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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 21, 2000

European Regulators OK Time Warner/AOL

BY GORDON MASSON and BRIAN GARRITY

LONDON—The demise of EMI's hopes to merge its music interests with that of Time Warner looks to have been a sufficient concession for the European Commission (EC) to grant permission for the latter's \$129 billion marriage to America Online (AOL).

The AOL/Time Warner mega-merger was one of the EC's overriding concerns in the proposed \$20 billion Warner/EMI Music transaction, but the withdrawal of that smaller deal earlier this month (Billboard, Oct. 14) has taken AOL/Time Warner one giant step closer to fruition.

The European Union's executive body approved the larger deal Oct. 11, on the strict condition that the

companies would not try to unfairly block rivals from accessing the emerging online media and entertainment markets.

The major condition in that approval entails that the new entity sever its relationship with Bertelsmann, the parent company of BMG. That relationship also figured strongly in the EC's statement of

objections toward the Warner/EMI merger. The commission stated in that document that it was unhappy that AOL could control the online music market if it effectively had a monopoly on the distribution of content from (Continued on page 96)



Country Biz Loses As Garth Tours End

BY RAY WADDELL

NASHVILLE—Garth Brooks' decision not to tour anymore (Billboard, Oct. 14) is bad news for country music touring, which is in sore need of superstars.

While Brooks' recording sales, which have reached a milestone of 100 million albums sold, have garnered the lion's share of attention, it is sometimes overlooked that Brooks is in (Continued on page 96)



U.K. Club Culture Wins Devotees Across U.S.

BY MICHAEL PAOLETTA

NEW YORK—While mainstream British pop and rock artists continue to struggle for acceptance in the U.S. (Billboard, Sept. 9), the U.K. underground dance music scene is surging into stateside prominence via branding of its top labels, clubs, and DJs.

Top-flight companies like Essential, Ministry of Sound, Cream, Gatecrasher, Wall of Sound, XL Recordings, INCredible, and Warp are penetrating the U.S. market and proving that lifestyle

Throughout the U.K.—unlike in the U.S.—dance music is pop music. These companies are tapping into the interests of stateside Anglophiles who keep tabs on cutting-edge musical trends in the U.K. and continental Europe.

"The whole club culture is growing at an astonishing rate," explains Pete Tong, a Radio-1 DJ and director of A&R at ffr/London U.K. "Today's youth has a tremendous hunger to be a part of something. The North American audience is incredibly clued up about what's going on musically.

"They're a very committed audience," he continues. "These kids scour the Internet for information on music." (Continued on page 97)



Honoring Best In Broadcasting Newcomers, Repeaters Win Billboard/Monitor Awards

A Billboard staff report.

NEW YORK—The 2000 Billboard/Airplay Monitor Radio Awards were marked by a number of repeat winners and several newcomers, as the music industry honored the best in broadcasting Oct. 7 in the finale to the annual Billboard/Airplay Monitor Radio Seminar.

The awards show, hosted by KYSR (Star 98.7) Los Angeles' Ryan Seacrest, honored stations, programmers, and personalities in four format categories: rock, top

40, R&B, and country. For a complete list of winners, see the photo spread beginning on page 90.

WXRT TOPS ROCK

When the show ended, it was the staff of triple-A WXRT Chicago that collected the most awards of any rock station, with four trophies going to the perennial triple-A fave, nearly sweeping its category.

The only person that stood in the way of WXRT's sweeping all five triple-A categories was KFOG San Francisco "marketeer" Jude (Continued on page 89)



Radio Seminar Highlights, Including J Records Showcase, Paul Simon Interview, Photos See Pages 12, 84, 86

Sony Discos' Crespo Unleashes 'Wow! Flash'

BY LEILA COBO

MIAMI—Puerto Rican merengue sensation Elvis Crespo has often said that his 7-year-old son and namesake is the inspiration behind his past two hits, "Suavemente" and "Píntame." No wonder, then, that Crespo has approached his upcoming album, due out Nov. 28, with a sense of childlike wonderment.



CRESPO

Take the title track, initially set to be called "My Love/Mi Amor" and which at Crespo's suggestion is now titled "Wow! Flash."

Endowed with a catchy, bilingual hook—à la "Suavemente"—it is designed to straddle both the English and Spanish markets. But musically, the song itself—begin- (Continued on page 105)

BMG's Download Service Offers '1-Stop Shopping'

BY MARILYN A. GILLEN

NEW YORK—The Oct. 10 launch of BMG Entertainment's paid-download initiative will bring several thousand more albums and singles from such big-name acts as Christina Aguilera, Santana, Toni Braxton, and Whitney Houston to a hit-starved commercial online music market by the holiday season, promising to offer the best test yet of whether fans now accustomed to getting bit-based music for free will actually pony up for downloads.

But equally important, in the view of the company and some observers, it will also bring a certain level of ease to a checkout process overstuffed with obstacles to simply closing the sale.

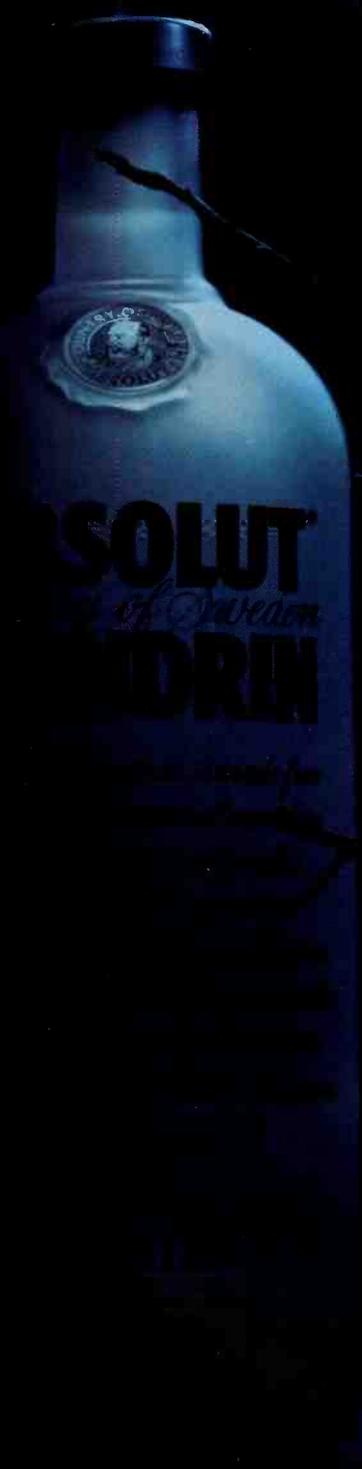
"This is an absolutely different approach," says Kevin (Continued on page 98)



