture. It's actually the state of things and the sheep mentality that people have that disturbs us."

It was just such a disturbing situation that stirred Draiman to pen the hard rock song "Stupify," No. 11 on this issue's Modern Rock Tracks

chart. The single, which is featured on the group's Giant album "The Sickness," was "written about a relationship I was in with a young Latino girl," he says. It "was driven apart by her family be-



cause we were different ethnicities. It's a song against racism and discrimination."

The song's message is communicated by Draiman's uniquely paced singing style. He says,

"I'd always had a pretty rhythmic vocal style, but it really came out once I joined the other three guys in the band. I like to think that stylistically it's very different from everything that you hear out there. It's just got a lot of hook. The chorus grabs you."

The "Stupify" video is also very arresting; against the eerie backdrop of a run-down hospital, it focuses on a young boy who sees strange, ghost-like images. "The child represents my inner child," Draiman says. "This inner child has been damaged in such a way that the world he sees around him is dark and frightening and marred by life experience. It's haunted by specters and ghosts from the past."

Billboard®

OCTOBER 14, 2000

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	17	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
2	2	3	14	N.I.B.	PRIMUS WITH OZZY
				NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
3	6	14	3	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC †
4	4	7	8	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
5	7	9	6	ARE YOU READY?	CREED
				HUMAN CLAY	WIND-UP
6	3	2	37	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
7	5	4	24	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
8	8	6	24	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
9	9	5	16	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
10	11	10	26	WITH ARMS WIDE OPEN	CREED
				HUMAN CLAY	WIND-UP †
11	12	11	10	BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
12	13	12	15	TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
				...AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA †
13	15	15	22	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
14	10	8	18	BAD RELIGION	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL
15	14	13	25	JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
16	16	17	5	MINORITY	GREEN DAY
				WARNING	REPRISE †
17	17	27	4	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
				<b>AIRPOWER</b>	
18	21	31	3	SERIOUS JUJU	SAMMY HAGAR
				TEN 13	CABO WABO/BEYOND
19	18	24	7	FREE	VAST
				MUSIC FOR PEOPLE	ELEKTRA/EEG †
				<b>AIRPOWER</b>	
20	NEW	1		AWAKE	GODSMACK
				AWAKE	REPUBLIC/UNIVERSAL †
21	19	20	7	WHERE DID YOU GO?	FULL DEVIL JACKET
				FULL DEVIL JACKET	THE ENCLAVE/ISLAND/IOJMG
22	25	29	5	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
23	26	36	3	KILL THE KING	MEGADETH
				CAPITAL PUNISHMENT	CAPITOL
24	23	22	5	MELTDOWN	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG
25	22	18	12	LAST GOODBYE	KENNY WAYNE SHEPHERD BAND
				LIVE ON	GIANT/REPRISE †
26	20	19	14	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
27	29	28	6	JUST GOT WICKED	COLD
				13 WAYS TO BLEED ON STAGE	FLIP/GEFFEN/INTERSCOPE †
28	30	25	26	GODLESS	U.P.O.
				NO PLEASANTRIES	EPIC
29	35	—	2	GOODBYE LAMENT	IO/MI FEATURING DAVE GROHL
				IO/MI	DIVINE/PRIORITY
30	27	26	26	SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
31	32	37	3	SLEEPWALKER	THE WALLFLOWERS
				BREACH	INTERSCOPE †
32	31	30	8	BARTENDER (I JUST WANT YOUR COMPANY)	(HED)PLANET EARTH
				BROKE	VOLCANO/JIVE †
33	33	32	5	ONE STEP CLOSER	LINKIN PARK
				HYBRID THEORY	WARNER BROS. †
34	28	23	10	TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
35	24	16	20	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
36	36	40	3	BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
37	37	38	3	BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY
38	34	33	4	MY GENERATION	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
39	38	34	4	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
40	40	35	20	SATELLITE BLUES	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 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. ○ 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®

OCTOBER 14, 2000

# Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	6	MINORITY	GREEN DAY
				WARNING	REPRISE †
2	4	4	8	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
3	3	3	16	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
4	2	2	26	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
5	5	7	11	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
6	6	11	4	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
7	11	31	3	MAN OVERBOARD	BLINK-182
				THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	(w/s)MCA
8	7	8	6	FICTION (DREAMS IN DIGITAL)	ORGY
				VAPOR TRANSMISSION	ELEMENTREE/REPRISE †
9	8	5	21	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
10	9	6	21	RIGHT NOW	SR-71
				NOW YOU SEE INSIDE	RCA †
11	10	10	17	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
12	13	14	8	FREE	VAST
				MUSIC FOR PEOPLE	ELEKTRA/EEG †
13	12	9	18	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
14	14	13	30	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
15	18	23	4	BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY
16	15	12	13	TEENAGE DIRTBAG	WHEATUS
				WHEATUS	COLUMBIA †
17	17	17	6	NEXT YEAR	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA †
18	16	16	10	TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
				<b>AIRPOWER</b>	
19	22	22	5	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
20	20	21	5	AM RADIO	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	CAPITOL
21	21	20	4	MY GENERATION	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
22	25	—	2	OPTIMISTIC	RADIOHEAD
				KID A	CAPITOL
23	19	19	25	JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
24	24	25	4	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
25	26	33	3	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC
26	27	26	8	LEAVING TOWN	DEXTER FREEBISH
				A LIFE OF SATURDAYS	CAPITOL
27	28	28	7	SAD SWEETHEART OF RODEO	HARVEY DANGER
				KING JAMES VERSION	LONDON-SIRE †
28	32	—	2	BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
29	23	15	18	PROMISE	EVE 6
				HORRORSCOPE	RCA †
30	34	—	2	ONE STEP CLOSER	LINKIN PARK
				HYBRID THEORY	WARNER BROS. †
31	36	38	3	TANGERINE SPEEDO	CAVIAR
				CAVIAR	BOMB TRAX/ISLAND/IOJMG
32	29	24	26	SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
33	33	34	5	BARTENDER (I JUST WANT YOUR COMPANY)	(HED)PLANET EARTH
				BROKE	VOLCANO/JIVE †
34	31	35	3	SLEEPWALKER	THE WALLFLOWERS
				BREACH	INTERSCOPE †
35	38	36	24	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
36	39	40	4	LITTLE THINGS	GOOD CHARLOTTE
				GOOD CHARLOTTE	EPIC †
37	37	30	7	PINCH ME	BARENAKED LADIES
				MAROON	REPRISE †
38	35	29	20	WONDERFUL	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	CAPITOL †
39	30	27	16	LEADER OF MEN	NICKELBACK
				THE STATE	ROADRUNNER †
40	NEW	1		ARE YOU READY?	CREED
				HUMAN CLAY	WIND-UP

MUSICMAKER.COM likely surprised no one with the Sept. 28 announcement that it would cut about 30% of its staff in an effort to reduce cash burn in the face of a stock price that has been reduced to embers. The New York-based custom-CD company says that it will retain a "strong" staff in marketing, engineering, customer service, and fulfillment and that it will focus its promotional activities on its content, specifically in classical, jazz, Christian, and Latin.

In a statement, president/chairman/CEO Raju Puthukarai says the reorganization plan will reduce cash burn to \$10 million-\$12 million per year. In a Securities and Exchange Commission filing for the quarter ending June 30, the company said it had cash on hand of \$35.7 million; it now has \$31.2 million.

A few days earlier, Larry Lieberman announced his resignation as president of global marketing, effective Oct. 26. Lieberman, Musicmaker's most public music-industry face, joined the company last summer and had been instrumental in striking high-profile deals for new albums from Jimmy Page & the Black Crowes and the Who. Earlier last month, Robert Bernardi resigned as board chairman; he was a co-founder and its former CEO.

With its stock currently trading under 50 cents—a level that, if maintained, could force a delisting from Nasdaq—Musicmaker.com said Sept. 14 that it would undertake a rare 1-for-10 reverse stock split. Completion is expected this month.

MUSICMATCH HAS added a "personalized" radio feature to its popular MP3 jukebox software that creates and streams playlists keyed to a user's demonstrated tastes or stated preferences.

MusicMatch Radio, which launched Oct. 3 as part of the beta version of MusicMatch Jukebox 6.0, offers four "custom" options: "My Station," which programs music based on what the user has already played through the jukebox software; "Artist Match," which offers up music by a specified act as well as "similar" artists; "Station Match," which dishes up music culled from a variety of specified formats; and "Popular Formats," which offers a choice of 18 genre-based stations.

All will mix new songs with familiar fare, according to VP of radio programming David Bean, and "buy" buttons will link listeners to Barnes & Noble.com or Amazon.com.

# Top 40 Tracks™

T. WK	L. WK	WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	5	12	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
2	3	2	10*	<b>MUSIC</b> MAVERICK/WARNER BROS.	MADONNA
3	6	7	11	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
4	4	9	7*	<b>WITH ARMS WIDE OPEN</b> WIND-UP	CREED
5	2	1	25	<b>JUMPIN', JUMPIN'</b> COLUMBIA	DESTINY'S CHILD
6	8	6	12	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
7	5	3	15	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF SOUL/IDJMG	JANET
8	9	8	13	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
9	7	4	25*	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
10	10	10	9	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
11	20	29	3	<b>THIS I PROMISE YOU</b> JIVE	'N SYNC
12	11	11	22	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
13	23	26	6	<b>CASE OF THE EX (WHATCHA GONNA DO)</b> UNIVERSITY/INTERSCOPE	MYA
14	12	13	24	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
15	15	19	9	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
16	14	14	13	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
17	17	18	10*	<b>IT'S MY LIFE</b> ISLAND/IDJMG	BON JOVI
18	13	12	28	<b>I WANNA KNOW</b> JIVE	JOE
19	29	—	2	<b>SHE BANGS</b> COLUMBIA	RICKY MARTIN
20	18	21	8	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI
21	22	23	12	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
22	<b>NEW ▶</b>	1	1	<b>SHAPE OF MY HEART</b> JIVE	BACKSTREET BOYS
23	21	15	22	<b>BACK HERE</b> HOLLYWOOD	BBMAK
24	26	25	8	<b>WHO LET THE DOGS OUT</b> S-CURVE/ARTEMIS	BAHA MEN
25	16	16	24	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
26	28	27	6	<b>PINCH ME</b> REPRISE	BARENAKED LADIES
27	27	28	6	<b>NO MORE</b> EPIC	RUFF ENDZ
28	30	32	4	<b>GOTTA TELL YOU</b> WILD CARD/INTERSCOPE	SAMANTHA MUMBA
29	24	22	20	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
30	34	—	2	<b>INDEPENDENT WOMEN PART I</b> COLUMBIA	DESTINY'S CHILD
31	31	31	5	<b>DANCE WITH ME</b> THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
32	<b>NEW ▶</b>	1	1	<b>IF YOU'RE GONE</b> LAVA/ATLANTIC	MATCHBOX TWENTY
33	33	33	8	<b>DEEP INSIDE OF YOU</b> ELEKTRA/VEEG	THIRD EYE BLIND
34	35	35	15	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
35	39	—	2	<b>CRAZY FOR THIS GIRL</b> COLUMBIA	EVAN AND JARON
36	<b>NEW ▶</b>	1	1	<b>INCOMPLETE</b> DRAGON/DEF SOUL/IDJMG	SISQO
37	37	36	21	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
38	<b>NEW ▶</b>	1	1	<b>THE WAY YOU LOVE ME</b> WARNER BROS.	FAITH HILL
39	36	38	3	<b>THE WAY I AM</b> WEB/AFTERMATH/INTERSCOPE	EMINEM
40	32	24	11	<b>LUCKY</b> JIVE	BRITNEY SPEARS

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. 249 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

### WHTZ, WB, MADONNA JOIN FORCES

(Continued from page 96)

increase Web traffic.

A typical direct-mail response rate is 5% for the station, but Simpson says this E-mail sent 25% of its recipients clicking through to the station Web site. "The beauty of technology is that with our database, we can see the people who are responding, and we can cross-reference that with our winners," he says.

Interestingly, the giveaway fell under the "silent promotion" banner—something pretty rare in radio. In other words, beyond the mass E-mail to club members, it was never mentioned on the air, and winners never heard jocks mention their names. Simpson says that was done not only to create more cachet for the contest but also to give the marketing club more perceived exclusivity.

The net result is that the value of the hyperCDs escalated. Winners raced to auction Web sites, such as eBay.com, to pass along their winnings. About a dozen have been sold on the Internet to date, with prices reaching as high as \$750 (see story, page 97).

In essence, the video lives on the hyperCD, not on the Web. Unlike other video CD technology, the hyperCD requires Internet access for just a final, critical file that is available on the Web site, which once married with the CD produces content. Because only one file is being taken from the Internet, high-speed connections are less critical.

Taking viewers to the Internet also creates a variety of promotional and marketing opportunities, say its developers. For instance, the buyer of a CD single could be offered the opportunity to buy the full-length work or previous CDs. The message or the offers can also be easily changed, so that

each time a user logs on, he or she gets a different message. It also allows community chat rooms to be created, which allow fans to discuss a new release or video.

The cost to produce the hyperCD averages less than one dollar. "The media is very inexpensive in regards to marketing, but you get a lot in return for that small amount of money spent," says BroadBridge president/COO Ken Park. "For the marketing, Z100 gets intimately connected with its audience, and Madonna can do the same thing through the community links. For the user, it's a more expansive, real-time content experience."

BroadBridge Media is not releasing sales conversion rates for the "Music" project, but it is being measured as a success. Her established fan base, says Park, gets some of the credit. "It's been a very video-centric fan base in the way they like to drive her imagery, so I think their passion for video obviously helped this project."

While this is the first time a radio station has been enlisted, Park says his 2½-year-old company has manufactured hyperCD singles for a number of Atlantic Records projects, including full-length and CD singles for matchbox 20, Jewel, Tori Amos, and Collective Soul. BroadBridge also created a special incentive sampler disc for CDnow buyers.

The sales conversion rate for the Atlantic projects ranged from 8% to 27%, while the CDnow conversion rate was 42%. That is not surprising, says Park, since it went to heavy Internet users who had made previous purchases from the Web.

"Any more visibility is only going to help us sell more records," says Warner Bros. senior VP of promotions John Boulos, who credits local promotion

manager Linda Walsh for coming up with the idea.

He says it has also helped attract new ears to an established artist. "Younger kids are so keen on the technology of the Internet, and it does help with a song that is working with the younger demos, as 'Music' has been."

Warner Bros. will likely explore similar projects with other records, artists, and radio stations, says Boulos.

Considering the success of the WHTZ promotion, Simpson expects others to quickly follow. BroadBridge Media has also struck a deal with independent record promoter Jeff McClusky & Associates (JMA) where special giveaways will be developed for JMA client stations.

Although this is the first time the technology has been widely marketed via radio, Park believes it has the potential to ripple through the record industry as a whole, in part because it challenges the balance of power in the video distribution realm.

"It allows labels to decide which video they want to promote from an upcoming release, whereas right now MTV has a stranglehold on video distribution," he says. "Now labels can direct their own fate." Even so, he does not see video music channels as competition to what his technology offers.

Park says the technology is also "artist enabling," in that it can convert the Internet from a place where revenues are lost from illegal distribution to a place where money is made.

He says, "If an artist can deliver an audience to a site they own and offer their current release, back catalog, tour information, and that sort of information and really establish a brand name for themselves online, the benefit they can create is amazing both in terms of revenue and promotionally."

### WHEN RADIO PERKS GO ON SALE ONLINE

(Continued from page 97)

material it usually [comes down] immediately." Other material, like live bootlegs or pirate discs, is usually removed "within 24 hours."

Creighton says the RIAA has also been successful in getting eBay to ban those who repeatedly try to auction new product. While promotional materials are a relatively small part of what the RIAA is dealing with each day, Creighton says, "it seems to have increased."

The RIAA is also working on technologies that will enable it "to track where infringing files are coming from." Creighton is hopeful "digital coding" similar to a "fingerprint" can be placed on all product. At this point, however, the process could prove too cumbersome to be practical.

Markovchick says she's hoping to see stricter standards from eBay to prevent promotional items from coming up for bid. "It's becoming a larger and larger issue [with] not just music stuff but movies as well." She notes that the label's business-affairs person does call eBay to complain and to lobby for a change in eBay's rules.

For now, the swag continues to sell, including items that many in the

industry take for granted. "Collectors of artists will buy pretty much everything," says the anonymous seller. "I've seen press kits up there. I think it's a ridiculous thing to sell, but people will buy it."

It's not just station staff that is guilty either. Recently, a man called country KRYS (K99) Corpus Christi, Texas, and asked for spare CDs. PD Clayton Allen says the caller pretended to be a listener of the station and "asked if we ever throw out old music, old singles, things we don't play anymore. I told him we hang on to everything."

The caller then pressured music director Cactus Lou Ramirez for the CDs, and Ramirez got him to admit that "he's traveling around picking up these CDs [and] eBaying them."

While those who put items up on eBay for a living may be few and far between, it is easy to find numerous sellers who have 100 or more items up for bid at one time. Between Aug. 19 and Aug. 24, a seller identified as "wobz" had 27 items up for bid, including current CD singles from Billy Gilman, Kathy Mattea, Andy Griggs, Tim McGraw, and Toby Keith.

Another seller registered as "tunein1" had 137 items for auction between Aug. 17 and Aug. 23, including CDs of syndicated radio shows such as "American Country Countdown With Bob Kingsley," as well as a promotional video of Travis Tritt's "Best Of Intentions" and a CD single of Darryl Worley's "When You Need My Love."

That same week, another seller registered as "wvm13" had a bid of \$22.49 for Kenny Rogers' "He Will, She Knows" single and almost \$160 for the Garth Brooks "When You Come Back To Me Again" CD.

The seller this reporter interviewed with says he is nervous that he will one day be caught. "Record companies retain all rights to product. If they really wanted to, they could probably prosecute. There's a likelihood they could get fed up with it. I worry about it because I know it's probably wrong. I don't want to be doing something that's wrong, but there is a market for it. And you know how much [money] radio people make."

Angela King is a reporter for *Airplay Monitor*.

# The New Face Of Radio

A PROGRAMMING EXPANDED SECTION

## Big Audio Dynamite

**Radio's Exploded Financially, But Will The Bigger Bangs Of Technology And Consolidation Reshape The Medium Itself?**

BY FRANK SAXE

Flick on the radio and find your favorite station. The music sounds the same, but what is happening on the other side of the receiver is very different, as the radio industry in 2000 leaps forward from where it was a mere decade ago. Consolidation and capitalization have largely replaced mom-and-pop, as the radio industry has become a business run by public companies whose stock-

tion in any city in America and you'll hear the same music and often the same disc jockeys—although they change their names on occasion. The new, nationwide groups have pushed technology forward in developing satellite and high-quality phone-line distribution of air talent that is able to record a four-hour airshift in 40 minutes or record six morning shows in six different cities in an afternoon.

element, which could, for instance, allow a radio to store a Howard Stern morning show until the listener awoke or to download a song via MP3.

Earlier this year, digital developers Lucent Digital Radio and USA Digital Radio joined to form iBiquity Digital Corp. Many expect the merger to accelerate the standard-setting process. Digital development, while significant, may be dwarfed by what is happening in broadband technology. The Internet is exploding with stations (see accompanying story), while the government has begun its controversial process of licensing thousands of low-power FM signals in nearly every market, aimed, it says, at breaking the stranglehold of the megagroups. LPFM is expected to end up in court or Congress, as broadcasters are fighting the service, which they argue will cause interference to existing stations.

### THE BIRDS AND THE FEES

Within the next year, radio will face a never-heard-before competitor in the form of satellite radio. In early 2001, XM Satellite Radio and Sirius Satellite Radio will launch a subscription radio service targeted toward in-car listening. Once a consumer buys a special receiver, costing an average of \$120, and pays a \$10 monthly fee, he or she will have access to 100 channels of radio from whichever service he subscribes to. Many of the channels will be commercial-free, although for XM, commercials are not a dirty word. "Advertising is part of our culture," says XM CEO Hugh Panero. "People are not opposed to advertising; they're just opposed to waiting 22 minutes to hear a song they like." Two-thirds of XM's 100 channels will carry spots, averaging six minutes per hour. Other channels will be sold on a branding basis, creating something akin to "the Harley Davidson hard-rock channel."

XM is still deciding which channels will be commercial-free, although classical and jazz formats are already on that list. Panero does not think XM is giving up its competitive edge by being advertiser-supported. In fact, he believes it will help XM create new radio options, since it will get money from two revenue sources—advertising and subscriptions—which can then be put back into creating better programming, which he says will be critical to satellite radio's success. XM is in talks with OnStar and other cellular phone companies to develop an e-commerce component to its service, while Sirius has announced that its receivers will include a "buy" button, allowing listeners to buy music, books, videos and other goods and services being promoted on-air.