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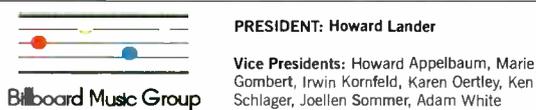
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Urgent Voices Of The Harlem Renaissance

Commercial nonsense had trumped common sense. Dominating the cultural scene were diluted jazz and degenerate pop, with white vocalists performing in literal or virtual blackface, while a stream of insipid/insulting pseudo-ethnic novelty songs filled in many of the gaps. But astir on the sidelines, from deep within America's most notorious urban precinct, came a rebirth, an insomniac's sudden clarity in the midst of dazed self-loathing. The period in question isn't America in the year 2000 but rather Harlem, N.Y., in the midst of its 1920s-30s renaissance, whose inspiring musical, literary, and political output still shimmers just outside the popular mainstream.

"When I was a young kid in Harlem, people were sharing each other's cultures much more than they are now," says renowned singer/actress Eartha Kitt. "I was living in a Latin/Afro-American neighborhood in Harlem at 115th and Madison Avenue, and there was the Cuban thing and the Puerto Rican thing all over Harlem, and then further up in Harlem you'd have the classic blues and Duke Ellington, Count Basie, and Earl Hines and people like that at the Apollo [Theatre]. It was a culture being exchanged."

The enduring fruits of that exchange are abundant on "Rhapsodies In Black: Music And Words From The Harlem Renaissance," due Nov. 7 from Rhino. Eloquent contemporary spoken-word testimony binds together the four-CD anthology of music (by Bert Williams, James P. Johnson, Eubie Blake, Sidney Bechet, Mamie Smith, Ethel Waters, Leadbelly, Louis Armstrong, Fats Waller, Duke Ellington, and many others), with the excerpts culled from literary pioneers of the era, particularly Zora Neale Hurston and Langston Hughes. In editor Wallace Thurman's Fire!! magazine, as social historian Ann Douglas has observed, Hurston and Hughes "proudly wrote about just the things" that more traditional black contemporaries "wished to downplay if not ignore: sex, color-consciousness, racism, and self-hatred, not among whites, but among blacks."

"I knew Langston Hughes well, and he was always interested in interchanging cultures," says Kitt, who offers a skin-tingling excerpt on "Rhapsodies In Black" of "Sensemaya: Chant For Killing A Snake," a poem written by Nicolas Guillen during the Harlem Renaissance and translated into English by Hughes. "The poem is about beginnings and endings," Kitt explains. "Everything must end in order to have another beginning. As far as Langston Hughes was concerned, he was always studying things for their positives. The poem concerned a sacrifice in order to gain strength, to give power to the worshipper, the snake being a god of some kind. The snake is sensuous; it's wise, too, because it knows how to slither out of the way. And a snake rarely attacks unless it's hungry or threatened. I don't see a snake as a dangerous thing—unless you pester it!"

Kitt laughs, her mischievous glee edged with the gravelly feline growl that has become her sultry trademark. "I must have been 6-7 years old when I moved to Harlem," recalls Kitt, who was born Jan. 17, 1927, in St. Matthews, S.C. "The aunt, Mamie Kitt, who was in New York and sent for me after my mother died, she said *she* was my mother. It's a very confusing story, because I don't know which [woman] was my mother, and I didn't know my father." As part of the Great Black Migration (circa 1910-30) from the Southern states, where hundreds of thousands fled the crop failures and lynching-steeped racism of the region, Kitt knew hardship but won a scholarship in her teens to study with Katherine Dunham's

dance company, the most important African-American troupe of its time. She traveled with Dunham to Paris, where black entertainers were so strongly preferred that such white musicians as French drummer Alain Romans were sometimes compelled to don blackface in order to sit in with black bands. Such were the uneasy accommodations with the passions or prejudices of the time, but Kitt's debut as a singer in a nightclub off the Champs-Élysées led to a role opposite Orson Welles in a Parisian production of "Faust" and stardom in films and TV and on records. Her many hits included "C'est Si Bon," "I Want To Be Evil," "Santa Baby," "Somebody Bad Stole De Wedding Bell," "Lovin' Spree," and a frisky interpretation of "An Old Fashioned Girl."

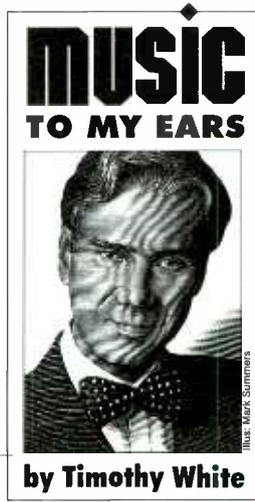
For Kitt, the appearance of a musical homage like "Rhapsodies In Black" is both appropriate and bittersweet, since it arrives at a historical juncture comparable with the upheaval that fueled the Harlem Renaissance. Her colleague Hughes, born in 1902 in Joplin, Mo., to a militant abolitionist family, had watched the lingering racial intolerance of post-Civil War America, the Gilded Age, and World War I (in whose aftermath returning black troops experienced heart-rending discrimination), and he'd witnessed depictions of black people in blackface minstrelsy as they'd evolved at the turn of the century from rustic philosophers to primitive brutes. The defiant dignity of Bessie Smith's "Nobody Knows You When You're Down And Out" and the worldly wise "Baby" by Adelaide Hall with Duke Ellington & His Famous Orchestra were designed to talk back to such hateful caricatures. And the political and entrepreneurial movements of the Harlem Renaissance (often supported by progressive white forces) were intended to reinforce the cultural rehabilitation.

Douglas notes in her book "Terrible Honesty: Mongrel Manhattan In The 1920s" (Farrar, Straus and Giroux, 1995) that this was an epoch of new technological immediacy and innovation, of radio and wristwatches, when all media began to "dramatize and defer to the clock." As Ethel Waters intoned with exquisite anxiety, "There'll Be Some Changes Made."

Kitt and others see ominous parallels between the desperate needs the Harlem Renaissance answered and the cultural stagnation and decay of the present era, wherein young blacks (and even poor whites) are demonized as a cynical method of excluding them from the middle-class and New Economy mainstream. "The music seems to be out of sorts right now," says Kitt. "It has not come to a positive point where it can interpret what's really going on. We don't seem to be exchanging culture now—we're just selling it, making a lot of money on it, stealing it blind from one race of people to another—not sharing it culturally, just *using* it."

"I'm in complete agreement with what Spike [Lee, director of the controversial new film "Bamboozled"] has to say," young rapper Mos Def recently told Newsweek regarding modern hip-hop's frequent stereotypical resemblance to 19th and early 20th century blackface. "It's minstrelsy because that's what white people want to believe about us—that it's about 'money, cash, hos' for all of us."

"We have things pricking at us," says Kitt, "but I hope that Afro-Americans and Hispanics feel this intellectual, scientific, and social pulsation that's going on and decide to become a part of it, rather than sitting there waiting for something to happen or somebody to pull them up. It's not about the money; it's about us, you and me, sitting down and talking about each other's culture—then and now."



Stalled WTO Talks Overshadow U.S./China Trade Law

BY BILL HOLLAND

WASHINGTON, D.C.—On Oct. 10 President Clinton signed a landmark bill granting permanent normalized trade relations (PNTR) status to China. But the celebration of what is perhaps his administration's last major trade policy victory was muted by news from his U.S. trade representative that ongoing negotiations in Geneva with China to join the World Trade Organization (WTO) have stalled.

The law relates to a U.S./China trade agreement signed last November. PNTR supplanted a law in place for 20 years that gave Congress the authority to review trade relations with China and other communist countries annually. The Asian giant agreed to open its vast markets to the West as a condition for joining the WTO.

However, U.S. Trade Representative Charlene Barchefsky, who said recently that China may not join the WTO until next year as a result of the breakdown in discussions, has requested a meeting with Prime Minister Zhu Rongji and is flying to Beijing to

continue discussions. If and when China joins the WTO, it will allow foreign labels to set up distribution networks by holding equity of up to 49% in indigenous labels.

A trade representative spokesman says Barchefsky's trip is not related to revising any part of the U.S./China agreement. If China were to join the WTO, its tariffs on U.S. goods would drop from about 25% to 9% within five years. However, analysts here say that the Chinese leadership may now be worrying that when new products are available to its 1 billion citizens, state-run factories may fail, causing massive layoffs. There is also said to be a reluctance by the long-insulated leadership to be forced to fully comply with the terms of foreign agreements.

Most music industry veterans here and in Europe have expressed cautious optimism about the future role of foreign record companies in China, even with WTO membership.

The House passed the PNTR bill May 24 (Billboard, June 7); the Senate approved the measure Sept. 19. The September Senate

vote, like Clinton's signing of the bill into law, brought concerns to the fore from some in the Chinese music community that competition from powerful outside major record companies could have negative effects and drive indigenous players out of business. Others wondered how the Chinese would react to pressure from the major international record companies to stem piracy as part of WTO rules (Billboard, Sept. 30).

On an optimistic note, the Associated Press (AP) reports that China's leadership approved a five-year economic plan at the end of a secret three-day meeting. According to the Oct. 11 AP article, one of the tenets of the plan was a call for economic growth, more open markets, and accession to the WTO.

"With WTO entry, our country's opening to [the] world will enter a new stage," said the Chinese communiqué, adding that China must "develop an open-type economy." The communiqué also said that state-run businesses must be more efficient to prevent foreign competition from putting them out of business.

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HOT SINGLES

TOP VIDEOS

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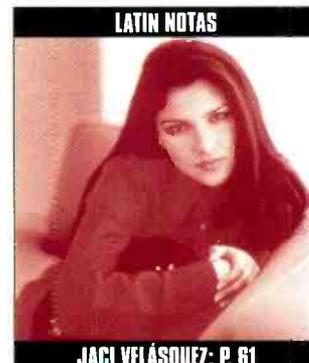
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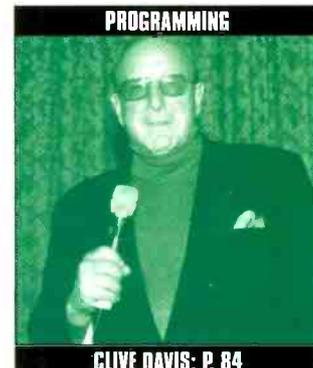
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RIAA, HFA Set Digital Licensing Procedures

BY IRV LICHTMAN

NEW YORK—As major-label downloading and other forms of digital delivery arrive in the market this fall, the Recording Industry Assn. of America (RIAA) and the Harry Fox Agency (HFA), the mechanical collection unit of the National Music Publishers' Assn. (NMPA), have agreed to new procedures to expedite licensing of recorded songs made available for distribution on the Internet.



On its own, the HFA says, it has also entered into agreements with "numerous" other distributors of prerecorded music over the Internet while "continuing to expand its Internet licensing program to meet the growing consumer demand for online delivery of music."

With the RIAA/HFA ties, the agreement, according to a joint statement, establishes "streamlined procedures

under which musical works may be licensed expeditiously through HFA. These procedures will substantially reduce the time and effort required to clear music publishing rights for the electronic delivery of [recordings] to consumers."

According to Ed Murphy, president/CEO of NMPA, the arrangement will also "enable accurate identification of Internet music files, a critical requirement for copyright owners and their songwriter partners."