"As radio has become concentrated in fewer and fewer hands, and as distant owners, national playlists and syndicated programming become more and more prevalent, I've grown increasingly concerned about the effect of consolidation on localism and the diversity of voices," says FCC commissioner Gloria Tristani, a frequent and outspoken critic of consolidation. She says government statistics show that, since the Telecom Act was passed, the number of radio-station owners has dropped 12%, even though the total number of stations has actually increased by 4%.

Among the minority success stories has been Radio One, which was started by CEO Cathy Hughes with WOL-AM in Washington, D.C., 20 years ago and is now the eighth-largest radio group, made up of 48 stations. There have also been a number of owners who resisted the temptation of easy millions and have refused to sell their stations, including Jerry Lee, owner of AC WBEB (B 101) Philadelphia, and country-music legend Buck Owens, who operates a country-radio trio KUZZ-AM-FM and KCWR Bakersfield, Calif.

### GOING DIGITAL

Politics and programming aside, the technology of radio is set to leap into the 21st century. By the end of the decade, radio will begin shifting from analog to digital sound quality. Like the conversion in television, radio's transition will eventually mean consumers will need to buy new radio receivers capable of picking up the digital signals.

Along with the music, the digital signals will allow stations to send along a data stream, which could be used for programming announcements, contesting and promotions, as well as advertising. The developers say the next generation of receiver will also have an interactive



From left: WQAL's Fee, WKZL's McHugh and WWST's Bailey

## Programming 2000: What's A PD To Do?

**As important as music is, it's hardly the only thing on the minds of today's program directors. Increasingly, they're devoting their energies to such non-music areas as generating revenue through station concerts, Web sites and station merchandising. Oh, and, while they're at it, they should find and nurture the next generation of air talent.**

BY JEFF SILBERMAN

Make no mistake about it: The radio business, as it heads into the 21st century, is a totally different entity from what you grew up listening to. And nowhere is that more vividly illustrated than in the job duties of the program director.

For decades, the programmer was responsible for choosing and scheduling the right music, hiring and coaching air talent (while doing a shift, as well) and keeping tabs on the sales staff when it came to promotions. With the advent of consolidation, a programmer's duties can now include concert promotion, Web site oversight and the programming of stations in other markets—as well as being a team player with a group of sister stations in its own market.

"I oversee a big picture," says KKRZ (Z100) Portland, Ore., PD Tommy Austin, who programs a bevy of other Clear Channel stations, mostly in the Pacific Northwest. "That's the future right there. Most PDs at big stations are going to be overseeing more stations in markets that are like the spokes of a wheel, usually by format and sometimes in more than one format."

Major radio groups often have as many as eight stations in a market, which has produced unexpected benefits and concerns. "Consolidation has led to more programming diversity, as clusters can better afford to do smooth jazz, triple-A, '70s/'80s formats and other boutique formats," says WKZL Greensboro, N.C., PD Jeff McHugh. "That's precisely the opposite effect that some people said consolidation would have. In fact, I think it's helped bring about a revival of top 40, which typically has greater expenses and

lower margins than formats like soft AC, country or classic rock. Top 40 is easier to do from the strength of a cluster."

### COMPETING AND COMPLEMENTING

The concern is that right now, on the heels of the biggest radio merger in history, scores of stations that were once direct competitors have to lay down their arms and find a way to work together. "My goal is still to win," says Dom Theodore, PD of WFLZ Tampa, Fla. "The one thing I have to consider now that I didn't have to consider before is having a lot of sister stations. Before, I had only had one.

Now I have four, some in similar formats. I have to try to come up with a way to compete against them, but at the same time complement them in a cluster strategy. It's a challenge to define a careful balance, where you don't tip too far in one way to protect them and lose the definition of your own product. It's a different way of thinking about concerns and priorities."

The key to succeed in such an environment is to be "more clearly defined," WQAL Cleveland PD Allan Fee says. "We're far more focused on a specific part of the audience. Before, you could attract a certain demo, knowing full well there would be a spillover [of audience]. Now we're more target-oriented. That's not necessarily easy to do. It's a little strange to compete against people in your own building. It can be awkward at times, where you want to win the battle and beat [your sister stations] but not kill them."

Although, in a cluster situation, where similarly formatted stations

(Continued on page 104)



From left: XM's Panero, The FCC's Tristani and WBEB's Lee



SATELLITE RADIO

holders demand profits perhaps more than top-notch programming.

In the years since the Telecom Act expanded the number of radio stations a single owner could operate, a number of well-heeled companies went on a buying frenzy. Consider the numbers, as tracked by the *M Street Journal*. In 1990, there were approximately 900 separate companies owning radio stations; today that number has fallen to 720.

Today, the leader of the pack has become Clear Channel Communications. It has gobbled up dozens of smaller companies, and, with its recent acquisition of AMFM, it now owns more than 1,000 radio stations in 169 markets nationwide. Second is CBS/Viacom, with 187 stations around the country. Viacom owns the cable-music channels MTV, VH1, CMT and The National Network in addition to its other media holdings. Between them, Clear Channel and Viacom control approximately \$4.4 billion in advertising revenue, giving the top two companies 39% of radio's \$17 billion advertising pie.

### GETTING THEIR SHARE

A marked difference in radio today is the role of the stock markets. In order to raise the needed capital to grow and expand to hundreds of stations, radio-group owners needed to go to Wall Street. There, investors and analysts quickly became enamored with radio. Its operations were comparatively lean with high rates of return. They quickly provided the catalyst for numerous groups to file their IPO, to the point where all 10 of the top radio groups are trading on the Nasdaq or New York Stock Exchanges.

While investors have largely been happy with radio, consolidation has been a plague on programming to others. To critics, this has led to a more homogenous radio dial. Turn the dial to a similar-formatted sta-

# The New Face Of Radio

A PROGRAMMING EXPANDED SECTION

## From FM To WWW: Radio Grows Online

*Terrestrial stations' Net presence is growing, as is the number of online-only channels. Is anyone listening?*

BY FRANK SAXE

Is the Internet a friend or foe to radio? That argument has yet to be resolved, and perhaps only time will tell. In the meantime, the Web is flush with a growing number of terrestrial radio stations streaming their over-the-air signals, while the ranks of Internet-only stations continue to grow as well.

According to BRS Media, 51% of all Internet Webcasts originate from U.S. radio stations, the largest source of streaming. That is followed by radio stations outside the U.S., which make up 39%. Internet-only stations account for 8%. David Card, a senior analyst at Jupiter Communications, says some figures show as many as three in 10 Internet users are now listening to or viewing streamed media. "We've reached a size where there is a true critical mass," he says.

### KIISFM'ING THE NET

Nearly eight out of 10 commercial radio stations in the U.S. have Web sites, according to BRS Media. Just over 1,900 are streaming audio, which is more than six times the number of Internet-only stations. A number of radio stations are choosing to not only stream their on-air audio but also specially branded Internet-only signals. One such station is top-40 KIIS Los Angeles, which launched KIISFMi last October. The station bills itself as "the future of top 40" and is hosted by IJs, or Internet jockeys. KIIS owner Clear Channel is partnering with FMiTV Networks to create KIISFMi. Beyond opening up the station to a new audience, FMiTV chairman/CEO Lawrence Norjean says the site keeps KIIS relevant to a Gen Y listener. "Now is the chance for radio. The biggest thing before the Internet was FM; now here is a chance for radio to have pictures and be interactive while expanding its audience."

Aiming for a young audience, KIISFMi created chat rooms in September, allowing listeners to interact with teachers. The decision, says Norjean, was based on research which found a third of its listeners use the Web for education purposes—behind e-mail and entertainment.

FMiTV Networks is also launching similar sites for sports-radio XTRA Los Angeles, which will feature a blend of sports talk and rock music, plus sites for modern-rock KNDD (the End 107.7) Seattle and R&B WBLS New York.

### MIGRATING TO CYBERSPACE

As summer faded, so did the signal of adult-alternative KACD/

KBCD Los Angeles. As part of Clear Channel's buyout of rival AMFM, the radio giant was required by the government to sell a number of stations around the country, including the L.A. simulcast. The stations were bought by a Spanish-language broadcaster, but instead of letting the station's format go dark, Clear Channel moved it to the Web.

"We're the first radio station to move from FM to the Internet,"



From left: FMiTV's Norjean, KACD's Peaslee, Jupiter's Card

boasts program director Nicole Sandler, adding, "We're going to be radio without the transmitter." In order to convince Clear Channel to launch the site, that is called worldclassrock.com, KACD held an online petition drive which garnered 25,000 signatures. Based on its most recent ratings, that means as many as one-in-10 of KACD's listeners handed over their e-mail addresses to the station.

"The challenge for us is moving as many of our listeners over to the Internet as we can," Sandler continues. "We're about five minutes early; my concern and our hope is that we're not a half hour early." Perhaps a larger challenge for Sandler is the

highway. Los Angeles has the longest commuting time of any city in America. Consequently, it has high levels of in-car listening. Sandler acknowledges that is an obstacle, but she notes that technology is moving quickly and will soon put wireless Web in automobiles. Clear Channel is also simulcasting world-classrock at 850 AM, which will allow it to continue qualifying for traditional radio rating services.

KACD's Chris Peaslee, who helped launch sister site KIISFMi, says KACD is looking at worldclassrock.com in a business-to-business model as well: "We would take the content and syndicate it back to other radio stations that need complementary music or additional content on their site." For instance, its "Studio C" live-music features could be picked up by other stations around the country.

### CHANGING AUDIENCE DYNAMICS

The online KACD will, however, offer programmers and listeners new opportunities. Sandler expects the dynamics of her listeners to change; at first its audience will be hardcore listeners. "That demands that we be more adventurous musically. It opens the playlist for more variety and more new music as well," she says. Additional, separately programmed streamed stations are likely in the future. "Not only are we the first station to go from FM to dot.com, but this is the first time a major broadcaster has stepped out to do this," she explains. "If it works—and I think it will—I think it will open the floodgates for a whole new era of broadcasting."

The Internet has allowed many radio stations to expand their formats far beyond what they could ever do on the air. Among them is triple-A KBCO Denver. "There are a lot of non-radio-generated streaming channels out there that are going for revenue; so if radio has the same opportunity, why not grab it?" asks program director Scott Arbough. "My advantage over non-radio streaming audio is that I have broadcast channels to promote them on."

### SKYNYRD TO NIMOY AND BEYOND

KBCO offers several flanking channels to its on-air product, including a new-music channel and an archive channel. The streams give the station the opportunity to play music that never makes it onto the radio, and it also allows Arbough to test a record. "If I find something that sounds good on the new-music channel, I could move it onto my terrestrial channel." (Continued on page 106)



Soft AC's changing face, clockwise from bottom left: Marc Anthony, Backstreet Boys, Barbra Streisand and Neil Diamond

## Formats Of The Future

*"Retro Progressive Soul"? "Alternative Alternative"? Programmers' wish lists are brimming with audience niches they think they can serve.*

BY SEAN ROSS

Broadcasters have a reputation for being seduced by—then abandoning—their hot new formats quickly. In 1994, it looked like '70s oldies were finally getting their season in the sun; instead, the industry declared the "Arrow" format and others like it dead within a year or so. Modern AC, the Lilith Fair-based format that stole the '70s' thunder (and lightning), fared a little better. The first stations popped up in Denver, San Diego and Los Angeles in late '95. It wasn't until 1997-98 that the carnival was over for many PDs. As for Jammin' Oldies, the classic-soul and disco format that came to prominence at the end of modern AC's run, not that much time elapsed between "Baby Now That I've Found You" and "Hit The Road Jack." In fact, even during the format's ascent in 1998-99, cynical programmers were already comparing it to Arrow, or even the late-'70s disco boom/bust itself. By then, broadcasters had become suspicious of hot new formats, even if they were powerless to resist them, which is how Albany, N.Y., and Milwaukee got Jammin' Oldies stations, despite the fact that those markets hadn't much liked disco the first time.

Since then, if there's been any truly hot new format, it's been the one that was, arguably, radio's original format. In the mid-'90s, industryites were skeptical that listeners would again embrace top 40. By the end of the decade, many markets were getting their second or third top 40, and suddenly, playing Nelly and 3 Doors Down together wasn't so far-fetched. It probably helped that MTV had been offering similar fare for years by that point. And one of the most talked-about new top 40s, WNOU (Radio Now) Indianapolis, recalls both MTV (with

regular music news features) and consultant Mike Joseph's high-energy "Hot Hits" stations of the early '80s (with frequent countdowns and the most-requested song at the top of each hour).

### EXPERIMENTATION LOCKDOWN

As for anything truly new, there are industry observers who think it may never happen again on commercial radio. While advocates of the consolidation that followed the Telecommunications Act of 1996 credit it with the resurgence of top 40, the ability to hear hip-hop on the radio before 7 p.m. and other format innovations—made possible by owners' ability to superserve younger demos with one frequency and money demos with another—skeptics predict that the resulting financial pressures of five years of heavy station trading will quell any further experimentation.

Then again, consolidation has resulted in station clusters, and those mean redundancies. While a few owners have two stations slugging it out with the same music, others have been forced to find something else to do with their newly acquired stations. And even now, there are new formats (or at least new variants on existing ones) worth watching. And, as with '70s oldies or Jammin' Oldies, many of them involve putting a new generation's oldies on the radio for the first time. They include...

- '80s Oldies: The bloom was barely off '70s oldies by the time the '80s showed up on WXST (Star 107.9) Columbus, Ohio, in 1998. While that station plays anything that was a hit during the decade, the new '80s stations popping up on a (Continued on page 106)

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## Synd City: Now, More Than Ever, Jocks Are Two Places At Once

BY JEFF SILBERMAN

The corporate radio environment may have reduced the number of different station owners, yet the business for syndicated programming continues to mirror America's long-running robust economy. All this despite growing consolidation, where the two biggest radio groups, Clear Channel and Infinity, happen to own two of the largest syndicators, namely Premiere and Westwood One, respectively. What's more, Clear Channel has been sending out strong signals that it wants to do much of its business in-house.

"Some of the high-quality talent has gone into syndication because there are fewer opportunities for talent to shine on local radio stations," says Jones Broadcast Programming president Edie Hilliard, who offers the popular nighttime AC host Delilah. "It's kind of a chicken-and-egg deal, but as consolidation has occurred since deregulation, the need to cut costs has become so great in so many markets, you're not seeing the investment in bringing talent along in sister stations. [Smaller-market stations] used to be the farm clubs for the majors. An air talent was groomed in Spokane, Wash., before moving up to Seattle. Now, due to consolidation and voice-tracking, fewer slots are being filled on the small and medium-market level by live talent. As a consequence, not as many new people are honing their skills, and the demand for syndicated talent rises."

### A PARADE OF PITCHES

Rising just as fast is the number of air personalities who want to syndicate themselves. "I've been in this job just over a year and I've had at least 200 show pitches," says David Gibson, manager of programming for ABC Radio Today. "It's like the Macy's parade through my office."

What separates the wheat from the chaff? "In a word, talent," says Paul Douglas of Cox Radio Syndication. "The cream always rises to the top. Talent, content and relevancy always win because those three factors mean ratings, and good talent will win whether it's on a local or national basis."

Gibson says. "It's always a matter of getting on a few stations, then everyone wants to see how [the show] does on them. Once they see it doing well, then everyone jumps on the bandwagon."

### LOSS OF CLIENT STATIONS

Although the repercussions of



From left: Bob & Sheri, Jones' Hilliard, Jefferson Pilot's Garcia

Yet Tony Garcia of Jefferson Pilot Radio Networks adds a slight caveat. "It's one thing to have talent, but it's a different thing for talent to make the jump from local-issue topics to broader based issues," he says. "[Morning duo] Bob & Sheri have been so relatable to their audience because they didn't dwell on locally focused material from the outset. It can be a tough transition from talking about local topics to universal ones."

Bob & Sheri are now heard on 60 stations, but it wasn't easy to get them started. "We faced every conceivable challenge," Garcia says. "They'd say things like, 'Gee, there's a female lead. You don't see a lot of those,' or 'Gee, they're from Charlotte. They may be too Southern.' Even though both of them are from the Northeast. Eventually, they proved themselves in each market, but it was slow going for a while until people saw what they did [ratings-wise]."

"The biggest challenge is just getting those shows out there and letting people know that they're there,"

massive consolidation are still reverberating throughout the industry, most syndicators feel that the loss of potential client stations has been negligible so far, even though the big two groups have their own syndication arms. "I don't feel any added pressure, but the reality is that may still be going on," Douglas says. "The big companies may not operate under guidelines of only using their own product, but in the end, the best talent will win. Eventually, they'll want proven ratings product, whether it's produced by them or not."

"There have been rumors of that, but we found that if you have a program that people want—like we have with Matt Drudge—who's on a number of Clear Channel stations, it doesn't seem to be a problem," Gibson adds.

"At this point, nobody has told me that they won't buy from me," Garcia says. "On the other hand, PDs know who signs their checks, and if programming is available within the family, you know they're going to

take a look at that. So there may be internal pressures, which may make it harder for them to look at us. But the significant issue with us is that we've been able to build our show without a broad base, or in our case, any O&O's [company-owned and operated stations]."

"In some ways, in fact, consolidation has created unique opportunities for daypart syndication," Hilliard says. "Stations typically spend all their money on talent for morning and afternoon drive. It gives us, especially with AC stations, the opportunity to bring in syndicated talent under the radar because nobody else is focusing on that daypart. We've been able to put up Lia on 102 country stations that way."

### INTERNET'S IMPACT

Relatively unscathed by consolidation are syndicators such as Jones Radio Network, which offers 24/7 programming to more than 1,100 stations. "A certain percentage of stations we program are owned by group operators, but it hasn't resulted in any change in the appeal for product," says Jones VP, programming/GM Phil Barry. "We've lost a few stations as a result of that, but we've picked some up on the other end. As far as their decision to do programming in-house, that works if they have expertise in programming those particular formats. Since we offer a lot of niche formats, we've been the least impacted by consolidation. Our growth rate hasn't been affected by that. They've continued to grow gradually."

The use of the Internet puts syndication in a new paradigm. Most syndicators allow client stations to stream their shows on the Internet, while others, such as ABC, have created their own Web sites to archive their talent's shows. But, while the Net may seem like a brave new world for many in the entertainment business, the syndicators aren't about to give up on their terrestrial business without a fight.

"I really believe that the pendulum swings one way then the other," Jones' Hilliard says. "The market continues to grow for syndication on terrestrial radio. When that peaks, there probably will be a swing to more local investment. When the advent of satellite-delivered radio and Web radio takes hold, local radio has got to really be local to be relevant to their markets. That's one reason why we take the approach of making Delilah and Lia sound local in every market. With digital technology, most listeners don't realize they're syndicated. That's the commitment we made, because we want to be a winner against all the competition coming with the new technology."

### PROGRAMMING 2000

(Continued from page 101)

share records, conflicts in terms of "owning" them are still few and far between. "We have our goals established, as far as our role in the cluster," Theodore says. "But after that point, the music selection is up to us. We know every station has to lean a certain way and has its own role in the cluster's composition. But I don't take into account what our sister stations are adding, because in our format, we can play anything that's a hit."

### SISTERHOOD IS POWERFUL

"Ultimately, you run into trouble when you program one station against another and not to your own station's audience," Fee says. "If your station appeals to 35-44 females and they want to hear a rock song like Creed's 'With Arms Wide Open,' you get in trouble if you decide not to play it because your sister station is playing it. I initially made that mistake when I was programming KPNT (The Point) in St. Louis. We made sure The Point and [sister station] The River were programmed so far away from each other that you could drop something in the middle of them, and that's what the competition wants you to do. You have to play to your audience, and not to the station across the hall."

### RAISING RATINGS AND MONEY

As important as music is, it's hardly the only thing on the minds of today's programmers. Increasingly, they're devoting their energies to such areas as generating nontraditional revenue through station concerts, their Web sites and station merchandising. "We've become part of that [NTR] department," says KKRZ's Austin. "I have to figure out ways to make revenue, so we're forced to be NTR directors simply because the NTR projects have to make sense for the station. Usually, NTR directors don't understand how a music station works."

Still, most programmers don't believe NTR work is detrimental to programming efforts. "You have to hire capable people to do those other jobs," says WWST Knoxville, Tenn., PD Rich Bailey. "[NTR work] is time-consuming, so you try to surround yourself with good people." However, finding good people—especially when it comes to quality air personalities—is programming challenge No. 1.

"Absolutely no doubt about it," WFLZ's Theodore says. "We'd be kidding ourselves if we denied it: We aren't doing enough as an industry to recruit talent. We got into radio because we were influenced by jocks who inspired a passion in us to do this for a living. We have to ask ourselves just what we're doing to inspire the next generation of talent. Today, PDs do way more administrative tasks than we used to, and we don't have time to develop new talent."

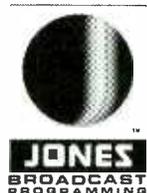
"The smaller markets aren't developing talent like they used to,"

(Continued on page 106)

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# The New Face Of Radio

A PROGRAMMING EXPANDED SECTION

## PROGRAMMING 2000

(Continued from page 104)

WQAL's Fee says. "The hardest thing to do is find quality morning shows. They're just not coming up through the ranks anymore. So we're syndicating more talent, which may be the safe thing, but [doing so] prevents us from giving people the chance to make mistakes and grow. The local morning show is becoming a lost art, and that's really sad."

### SO LONG LOCALISM

Besides syndication, more and more stations are voice tracking personalities from major-market stations for small-market sisters. "That makes sense in small markets, where they aren't able to hire good talent in the first place," Theodore says. "It makes sense to improve the talent level by importing someone from a larger market, like Kane [from WFLZ Tampa], but you start to cross a line of stupidity when big-market stations use that small-market model."

### COST EFFICIENCIES AND INEFFICIENCIES

In fact, all aspects of programming—from the use of consultants to the hiring of air talent—have been impacted by consolidation. Few areas of the station are immune from the pursuit of cost efficiency. "Several organizations could hire one sales staff for the entire cluster," says Bailey. "If you're able to do massive research projects at one time, that would help, but the stations have to complement each other to make that work."

"Every cluster is different," Austin notes. "Stations in similar formats might be able to consolidate their sales staffs if they complement one another, but what else could we do? Maybe more group promotions, where stations venture into more regional-group or market-cluster contests."

"But when a [market cluster] oversees more stations and thinks of

more big-picture events, you can get more cookie-cutter stuff," Fee says. "Less specialization could potentially be a problem down the road."

"There are some companies that are very good at cost-cutting but not very adept at programming or marketing," McHugh says. "They'll simply run out of areas to cut, and then they won't have another competency to compete with. In time, all these companies will fail through natural selection and weed themselves out of the industry."

"Overall, though, I think consolidation has been good for radio," he concludes. "It has allowed radio to grab more of its deserved share of revenue and allowed operators to cut expenses at the same time. Having more profitable radio companies ultimately leads to better product because there's more incentive to keep the golden goose healthy, and more resources available to improve and market the product."

## RADIO GROWS ONLINE

(Continued from page 104)

restrial station," he says.

Morning-show host Brett Saunders also hosts a stream called Channel Sage—which airs everything from Lynyrd Skynyrd to Leonard Nimoy. "There's no way we



"People are grasping the idea," says multimedia director and midday air personality Jeff K. KKMR logs about 500 e-mails from listeners on a standard day, although that figure has jumped to 5,000 during times of heavy promotion. The station's portal concept is realized via its slogan, "Cool Rock, Smart Pop." Log onto merge933.net and you will find four zones. In the cool zone, you'll find things its jocks think are cool; rock zone gives music news; smart zone features tech-head information; and the pop zone covers such pop-culture fields as TV and movies.

"We've caused a lot of stations to step up their Web site presence," says Jeff K, although he admits he's surprised that more stations have not created interactive Web products beyond e-mail requests and jock photos. "We are the testing ground to see if this can work, and so far, so good."



From left: KACD's Sandler with Don Henley, KBCO's Arbough and Saunders

could ever go as broad-based on the air as he does," says Arbough. It is that niche-formatting approach which is being tackled by programmers of Internet-only radio stations. With a potential worldwide audience and an outlet not limited by the number of dial positions, such stations are able to program a station as broad or as narrow as they desire.

One of the stations at the fore-

front of combining what radio and the Internet have to offer is adult modern-rock KKMR Dallas. The station, which bills itself as Merge 93.3 on the air, has for the past year worked to create what they call a "pop-culture portal." Although they never directly tell listeners to go to its Web site, the jocks constantly mention the site when discussing something on the air.

## FORMATS

(Continued from page 102)

pretty regular basis these days (WXXY Chicago, KYPT Seattle, KVMX Portland, Ore.) are more likely to play Peter Gabriel's "Sledgehammer" than "Cover Girl" by New Kids On The Block, which you can hear on WXST.

• **Rock AC:** This was actually tipped as a hot new format of the late '80s/early '90s, then it disappeared. But recently, it's come back in several guises, as AC's 25-54 target becomes populated with listeners who are more likely to think Pat Benatar than Celine Dion when they hear "lite rock." There are hard-rockin' adult top 40s like WLCE (Alice 104.5) Philadelphia or WMVX (Mix 106.5) Cleveland, which mixes "Rock & Roll All Night" and "You Shook Me All Night Long" with today's hits. There are mellow outlets like WZBA (the Bay) Baltimore, which are formatted almost like easy-listening stations that just happen to play the Doobie Brothers and Eurythmics. In between, there are soft classic-rock stations, such as WGFX Nashville (which initially used the slogan "That '70s Station"), which aren't so different from the Arrow format.

• **Supersoft ACs:** Most of the original "Lite FM" type soft ACs have since evolved and, these days, are more likely to play Marc Anthony or the Backstreet Boys than Barbra Streisand and Neil Diamond. So it was inevitable that a new generation of wimpy but proud signals would take their place. You'll hear this format on KMEQ Dallas (the flagship of an ABC soft AC network), WPLM Boston or KABL San Francisco.

• **Male Country:** Fearing the fragmentation they've seen in other formats, country PDs have long resisted letting their format splinter. But when it became apparent, in the words of one consultant, that Joe Pickup wasn't singing along with "Man! I Feel Like A Woman!" a few programmers were willing to take a chance on throwing in some more Waylon & Willie and staying away from the "female attitude songs" that have characterized the format in recent years. WKDF Nashville is the most successful, but stations like WOW-FM Omaha, Neb., and WNUC Buffalo, N.Y., are taking a similar approach.

• **Black Gospel:** It's hardly a new format, but until WFMV Columbia, S.C., in the mid-'90s, it was rarely found on FM, or as slickly programmed as its R&B counterparts. But, in the same way that R&B radio made a move to better quality

FM signals in the '80s and Spanish radio did the same in the '90s, gospel is on the verge of coming into its own today, thanks to stations like WDUR/WNNL Raleigh, N.C., which stunned the market by being No. 1 last year. And when WKEZ Norfolk, Va., switched to gospel recently, one rival PD told me that his staff kept waiting for them to choose their "real" format. But they weren't joking. And that PD had better watch out for lightning bolts.

### REVIVING TRIPLE-A

There are some other formats on the industry's wish list. At some point, there'll have to be a '90s gold format too. In the meantime, if you've been

missing Poison or Nelson, you can hear them as part of the hot AC mix on KRXY Olympia, Wash. Many R&B programmers would like to see a resurgence of the '70s-style progressive-soul format that survives to this day on WHUR Washington, D.C., but, for the most part, existing R&B outlets are playing enough Eric Benet and Erykah Badu to cover their bases.

And, with modern-rock stations rocking so hard that they sound almost like their album-rock counterparts, many industries are hoping for an "alternative to alternative." One intriguing idea—all blue sky so far—is that the faltering triple-A format might redefine itself around acts like Travis and Dandy Warhols that face increased resistance at modern.

And there are, indeed, some truly different things on the Web. The newly unveiled CDNow Radio is offering its "alternative to alternative" in "Private Idaho," which lists Elvis Costello, King Crimson and the Beastie Boys as core artists. Another, "Altered States," mixes Method Man, the Deftones and Fatboy Slim. (Over-the-air modern-rock outlet KFNC [Funky Monkey 104.9] Seattle offers a slightly less extreme version of the same mix.)

Highbrow erotica site nerve.com offers two channels—Nerve Mind and Nerve Body—with widely divergent music linked mostly by a lyrical emphasis on sex and relationships. The latter is also the closest attempt so far to what could be called the Banana Republic format, putting the "drum 'n' bass" and other ambient music heard in every retail outlet on to the radio at last.

Want to hear the formats of the future? WNOU (radionow93.com), WXXY (vxxxy.com) WLCE (alice1045.com), KMEQ (kmeo.com), KRXY (krxy.com), WNNL (thelight1039.com), WXST (star1079.com) and WOW-FM (available at broadcast.com) are all online.

**KRXY**  
94.5 FM

the eighties channel  
103.1 wxxxy



**The Light**  
103.9

the new  
**104**  
the core

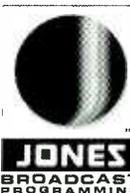
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RADIO  
**NOW**  
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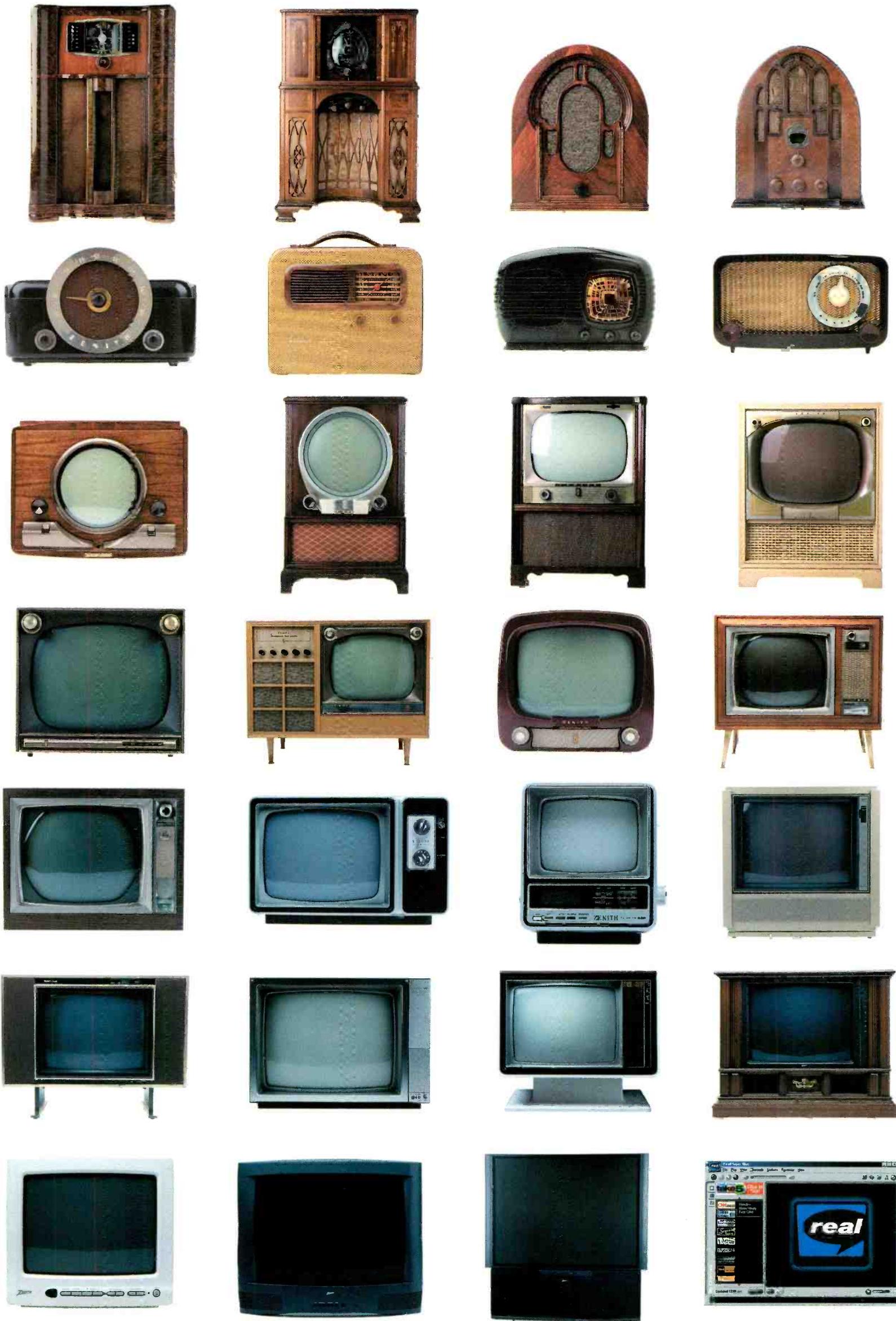
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# Billboard Video Monitor

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 R. Kelly, I Wish
- 2 Mystikal, Shake Ya Ass
- 3 Ludacris, What's Your Fantasy
- 4 Sisqo, Incomplete
- 5 Outkast, B.O.B.
- 6 Profile, Lie
- 7 Erykah Badu, Bag Lady
- 8 Jay-Z, Hey Papi
- 9 Ja Rule, Between Me And You
- 10 Lil' Bow Wow, Bounce With Me
- 11 Changing Faces, That Other Woman
- 12 Trina, Pull Over
- 13 Wyclef Jean Feat. Mar. 911
- 14 504 Boyz, Who'd
- 15 Toni Braxton, Just Be A Man About It
- 16 Destiny's Child, Independent Women Part I
- 17 DMX Feat. Sisqo, What You Want
- 18 Jill Scott, Gettin' In The Way
- 19 Shyne, Bad Boyz
- 20 Mya, Case Of The Ex
- 21 Yolanda Adams, Open My Heart
- 22 Lucy Pearl, Don't Mess With My Man
- 23 Mya & Jay-Z, Best Of Me Part 2
- 24 Absolute, Is It Really Like That
- 25 Chante Moore, Straight Up
- 26 Next, Wifey
- 27 3LW, No More
- 28 Cash Money Millionaire, Baller Blockin'
- 29 Bennie Man Feat. Mya, Girls Dem Sugar
- 30 Sparkle, It's A Fact
- 31 Boyz II Men, Pass You By
- 32 Liberty City, Who's She Lovin' Now
- 33 Scarface, It Ain't (Part II)
- 34 Cam'ron, What Means The World To You
- 35 Big Tymers, #1 Stunna
- 36 LL Cool J, Imagine That
- 37 Jagged Edge, Let's Get Married
- 38 M.O.P., Ain't Up
- 39 Lil' Zane Feat. 112, Callin' Me
- 40 Common, The Light
- 41 Bebe, Coming Back Home
- 42 Ruff Endz, No More
- 43 Eminem, The Way I Am
- 44 Carl Thomas, Summer Rain
- 45 Baha Men, Who Let The Dogs Out
- 46 Teta, Teta
- 47 Kelly Price, You Should've Told Me
- 48 C-Murder, Down For My N's
- 49 Sticky Fingaz, Get It Up
- 50 E-40, Nah, Nah

NEW ONS

- Jay-Z, I Just Wanna Love U (Give It 2 Me)  
Musiq, Just Friends  
F.O.D., For My Peoples  
Donell Jones, This Luv  
Avant, My First Love  
T-Boyz, My Getaway  
Keith Sweat Feat. Mi, I'll Trade (A Million Bucks)  
Sticky Fingaz, Get It Up  
Phife Dawg, Flawless



Continuous programming  
2806 Opryland Dr.  
Nashville, TN 37214

- 1 Billy Gilman, One Voice
- 2 Lisa Angelle, A Woman Gets Lonely
- 3 Jo Dee Messina, That's The Way
- 4 Faith Hill W/ Tim McGraw, Let's Make Love
- 5 Vince Gill, Feels Like Love
- 6 Darryl Worley, A Good Day To Run
- 7 Billy Ray Cyrus, You Won't Be Lonely Now
- 8 Toby Keith, Country Comes To Town
- 9 Keith Urban, But For The Grace Of God
- 10 Aaron Tippin, Kiss This
- 11 LeAnn Rimes, I Need You
- 12 Kenny Chesney, I Lost It
- 13 Phil Vassar, Just Another Day In Paradise
- 14 Travis Tritt, Best Of Intentions
- 15 Sara Evans, Born To Fly
- 16 Terri Clark, A Little Gasoline
- 17 Lee Ann Womack, Ashes By Now
- 18 Dwight Yoakam, What Do You Know About Love
- 19 Bill Engvall, Now That's Awesome
- 20 Gary Allan, Right Where I Need To Be
- 21 Tammy Cochran, So What
- 22 Mark Willis, I Want To Know
- 23 Eric Heatherly, Swimming In Champagne
- 24 Kentucky Headhunters, Too Much To Lose
- 25 Mark Chesnut, Lost In The Feeling
- 26 Montgomery Gentry, All Night Long
- 27 Warren Brothers Feat. Sara Evans, That's The Deal
- 28 Garth Brooks, When You Come Back To Me Again
- 29 Cledus T. Judd, My Calmate Thanks I'm Sexy
- 30 Jolie & The Wanted, I Would
- 31 Kenny Rogers, He Will, She Knows
- 32 Diamond Rio, Stuff
- 33 Yankee Grey, This Time Around
- 34 Chris LeDoux, Silence On The Line
- 35 Ricochet, She's Gone
- 36 Steve Holy, Blue Moon
- 37 Allison Moorer, Sand Down An Angel
- 38 Sons Of The Desert, Everybody's Gotta Grow
- 39 Chalee Tension, Makin' Up With You
- 40 Jamie O'Neal, There Is No Arizona
- 41 John Anderson, Nobody's Got It All
- 42 Shedaisy, I Will... But
- 43 Ricky Van Shelton, Call Me Crazy
- 44 Patty Loveless, That's The Kind
- 45 Loretta Lynn, Country In My Genes
- 46 Tamara Walker, Didn't We Love
- 47 Marshall Dyllon, Live It Up
- 48 Clay Davidson, I Can't Lie To Me
- 49 Lonestar, What About Now
- 50 Faith Hill, The Way You Love Me

NEW ONS

- Carolyn Dawn Johnson, Georgia  
Jack Ingram, Barbie Doll  
The Kinleys, I'm In



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Mystikal, Shake Ya Ass
- 2 Eminem, The Way I Am
- 3 Baha Men, Who Let The Dogs Out
- 4 Green Day, Minority
- 5 Christina Aguilera, Come On Over Baby
- 6 Nelly, (Hot S\*\*t) Country Grammar
- 7 Madonna, Music
- 8 Pink, Most Girls
- 9 2gether, The Hardest Part Of Breaking Up
- 10 Mya, Case Of The Ex
- 11 Ricky Martin, She Bangs
- 12 98 Degrees, Give Me Just One Night
- 13 Destiny's Child, Independent Women Part I
- 14 Limp Bizkit, Rollin'
- 15 Robbie Williams, Rock DJ
- 16 Britney Spears, Lucky
- 17 U2, Beautiful Day
- 18 Fuel, Hemorrhage (In My Hands)
- 19 No Doubt, Bathwater
- 20 Papa Roach, Broken Home
- 21 Outkast, B.O.B.
- 22 Samantha Mumba, Gotta Tell You
- 23 Orgy, Fiction (Dreams In Digital)
- 24 Janet, Doesn't Really Matter
- 25 The Wallflowers, Sleepwalker
- 26 Lenny Kravitz, Again
- 27 Creed, With Arms Wide Open
- 28 Lil' Bow Wow, Bounce With Me
- 29 Lil' Zane Feat. 112, Callin' Me
- 30 Ja Rule, Between Me And You
- 31 Ruff Endz, No More
- 32 Sr-71, Right Now
- 33 Red Hot Chili Peppers, Californication
- 34 SoulDecision, Faded
- 35 Common, The Light
- 36 Disturbed, Stupify
- 37 Third Eye Blind, Deep Inside Of You
- 38 Blink-182, All The Small Things
- 39 DMX Feat. Sisqo, What You Want
- 40 Limp Bizkit, My Generation
- 41 3 Doors Down, Loser
- 42 Sisqo, Incomplete
- 43 Vast, Free
- 44 Foo Fighters, Next Year
- 45 Eve 6, Promise
- 46 Matchbox Twenty, If You're Gone
- 47 Queens Of The Stone Age, The Lost Art Of...
- 48 Cold, Just Got Wicked
- 49 Rage Against The Machine, Testify
- 50 Nickelback, Leader Of Men

NEW ONS

- Wyclef Jean F/Mary J. Blige, 911  
Ja Rule F/Christina Milian, Between You And Me  
Godsmack, Awake  
Jay-Z, I Just Wanna Love U (Give It 2 Me)  
T-Boz, My Getaway  
Cold, Just Got Wicked  
Dream, He Loves U Not  
Deftones, Back To School  
Linkin Park, One Step Closer



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 3 Doors Down, Kryptonite
- 2 Madonna, Music
- 3 Creed, With Arms Wide Open
- 4 Faith Hill, The Way You Love Me
- 5 Janet, Doesn't Really Matter
- 6 Bon Jovi, It's My Life
- 7 U2, Beautiful Day
- 8 The Wallflowers, Sleepwalker
- 9 Vertical Horizon, You're A God
- 10 Matchbox Twenty, If You're Gone
- 11 Lenny Kravitz, Again
- 12 Barenaked Ladies, Pinch Me
- 13 Matchbox Twenty, Bent
- 14 Ricky Martin, She Bangs
- 15 Red Hot Chili Peppers, Californication
- 16 Dido, Here With Me
- 17 Destiny's Child, Jumpin', Jumpin'
- 18 Sting Feat. Cheb Mami, Desert Rose
- 19 Toni Braxton, He Wasn't Man Enough
- 20 Everclear, Wonderful
- 21 Elton John, Tiny Dancer
- 22 Fastball, You're An Ocean
- 23 Nina Gordon, Tonight And The Rest Of My Life
- 24 Brian Setzer Orchestra, Gettin' In The Mood
- 25 Foo Fighters, Learn To Fly
- 26 Christina Aguilera, Come On Over Baby
- 27 Foo Fighters, Next Year
- 28 The Corrs, Breathless
- 29 No Doubt, Bathwater
- 30 Evan & Jaron, Crazy For This Girl
- 31 Jennifer Lopez, If You Had My Love
- 32 Third Eye Blind, Deep Inside Of You
- 33 Boyz II Men, Pass You By
- 34 Lenny Kravitz, American Woman
- 35 Santana Feat. Everlast, Put Your Lights On
- 36 Sugar Ray, Every Morning
- 37 Ricky Martin, Livin' La Vida Loca
- 38 Tal Bachman, She's So High
- 39 Britney Spears, Lucky
- 40 Everlast, What It's Like
- 41 Faith Hill, Breathe
- 42 Len, Steal My Sunshine
- 43 Red Hot Chili Peppers, Give It Away
- 44 Sophie B. Hawkins, Damn I Wish I Was Your Lover
- 45 David Bowie, Ashes To Ashes
- 46 Enigma, Return To Innocence
- 47 Tamia, Can't Go For That
- 48 Smash Mouth, All Star
- 49 Macy Gray, I Try
- 50 Lenny Kravitz, Fly Away

NEW ONS

- Shawn Mullins, Everywhere I Go  
Collective Soul, Why Pt.2  
R. Kelly, I Wish  
Deborah Morgan, Dance With Me  
T-Boz, My Getaway

# Music Video PROGRAMMING

## Sudden Industries' Vmations Aims To Revolutionize Videos

**V**MATIONS: THE FUTURE OF MUSIC VIDEO TECHNOLOGY? Convergence has been a buzzword for television and the Internet, with the line between the two expected to become increasingly blurred. In anticipation of this trend, New York-based Web development/design company Sudden Industries has developed a new Web application called Vmations, which is for Internet-ready videos created with Flash animation and digital visuals optimized for Web playback. The videos using this technology can also be played on TV.

streaming videos on the Web."