To Cary Sherman, RIAA senior executive VP and general counsel, the arrangement will similarly "expedite licensing for digital downloads very substantially, enabling our companies to make more music available to consumers more easily and more quickly."

On Oct. 10, the day the RIAA and the NMPA announced their Internet licensing approach, BMG Entertainment made its expected move into download sales

with 100 digital singles and albums, while setting its sights on a total of 2,500 titles by the holiday season (see story, page 1).

Thus, among the majors, four of the five distributors have initiated digital delivery of product for sale, with Warner Music planning to

debut its downloading program Nov. 1.

In the world of analog recordings, the RIAA and the HFA have a long history of negotiating mechanical royalty fees as existing agreements are near the renewal stage.

The RIAA/NMPA arrangement, negotiated under the provisions of the U.S. Copyright Act governing online music licensing, remains in effect until the formal adoption of regulations concerning digital delivery licenses by the Library of Congress or until Sept. 30, 2001, whichever comes first.



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New BMG Online Club Angers Merchants

BY ED CHRISTMAN

NEW YORK—In moving to \$9.99 everyday low pricing online, BMG Direct is embracing a new business model in an attempt to expand its customer base. But like most record club marketing moves, this new strategy is proving to be unpopular with record merchants.

The new online club, OnePriceCds at onepricecds.com, allows customers to sign up by submitting basic demographic data and then to choose any title from the BMG record club inventory. The price for any single-disc album is \$9.99 including shipping.

Elizabeth Rose, VP of strategic planning and E-commerce at OnePriceCds/BMG Direct, says that the new club is aimed at reaching consumers who can't find value in the traditional record club environment.

According to Rose, some consumers do not find that the typical record-club promotional offer of 12 CDs for the price of one "is a value proposition." "Maybe they can't find 12 CDs that they want to buy at one time, or maybe they prefer something simpler" than having to mail a postcard every month.

With BMG Direct's traditional record club, BMG Music Service, and OnePriceCds, consumers now have a choice that gives them "very rational trade-offs," Rose says.

Brick-and-mortar retailers, however, find nothing rational about the new club's pricing structure.

Russ Solomon, president of 102-unit, West Sacramento, Calif.-based Tower Records/Video/Books, calls the new online site "totally unfair; this site heads-on competes with all online stores. They are selling CDs for \$9.99, including shipping, that we

are paying \$11.40 to \$12 for. How unfair can it get?"

Mike Dreese, CEO of 20-unit, Boston-based Newbury Comics, calls the pricing structure of what he sees as basically an online store "dirty pool. It's infuriating."

BMG is just "mimicking" the traditional mail-order and online store models, Dreese says. "If record clubs are just going to be a substitute for Amazon, why should they receive reduced costs for product?" he says. "It's time for artists to take a closer look at the record-club clause in their contracts." He says he wonders whether the new structure even qualifies as a record club.

Brett Wickard, owner of nine-unit Portland, Maine, chain Bull Moose Music, says, "It's disappointing that a company as large and well run as BMG can't compete with retailers on an even footing. I challenge them to buy at the same price as us and compete in a real marketplace. This is unbelievable."

Rose declines comment on retail concerns about BMG's pricing for the new vehicle, but executives familiar with record clubs say that the \$9.99 price point, even with free shipping, is actually a price increase for club members, when all the giveaways under the traditional model are taken into consideration.

In the traditional record club model, also known as the negative-option strategy, consumers are notified each month about a featured record they will receive unless they mail back a postcard declining to purchase that title. Negative-option record clubs usually have very attractive front-end offers, such as 11 CDs for a penny or 12 CDs for the price of one.

Negative-option clubs tend to produce membership fatigue and



RIAA Plans Digital ID Song System

BY MARILYN A. GILLEN

NEW YORK—The Recording Industry Assn. of America (RIAA) intensified its efforts to jump-start the commercial online music business with the Oct. 12 announcement that it has launched a project to develop "a standardized system for identifying digital files of sound recordings."

Such a "bar code" system, which is envisioned as supporting sales, licensing, and tracking of online music, is seen as one of the necessary drivers of a legitimate music marketplace.

The U.S. trade group says it will work with the International Federation of the Phonographic Industry (IFPI) and the Recording Industry Assn. of Japan on the project, which it says is intended to be available for worldwide use.

The project will also seek the cooperation and support of "other music-industry interests," according to the RIAA, such as distributors and on-

and offline retailers.

The RIAA has tapped U.K. consultancy Rightsecom.com to manage the project. Mark Isherwood, lead consultant for the company, is the former director of new technology for U.K. authors' rights body the Mechanical Copyright Protection Society.

No timetable for development or rollout of the proposed ID system was given. Executives at the RIAA had not returned calls by press time; Isherwood and IFPI executives could not be reached.

The move is the latest in a series of online-commerce initiatives undertaken recently by the RIAA. On Oct. 10, it unveiled an agreement with the Harry Fox Agency, the mechanical-royalty collection unit of the National Music Publishers' Assn., to create new procedures to expedite licensing of recorded songs made available for distribution on the Internet (see story, page 4).

The RIAA is also working on the formation of a new collecting body that aims to handle the performance royalties mandated under the U.S.' Digital Millennium Copyright Act to be paid by Webcasters to labels and artists. Dubbed SoundExchange, the project is expected to be officially announced in the coming weeks.

The global music industry already has a recorded-music ID system in place—the International Standard Recording Code (ISRC), which was developed in 1989 and whose guidelines for use were revamped by the IFPI in 1998.

According to the RIAA, the new digital-file ID system is visualized as being "fully compatible" with the ISRC and other existing ID systems—by both building on and working with them. The new digital ID marks would be used to identify the song and artist in a music file and thus determine how royalties should be distributed.

Extra Revenue Expected From Vivendi Universal

BY BRIAN GARRITY

NEW YORK—During a two-day investor conference in Paris Oct. 12-13, Vivendi, Seagram, and Canal Plus outlined financial projections, potential cost savings, and synergy opportunities for the company that will result from their pending three-way merger.