**T**HIS & THAT: Monday (9) is the deadline to receive ballots for this year's Billboard Music Video Awards. Ballots were in U.S. and Canadian subscriber copies of Billboard's Sept. 30 issue. The awards show—to be held Nov. 10 at the Universal Hilton in Universal City, Calif.—is the grand finale to the Billboard Music Video Conference, which takes place Nov. 8-10 at the Universal Hilton.

Vmations is designed to deliver a sharper, more fluid picture than streaming videos on the Web, at a lower cost than traditionally produced music videos. Music video network MuchMusic is so impressed with the new technology that the network has tapped Sudden Industries to produce a weekly half-hour TV show called "Vmations," which premieres Oct. 21 on MuchMusic and MuchMusic USA.

For more information about the Billboard Music Video Conference & Awards, please contact Michele Jacangelo at 646-654-4660, E-mail bbevents@billboard.com, or go on-line to billboard.com/events/mvc.



by Carla Hay

Some of the features included in Vmations are the ability to turn lyrics on or off, the option to view behind-the-scenes photos and concert schedules, links to sites that sell the artists' records and merchandise, and links to sites about the artists.

Keep reading this column for more details.

The Los Angeles R&B/hip-hop show "Peep Diss" can now be seen on KDOC-TV Los Angeles at 7:30 p.m. on Sundays. The half-hour program was previously on KSCI-TV Los Angeles.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on St. Louis-based hip-hop show "Phat Clips."

TV affiliates: AT&T Cable in the city of St. Louis; Charter Communications Cable in St. Louis Country, Mo.

Time slot: various.  
Key staffers: Dana Christian, co-producer; Dwayne Randle, co-producer; "Da Fly" D-Ex, host; Skeema, host.

E-mail address: phatclips@juno.com.

Following are four videos from the episode that aired the week ending Oct. 1:

Ludacris Featuring Shawna, "What's Your Fantasy" (Disturbing The Peace/Def Jam South).

Phife Dawg, "Flawless" (Groove Attack/Landspeed).

Talib Kweli & Hi-Tek, "Move Somethin'" (Rawkus/Priority).

Slimm Calhoun, "It's OK" (Elektra).

Sony Music, Island Records, and Artemis Records have all commissioned Vmations videos for acts such as the **Mighty Mighty Bosstones, Kittie, Phoenix Stone, and Caviar.**

"We've only begun to scratch the surface of what this new technology will do for music videos," says Sudden Industries VP of business development Lars Murray. "We're going to be seeing more gaming elements and serialization in videos. The key differentiation in Vmations videos is the production, which makes it look much better than

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 14, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- 3LW, No More (Baby I'ma Do Right)
- R. Kelly, I Wish
- Christina Aguilera, Come On Over Baby
- Sisqo, Incomplete
- Ja Rule Feat. Christina Milian, Between Me And You
- Baha Men, Who Let The Dogs Out
- Trina, Pull Over
- Eminem, The Way I Am
- Mystikal, Shake It Fast
- Cash Money Millionaires, Baller Blockin'
- Destiny's Child, Independent Women Part I
- Innosense, Say No More
- Orgy, Fiction (Dreams In Digital)
- Nelly, (Hot S\*\*t) Country Grammar
- Limp Bizkit, Rollin'
- Big Tymers, #1 Stunna
- Jagged Edge, Let's Get Married
- Incubus, Stellar
- Youth Asylum, Jasmin
- Wheatus, Teenage Dirtbag
- Ludacris Feat. Shawna, What's Your Fantasy
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Britney Spears, Lucky
- Blaque, As If
- B.O.N., Boys
- Papa Roach, Broken Home
- Madonna, Music
- Good Charlotte, Little Things
- Sammie, Crazy Things I Do
- Destiny's Child, Jumpin', Jumpin'
- Sparkle, It's A Fact
- 'N Sync, It's Gonna Be Me
- Lil' Bow Wow Feat. Xscape, Bounce With Me
- Pink, Most Girls

NEW

- Son By Four, Purest Of Rain  
Titan, Corazon  
Wyclef Jean Feat. Mary J. Blige, 911  
Dice Raw, Thin Line



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

No New Ons This Week



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Papa Roach, Broken Home (NEW)  
Jet Fuel, Take This Party Higher (NEW)  
Wyclef Jean Feat. Mary J. Blige, 911 (NEW)  
Len, Kids In America (NEW)  
Bliss, Can't Deny (NEW)  
R. Kelly, I Wish (NEW)  
Mcauley, By The Way (NEW)  
Clark Nova, Bed Bugs (NEW)  
Vengaboys, Uncle John From Jamaica (NEW)  
Ricky Martin, She Bangs  
Nelly, (Hot S\*\*t) Country Grammar  
Destiny's Child, Jumpin', Jumpin'  
The Moffats, Bang Bang Bang  
SoulDecision, Ooh Its Kinda Crazy  
Creed, With Arms Wide Open  
Janet, Doesn't Really Matter  
Eminem, The Way I Am  
Barenaked Ladies, Pinch Me  
Love Inc., Here Comes The Sunshine  
Papa Roach, Last Resort



Continuous programming  
Hawley Crescent  
London NW18TT

- U2, Beautiful Day
- Madonna, Music
- MoDoJo, Lady (Here Me Tonight)
- Whitney Houston/Enrique Iglesias/Lele Pons, Could I Have...
- Craig David, Seven Days
- Limp Bizkit, Take A Look Around
- Bon Jovi, Say It Isn't So
- Morcheeba, Rome Wasn't Built In A Day
- All Saints, Black Coffee
- Eminem, The Way I Am
- Robbie Williams, Rock DJ
- Spiller, Groove Jet
- Ronan Keating, Life Is A Rollercoaster
- Red Hot Chili Peppers, Californication
- Britney Spears, Lucky
- Destiny's Child, Jumpin', Jumpin'
- Christina Aguilera, I Turn To You
- The Underdog Project, Summer Jam
- R. Kelly, I Wish (NEW)
- The Corrs, Breathless
- The Ark, It Takes A Fool



24 hours daily  
32 E 57th Street  
New York, NY 10022

- 3 Doors Down, Loser
- Chante Moore, Straight Up
- Dum Dums, Everything
- Green Day, Minority
- Guru, Keep Your Worries
- Joy Enriquez, Tell Me How You Feel
- Lenny Kravitz, Again
- matchbox twenty, If You're Gone
- Orgy, Fiction (Dreams In Digital)
- OutKast, B.O.B.
- R. Kelly, I Wish
- Sisqo, Incomplete
- Sum 41, Makes No Difference
- The Wallflowers, Sleepwalker
- U2, Beautiful Day



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Rage Against The Machine, Testify
- Green Day, Minority
- New Found Glory, Hit Or Miss
- Orgy, Fiction (Dreams In Digital)
- Harvey Danger, Sad Sweetheart Of Rodeo
- Robbie Williams, Rock DJ
- The Presidents Of The United States, Tiny Explosions
- Wheatus, Teenage Dirtbag
- 16 Horsepower, Clogger
- Eminem, The Way I Am
- Good Charlotte, Little Things
- (Hed) Planet Earth, Bartender
- Goldfinger, Counting The Days
- Blue Meanies, Chemicals
- No Doubt, Bathwater
- Limp Bizkit, My Generation



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Green Day, Minority
- Queens Of The Stone Age, The Lost Art Of...
- Fuel, Hemorrhage (In My Hands)
- The Union Underground, Turn Me On "Mr. Deadman"
- Wheatus, Teenage Dirtbag
- Isle Of G, Little Scene
- The Dandy Warhols, Bohemian Like You
- Orgy, Fiction (Dreams In Digital)
- Doppelganger, Modern Angel
- Harvey Danger, Sad Sweetheart Of Rodeo
- Rage Against The Machine, Testify

## PRODUCTION NOTES

### LOS ANGELES

Sophie Muller directed No Doubt's "Bathwater" and Sade's "By Your Side." Shivaree's "Goodnight Moon" was directed by Dustin Robertson. Chris Robinson directed Sisqo's "Incomplete" and Tank's "Freaky."

### NASHVILLE

Travis Tritt filmed "Best Of Intention" with director Michael Merriam. Jim Shea directed Chalee

Tennison's "Makin' Up With You" and Anita Cochran's "You With Me." Jolie & the Wanted teamed with director David Abbott for the clip "I Would."

Montgomery Gentry With Charlie Daniels filmed "All Night Long" with director Tom Forrest. Tameron Hedge directed Paul Overstreet's "When Mama Ain't Happy."

Clear teamed up with director Lynn Spinnato for the "Flash" video.

# Billboard music video CONFERENCE & AWARDS

NOV 8 - 10  
UNIVERSAL HILTON  
LOS ANGELES



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## NEWCOMERS SHOULD SEE CMA GAINS

(Continued from page 1)

capacity crowd at the Grand Ole Opry House just before accepting the trophy for the Horizon Award.

"The acts that get the biggest boost are Horizon Award people and people who perform—especially people who are really new and it is their true freshman record," says Tower Nashville GM Jon Kerlikowske. "The freshman acts get exposed to a huge national audience."

Paisley tells Billboard he has seen sales boosts from previous awards shows, including the Academy of Country Music (ACM) Awards and the TNN/Country Weekly Awards. "The TNN awards were the big one," Paisley says. "When we did that, I sold 11,000 units the next week and jumped 17 spots on the chart."

Storm Gloor, director of music at 115-unit, Amarillo, Texas-based Hastings Entertainment, is among those who feel country newcomers will see the most benefit from the show. "We saw Brad Paisley's and Jessica Andrews' sales bounce earlier this year as result of the ACMs," says Gloor. "The CMA show always represents a bigger jump for us in sales... Brad will see another sales bump, and I think Billy Gilman is a new artist who will get a good bump from the show as a performer and a presenter. I think Tim McGraw is going to see a bump."

McGraw collected his second consecutive trophy in the male vocalist category, while wife Faith Hill picked up her first female vocalist award from CMA voters. Backstage, McGraw expressed disappointment that he

wouldn't have a new studio album out before the end of the year. Instead, Curb is opting to release a greatest-hits project next month. "We worked really hard to get a new studio album out, but the record label had other ideas," he says. "I think it comes down to money being the bottom line instead of artistic integrity. With what I've done throughout the years for my label, you'd think I would have more say-so. But that's OK. I'll get my check from my record label. I'll support what we put out, and I'll go out and do what I do."

A unique song provided the show with one of the night's more unusual moments. The industry audience gave a standing ovation to George Strait and Alan Jackson for their win in the vocal event category for the duet "Murder On Music Row." The song, penned by Larry Cordle and Larry Shell, charges that country music has been murdered by greed and lust for worldwide fame.

Dixie Chicks were the evening's big winners, taking home awards in the album, video, and group of the year categories, as well as the top prize of the evening for entertainer of the year. "It feels so good," said Dixie Chick Martie Seidel. "It's fun to win it when you're out on tour, because night after night the audience has been so giving to us, and I think the ones who come to the show are probably really happy for us. We hear them in the audience singing 'Wide Open Spaces' at the top of

their lungs, and it's just deafening."

It definitely felt like the year of the



DIXIE CHICKS

woman, as many of the major awards went to female artists. Lee Ann Womack's hit "I Hope You Dance," penned by Tia Sillers and Mark D. Sanders, won both the song and single of the year trophies. "I was happy, but I can't really say I was sur-

prised," Womack says, "because I felt like Mark Sanders and Tia Sillers just did such a great job writing the song that they certainly deserved to win." The song of the year honor is bestowed on the writers, and the single trophy goes to the artist.

Columbia act Montgomery Gentry ended Brooks & Dunn's eight-year reign as vocal duo of the year when they picked up the honor in that category. "We get to keep our gig tomorrow," said an exuberant Troy Gentry backstage after their win. Unconcerned about prospective sales spikes, partner Eddie Montgomery said they were just ready to party. "We're gonna be up all night long," he said. "We might need somebody to come and get us out of jail."

Among the show's highlights was

when Merle Haggard took the podium to induct Charley Pride into the Country Music Hall of Fame and the veteran performer gave a heartfelt acceptance speech that acknowledged those instrumental in his early days at RCA, such as Chet Atkins.



PAISLEY

The late Faron Young was also inducted into the hall of fame. Reba McEntire accepted the International Award of Achievement in recognition of her touring abroad. The musician of the year award went to veteran studio pianist Hargus "Pig" Robbins. Many retailers expect to see a

more significant jump from this year's CMA Awards because of the impact recent strong singles have had on the marketplace. Judith Negley, co-owner of Colorado Springs, Colo.-based, seven-store Independent Records & Video, says her chain saw a sales increase before the awards show. "We've been seeing an increase in country sales in the last 60 days," says Negley. "There are some great singles out there that people are responding to in general, and I expect that to follow through with the awards show."

Negley cites John Michael Montgomery's "The Little Girl"; newcomer Jamie O'Neal's "There Is No Arizona"; and Womack's "I Hope You Dance" as three of the most reactive singles in the format.

## ARISTA ROLLS OUT DVD SINGLES LINE

(Continued from page 1)

ists Program Presents Digital Value Discs, according to Jordan Katz, senior VP of sales at the label. The titles will carry a \$9.98 suggested list price and carry a boxlot cost of \$6.33.

Katz says that Arista is coming out with the series for two reasons: because music is the fastest-growing area for DVD and the success generated in the marketplace by the recent Madonna DVD single from Maverick.

"What opened our eyes was the Madonna DVD single," says Katz. But he points out that Arista has some of the best-selling full-length DVD titles, such as Whitney Houston's greatest-hits video package, Carlos Santana's live video, and Sarah McLachlan's "Mirrorball."

With its DVD singles, Katz says, the label is making sure to add material that gives the consumer a compelling reason to buy them. Furthermore, while DVD long-players so far appeal to the older demographics, Katz says, Arista will try to reach younger demos by putting out rap, R&B, pop, and alternative titles.

Following are some of the titles scheduled for release:

- OutKast will back "Bombs Over Bagdad" with the yet-to-be-released video "Miss Jackson." The DVD is timed to follow the Oct. 31 release of the duo's album.

- Toni Braxton will have two DVD singles. The first features videos for "Just Be A Man About It" and "Spanish Guitar," the new single from her album "The Heat." The second Braxton DVD single will be "He Wasn't Man Enough For Me," backed with "Un-Break My Heart" from Braxton's second album.

- Pink will have videos for "Most Girls" and "There You Go," along with extra footage.

- Whitney Houston will offer "Fine," the single Arista is working now.

- Spiritualized's single will contain "Electricity," "Come Together," and extra footage.

- Usher's "Pop Ya Collar" will feature material from the artist's electronic press kit and other live footage.

- The company will also give the DVD single treatment to two new acts, Dream and Joy Enriquez. In total it will release 10 titles: seven on Nov. 21, one on Dec. 5, and two on Jan. 9, 2001.

"These titles will be a part of a

continuing series," says Katz. "It's a good way to expose our artists' videos to a younger demo."

Katz says he hopes that the DVD single is merchandised in both the singles section and the DVD section. He points out that sales of DVD singles are counted as singles by SoundScan. At the very least, he hopes to have a merchandiser or bin card in the singles section for each artist, directing shoppers to the DVD section for the DVD singles titles.

Rita Donato-Edwards, VP of stores at 11-unit South Plainfield, N.J.-based Compact Disc World, says she plans to try the configuration. "Music DVDs are our fastest-selling configuration," she says. "I think it

will probably sell."

Vinnie Birbiglia, Trans World Entertainment's music merchandise manager, is also intrigued about the possibility for the DVD singles configuration, although he points out that there are some unresolved issues like "How do you display them, and how many copies do you buy? Do you put them in a browser bin, on the wall with singles, or in DVD?"

Still, he concedes that there might be a place for them in the store and in the homes of consumers, particularly with PlayStation 2 just around the corner. "They will have to make this a configuration that people have to have, just like they did for the CD-maxi," Birbiglia says. "It has to have

something that you can't get anywhere else, like behind-the-scenes footage. You have to make the proposition compelling, with extras attached to it."

Storm Gloor, director of music at Hastings Entertainment, however, wonders if the "price is too high" for the DVD single. "We did OK with the Madonna singles, but it is Madonna. I would expect her to do a little better with that kind of [configuration] than some other artist."

Nonetheless, Katz says he is optimistic about the opportunities, noting that the first titles will be released on the Tuesday before Thanksgiving, which means that they will be in stores for Black Friday.

## HOB PLANS NEW VENUES, MORE TOURING

(Continued from page 1)

capacity shed. An 8,000-capacity amphitheater is planned for San Jose.

All of these projects are scheduled for within the next six to 18 months, and they all fit into a big HOB picture that includes some 30 total venues; prior to the latest announcement, HOB owned or operated seven House of Blues clubs and 20 amphitheaters.

"We want to look at each of these projects as live music markets, not just club or amphitheater opportunities," says Trojan. "What we're looking at in each of these markets is how we can do shows even smaller."

Toward that end, HOB is building a club network of smaller venues in a series of partnerships, joint ventures, exclusive booking arrangements, and (on the horizon) ownership with clubs outside of the HOB chain. "We want to take baby bands that play 300- to 500-seaters and stay with them all the way up to amphitheaters, arenas, and stadiums," says Trojan. He adds that HOB wants to begin working with artists as early in their careers as possible.

"What we're doing is combining scale and the ability to serve artists at all levels of their careers," Trojan says. "We're developing a strategy around being a full-service promoter. We're the live music brand, from 300 seats to 50,000 seats. We're looking at market development, not just House of Blues clubs."

Charlie Brusco, manager of Styx,

has worked with HOB at all levels. HOB produced numerous dates on the successful and ongoing Styx/REO Speedwagon package.

"I think they offer a different kind of slant on things from SFX, not that there's anything wrong with SFX," says Brusco. "They're a smaller company, and sometimes you can get a little more individual attention at a smaller company. And [HOB] can do anything from the small clubs to the biggest buildings, and they can go anywhere in North America."

Styx, for example, played the HOB club in Los Angeles and then came back and played that market's Universal Amphitheatre for HOB a few months later. A similar approach is planned in New Orleans. "For a band like Styx that can headline amphitheaters and arenas, to be able to do two special nights in a 1,000-1,500-seat club and not have it come off like a club play is significant," says Brusco.

As part of the plan, HOB will be more aggressive on the national touring scene, following up its 2000 success with Blink-182. "Blink is a good first example of what we're trying to do," says Trojan. "We started with them at the club level first, then took them through the amphitheater season this summer with great success."

Trojan says HOB is already "working on some stuff" in regard to national tours for next year. "Nation-

al touring is an area that's very important to us," he says. "I'm not going to say we're going to go out with 25 tours next year, but we could be the quality provider and executor of five to 10 tours next year. That would be a reasonable number."

With national tours or, for that matter, any kind of concert promotion, it's inevitable that HOB will cross paths with the giant SFX. "I've said all along that we work with them and they work with us," Trojan says. "There's really no way around it."

But rather than focus on exorbitant artist guarantees, Trojan and HOB say they will instead focus on building relationships with artists that include career development and added benefits from the HOB media properties. While HOB's Webcasts and relationships with such entities as MTVi, America Online, Excite, and DirecTV are more meaningful right now to lower- and mid-level acts than to superstars, Trojan thinks that will change.

"We're not influencing the economics significantly for triple-A acts [through our media properties] today, but we are heading in that direction," says Trojan. "It definitely influences at the Blink-182 level. And as our content distribution doubles, triples, and quadruples, from a promotional and economic point of view we will start impacting the marketplace for artists at any level."

(Continued from page 1)

## Garth Brooks Discography



"Garth Brooks"  
Recording Industry Assn. of America (RIAA) certification: 9 Million  
SoundScan: 4.1 Million  
(Album was released in 1989; SoundScan figures cover only from 1991 on)



"No Fences"  
RIAA: 16 Million  
SoundScan: 8.6 Million  
(Album was released in 1990; SoundScan figures only cover from 1991 on)



"Ropin' The Wind"  
RIAA: 14 Million  
SoundScan: 9.4 Million



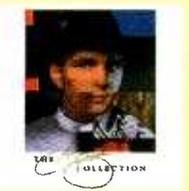
"The Chase"  
RIAA: 8 Million  
SoundScan: 5.1 Million



"Beyond The Season"  
RIAA: 3 Million  
SoundScan: 2.6 Million



"In Pieces"  
RIAA: 8 Million  
SoundScan: 4.3 Million



"The Garth Brooks Collection"  
RIAA: 3 Million  
(Available only through McDonald's; no SoundScan figure available)

### Have you made a decision about your retirement?

What we said we would do last year is take the year off and at the end of the year probably announce our retirement. The possibility of a new album has been brought up and talked about a lot by people who mean the world to me. And if there is a last album, it's because they fought for it all year and because we can make the music.

### It looks like the Warner/EMI merger has failed. What does that mean for you?

A very strange thing takes place in that I become, for the first time, someone going to the label and saying, "What can I do for you, since the merger didn't come through, to help." Usually, what I'm doing is saying, "How can you help me when we're releasing this stuff?"

### If they say what you can do is put out an album, what will you say?

I say there's no other reason to do music than music itself. [But Brooks' co-manager] Bob Doyle, whose opinion I value, has worked on me all year, saying, "If you are going to go away, I as a fan would like an album from you of where you're at in this point in time."

Does one more album excite me? You know, yeah, making music always does excite me, but I don't know if as a songwriter I have it in me. As an artist, has the [country] format passed me by? Has my age taken me to a place where I can't compete? All these things are questions that I have wrestled with this whole year . . . I don't want this to be called the last album or the farewell album—that's not my bag. If we can come up with songs that feel comparable to the other seven studio albums, then we might.

### If you do the album, will you tour behind it?

Touring, unfortunately . . . touring is gone. It breaks my heart to say that, and it hurts. I just don't have that time to take away from my children. If I tour again, it's after Allie is 18 [Allie, Brooks' youngest daughter, is now 4]. That's assuming that's the last child of my life.

### In addition to taking the year off to think about your career, you repeatedly said you were taking the time off to spend with your family and work on your marriage. How is that going?

As for my personal life, Sandy and I both agree that we need to get divorced. We just don't know . . . Right now, we're focusing on the impact it will have on the children and how to handle that best, to remain parents even if we don't remain husband and wife.

When I think about how hard a year this has been, you always have this thing in the back of your mind going, "Pfft, you don't know what hard is." I've been very fortunate. The people have taken care of me. I've never wanted for anything. But personally, the loss

of my mother [in August 1999], compiled with coming off tour for the first time in 11 years—compiled with coming home to a woman where you two seem to get along better when you're apart and facing that and facing up to that—have been the highlights as far as the hard times.

But the trade that I made [is that] I am an infinite number of times closer to my children than I've been the entire seven years of their lives before [this year off]. And I can't help but think when I lie down at night and say my prayers that that in itself to me is worth the trade I've made to get here.

A monumental event that happened during your time off is that you reached the 100 million mark in terms of albums sold, according to the Recording Industry Assn. of America [RIAA]. What went through your mind when you found out you'd hit 100 million in May?

*'Unfortunately, touring is gone. It breaks my heart to say that, and it hurts. I just don't have that time to take away from my children'*

- GARTH BROOKS -

It was just something that happened. You know that quote that "Life is just something that happens when you make other plans"? I was so caught up in [former Capitol Nashville president/CEO Pat] Quigley leaving that I never really savored it or enjoyed it. I don't know how to say this, but when I said this was one of my goals back in '95 or '96 just in passing, as soon as I said it, I knew I didn't want anybody to know it, because I knew that was all they would focus on and that would then become the reason I did everything, according to them. And truthfully, there are so many other things that happened in my career that have affected me so much more.

### Like what?

Anything. Like the first No. 1: you know, "If Tomorrow Never Comes." Those things. Getting to play Central Park [in New York]. Getting my very first platinum and gold record, getting to play Fan Fair, getting to play the Opry. This wasn't one of those stand-on-the-mountain things, going, "I made it to here," kind of feelings. Which I thought it would be.

### Do you even want this party?

Quigley wanted to throw the party. And as soon as he said it, it's one of these things in your gut where you go, "You know, I don't want anybody to know this, but it

would be pretty cool." It's pretty neat. The people that are invited are people that in some way, however little or however big, had a part in the 100 million sales. Unfortunately, that number is so many, radio and [most of retail] aren't going to attend the party.

### How are you going to take care of them?

We're going to do a 100 million celebration and a concert solely for them. [We're] looking at November in Nashville. I think it will probably just be me [and not the band]. I think we'll try to make it more a night that is so individual, something they can go, "I wish you could have been with me the night it was just him and seven different guitars behind him."

### The Beatles are the only act ahead of you. Do you feel any need to catch them?

No. I don't know why you're asking me this, because I'm never going to be on the Beatles' [level] in my mind. If I am to someone else out there, thank you, that's flattering, but I'll never believe it. And the RIAA was sweet to give us the largest-selling solo act in history, but I think we all know it's Elvis. It's just the method of counting wasn't as certifiable then as it is now. So it's cool and everything, but at the same time, please know I am seeing it with a very real look.

### You've broken so many records—is there any one left that you'd like to break?

That's tough. With no offense at all to Shania Twain, I would like [Brooks' 1990 album] "No Fences" to be the largest-selling country album of all time. I was proud of her and congratulated her on her accomplishment [when "Come On Over" surpassed "No Fences"], and the way it's selling, it's going to keep getting bigger and bigger. But I liked it when "No Fences" was the largest-selling country album.

### Now that you've hit this milestone, what are your plans to start reissuing your stuff? The 1998 concert set "Double Live" is being reissued on Oct. 24 with a new cover.

We're going to rerelease the first six [studio] albums back to retail [on Nov. 21]. They've been unavailable to retail and to record clubs. Another thing people say is all the guy cares about is numbers. If that's so, then why haven't we been with record clubs for years? That's because our catalog has been pretty much reserved for retail, and we've been letting everything dry out instead of having an overstock of Garth stuff.

Each album will come out with the additional 11th cut on it that it had on the [1998 "The Limited Series"] boxed set.

The spines on the six original albums were the old black spines with no inner tray. The clear spines on the new ones will have a piece of art on it that isn't found

anywhere else but on the reissues.

Also, since it's the 10th anniversary of "No Fences," I'm [checking] to see if you can use a foil-looking paint that lets people know it's a 10th anniversary edition.

### Any plans to release anything to radio?

To me, "No Fences" had 10 singles on it. The song you keep looking back going, "God, I wish it has been a single, because we play it all the time in concert"—or did—is "Wild Horses." We recut the song and did a version solely for [country] radio. It won't be available for retail. I think it goes to radio Nov. 6.

### What is the status of the George Strait tribute album you've talked about and the duets album with Trisha Yearwood?

The Strait tribute album is just one of a million ideas that we had that someday we would like to get around to. The duets album is simply on hold because [Capitol Nashville and MCA] can't seem to agree on that deal. It's just not there because we can't get anybody to say, "Go."

### If you decide to retire without making another album, the last two albums that came out were "Garth Brooks In . . . The Life Of Chris Gaines" and your second Christmas album. Would you want that to be your final representation of material to your fans?

If it is, I'm totally fine with it, and I'm totally proud of it. Yeah, I have no problem at all. If the last record I ever made was the Chris Gaines project, my head would be held so high—I'd be fine with it.

### So you don't feel like it needs to be something by you as you?

I am the last guy that wants to quit making music. But like I said before, one of the questions this year has brought up for me is, "Has the format gone somewhere I can't go?" That means I can't make the majority of the music that I'm hearing in the country format and be true to myself. When Garth music seems to be some of the more traditional stuff on country radio, I think that's kinda . . . that's something I have not been used to.

I'll probably get killed for [saying this], but I just don't feel that the majority of people involved in country music today are proud to be country.

Also, the songwriters are so important to the artist, and I think the songwriters have been literally tortured the last year and a half by publishers saying, "Look, I appreciate the country music you're writing, but they aren't playing it on the radio. You gotta get something more slick."

So the real deep well of good country songs coming out of that town has virtually disappeared. So if we were going to do one last album, I would have to make a plea to all the songwriters in the town

(Continued on next page)

## GARTH GETS PERSONAL AS SALES HIT 100M

(Continued from preceding page)

to please just say, "Screw your publisher," for a month and just write country music—soulful, honest stuff.

**The Chris Gaines album was marketed as the pre-soundtrack to the movie "The Lamb," a film about the fictional life of Gaines. What's the status of "The Lamb"?**

Right now, the movie is still in script form.

**Do you want the movie to get made?**

Sure. I want it to, because that's our production company's idea. What I have seen so far of the treatment, it's pretty cool. But I'd like to get it made just to get to do the soundtrack. The Chris Gaines thing was a blast to do—it was a blast.

**Did the album's performance affect the movie one way or another?**

I don't know—that would have to be Paramount's question to answer. That was one of the things we discussed: "If this doesn't go over, what does it do to your movie?" And their words exactly in those meetings were, "Oh, we don't care. We just think it's a great thing for the movie, and let's move forward."

**Do you think the album "went over"?**

I don't think the album saw the success I wanted it to see, but to me it's an awesome piece of work. I was very proud to be part of it.

**So saleswise it was not where you wanted it to be, but artistically it was where you wanted it to be?**

[Feistily] Let's talk about sales-wise, that whole term right there. [New Capitol Nashville president Mike] Dungan came in, and we had this long four-hour talk, and he just laid it out on the table. He said, "I think you've been over-packaged, and I think the influence on marketing that's been put on stuff has taken away from the music."

I said, "I totally hear you, because it's about the billionth time I've heard that. But do you understand, Dungan, that 100 million records means that your music has a chance to reach 100 million lives?" And he sat there, and all of a sudden it dawned on him—you want your music to reach as many people as it can. And you sit there and go, "Why do I have to explain that?"

**What else did you talk to Mike Dungan about?**

[I told him] "I'm on your side. I'm a player on your team until you show me you can't sell a record. Then I'm going to protect my music and the people who have traded their lives to create and work that music." So it's pretty standard.

**He's the fifth president you've had at the label. Aren't you get-**

**ting tired of delivering that speech?**

It's fine with me. The exchange of presidents at our label, you know, they've all been contributors to better character for me. I still sing [former Capitol Nashville president Jimmy] Bowen's praises, even though he didn't mine in his book. But you know me, I'm convinced Bowen knows what it takes to sell a book, and I don't think Bowen feels bad about me. I could be totally wrong, but Bowen was too sweet to me in the private times, and he was too concerned about my happiness in the private times—or convinced me of that.

The [former Capitol Nashville president Scott] Hendricks relationship, you know, I just don't think there is one there—ever was one there—so that's probably the darkest time for me and the presidential thing.

The Quigley thing—he knew he wasn't a president coming in. He came to protect my music, he came to get me to 100 million, and he did that, and I was under the understanding that he was going to stay within the organization, market the special products, and there would be a new label head coming in, so as long as I had Quigley, I didn't worry about how my stuff was taken care of. [Quigley left the label in July to become senior VP/chief marketing officer at Boulder, Colo.-based technology start-up DataPlay.]

**Although you've been lying low this year, you did go in and have a meeting with the Capitol staff without Quigley this spring. Why?**

I asked Quigley for permission to talk to his staff without him.

One of the reasons you love a guy is the same reason you understand why being a label head isn't working for him and for the people around him, [and that is] that he does his work himself. Quigley gave his number to everybody, you called him directly, so people started getting dropped out of the pie, which doesn't make them feel too important, and it got to the point where Quigley was doing everything, and that is not good for morale.

I could hear the distress in our people at the label, in their voices, and I could hear the distress in Quigley's voice, and I just offered to step in and listen.

**Did you have a role in him leaving?**

No, I don't think I did. I've known I've had roles in people leaving before, and this, I didn't have one.

**You've been through so many presidents at the label in your decade there and have often had battles. Is it surprising to you that you can be the top-selling solo artist in U.S. history—you can be more than 90% of Capitol Nashville's sales at times—and yet you still don't have control?**

I don't mind working with a label. I'll even work for a label if it's a label like Capitol that has a

flag of such years behind it, but I'm not going to have somebody coming to the label that hasn't been listening to country music [say] "I love country music. I've been listening to it since 1993!"

I don't want total control—I just want to be part of the plan. But at the same time, I know how to talk to my people who go out and buy [the music]. I think I know them better than the record company does. So I don't need them telling me how to dress. I don't need somebody telling me what country music is.

**Both Bowen and Quigley fostered a feeling of disassociation with the rest of Music Row. Do you feel that served your career well?**

In industry towns, there's a comfortable place that they get, and they don't like anybody shaking the tree, because it will expose that: "OK, we've been sitting on our ass and haven't been pushing ourselves." That part I'm very

**GARTH BROOKS  
BONUSES**

The following is a listing of the additional tracks on the reissues of Brooks' first six albums. The album title is in boldface.

**"Garth Brooks":** "Uptown, Down-Home, Good Ol' Boy."  
**"No Fences":** "This Ain't Tennessee."  
**"Ropin' The Wind":** "Which One Of Them Will You Be Tonight?"  
**"The Chase":** "Something With A Ring To It."  
**"In Pieces":** "Anonymous."  
**"Fresh Horses":** "To Make You Feel My Love."

proud to disassociate myself from [in] any industry town.

I'll tell you the same thing I told Martina McBride: Beware of becoming the darling of the industry, because the industry always moves on to another darling. So don't bust your ass to become the industry's darling. What you want to do is bust your ass to become the people's darling, and then the industry can try to look away as much as they can, but in the end they have to acknowledge that this artist took care of our bosses—the public.

**But if you look at it, you had an incredibly short time as the industry's darling. Maybe from the first album in 1989 until mid-1991, when you won six awards at the Academy of Country Music Awards.**

I don't think I've ever been their darling, and for reasons of family matters within the industry, that breaks my heart. For reasons of not settling for the standards of mediocrity that sometimes the industry will accept to keep someone from rocking the ship so nobody has to go to work, I'm very proud that I never was.

**You joined a group called Art-**

**ists Against Piracy that protects artists' rights on the Internet. Why?**

I will not make music again if my record label does not show me some kind of protection for the art that I deliver them. I'm dumb-founded why this is going on. Napster is playing within the rules, but Napster knows dead to rights it's wrong. It's making music have no value in today's economy. It's making everyone think that music should be free because all the songwriters are millionaires, all artists are millionaires, when they couldn't be more wrong. And it's horrible because what it's going to do is kill the songwriter.

**You've made your primary residence Oklahoma now instead of Nashville.**

No, we still live both places.

**So you're not sending a message that you're checking out of Nashville?**

No, no, no.

**You had proposed that your Nashville home be turned into a museum, but your neighbors said they didn't want that to happen. Is that idea off the table?**

Yeah, and it never was officially on the table. It was an idea. Since it looks more favorably that [Sandy and I] will get divorced than we'll stay together, instead of just selling the house, [we thought] how fun it would be for all those people who waited outside the gate to come in and walk through the house. That stuff in there is Sandy's and mine, and there's really no way to split that stuff because it was given to us by the people, so we thought how cool it would be to do something for charity and open it up.

But what happened was it turned the whole neighborhood into commercial real estate, and that's not what you want . . . So we'll probably just end up selling it.

**Can you move the museum somewhere else?**

No. It never was a museum for me. It was just the other side of the gates. It just killed you to look out and see one person out there waiting or 50 people out there waiting on the other side of the gate, and it was so nice. I've seen people propose to each other at the gates, I've seen them spend anniversaries together at the gates or just come up there to sit and listen to the wind come through the trees at the gates. They just love to do it, and we thought it would be a cool thing if they got to come in.

**What's the most misunderstood thing about your career?**

Well, I don't think I'm misunderstood by the public. I think the public sees me as a guy who will fight for his music, will die for his music, and has been tough about that. I think the industry, as a majority, feels I do things for numbers. And the people that think that about Garth Brooks don't have a friggin' clue who I am. ■



"The Hits"  
RIAA: 10 Million  
SoundScan: 7.8 Million



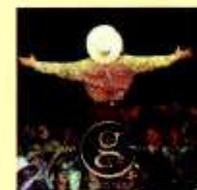
"Fresh Horses"  
RIAA: 6 Million  
SoundScan: 3.8 Million



"Sevens"  
RIAA: 7 Million  
SoundScan: 5.6 Million



"The Limited Series"  
SoundScan: 1.8 Million  
(A collection of Brooks' first six studio albums with bonus tracks; the RIAA credited sales to each individual album)



"Double Live"  
RIAA: 13 Million  
SoundScan: 5.2 Million  
(The RIAA counts this two-CD set as a double album, thereby denoting shipment of 6.5 million units)



"Garth Brooks In . . . The Life Of Chris Gaines"  
RIAA: 2 Million  
SoundScan: 1.1 Million



"The Magic Of Christmas"  
RIAA: 1 Million  
SoundScan: 1 Million

# MERGER WITHDRAWN BY WARNER, EMI

(Continued from page 1)

tions about the fates of the two music companies and the prospects for a reworked deal between them sometime in the future.

The companies maintain that they will continue discussions with each other on a new arrangement. Insiders say that the decision to pull back on the music merger was made to speed European approval of the \$135 billion America Online/Time Warner combination.

EMI executives were gathered Oct. 5 for an international meeting in Budapest when they heard the news. "There were some 20 people around the table, and it is fair to say that we were stunned. I think we were expecting any kind of outcome but not this one," said one executive.

The same may be true of thousands of EMI—and perhaps Warner—employees worldwide, who now face a period of uncertainty as their leaders regroup and decide a course of action. "Another period of uncertainty is now open, and we don't need it," says one EMI regional chief. "It's a real pain in the ass for everyone... EMI had banked on the merger."

EMI Group chairman Eric Nicoli, in the official statement issued Oct. 5 in London, said, "The withdrawal of our application [to the EC] allows additional time to reassess regulators' concerns and to pursue solutions simultaneously in Europe and the U.S." He added that the company's business "is in good shape, and we will continue to drive it forward."

Nicoli, EMI Recorded Music president/CEO Ken Berry, and Warner Music Group (WMG) chairman/CEO Roger Ames were not available for comment.

One top music executive says EMI's unofficial offer to sell Virgin Records to secure the commission's approval may affect that company's morale. "If that had guaranteed [approval of] the deal, fair enough. But it didn't."

Time Warner and EMI withdrew their merger proposal on the same day that EC Competition Commissioner Mario Monti was prepared to discuss his preliminary decision about it with fellow European Union regulators.

According to the EC, "EMI and Time Warner submitted undertakings on Sept. 19—the deadline in this deal for offering remedies—which proved insufficient to meet the commission's concerns. Despite the fact that the deadline had expired, the commission continued discussions with the parties in order to find a solution. During that process, EMI and Time Warner provided informal proposals that improved substantially the initial remedies. But the commission still had doubts and, in view of the late stage of the procedure, could not properly evaluate the undertakings."

Sources at EMI are putting a positive spin on the withdrawal as "breathing space" in which to develop a deal that would be acceptable to the EC. Any new agreement with Time Warner would have to be approved by EMI shareholders, however, and a new proposal would be treated by the commission as a completely fresh deal that would have to go through a process similar to that of the first bid. Just how long that breathing space

would be is uncertain, but Billboard understands that, if a new deal is to be drawn up, it would likely be announced by the end of this year.

Philippe Kern, general secretary of independent labels' association the Independent Music Publishers and Labels Assn. (Impala), says he is "surprised" by the decision to withdraw. He speculates that "they might have thought that the commission would have not considered its concession important enough and that the deal would be blocked, so they preferred to throw the towel and gain some time rather than face a veto." Impala-led opposition to the merger is thought to have played a significant part in the

to resubmit a proposed Warner/EMI combination after America Online and Time Warner receive regulatory clearance for their deal and complete it.