Meanwhile, at press time French media reports said the European Commission is likely to proceed with a second-phase inquiry into the merger, which could delay approval of the deal for up to four months.

In a report from the conference, the companies estimate they will see an extra 200 million euros (\$174 million) in revenue in 2002 and more than 400 million euros (\$348 million) in additional revenue in 2003 through internal cross-marketing efforts.

Synergy revenue will be led by the promotion of Seagram-owned Universal Music Group content and other music services on Vivendi's Internet property Vizzavi and its wireless property Cegetel Mobile Services. Cegetel is expected to offer its users music-related com-

munities, mailbox personalization, and ring-tone services. Universal's music will be used to boost Vizzavi registration and traffic. Vizzavi, in turn, is expected to offer customized portals with artist features.

The companies also said that in 2002 they expect to pick up an additional 420 million euros (\$365 million) in earnings before interest, taxes, depreciation, and amortization (ebitda) from cost savings and efficiencies created by combining their technology and operational back-end infrastructures.

Overall, the combined company, to be called Vivendi Universal, is calling for 35% average annual ebitda growth between 2000-02. Content businesses—which include music and film—are expected to post "sta-

ble" average annual ebitda growth of 12% over the period.

Overall revenue is expected to grow 10% annually between 2000 and 2002, with content operations posting 6%-7% annual average growth.

The companies also said that they expect the merged entity to generate 800 million euros (\$696 million) in free cash flow by 2001 and 2.1 billion euros (\$1.8 billion) in 2002, before restructuring costs.

For fiscal 2000, Vivendi Universal is forecasting approximately 3.5 billion euros (\$3 billion) in total ebitda, with 1.1 billion euros generated by the music division. Revenue is expected to total 24.6 billion euros (\$21.4 billion), with music accounting for 6.6 billion euros (\$5.7 billion) of that figure.

Chicks, Joel Join Select Few In Sales Numbers

BY JILL PESSELNICK

LOS ANGELES—Over the past two months of sales certifications, stars of rock and country have made history.

Dixie Chicks earned their place in history this September, according to the Recording Industry Assn. of America's (RIAA) monthly certifications. The Chicks' 1998 major-label debut, "Wide Open Spaces" (Monument/Sony Nashville), was certified for sales of 10 million units, making the trio only the fourth country act ever to earn a diamond award. The group now joins the sales-topping company of Kenny Rogers, Garth Brooks, and Shania Twain.

In August, the certification of Billboard Century Award winner Billy Joel's two-CD set, "Greatest Hits, Volume 1 & Volume 2" (Columbia), at

sales of 21 million made the 1985 album the fifth-highest-certified album of all time. The top four slots are held by "Led Zeppelin IV" (22 million), Pink Floyd's "The Wall" (23 million), Michael Jackson's "Thriller" (25 million), and the Eagles' "Their Greatest Hits 1971-1975" (26 million).

In additional sales news for September, rapper Eminem reached the 7 million level with "The Marshall Mathers LP" (Web/Aftermath/Interscope), as did Puff Daddy with his 1997 debut, "No Way Out" (Bad Boy/Arista). Just four months after being released, Britney Spears' Jive album "Oops!... I Did It Again" was also certified for sales of 7 million copies.

Faith Hill reached the 5 million level with "Faith" (Warner Bros.), and Korn's "Follow The Leader" (Epic)

was certified for sales of 4 million units. Nelly's "Country Grammar" (Fo' Reel/Universal) was certified triple-platinum this month, and Big Tymers' "I Got That Work" (Cash Money/Universal) earned both gold and platinum awards.

Several acts added platinum and gold awards to their résumés this September. Bon Jovi received its eighth consecutive platinum album for "Crush" (Island), and Martina McBride's "Emotion" (RCA Nashville) became the artist's fourth consecutive platinum album. Alabama earned its 22nd gold record for its RCA project "Twentieth Century," and Aaron Tippin received his sixth gold record for "People Like Us" (Lyric Street/Hollywood).

(Continued on page 101)



Farm Aid Favorite "She certainly has grown up, hasn't she," said John Mellencamp, after a warm reception from the crowd for Mellencamp's surprise concert duet with singer Tiffany on his hit "Key West Intermezzo (I Saw You First)" during the 15th annual Farm Aid benefit show, held Sept. 17 at the Nischan Pavilion in Bristow, Va., and broadcast live on CMT. Tiffany's new album, "The Color Of Silence" (Eureka Records), hits stores Tuesday (17). "Farm Aid Volume One—Live" (Redline Entertainment), a double-album anthology of previous live performances from Mellencamp, Live Aid co-founders Neil Young and Willie Nelson, and such guests as Dave Matthews Band, Beck, and Sheryl Crow, is in stores now.



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NetPD Tracks File Swapping On Web

U.K. Co.'s Software Instrumental In Metallica's Suit Against Napster

BY GORDON MASSON

LONDON—U.K.-based NetPD, through its development of software that finds, identifies, and can remove material from Internet sites, has become instrumental in one of the music industry's most contentious legal battles.

With its software in hand and a demonstration of what that technology could achieve, the start-up company approached Metallica and soon had provided the band with a total of about 500,000 names of users who had committed some 4 million alleged infringements of Metallica's music using Napster.

The latest hearing involving the Recording Industry Assn. of America vs. Napster was held Oct. 2, and while the music and Internet industries await the outcome of that courtroom battle, which also will impact Metallica's infringement case, NetPD continues to grow its client base through its claim that it has the ability to track down any piece of music anywhere on the Internet. That ability also has helped the company attract financial backing from one of Europe's largest banks.

"Since we started our work with Metallica, we have been flooded with interest," says NetPD chairman/CEO Jim Stoddart. "All of that is *sub judice* at the moment, and because of the sensitivities involved, most of our clients prefer to remain anonymous, but safe to say they are all big-name stars."

Established in January 2000, NetPD is just one of a glut of companies working on Internet security technology applications. However, where it differs from its competitors is that it already has developed the software and has established a strong Internet presence both in Europe and throughout the U.S.

"We are establishing a strong Internet access presence in co-location centers throughout the U.S.A., and what that allows us to do is to effectively monitor traffic on the Internet throughout the whole world," explains Stoddart, adding that the company's business plan helped attract an undisclosed investment

from banking giant UBS Capital.

The primary architect of NetPD's technology is Bruce Ward. He tells Billboard, "We initially are looking at music online, but we are developing very rapidly into other areas, such as the games industry. Basically, we provide an intensive 'search, identify, and removal' service for any material on the Internet that infringes our clients' copyrights."

Ward explains that the company uploads a song into its computers, which then scan the entire Internet to find every single file around the world that includes all or part

'We provide an intensive "search, identify, and removal" service for any material on the Internet that infringes our clients' copyrights'

— BRUCE WARD —

of that song. He continues, "The process is highly intensive. Our computers in Cambridge are doing the work of 4,000 people, 24 hours a day, seven days a week, and if we want, we can quickly and easily increase that to 40,000 people or 400,000 people—it's just a question of bringing in more equipment."

Showing what the NetPD software can do, the company, at Billboard's request, tracked four albums—Madonna's "Music," Radiohead's "Kid A," Eminem's "The Marshall Mathers LP," and U2's as-yet-unreleased "All That You Can't Leave Behind"—on Napster over the two-day period Sept. 7-9.

NetPD's results reveal that 118,900 tracks from the Eminem set were available for download on Napster during those two days via 67,367 users. Ward tells Billboard that, us-

ing a standard home PC, each of those users would have the capability of providing about 300 tracks to other Napster users during a 48-hour period. For the Madonna album, 41,045 tracks were available through 22,157 users, while U2 clocked 18,800 available tracks and 10,441 users, and 37,040 copies of Radiohead tracks were available via 12,157 users.

The software also details individual tracks, the most popular being Eminem's "The Real Slim Shady," which was made available by 14,951 users during the 48-hour period; the same artist's least popular track ("I'm Back") was made available by 448 users.

Says Marc Marot, former managing director of Island Records U.K. (now Universal/Island U.K.), to which U2 is signed for the world, "[Those figures] sound like a lot, but via U2.com we've been putting tracks up on the site for the last three weeks on a streamed form, and to put things into context, we have streamed more than 700,000 tracks from the new album."

Marot, who produces the U2.com site, continues, "It's difficult to speak for U2, but my own personal opinion is that every artist deserves to be paid for its copyright, and yet at the same time, the excitement that is generated from something like this on Napster will definitely also have a positive effect. It's that question of what is promotion and what is copyright theft, but I err on the side that it is copyright theft."

"Universal/Island and U2 are also showing that they are perfectly capable of managing a Web campaign online, given the fact that we had 56 million page impressions in just two months and served 500 gigabytes of streamed music last month," he continues. "So rather than thanking Napster, I think the message is, 'Thank you, but we don't need your help.'"

NetPD says that reaction from the industry to its services has been very positive, and the company is hoping to secure a deal with one of the majors soon.

(Continued on page 18)

Boxman Drops Plans In Face Of Bankruptcy

BY KAI R. LOFTHUS

OSLO—European music E-tailer Boxman is the latest E-venture to face bankruptcy (*Billboard Bulletin*, Oct. 12), despite its strong management team, which included such seasoned record industry executives as Tony Salter, the former VP of EMI in Eastern Europe, and Alain Levy, previously president/CEO of PolyGram.

Levy, who operates his own London-based company, Ilchester Investments, joined the company as a nonexecutive director and an investor in March (Billboard, March 25) to aid the international development of Boxman.

At the time, Salter had identified Italy, Spain, Belgium, Austria, Switzerland, Australasia, and Canada as commercially viable markets

for the company and looked to an initial public offering at stock exchanges in London and Stockholm to finance those start-ups.

But in the meantime, investors' wallets have worn and torn on Boxman's plans for expansion, which also included digital downloads and streaming projects.

On Oct. 10, while in negotiations with its shareholders and creditors to voluntarily liquidate its business, the London-based online retailer of CDs, videos, DVDs, and leisure software dismantled its local trading sites in Sweden, the U.K., Ger-

many, Holland, France, Norway, Denmark, and Finland. Phone calls to the retailer on Oct. 11 were met with a prerecorded message stating, "Boxman's phone line is temporarily closed due to technical difficulties." Orders that have been placed by consumers will not be fulfilled, according to sources.

The majors would not divulge how much money Boxman owes them, but the figures are said to be "minuscule."

The news comes just four weeks after Boxman CEO Tony Salter issued a share offering to its investors, looking to raise 30 million pounds (\$49.2 million) (Billboard, Oct. 14). Investors would have had to assign a cash proposal by Oct. 9 in order to save the company.

The fate of the company's 115 employees could not be immediately determined. According to Salter, the liquidation process is expected to take up to two weeks, until the end of October.

But while the plug has been pulled, Salter retains hope that Boxman's brand can be maintained. "There's a realistic chance that we can keep going. So that's what we're working on when we're not talking to journalists," he says.

One complicated factor in Salter's current evaluation process is the entangled investor structure,

(Continued on page 105)

'There's a realistic chance that we can keep going'

— TONY SALTER —

Investors Take Italy's Vitaminic Digital Music Distribution Co. Enjoys Strong IPO

BY GORDON MASSON

LONDON—Digital music distribution company Vitaminic is enjoying renewed optimism in the wake of strong investor demand for its initial public offering (IPO). Shares in the company were oversubscribed by more than twice the original offer.

The Milan-based company had its share price fixed at 26 euros (\$22.70) for the IPO on the Nuovo Mercato of Borsa Italiana S.p.A. The shares were set to debut on that exchange Oct. 12. Based on the offered price, the value of the minimum block of 40 ordinary shares will be 1,040 euros (\$908).

The global IPO involved 1.2 million Vitaminic S.p.A. shares—approximately 27% of the company's total share allocation. However, applications were received for a total of 2.63 million shares from 22,693 different applicants. Of that figure, more than 1.5 million shares were applied for by 47 separate institutional investors—23 of which were Italian and 24 for-

eign. The IPO was subscribed to by 22,541 applicants requesting 1.1 million shares. A small private offering attracted 105 applicants who requested 20,128 shares.