Bertelsmann spokesman Oliver Herrgesell says the company has no comment. Yet Bertelsmann CEO Thomas Middelhoff has said that the company will invest heavily in sectors such as music, where its market share is not dominant. "We must specifically embark on major spending in areas in which we are not No. 1," he said Oct. 2 in Hamburg. He added that Bertelsmann has more than \$15 billion available for investments, which is more than enough to purchase EMI.

be interested in obtaining a media asset like EMI, he suggests.

News Corp. has been for some time examining whether to step up its investment in music. "I don't think it's a secret they were looking at EMI," says a music industry executive familiar with News Corp. chief Rupert Murdoch's thinking. "He thought it was too expensive. Whether or not his financial analysts still think that, I don't know."

One senior European record executive who spoke recently with Branson (who sold Virgin Records to EMI in 1992 for \$961 million) confirms Branson's interest in the situation but adds that Branson believes Zomba chief Clive Calder was paying closer

followed closely by WMG's Warner/Chappell. Among the reported concessions to the EC were the sale of Virgin Songs, part of the EMI Music Publishing setup, and the Chappell publishing unit.

Kern adds that the impression he had from all the recent meetings with EC officials was that the deal would not go through. "They really made a case of the 'collective dominance' resulting from the merger, and they probably felt it wasn't going to be solved by just selling a label, be it Virgin, or a piece of a publishing catalog."

Whether that collective-dominance issue would preclude another major coming in for a bid for EMI remains unknown. Bertelsmann is said to have held earlier talks with EC officials on its own possible merger with EMI and, according to a source, was given a favorable reception. However, Time Warner and EMI were given a similar positive reaction in their preliminary talks with the EC.

Simon Wright, London-based CEO of Virgin Entertainment Group, the retail arm of Branson's empire, declares himself "surprised—and yet not surprised" at the decision to terminate the Warner/EMI plan. "It seemed like it was heading this way," Wright says. However, he adds, "I was really surprised that EMI would consider selling Virgin Records. I'm sure that wouldn't have gone down very well internally. I can't believe Berry would sit down and watch Virgin Records be sold and then carry on... I suspect this decision has got as much to do with internal matters as to whether or not the merger is the right thing for the European Commission."

That view is echoed by another senior source, who tells Billboard, "All the indications from Brussels were that the commission was ready to give the merger its blessing, but I think EMI may have got cold feet. The fact that they were ready to part with Virgin Records was like giving away the jewel in the crown... I think that may have more to do with this withdrawal than the perception that the commission was set to block the merger."

One major-label executive says that the strategy of a potential acquirer of EMI could be to buy the company and sell off its assets. "I would bet that a breakup analysis shows that EMI is worth more split up than together," says this source.

"It's a great victory for Universal," says a source familiar with the situation. "It managed to stop a project which would have questioned their domination of the market, and it throws two of their competitors in a mess."

By most accounts, the idea of the Warner/EMI union was devised by Ames, formerly with PolyGram, soon after he was named WMG chairman/CEO last September. He first made the proposal to Berry while the latter was at EMI's Sardinia meeting. After Berry's agreement, Ames raised it with Time Warner president Richard Parsons, who, announcing the deal Jan. 24 in London, said, "It is a match made in heaven."

*This story was prepared by Adam White, Gordon Masson, Tom Ferguson, Emmanuel Legrand, Lars Brandle, Brian Garrity, Ed Christman, and Irv Lichtman.*

## Lobbyist Kern Called Key To Opposition

BY GORDON MASSON

LONDON—He's the man many believe was the key to the European Commission (EC) recommending against the Warner EMI Music merger proposal. Philippe Kern is one of Brussels' savviest lobbyists. A one-time PolyGram official, he now



heads his own European entertainment consultancy business and is secretary-general of both the Independent Music Publishers and Labels Assn. (Impala) and the European Film Companies Alliance (EFCA).

Regarding his part in opposing the Warner/EMI deal, Kern says that the process has educated European regulators about the music industry. He says, "For the first time, in relation to the Time Warner/EMI matter, I have the feeling that the commission has a good understanding of the music business."

"Separately, the industry now realizes that antitrust law is now completely controlled from Brussels, and so the companies need to be a lot more careful," Kern adds. "But those same companies can actually use antitrust law as a shield to prevent competitors

doing a certain number of things."

The strength and coherence of the independents' voice against Warner/EMI has been a hallmark of recent months and is in sharp contrast to the period in 1998 when Universal was acquiring PolyGram; that deal, too, required EC approval. Since then, not only has Impala been formed, but so has the Assn. for Independent Music (AIM) in the U.K., which has wrung significant concessions out of the long-established British Phonographic Industry. In other European markets, existing indie music trade groups have exercised greater political muscle, exploiting politicians' concerns over the dominance of multinational companies.

"In Brussels, my feeling was always that the companies best represented in terms of lobbying were actually the Japanese groups or the American groups, but the Europeans often preferred to develop relationships with the national governments, ignoring the importance of Brussels," says Kern. "I felt there was a niche market for representing European [entertainment] interests in an important industry that represents almost 2 million jobs in Europe and a total of 30 billion euro."

Kern, 38, helped found Impala this past January, and under his leadership, the organization has vehement-

ly opposed the Warner/EMI merger. Having covered both sides of the fence, Kern knows Brussels inside out. "I worked at the European Commission for a year in the copyright division," he says. "I then worked for IFPI [the International Federation of the Phonographic Industry] in London, where I was in charge of the licensing agreements."



KERN

The IFPI subsequently recruited Kern to head its European office in Brussels. "And I stayed there for a year before PolyGram poached me from IFPI and asked me to set up their office in Brussels." There, he was head of legal and public affairs.

Following Philips' sale of PolyGram, Kern established Kern European Affairs, which provides entertainment companies with legal advice, as well as public-affairs advice and routes of access to EC funding and subsidies.

The runaway success of Impala has attracted 1,500 members to join the organization. "That's more members than IFPI has," notes Kern. In the short time since its birth, Impala also has become one of the most powerful music industry trade bodies in Europe.

outcome (see story, this page).

EMI's flagging share price also could render it vulnerable to a corporate takeover bid. (On the day the merger fell apart, EMI's shares fell 5.63%, or 31.5 pence [46 cents], to 528 pence [\$7.69], while Time Warner's shares increased 6.1%, or \$5.24, to \$91.24.) With shareholder confidence in EMI's board somewhat weak, the company is not equipped to fight a hostile offer. Speculation is also mounting on the future of EMI's senior management. An EMI executive says, "The question now is about Nicoli. Is he going to stay?"

Among the companies thought to be interested in a whole or partial acquisition of EMI assets are Bertelsmann, Sony, News Corp., the Zomba Group, and Richard Branson's Virgin Group.

Certainly any competing bids would have to be compelling. A source close to the deal maintains that at this point EMI is considered to be not for sale because there is a genuine desire

The parent company of Sony Music has undertaken a restructuring in order to focus resources on digital media, and analysts believe that makes it unlikely to be interested in pursuing EMI.

One major-label executive insists that it will be impossible for any major to buy all of EMI. "The EC has set a precedent," this source says. "In the Warner deal, they sent a pretty strong signal that they won't let it go from five majors to four majors."

Michael Nathanson, an analyst with Sanford C. Bernstein who covers EMI, says, "At this point in the game, there is no natural [alternative] buyer here. This company has been available for years now, and no one has stepped up to the plate."

He adds that while the usual cast of characters emerges in a rival-bid scenario (Walt Disney, Viacom, and News Corp.—all possible but unlikely in his eyes), the wild cards could be European Internet companies. Terra Networks and others like that could

attention. Calder could not be reached for comment.

"Zomba buying Virgin would be a psychological triumph for Clive," says an executive who has worked closely with Calder. "It would catapult Zomba further and might even fuel what I've always thought was his ultimate goal: to win control of... and effectively own the company [EMI] he once worked for as a junior A&R man in South Africa in the '70s."

Impala's Kern says that a delegation from the association met Oct. 2 with Commissioner Monti. "We told him that as far as we are concerned, the selling of Virgin Records and [music publisher] Chappell Music were sufficient concessions in our opinion, but we had the feeling that they were concerned by the publishing side of the deal."

The EMI/Warner merger would have brought under one roof two of the world's largest publishing entities. EMI Music Publishing is now generally regarded as the world's largest,

## ONLINE TICKETS PAY OFF

(Continued from page 6)

it allows you to build."

### COMING TO TOWN

Kathi Scharnikow, who oversees Internet initiatives for Metropolitan Entertainment Group (MEG), says the company has become "very, very active" on the Web, particularly in promoting concerts in its prime territory of the Northeastern U.S. The database is the thing.

"We send out E-mail blasts for every show we promote, and we're doing more and more Internet on-sales," says Scharnikow. "We've started what we call the 'Concert Hotline' E-mail club."

When music fans go to the MEG Web site, a pop-up box allows them to pick the types of music they're interested in, and the information becomes part of the MEG database. "We sort people by music type and geographic location," says Scharnikow. "For the [MEG-produced] Furthur Festival, for which people tend to travel, we sent them all of the dates we had. They can click to buy tickets through whoever the ticketing agent is for that particular venue."

Scharnikow says the E-mails work because they are targeting not only those who are interested in a particular type of music but those who like to go to concerts.

SFX.com can also be highly targeted. "We encourage people to personalize the site to make their experience with SFX better," says Spivak. "They can let us know their preferences for venue, artist, or type of live event."



Next year, SFX will roll out a new priority-access program to be called "First In Line."

Like SFX, House of Blues (HOB) has a very strong Web presence. In addition to concert and tour information, HOB.com offers audio/video downloads, cybercasts, information on HOB clubs and amphitheatres, and editorial content. "We look at the Internet as giving us more locations," says Greg

Trojan, HOB CEO. "The venues are 'studios' from which to access content and capture it digitally."

As for the bands, Web sites have become crucial in providing information, particularly for hard-touring bands like Widespread Panic. Fan club mail-order sales, announced through the Web site, helped the band sell out three Halloween shows at UNO Lakefront Arena in New Orleans; also, more than 2,500 two-night packages have been sold for two New Year's Eve shows at Philips Arena in Atlanta since the shows were announced Sept. 29.

"We couldn't do our touring as effectively as we do by any stretch without the Internet," says Buck Williams, agent and co-manager for Panic. "When we're touring we get 200,000-250,000 hits a day."

The Panic Web site allows fans to be part of the action. "People have set lists and pictures from the show posted almost before it's over," says Williams.

### INTERNET PROMOTION

More and more, promoters are finding the Internet to be very effective in promoting concerts, sometimes to the point of being the primary means of getting the word out. For example, an April 14 show by Béla Fleck at the Beacon Theatre in New York sold out strictly through the Internet and was promoted almost exclusively online.

"We sold tickets to Béla Fleck through our Web site, jambands.com, and other sites we linked with," says Scharnikow. "We also cross-promoted with jambands.com with ticket giveaways and targeted E-mails."

The initial plan was to go up on the Net for Fleck, augmented by distributing fliers, and then to turn to more traditional means of promotion. "But when we put this thing on sale, tickets were selling so well with our grassroots marketing on the Internet that it was all we needed," says Scharnikow. "We sold more tickets and spent very little doing it."

Cost is a big factor. "We're sitting in New York City where everything's expensive, so if I can move 3,000 tickets by an E-mail blast, I've saved myself a lot of money," says Scharnikow. "A show at the Beacon could cost you \$20,000-\$25,000 by traditional [promotion] methods to have what you need to get through via print and radio. On the Internet it costs almost nothing, \$1,000-\$2,000 tops."

Consumers are receptive, she adds. "You have to have an Internet-savvy consumer, and we're finding it more with the kids," Scharnikow says. "The alt-kids are pretty hip to it, and the jam-band audience seems to be very Internet-active."

But the Internet audience is growing in other areas not expected. "For example, we pulled the report on a John Mellencamp show to see how we sold tickets, and we did about 25%-30% on the Internet," says Scharnikow. "We're working really, really hard to be active and collect as many E-mail addresses as we can for concertgoers. We don't want just random addresses."

Many SFX tours have online pre-sales, often in conjunction with a media partner like VH1. But the Web's brightest day for concert promotion is yet to come for SFX, Spivak says. "The jury's still out, but over time we believe the Internet will greatly improve the economics of marketing," she says.

# newsline...

**DAVE MATTHEWS BAND** has stopped work on its fifth RCA studio album with producer Steve Lillywhite and plans to start from scratch later this month in Los Angeles with producer Glen Ballard. No explanation has been given for the change. The release of the album has now been pushed back from November to January, according to a band representative. Lillywhite helmed the group's past three studio albums, including 1998's "Before These Crowded Streets," which debuted at No. 1 on The Billboard 200 and has sold more than 3.2 million copies in the U.S., according to SoundScan. **JONATHAN COHEN**

**MP3.COM IS ORGANIZING** a "Million E-Mail March" to drum up support for a bipartisan bill introduced Sept. 25 that would allow consumers to store their digital downloads on a music Web site if they can first prove they have lawfully bought the CD the digital track comes from. The



bill is co-sponsored by Reps. Rick Boucher, D-Va.; Richard Burr, R-N.C.; Ray LaHood, R-Ill.; and Fred Upton, R-Mich. "This legislation doesn't seem necessary, but it is," they write in a letter to fellow lawmakers. The bill would alter copyright law, which they believe has not kept pace with advances in technology. "The consumer, under this bill, will be required to show proof of ownership in some way, to protect against the potential nonpayment of legitimate royalty fees. Consumers would not be able to transfer music to someone else or use [it] for commercial purposes." The Music Owners Listening Rights Act of 2000 comes very late in the session, with recess impending and members anxious to return to their districts to campaign for re-election. Visitors to the MP3.com site can find information on the bill and their appropriate representative, as well as a form letter that can be E-mailed. According to the site, as of Sept. 28 "less than 100,000" E-mails had been sent. **FRANK SAXE**

**THE LEGAL WHIRLWIND** surrounding file-swap service Napster (see story, page 3) appears to be turning ever more users on to the controversial application. Web measurement company Media Metrix said Oct. 5 that usage of Napster's software soared to 6.7 million unique users in August from 1.1 million users in February—a more than 500% increase. (While Napster claims 32 million people have downloaded its software, Media Metrix says its numbers reflect those people who have actually used the software at least once in a given month.) According to Media Metrix, which says Napster is the fastest-growing home application it has ever tracked, 8.5% of online-computer users at home used Napster in August, up from 1.4% in February. **MARILYN A. GILLEN**

**PETE SCIFRES HAS BEEN PROMOTED** to president of Universal Manufacturing and Logistics (UML). He reports to Zach Horowitz, president/COO of Universal Music Group (UMG). Based in Universal City, Calif., Scifres is responsible for overseeing the company's U.S. CD manufacturing plants, physical distribution centers, and mastering studios, as well as production/inventory control and finished goods purchasing for UMG. UML's facilities include four distribution centers and two manufacturing plants. Scifres also continues his role as a member of the board of Matsushita Universal Media Services, the DVD/CD manufacturing joint venture in the U.S. with Panasonic Discs Services Corp. Prior to his promotion, Scifres had served as senior VP of manufacturing and operations at Universal Music and Video Distribution since 1990. In this capacity, he oversaw Universal's entry into CD manufacturing and the setup of physical fulfillment systems to deliver videocassettes direct to mass merchants. Most recently, he led the redesign of Universal's manufacturing and physical distribution business during Universal's integration of PolyGram Music. **CHRISTOPHER WALSH**

**WARNER MUSIC GROUP HAS TEAMED** with Liquid Audio for its digital distribution initiative. Under the nonexclusive deal, Liquid will handle content preparation, hosting and delivery, digital rights management, and customer support for the download sales, which will commence Nov. 1 with 100 tracks (**Billboard Bulletin**, Sept. 11). Warner's download plan also entails a digital infrastructure designed by RealNetworks.

**KEVIN ANTUNES**, co-writer and co-producer of the 'N Sync track "I'll Be Good For You," has signed a one-year worldwide publishing deal with BMG Songs, the U.S. division of BMG Music Publishing. Antunes is also the musical director of 'N Sync's No Strings Attached tour, as well as of current tours by Britney Spears and Enrique Iglesias. BMG has the option to extend the deal for an additional three years.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**'OVER' AND UP:** Christina Aguilera's "Come On Over Baby (All I Want Is You)" (RCA) makes the anticipated 11-1 move on The Billboard Hot 100, becoming her third No. 1 single from her self-titled multi-platinum debut album. "Baby" scans 86,000 units in its debut week at retail, coming in at No. 1 on the Hot 100 Singles Sales chart, besting Madonna's "Music" (Maverick/Warner Bros.) by 15,000 pieces.

**PRODUCT OUT, SALES DOWN:** Also debuting on the sales chart and joining "Baby" in the Hot 100's top five is "With Arms Wide Open" by Creed (Wind-Up). The enhanced-CD release of "Arms" scans 14,000 units and enters the sales chart at No. 13, while moving 7-5 on the Hot 100. The retail release of "Arms" leads to a couple of notable chart achievements: It gives Creed its highest-charting single on the Hot 100, as "Higher" peaked at No. 7 in July, and it eliminates one more song from the airplay-only list within the top 15 of the chart. The only holdout is **3 Doors Down**, which moves 5-4 with "Kryptonite" (Republic/Universal). The last time there was just one airplay-only track among the top 15 songs on the Hot 100 was Nov. 20, 1999, when Len's "Steal My Sunshine" (550 Music/550-Work) rested at No. 10. There has been only one issue since we adjusted the Hot 100 in December 1998 that the entire top 15 was available at retail in any configuration (excluding 7-inch vinyl): Oct. 23, 1999.

This may give the appearance that the singles market is on the mend with so many popular songs available, but that is really not the case. A close look at this issue's Market Watch (page 122) reveals that units scanned for the week are down 36% compared with the same week in 1999, while 2000 year-to-date numbers are down 34% from this point in 1999. So while the usual reaction to such numbers is to blame lack of product, this does not seem to be the case at the moment, as the choice of titles available to consumers is as high as it has been in recent times.

So why the drop? One reason could be that singles buyers, having become frustrated with the labels' reluctance to release hit product over the years, have become conditioned not to search out their latest favorite songs at retail. We would have to think that the accessibility of singles on Internet file-sharing services such as Napster has made the need to visit the old brick-and-mortar retail outlets even more unnecessary and is another contributing factor to this profound decline in sales. Billboard and SoundScan are working toward the eventual inclusion of legal paid downloads becoming part of the overall singles sales tally once the transactions of this type reach a level where they merit inclusion.

**BOYS ARE BACK:** Backstreet Boys have the Hot Shot Debut on the Hot 100 at No. 39 with "Shape Of My Heart" (Jive). "Heart" busts out of the box with 39 million listeners in its first week at radio, bringing it onto the Hot 100 Airplay chart at No. 33, their highest debut ever on that chart. The Boys' new album, "Black & Blue," will hit stores on Nov. 21.