Gianluca Dettori, CEO of Vitaminic, says, "Millions of people download music from the Internet. We are at an important crossroad: The music industry is being given the possibility of transforming this trend into a market which Forrester foresees will reach a global value of \$1.1 billion in 3 years. Vitaminic is in the right position to understand the importance of this market, offering a value-added service to consumers and to the record industry in the protection of artists' copyrights and their work."

Founded in April 1999, Vitaminic currently has offices in eight countries—seven in Europe (Italy, the U.K., Germany, France, Spain, the Netherlands, and Sweden) and one in the U.S.

To date, 430 labels and more than 15,000 artists have uploaded their music and offered it for sale on the Vitaminic network.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jeffrey A. Panzer is promoted to senior VP of video production for the Universal/Motown Records Group in Los Angeles. He was VP of video production.

Cheryl Vetrano is promoted to VP of shared services for Sony Music Entertainment in New York. She was senior director of shared services.

Ricky Riker is named director of marketing for Capitol Records in Hollywood. He was director of marketing for Sony 550 Music/Epic Records Group.

BMG Entertainment names Evan Harrison director of online marketing and Gabriel Levy director of online marketing, both in New York. They were, respectively, executive producer for GetMusic and a graduate student.



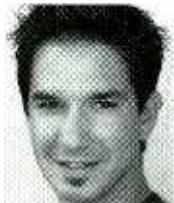
PANZER



VETRANO



RIKER



RUIZ

Jeff Ruiz is promoted to director of artist development for 143 Records in New York. He was artist development coordinator.

Jennifer Dunn is promoted to director of human resources for the Elektra Entertainment Group in New York. She was associate director of human resources.

Dwayne Robinson is named associate director of end-user sup-

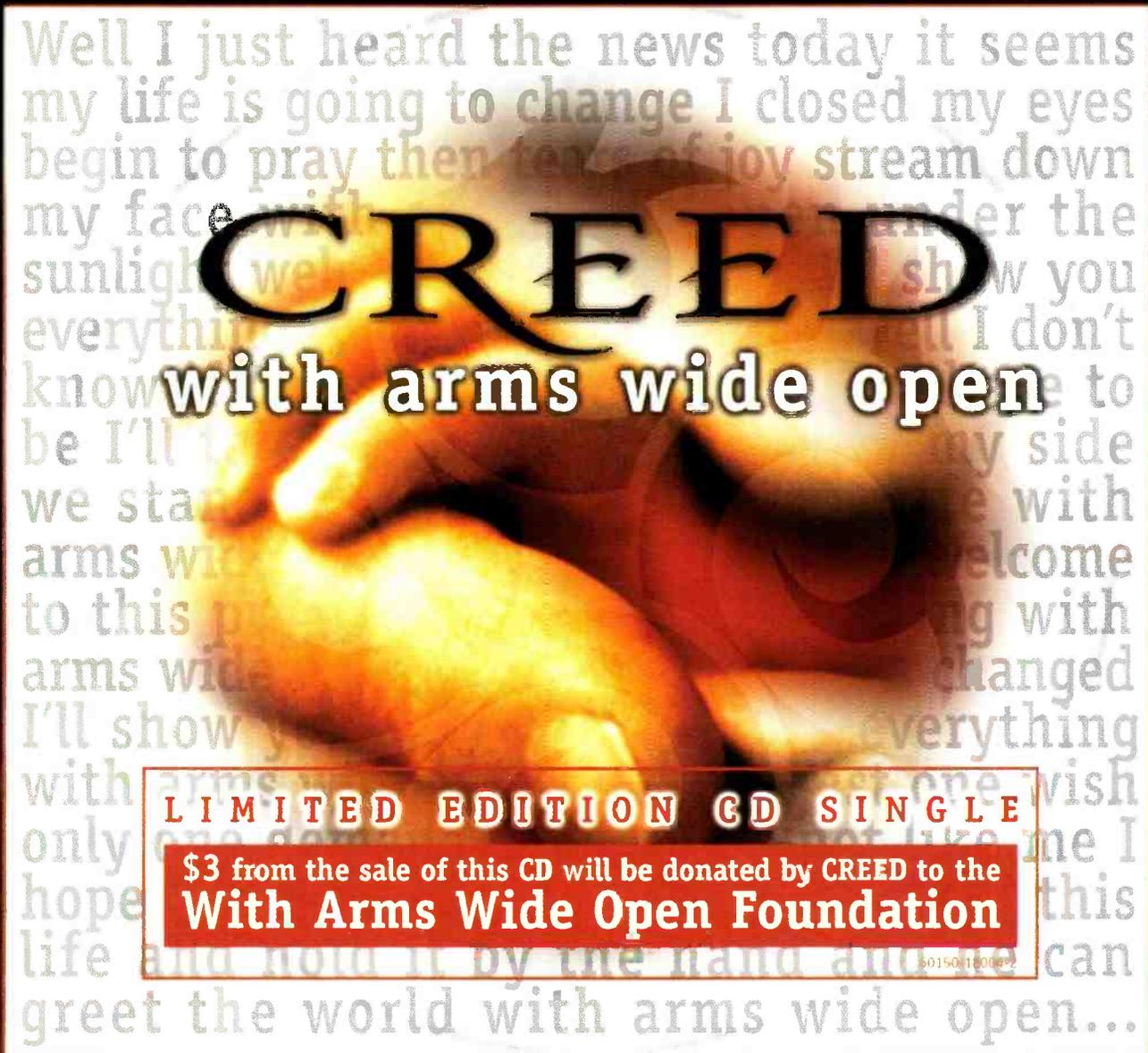
port for MCA Records in Santa Monica, Calif. He was technical support lead for Universal Music Group.

RELATED FIELDS. David Schulte is named head of licensing and merchandising for the Firm in Beverly Hills, Calif. He was head of marketing and sales for Jerry Leigh Entertainment.