# 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



OCTOBER 14, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/HOT SHOT DEBUT ▶</b>						
1	NEW	1	1	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
2	NEW	1	1	98 DEGREES UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
3	1	—	2	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
4	2	2	14	NELLY ▲ <sup>3</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
5	NEW	1	1	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
6	4	6	53	CREED ▲ <sup>6</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	3	3	19	EMINEM ▲ <sup>7</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
8	NEW	1	1	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
9	9	9	34	3 DOORS DOWN ▲ <sup>2</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
10	10	14	8	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT	10
11	5	1	3	LL COOL J DEF JAM 546819*/IDJMG (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
12	6	7	20	BRITNEY SPEARS ▲ <sup>7</sup> JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
13	NEW	1	1	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
14	8	8	28	'N SYNC ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
15	NEW	1	1	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
16	NEW	1	1	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
17	12	11	23	PAPA ROACH ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
18	11	10	11	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
19	15	5	3	BARENAKED LADIES REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
20	13	4	3	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
21	7	—	2	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
22	19	16	62	DESTINY'S CHILD ▲ <sup>8</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
23	23	24	47	FAITH HILL ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
24	16	13	3	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
25	20	15	53	STING ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
26	14	—	2	CAM'RON UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
27	21	—	2	BARBRA STREISAND COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
28	18	12	3	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
29	17	—	2	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
30	22	17	9	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
31	29	32	26	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
32	NEW	1	1	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE	32
33	26	26	6	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
34	36	35	23	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	34
35	31	33	16	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
36	34	29	30	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
37	25	22	58	CHRISTINA AGUILERA ▲ <sup>2</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
38	37	37	19	MATCHBOX TWENTY ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
39	24	19	69	RED HOT CHILI PEPPERS ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
40	28	25	16	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
41	32	28	23	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
42	33	31	5	SARAH BRIGHTMAN NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
<b>◀ GREATEST GAINER ▶</b>						
43	69	136	3	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
44	27	23	3	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
45	48	44	11	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
46	44	42	57	DIXIE CHICKS ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
47	57	57	20	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	47
48	38	30	7	VARIOUS ARTISTS DEF JAM 542829/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
49	30	18	5	DJ CLUE ROC-A-FELLA/DEF JAM 546641/IDJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
50	40	34	46	DR. DRE ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
51	39	21	3	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
52	43	36	41	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
53	51	40	15	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
54	35	20	4	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	45	—	2	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	45
56	46	41	24	JOE ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
57	49	43	20	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
58	47	—	2	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	47
59	56	46	14	KELLY PRICE DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	5
60	NEW	1	1	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
61	42	27	3	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
62	53	47	12	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
63	58	49	67	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
64	52	39	12	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
65	54	45	68	SANTANA ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
66	55	52	60	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
67	NEW	1	1	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	67
68	62	63	10	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
69	71	51	5	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
70	70	76	23	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
71	60	48	18	KID ROCK ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
72	79	92	20	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
<b>◀ PACESETTER ▶</b>						
73	153	140	64	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
74	61	56	44	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
75	72	—	2	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
76	59	38	4	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
77	75	66	14	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
78	68	60	44	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
79	73	65	53	MARC ANTHONY ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
80	63	58	45	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
81	66	62	92	KID ROCK ▲ <sup>3</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
82	41	—	2	BJORK ELEKTRA 62533/EEG (18.98 CD)	SELMASONGS (SOUNDTRACK)	41
83	50	—	2	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	50
84	67	50	62	MACY GRAY ▲ <sup>3</sup> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
85	65	54	3	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
86	80	68	15	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
87	86	73	24	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
88	81	70	72	BACKSTREET BOYS ● <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
89	82	77	19	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
90	74	55	13	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
91	76	61	6	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
<b>◀ HEATSEEKER IMPACT ▶</b>						
92	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA 6092 (8.98/12.98) HS	DE PAISANO A PAISNO	92
93	91	81	46	CELINE DION ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
94	78	59	4	VARIOUS ARTISTS COLUMBIA 61586/CRG (12.98 EQ/18.98)	PLATINUM HITS 2000	59
95	64	53	5	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13
96	94	87	91	GODSMACK ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
97	90	83	19	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
98	77	67	5	2GETHER TVT 6840 (10.98/17.98)	AGAIN	15
99	95	71	3	RACHELLE FERRELL EPIC 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
100	93	82	39	VERTICAL HORIZON ▲ RCA 67818+10.98/16.98) HS	EVERYTHING YOU WANT	40
101	88	72	16	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
102	104	112	3	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
103	NEW	1	1	PEARL JAM CAPITOL 85052 (16.98 EQ CD)	16/6/00: SPODEK, KATOWICE, POLAND	103
104	89	69	8	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
105	87	75	27	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
106	98	79	4	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
107	110	122	74	TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000. Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	92	74	40	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
109	84	64	3	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	64
<b>110</b>	<b>NEW</b>		1	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS	110
111	105	97	12	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
112	99	80	19	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
<b>113</b>	112	102	22	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
114	103	88	73	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
115	106	98	6	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
116	83	—	2	WILLIE NELSON ISLAND 542517/DJMG ()	MILK COW BLUES	83
117	101	84	15	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
118	102	93	90	BRITNEY SPEARS ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
119	100	85	9	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
<b>120</b>	120	120	45	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
121	117	104	21	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
<b>122</b>	148	128	25	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
123	107	89	84	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
124	109	95	29	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
<b>125</b>	<b>NEW</b>		1	PEARL JAM EPIC 85064 (16.98 EQ CD)	22/6/00: FILA FORUM ARENA, MILAN, ITALY	125
126	108	86	20	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>	SOONER OR LATER	38
<b>127</b>	134	130	6	SOULDECISION MCA 112361 (11.98/17.98) <b>HS</b>	NO ONE DOES IT BETTER	103
128	113	91	45	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
<b>129</b>	131	119	6	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) <b>HS</b>	LIVE IN LONDON AND MORE...	108
130	116	101	6	JIM BRICKMAN WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
131	118	105	47	SAVAGE GARDEN ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
132	121	108	37	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
<b>133</b>	137	132	8	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	87
<b>134</b>	<b>NEW</b>		1	PEARL JAM EPIC 85061 (16.98 EQ CD)	20/6/00: ARENA DI VERONA, VERONA, ITALY	134
135	123	117	22	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
136	111	96	21	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
<b>137</b>	<b>NEW</b>		1	PEARL JAM EPIC 85012 (16.98 EQ CD)	30/5/00: WEMBLEY ARENA, LONDON, ENGLAND	137
138	115	99	10	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
<b>139</b>	188	176	16	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
140	124	107	20	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
141	122	111	7	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	58
142	119	100	10	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
<b>143</b>	145	144	7	DAVID GRAY ATO 21539 (16.98 CD) <b>HS</b>	WHITE LADDER	143
144	85	—	2	TERRI CLARK MERCURY (NASHVILLE) 170157 (11.98/17.98)	FEARLESS	85
145	132	127	70	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
<b>146</b>	143	137	8	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) <b>HS</b>	...AN EDUCATION IN REBELLION	130
147	114	109	39	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
<b>148</b>	<b>NEW</b>		1	ALEJANDRO SANZ WEA LATINA 85052 (16.98 CD) <b>HS</b>	EL ALMA AL AIRE	148
149	126	118	15	SR-71 RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	81
150	129	114	19	LUCY PEARL ● POKKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
<b>151</b>	152	149	26	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
<b>152</b>	155	157	19	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
153	97	—	2	FASTBALL HOLLYWOOD 162237 (11.98/17.98)	THE HARSH LIGHT OF DAY	97

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>154</b>	149	141	12	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
155	125	103	23	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
156	130	115	7	WHEATUS COLUMBIA 62145/CRG (11.98/17.98)	WHEATUS	76
157	142	134	26	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
158	136	133	8	NICKELBACK ROADRUNNER 8586 (8.98/13.98) <b>HS</b>	THE STATE	130
159	127	106	24	SON BY FOUR ● SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
160	133	113	70	BLINK-182 ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
161	138	135	6	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
<b>162</b>	181	169	63	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
163	146	138	39	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
164	139	121	27	SOUNDTRACK ▲ BLACKGROJND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
165	135	110	9	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
166	151	131	48	RAGE AGAINST THE MACHINE ▲ EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
<b>167</b>	<b>NEW</b>		1	MIKE KENEALLY & BEER FOR DOLPHINS EXOWAX 2404 (17.98 CD) <b>HS</b>	DANCING	167
<b>168</b>	<b>NEW</b>		1	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) <b>HS</b>	NEW FOUND GLORY	168
169	158	139	6	(HED)PLANET EARTH VOLCANO 41710/JIVE (11.98/17.98)	BROKE	63
170	141	126	21	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
171	128	90	3	JOAN OSBORNE INTERSCOPE 490737 (11.98/17.98)	RIGHTEOUS LOVE	90
172	147	129	7	SPM DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	SPM PRESENTS: THE PURITY ALBUM	57
173	160	172	6	VARIOUS ARTISTS ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	148
<b>174</b>	<b>NEW</b>		1	AFI NITRO 15835* (14.98 CD) <b>HS</b>	THE ART OF DROWNING	174
<b>175</b>	<b>NEW</b>		1	PEARL JAM EPIC 85073 (16.98 EQ CD)	26/6/00: SPORHALLE, HAMBURG, GERMANY	175
176	150	124	18	VARIOUS ARTISTS ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
<b>177</b>	<b>NEW</b>		1	PHIFE DAWG GROOVE ATTACK 068*/LANOSPEED (11.98/16.98) <b>HS</b>	VENTILATION : DA LP	177
178	154	123	4	VARIOUS ARTISTS LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS	108
<b>179</b>	195	—	2	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98) <b>HS</b>	LUDACRIS PRESENTS: INCOGNITO	179
<b>180</b>	169	158	3	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD) <b>HS</b>	ESSENTIAL DANCE 2000	158
<b>181</b>	<b>NEW</b>		1	DAVID BOWIE VIRGIN 28958 (26.98 CD)	DAVID BOWIE LIVE AT THE BEEB: 1968—1972	181
182	144	116	6	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	50
183	156	143	39	STONE TEMPLE PILOTS ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
184	159	153	30	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
<b>185</b>	<b>NEW</b>		1	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98) <b>HS</b>	GOOD CHARLOTTE	185
186	165	152	51	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
<b>187</b>	172	170	5	STACIE ORRICO FOREFRONT 25253 (11.98/15.98) <b>HS</b>	GENUINE	103
188	162	147	46	KORN ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
<b>189</b>	<b>NEW</b>		1	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	189
190	166	150	10	NINA GORDON WARNER BROS. 47746 (11.98/17.98) <b>HS</b>	TONIGHT AND THE REST OF MY LIFE	123
<b>191</b>	180	171	27	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
192	164	146	52	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
193	161	162	15	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
194	167	161	45	METALLICA ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
195	157	125	3	VARIOUS ARTISTS EPIC 85133/SONY DISCOS (18.98 EQ CD)	2000 LATIN GRAMMY NOMINEES	125
196	168	166	49	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
197	170	185	40	JIMI HENDRIX ● EXPERIENCE HENDRIX 11671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
198	177	164	100	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
<b>199</b>	<b>NEW</b>		1	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	199
200	140	78	3	JIMI HENDRIX EXPERIENCE HENDRIX 112316*/MCA (69.98 CD)	THE JIMI HENDRIX EXPERIENCE	78

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Gether 98	David Bowie 181	Dr. Dre 50	Jagged Edge 132	Madonna 3	175	SOUNDTRACK	Trina 157
3 Doors Down 9	Boyz II Men 20	Eminem 7, 123	Jay-Z 108	Mary Mary 113	A Perfect Circle 89	Almost Famous 43	The Union Underground 146
504 Boyz 135	Toni Braxton 41	Wyclef Jean 33	Wyclef Jean 33	matchbox twenty 38	Phife Dawg 177	Bring It On 161	Jaci Velasquez 106
98 Degrees 2	Jim Brickman 130	Everclear 62	Joe 56	Donnie McClurkin 129	Pink 31	Coyote Ugly 30	VARIOUS ARTISTS
Yolanda Adams 36	Sarah Brightman 42	Fastball 153	Donell Jones 186	Tim McGraw 107	Plus One 152	Duets 102	2000 Latin Grammy Nominees
AFI 174	Cam'Ron 26	Rachelle Ferrell 99	Jurassic 5 193	Jo Dee Messina 119	P.O.D. 147	Mission: Impossible 2 136	City On A Hill—Songs Of Worship
Christina Aguilera 37, 61	Aaron Carter 16	Kirk Franklin Presents INC 141	Juvenile 198	Metallica 194	Elvis Presley 189	Nutty Professor II: The Klumps 64	And Praise 173
Amil 55	Cash Money Millionaires 24	Fuel 29	Kandi 75	Moby 66	Kelly Price 59	The Original Kings Of Comedy 182	Loud Rocks 178
Marc Anthony 79	Kenny Chesney 13	Billy Gilman 53	Kane & Abel 199	John Michael Montgomery 15	Rage Against The Machine 166	Romeo Must Die — The Album 164	Monsters Of Rap 138
A*Teens 72	Terrri Clark 144	Godsmack 96	Toby Keith 163	Mandy Moore 170	Ruff Endz 115	Britney Spears 12, 118	Now 4 18
Avant 121	C-Murder 54	Good Charlotte 185	Mike Keneally & Beer For Dolphins 167	Anne Murray 139	Sammie 124	SR-71 149	Platinum Hits 2000 94
B.B. King & Eric Clapton 40	Common 105	Nina Gordon 190	Kid Rock 71, 81	Mya 70	Santana 65	Sting 25	Ryde Or Die Vol. II 90
Backstreet Boys 88	The Corrs 51	David Gray 143	Mark Knopfler 60	Mystikal 1	Alejandro Sanz 148	Stone Temple Pilots 183	The Source Hip-Hop Music Awards
Baha Men 10	Creed 6	Macy Gray 84	Korn 188	Nature 83	Savage Garden 131	George Strait 21, 184	2000—The Album 48
Barenaked Ladies 19	Cypress Hill 155	Emmylou Harris 85	Lil' Kim 77	Nelly 4	Jill Scott 45	Shaggy 133	Totally Hits 2 176
BBMAK 126	De La Soul 104	Destiny's Child 22	Lil' Bow Wow 8	Nelly 4	Shyne 5	SheDaisy 114	WOW Worship Orange: Today's 30
BeBe 69	Deftones 117	Dido 47	Lil' Kim 77	Nelly 4	Jessica Simpson 80	Shyne 5	Most Powerful Worship Songs 191
Beenie Man 111	Destiny's Child 22	Celine Dion 93	Limp Bizkit 63	Nelly 4	Sisqo 78	SR-71 149	WOW Worship: Today's 30 Most
Big L 165	Dixie Chicks 46	Disturbed 34	LL Cool J 11	Nelly 4	SoulDecision 127	Sting 25	Powerful Worship Songs 162
Big Tymers 57	DJ Clue 49	DJ Skribble 180	Lonestar 145	Nelly 4	Soulful 32	Sting 25	Vertical Horizon 100
Bjork 82	DJ Clue 49	DMX 52	Lucy Pearl 150	Nelly 4	Soulful 32	Sting 25	Wheat 156
Black Eyed Peas 67	DJ Skribble 180	Do Or Die 95	Ludacris 179	Nelly 4	Soulful 32	Sting 25	Lee Ann Womack 97
B-Legit 109	DMX 52	Alan Jackson 196	Mack 10 76	Nelly 4	Soulful 32	Sting 25	
Blink-182 160	Do Or Die 95			Nelly 4	Soulful 32	Sting 25	
Andrea Bocelli 44				Nelly 4	Soulful 32	Sting 25	
Bon Jovi							

## U.K. INDIE GROUP TESTING STREAMING LICENSING

(Continued from page 8)

from AIM allows them to quickly gain access to all repertoire offered by labels independent from the majors. AIM has some 400 members.

But the respective clients will not be able to offer the music as downloads. "We haven't embraced downloads at all," says Wenham. "That's a type of business that each label has to look after themselves. However, it's fair to say that the downloads market is so embryonic that the interest for streaming and other models that are more akin to radio services is going to be more popular in the short term. The consumer hasn't yet embraced digital downloads."

One of AIM's members, Ninja Tune Recordings, tells Billboard that its business from MP3 downloads currently amounts to some 1,000 pounds (\$1,470), of a total turnover of 2 million pounds (\$2.94 million) on an annual basis. Ninja Tune co-founder Peter Quicke adds that he doesn't expect the downloads market to increase considerably over the

*'We're very much learning at the moment, consulting with the various new companies about their ambitions and business plans'*

- ALISON WENHAM -

next five years.

"What we're doing with the AIM trial is trying to see where the market stands," he says. "The majors are doing deals here and there, with no apparent systematic method, and making a few quid here and there. But you have to do it in a more systematic manner, which AIM is doing."

Says Wenham, "All labels have been utterly supportive and have been involved from day one. Even

though I'm sure some of them would have a profile, acumen, and catalog to go it alone, it makes complete sense for them to participate in this complete offer."

Beggars Banquet Group chairman Martin Mills echoes those sentiments. "We could of course have done this on our own. But it would demand huge administration and paperwork, and it would be difficult to exercise leverage and strength in negotiations. We believe in this philosophically, by lending our strength to other labels and being a part of other companies' strengths as well. And from a user's point of view, there are so many indies around to license from that it would be difficult to deal with all of them individually."

Quicke says, "At Ninja Tune, we don't have the resources or negotiating power to make a good deal for ourselves. The Internet is very important for us to reach new record buyers."

Distribution is handled by various companies on a finished-product basis. The Montreal-based Disque Ninja Tune handles distribution overseas.

Wenham declines to elaborate on terms and conditions before the trial is over. "I don't think we have had any expectations. We're at the forefront to set some standards for commercial remuneration. Business models change from entity to entity, so setting a template is difficult. A deal structure must look at the individual use of music. We're very much learning at the moment, consulting with the various new companies about their ambitions and business plans before we make any conclusions on the financial relationship."

## WWF

(Continued from page 6)

Smackdown! will use the WWF's Web site, wwf.com, to promote its projects. As the company matures, a separate Smackdown! Records site with a link to wwf.com will be created, says McCarrell, who reports to WWF president/COO Stuart Snyder. McCarrell says he intends Smackdown! to become the home for acts like Sevendust, Pennywise, and Coal Chamber that are "selling substantial units but aren't getting a lot of exposure. [They are the type of bands] doing incredible business on the Ozzfest, they get gold and platinum records, but they're not breaking through to the mainstream media."

Smackdown! acts will make live appearances on the company's programs "when it makes sense," McCarrell says, adding that he is considering bundling singles by the acts with the WWF's fan magazines and handing out cassette singles at WWF events.

"It's a smart idea," Mike Stephens, VP of marketing for the 175-store retail chain National Record Mart, says of the WWF's decision to create a label. "They've got the media machine already in place. And they're definitely going to get the artists the exposure."



by Geoff Mayfield

**HOTTER THAN BODY HEAT:** When the race began, it looked like 98°, with one of the biggest initial orders of the past two years, would win easily. Rapper **Mystikal** looked like he'd finish respectably in second place. First-day sales seemed to make the boy band a lock for a 300,000-plus week, with a shot at the 400,000-unit mark, while **Mystikal** seemed to have a solid chance at the 300,000 threshold. But at the finish line, it is the rapper who snares the gold medal, with a 331,000-unit opener, while 98° settles for second place with 276,000 units.

While this marks **Mystikal's** first No. 1 on The Billboard 200, this is not his biggest sales week. His 1998 album, released just 10 days before Christmas, opened with 386,000 units, but with the strong competition of the holiday selling season, "Ghetto Fabulous" could stand no taller than No. 5. His previous peak on the big chart came with the 1997 album "Unpredictable," which opened at No. 3.

Catalyst for the new one is the catchy track "Shake Ya Ass," which has been No. 1 for five weeks on the audience-based Hot R&B/Hip-Hop Airplay list. "Shake" is **Mystikal's** first big hit on either coast, racking up big plays in both New York and Los Angeles. Its clip is No. 1 at BET and No. 3 at MTV, according to Broadcast Data Systems.

As one might expect, mass merchants barely made a dent in **Mystikal's** chart-topping tally, with music retailers accounting for about 91% of the album's take.

**CONTRAST:** 'N Sync and 98° have much in common. Both are categorized as boy bands, both released albums this year that streeted with shipments of more than 2 million copies (the former with 4.2 million, the latter with 2.6 million), and both have a member who is romantically linked with a blond bombshell recording star ('N Sync's **Justin Timberlake** with **Britney Spears**, 98's **Nick Lachey** and **Jessica Simpson**). Yet 'N Sync's "No Strings Attached" made Billboard chart history when it sold 2.4 million copies in its first week, while 98°'s new "Revelation" starts with about 11.5% of "Strings" first-week burst. Not that 276,000 units is a shabby number, but it's modest when compared with the openers rung by **Eminem** (1.76 million), **Spears** (1.3 million), and **Backstreet Boys** (1.13 million), who each shipped 2 million within the last 18 months.

One big difference? 'N Sync's lead track, "Bye Bye Bye," was a radio monster that was No. 1 on Top 40 Tracks before the album arrived, while 98°'s "Give Me Just One Night" has stalled at No. 10 on that same chart.

Among mass merchants, 98° was the week's top seller, followed by **Madonna**. Racked stores accounted for 55% of the group's first-week total. Actually, the battle for No. 1 was won at the independent store sector, where **Mystikal** outsold 98° 84,000 to 11,000, a gap that's larger than the 54,000 copies that separate the two albums on the big chart. Furthermore, 98° surpassed the new champ in most major markets, including New York, Los Angeles, Chicago, Boston, and Philadelphia. Go figure.

**COUNTRY COMFORT:** It has been kind of a chilly year for Nashville labels, with country album sales down 1.4% from 1999's year-to-date numbers, so this issue's Billboard 200 represents a bit of a thaw. **Kenny Chesney** sets, by far, a career high, entering the big chart at No. 13, while **John Michael Montgomery** makes a strong comeback, bowing at No. 15. Chesney's previous career peak was No. 51, scored last year; it's **Montgomery's** highest standing since his 1995 album started at No. 5.

This is the first time in almost a year that two country albums have opened inside The Billboard 200's top 20. In last year's Nov. 13 issue, **LeAnn Rimes** and **Alan Jackson** began at Nos. 8 and 9.

**ROCK STEADY:** **Pearl Jam** sets a Billboard 200 record with five simultaneous debuts from its series of 25 live two-fers (Nos. 103, 125, 134, 137, and 175), while seven others each fall less than 2,000 units shy of the chart. Added together, those 12 amount to 88,000 units, an amount that this issue would place an album at No. 13. . . . A new version of **Slipknot's** album, with a Digipak and six additional tracks, helps the title tie up the Pacesetter trophy with a 132% gain and a 153-73 leap.

**DETAILS:** With their fourth straight Greatest Gainer, **Baha Men** (No. 10) jumped into the top 10 last issue. Now, with the arrivals of rap rookies **Shyne** (No. 5, 160,000 units) and **Lil' Bow Wow** (No. 8, 101,000 units), half of the top 10 albums are freshman efforts, joining former chart-topper **Nelly** and **3 Doors Down** (Nos. 4 and 9, respectively). The last two mentioned and 98° give Universal three of the top 10 slots. . . . **Madonna's** second-week erosion of 49% (No. 3, 212,000 units) is in line with the decline seen by many albums that bow at No. 1, but this is a steeper drop than happened to her previous set, "Ray Of Light." That 1998 opus had a 39.5% evaporation after opening at No. 2 with 371,000 pieces. . . . With four bows in the top 10, the latest by **Britney Spears** (No. 12) and 'N Sync (No. 14) get pushed from the top 10 for the first time in their chart lives.

## CHAYANNE BUCKS CROSSOVER TREND

(Continued from page 20)

whose bilingual track "Alive" may become one of the singles launched in Europe and Turkey. A full disc will probably be released next year, says Chayanne.

"Chayanne is at his best moment of artistic maturity to make his great crossover," says Jorge Pino, senior VP/GM of Sony Latin. "He's ready, and he's already had several experiences in English. But I feel he needed another album in Spanish to definitely consolidate his standing in the Latin market." That consolidation will come together with a heavy promotional tour through Europe, the U.S., and Latin America, as well as the concertizing for which Chayanne is famous.

"I always design Chayanne's music," says Estéfano. "And I mean design, not just write. Because he's a performer and a great dancer.

When I design a rhythmic song, I always think of it visually."

Chayanne, who puts great care into his performances, does too. "When I'm focused on the album, I'm focused on that, but I don't stop thinking about what comes next."

What comes next could be appearing on "The Tonight Show With Jay Leno" as well as on television shows in places as far-flung as Turkey and Australia.

"I sense a real desire from his company to see him triumph," says Vega. "The most amazing thing about our visits to Europe is that people are truly surprised to see how he dances and how he handles himself onstage. He represents what is Latin. And Latin things are big now. He will never turn his back on that market because it's the market that opened its doors to him and gave him possibilities."

## SANZ SETS RECORD, AGAIN, WITH ALBUM'S SALES

(Continued from page 8)

shipment copies of the album—totaling 658,000 units, based on advance sales—would receive a voucher giving them the right to purchase two concert tickets one week before they go on sale when Sanz tours Spain next summer, following a Latin America and U.S. tour that begins in February.

"It means that early buyers have a right to 1.3 million concert tickets, but Alejandro's tour will accommodate a total of some 2 million people," says Tagarro.

"Everybody is saying that records are not selling now because of the Internet, piracy, and so on," notes Tagarro. "But Sanz has shown that when a good record comes along, it sells."

The figure of 700,000-800,000 sales in four days is based on a market test of a mix of outlets, from hypermarkets to small specialist shops.

Sanz's previous album, "Más," has sold nearly 2.2 million units in Spain and some 5 million worldwide—including 600,000 in the U.S., where it has been certified gold by the Recording Industry Assn. of America. Tagarro comments that at a WEA Europe meeting in Madrid, when the album had sold 2 million units, he asked those present if any artist had sold 9 million albums in Germany, a market 4.5 times larger than Spain's at retail. "Of course, they said no," he says.

Sanz's manager, Rosa Lagarrigue of RLM Producciones, was with the singer in Miami on release day. She says, "It was fantastic—there were lines of some 2,000 people waiting for him to sign the album cover at midnight on a Monday. We also had a great signing ceremony in Los Angeles, where we presented the album to his L.A. fans at the Warner studios."

## WORK-FOR-HIRE ACT PASSAGE CLEARED

(Continued from page 1)

Recording artists to reclaim their masters after 35 years.

The hot-lined approval follows a mysterious weeklong period in which an unknown lawmaker either placed an informal hold on the bill or withheld approval in order to leverage or maneuver other legislation to the Senate floor for passage.

It is a Senate tradition that the names of lawmakers temporarily blocking or holding back approval of pending legislation are not revealed.

Reacting to inquiries from the artists' community about the hold-up, Sen. Patrick Leahy, D-Vt., issued a statement on the Senate floor Oct. 4 pointing to the Republican leadership as the culprit.

"Democrats have cleared for passage H.R. 5107," said Leahy. "Why the Republican majority has not taken up this measure since the middle of last week is another unexplained mystery. I hope that the Senate will take up H.R. 5107 without further unnecessary delay."

Leahy referred to the measure as one of "so many bills being held hostage without explanation by the Republican majority."

Rumors flew as to the identity of the lawmaker, which included Leahy himself. A spokesman for Leahy denied the allegation, saying, "This rumor started two weeks ago, and it was false then, and it's resurfaced and is false now."

However, a source says staffers in the office of Sen. Trent Lott, R-Miss., the majority leader, said it

was Leahy who had not approved the bill.

The Leahy spokesman said the senator had considered bundling several copyright bills together for floor approval several weeks ago but then changed his mind to allow them to be considered separately. "That's not a hold," he said.

The strategy of temporarily holding back bills has been commonly used in recent sessions of Congress, as the session nears its end, to leverage onto the floor-vote schedule other bills being overlooked. There are now fewer than 10 working days left in the 106th Congress before adjournment.

"It's not just this bill that's been held up," said a spokeswoman for Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee

**'Why the Republican majority has not taken up this measure since the middle of last week is an unexplained mystery'**

- SEN. PATRICK LEAHY -

and one of the bill's bipartisan Senate supporters. "It's happening with a lot of legislation, but it'll loosen up."

## WARNER'S DEBUT INTO DVD AUDIO PLEASURES RETAIL

(Continued from page 6)

DVD players.

Furthermore, all new DVD Audio players will be backward-compatible to also play CDs.

Jordan Rost, senior VP of new technologies at the Warner Music Group, says that the company is coming to the market with the new format "because consumers want it, retailers want it, artists love it, and we are ready. The early adopters have been champing at the bit for it."

Storm Gloor, director of music purchasing at 115-unit Amarillo, Texas-based Hastings Entertainment, says the introduction of DVD Audio was "too late six months ago. We welcome the [Warner] rollout, even if it is standing a chance of getting lost in the shuffle of the fourth quarter."

Rita Donato-Edwards, VP of stores at 11-unit South Plainfield, N.J.-based Compact Disc World, says, "Our customers are really asking for [DVD Audio]."

However, the head of one large retail chain wonders if the rollout is too early, since few DVD Audio players are on the market and very few consumers own them.

## DMX FORMS LABEL WITH DEF JAM

(Continued from page 3)

reached for comment regarding the value of the label deal and other details.

The Bloodline joint venture follows on the heels of Def Jam's recent establishment of Atlanta-based Def Jam South, headed by president Scarface (aka Brad Jordan), and Berlin-based Def Jam Germany, headed by chief executive consultant Andreas Laesker.

"It's all good," says DMX (aka Earl Simmons) about the joint venture. "Bloodline is just what it is—the next generation."

The rapper's latest album, "And Then There Was X," has sold nearly 4 million units, according to SoundScan.

Copeland says Bloodline will focus first on R&B/hip-hop and evolve into a full-service label en-

compassing pop, rock, and other genres. Announcements regarding additional staff and artists are forthcoming; Copeland notes the label is currently in negotiations with five acts. Initial releases are slated for next year.

In addition to Bloodline and a collaboration ("Rollin' [Urban Assault Vehicle]") with Redman and Method Man for Limp Bizkit's new album, DMX is working on several other ventures. The rapper/actor follows up his role in the Warner Bros. film "Romeo Must Die" with parts in Warner's forthcoming Steven Seagal movie "Exit Wounds" and "The Crow: Lazarus," which is slated to begin filming in January. Other projects include the launch of his DW clothing line and an autobiography, "DMX: A Dogz Life."

In contrast to this tactical maneuver on the no-opposition, noncontroversial work for hire bill, a controversial measure facing serious opposition may be held back and never make it to the floor for a vote if the Republican leadership chooses.

For example, there is a hold on a measure introduced by Sen. John McCain, R-Ariz., that would require auto and tire companies to disclose more product safety information to federal regulators, who could impose criminal penalties on the companies. Auto companies oppose the bill, and it may not ever come to the Senate floor for a vote.

Once approved by the Senate, the work for hire repeal goes to the White House for President Clinton's signature.

If the repeal bill becomes law, it will be a landmark not only because it returns to artists the right to recover their recording masters but because it will be the first piece of legislation driven by efforts from recording artists, their lobbyists, artists' groups, music unions, and managers.

The effort took nearly 11 months to organize since the Recording Industry Assn. of America-proposed provision was discovered on Nov. 14, 1999, to be an unalterable four-line item in a conference report on a totally unrelated bill. The provision had been inserted without hearings or discussion with artists' groups. Many lawmakers connected with that bill say they had no idea that the provision had been added.

**'Consumers want it, retailers want it, artists love it, and we are ready. The early adopters have been champing at the bit for it'**

- JORDAN ROST -

the market."

At the National Assn. of Recording Merchandisers Fall Conference, Musicland's principal message to the majors was that now is the time for DVD Audio. While Wachsman says he found a receptive audience there, he adds that he hopes the other majors step up to the plate.

But the other majors seem to be embroiled in negotiations with the 4C group, which created DVD Audio, over a licensing agreement for the anti-copying technology. Some executives with those majors say they are not sure whether they will have DVD Audio titles this year. Warner Music Group apparently struck an agreement on its own to use the 4C copy-protection technology. Rost declines to comment on that.

Wachsman points out that there are other issues that still need to be resolved, such as packaging. But he adds, "In the

scheme of things, I am less concerned about such issues than to make sure that we have enough titles to create a presence for the category."

For his part, Rost says that the company is packaging DVD Audio in conventional jewel boxes. He expects that DVD Audio initially will be merchandised separately from CDs, but long-term he thinks they will be merchandised together, which will help make consumers more aware of the format and encourage them to upgrade.

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## Talent & Touring Directory Makes Its 2001 Debut

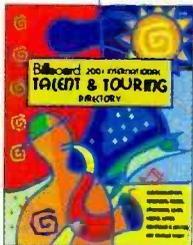
The "Billboard 2001 International Talent & Touring Directory" has just been released and it's packed with essential information for everyone in the music or concert business. It contains more than 22,000 listings from 65 countries, including venues, theaters, concert halls, and clubs. Also, this one-stop-guide to touring lists more than 1,100 facilities, 1,500 hotels, and 125 charter services.

The directory gives comprehensive information on agents and managers, artists, sound and lighting services, instrument rentals, staging and special effects, security services, merchandisers, and much more. Each listing contains the most accurate and up-to-date key names, addresses, phone num-

bers, e-mail addresses, and web sites where available. Artist listings include label, booking agent, personal manager, publicist, and other contact information.

"Billboard 2001 International Talent & Touring Directory" is available for \$125 per copy, including shipping and handling. For orders outside the U.S. or Canada, add \$14 per directory. For our more comprehensive, fully searchable, frequently updated online version of the directory, visit [Billboard.com](http://Billboard.com). Get unlimited access to the online version for \$250. Or get both the print version and online access for \$275.

To order your copy of "Billboard 2001 Talent & Touring Directory" call toll-free 800-344-7119.



## \$1 Mil. Offspring Prize At Billboard.com

Billboard.com, the online home of Billboard magazine, has been chosen by the Offspring as one of a handful of sites participating in the group's unprecedented million-dollar Internet sweepstakes. Visitors to [Billboard.com](http://Billboard.com) can download a free, Sony Music-authorized mp3 version of the band's new song, "Original Prankster," and become eligible to win the \$1 million grand-prize.

All U.S. residents with a valid email address are eligible to win. Deadline for entry is Nov. 3. Four finalists will be chosen at random and the grand-prize winner will be picked live on MTV on Nov. 14, the date Columbia will issue the Offspring's new album, "Conspiracy Of One."

The sweepstakes prize money is being given away directly by the band, with no label or sponsor funding.



## PERSONNEL DIRECTIONS

In Billboard's New York office, Michele Jacangelo is promoted to director of promotions and special events with responsibility for Billboard's six annual conferences (Latin, jazz, dance, R&B/hip-hop, radio, and music video), sales meetings, editorial summits, and other special events.

This month, Jacangelo celebrates her 10th year at Billboard, having joined the company in 1990 as assistant to the associate publisher. She was named advertising services manager in



1991. Jacangelo joined the marketing department in 1997 as publicist/special events associate and in 1998 was promoted to special events director.

"Billboard conferences have experienced phenomenal growth," says associate publisher/licensing and VP of marketing Howard Appelbaum. "Michele has played a critical role in the success of these events. She is most deserving of this promotion." Jacangelo continues to report to Appelbaum.

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# Five Live Sets Drive Pearl Jam Home

**M**ANY ACTS HAVE HAD two albums debut simultaneously on The Billboard 200, including Bruce Springsteen, Guns N' Roses, the Supremes (who did it twice), and the Beatles (who also did it twice). It's rarer to have three albums enter at the same time, but Prince accomplished that the issue of Oct. 2, 1993, with "The Hits 1," "The Hits 2," and "The Hits/The B-Sides." Four at once? That's been done, too, although posthumously. A quartet of Selena albums debuted the issue of April 22, 1995.

But until this issue, no act has had five albums enter the album chart during the same week. Of course, no act has ever unleashed 25 albums on the market in the same week. Five of those 25 Pearl Jam live double-sets enter, with "16/6/00: Spodek, Katowice, Poland" leading the way at No. 103. The other four CDs are live recordings from Milan (No. 125); Verona, Italy (No. 134); London (No. 137); and Hamburg (No. 175).

The Pearl Jam quintet leads to another chart query: Has any act ever had more than five albums appear on The Billboard 200 at the same time? The apparent record is seven, held by the Beatles, the Monkees, and U2.

One more Pearl note: These five albums almost double the size of the band's discography. Before this issue, seven Pearl Jam albums had charted, starting with "Ten" in 1992.

**WE TURN TO HER:** Christina Aguilera is the first artist to have two No. 1 singles on The Billboard Hot 100 in 2000. The RCA artist had the first new chart-topper of the year with "What A Girl Wants" in January. This issue, "Come On Over Baby (All I Want Is You)" rockets

11-1, giving Aguilera her third No. 1 hit overall. She began her career with "Genie In A Bottle," which captured pole position in July 1999.

"Come On Over Baby" is the 15th No. 1 of 2000. It's only October, and we have already surpassed the total number of chart-topping titles in 1999 (14). There were 15 No. 1's in 1998.

Aguilera is the first artist to have a pair of No. 1 hits in the same calendar year since TLC did it with "No Scrubs" and "Unpretty" in 1999. Before that, Monica pulled a double in 1998 with "The Boy Is Mine" (her duet with Brandy) and "The First Night" in 1998.

"Come On Over Baby" is Aguilera's fifth chart entry. The only songs that did not reach No. 1 are



by Fred Bronson

"I Turn To You" (No. 3 in July) and her remake of the classic "The Christmas Song" (No. 18 in January).

**'HOME' RUN:** Faith Hill and Marc Anthony had fun passing the No. 1 spot on the Adult Contemporary chart between them for the past 24 weeks, but Don Henley has taken over with "Taking You Home" (Warner Bros.) and shows no sign of letting go.

"Home" is Henley's first solo AC No. 1. His previous post-Eagles best was the No. 2 ranking of "The End Of The Innocence" in September 1989. The only Eagles song to reach the summit was "Best Of My Love" in 1974.

What may be most surprising about Henley's dominance of the AC chart is that he is the first solo domestic male artist to have the No. 1 position to himself since August 1997, when Michael Bolton had a three-week reign with "Go The Distance."

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	564,336,000	565,433,000 (UP 0.2%)
ALBUMS	499,407,000	522,804,000 (UP 4.7%)
SINGLES	64,929,000	42,629,000 (DN 35.4%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	422,535,000	464,533,000 (UP 9.9%)
CASSETTE	75,741,000	57,047,000 (DN 24.7%)
OTHER	1,131,000	1,224,000 (UP 8.2%)

### OVERALL UNIT SALES THIS WEEK

14,029,000

### LAST WEEK

13,583,000

### CHANGE

UP 3.3%

### THIS WEEK 1999

14,645,000

### CHANGE

DOWN 4.2%

### ALBUM SALES THIS WEEK

13,073,000

### LAST WEEK

12,562,000

### CHANGE

UP 4.1%

### THIS WEEK 1999

13,057,000

### CHANGE

UP 0.1%

### SINGLES SALES THIS WEEK

956,000

### LAST WEEK

1,021,000

### CHANGE

DOWN 6.4%

### THIS WEEK 1999

1,588,000

### CHANGE

DOWN 39.8%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

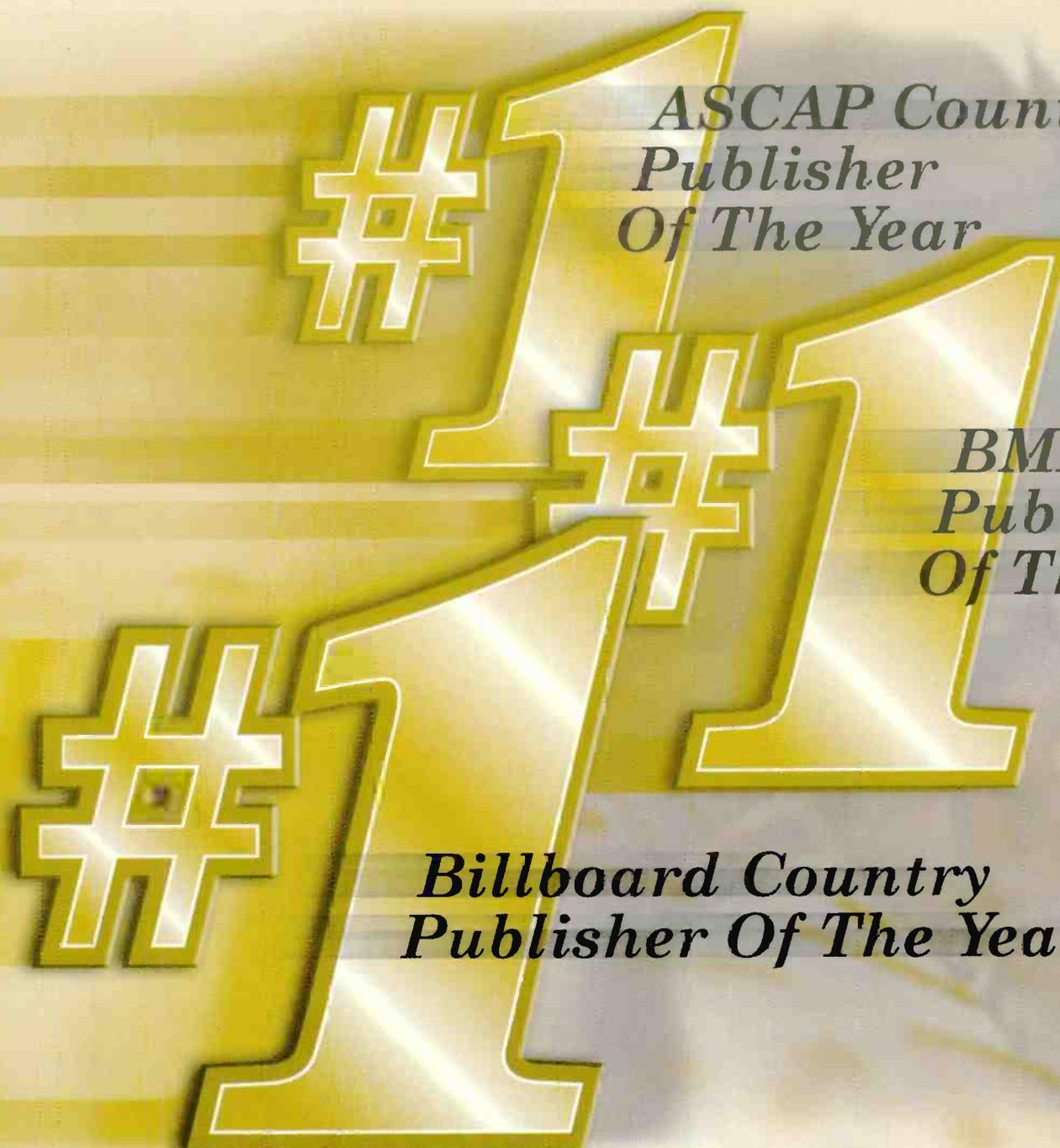
	1999	2000	CHANGE
CHAIN	282,488,000	286,770,000	UP 1.5%
INDEPENDENT	75,800,000	83,572,000	UP 10.3%
MASS MERCHANT	133,700,000	142,472,000	UP 6.6%
NONTRADITIONAL	7,420,000	9,990,000	UP 34.6%

ROUNDED FIGURES

FOR WEEK ENDING 10/11/00

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

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