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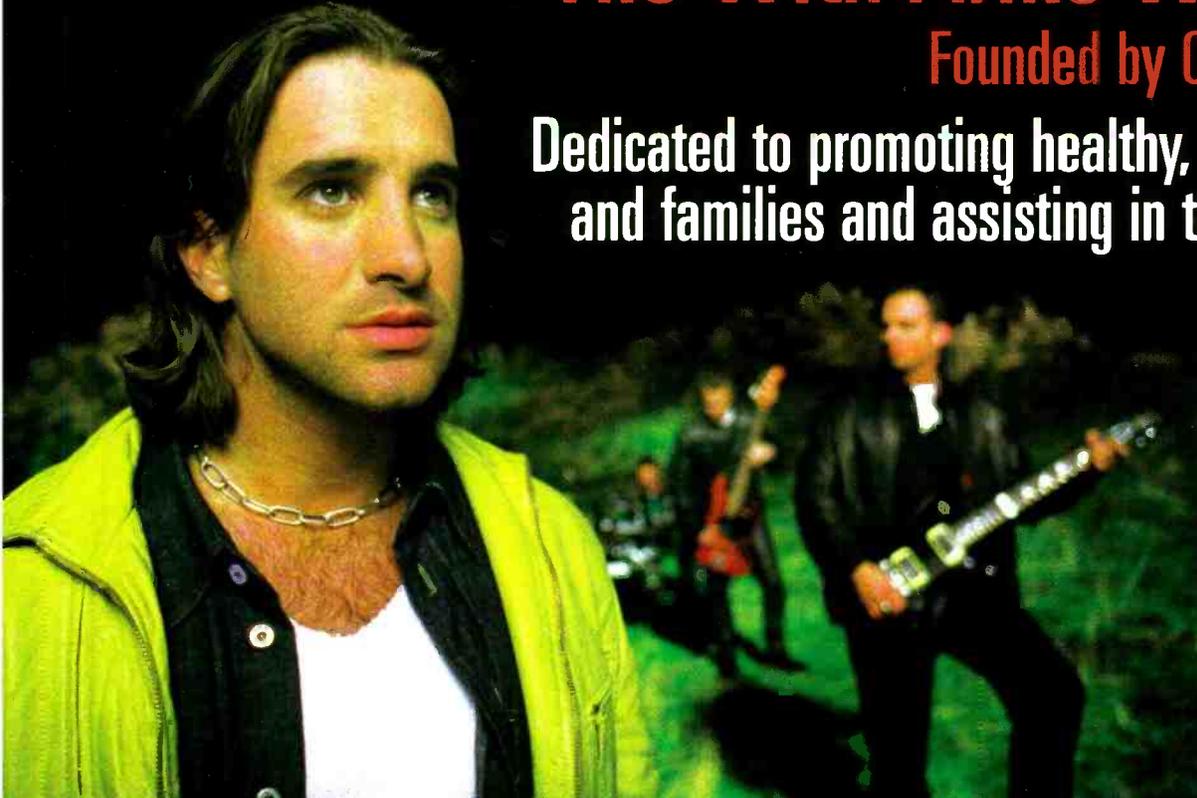
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Tahiti 80's 'Heartbeat' Catches Ears

French Rock Band's Minty Fresh Debut Wins Fans In U.S.

BY MOIRA McCORMICK

NEWPORT, Ky.—In a stateside musical climate dominated by prefab teen R&B, rage-fueled heavy music, and rock'n'rap acts, indie band Tahiti 80 is turning heads. The foursome is from the unlikely country of France, plays sunshiny, '60s-enamored pop songs—and sold out most of its dates on a just-concluded U.S. club tour.

According to Jim Powers, president of Tahiti 80's Chicago-based U.S. label Minty Fresh, orders for the band's debut album, "Puzzle," have been averaging 1,000 units per week since its June 6 release. Those are significant numbers, says Powers, "for a French rock band with minimal airplay."

Still, radio has begun to take notice. "There is an underground buzz on this band," says Nic Harcourt, music director of KCRW Santa Monica, Calif., and host of the National Public Radio affiliate's daily music program "Morning Becomes Eclectic." "We're launching a weekly, nationally syndicated version of the show called 'Sounds Eclectic,' and our first program features David Gray and Tahiti 80."

"Our listeners want something fresh and new, and they're like nothing else on the radio," says Gary Cee, PD of modern rock outlet WLIR Long Island, N.Y. Cee says that first single "Heartbeat" was "so fresh and catchy, we had to put it on."

The exuberantly seductive "Heartbeat" is one of a dozen songs on "Puzzle" that reflects Tahiti 80's ardent affection not only for '60s pop but for soul too—as well as the era's buoyant, horn-laced TV and film soundtracks. Yet Tahiti 80 is no slavishly formal retro outfit, evidenced as much by lead singer and primary songwriter Xavier Boyer's disarmingly loopy English lyrics as by the album's edgy elements of contemporary electronica (which also keep the band's confections from floating away on clouds of spun sugar). The pieces of a very specific past are

all here, but Tahiti 80 assembles them in continually unexpected ways.

"We try to stick to the framework of pop," says Boyer, 26, prior to a late-September performance at Cincinnati-area club Southgate House, a converted mansion across the Ohio River in Newport, Ky. "But at the same time, you have to experiment with the structure, the sound. That's what I like about pop music: when it's surprising. One of the worst periods for pop music was with



TAHITI 80

the Britpop bands after Oasis, all trying to copy the guitar sound from 'Revolver' by the Beatles. I think it was, like, [as] uninteresting as possible."

Still, the Beatles happened to be Boyer's introduction to '60s pop, via a pair of Capitol cassette compilations, "1962-1966" and "1967-1970," which his family played on car trips. Other significant influences include the Kinks and the Zombies; Boyer's breathy voice resembles that of Zombies singer Colin Blunstone, and Tahiti 80 covers "Tell Her No" in concert.

Boyer found kindred spirits while majoring in English at the University of Rouen in the early '90s. He formed Tahiti 80 with bassist (and fellow British Invasion fan) Pedro Resende in 1993, augmenting the lineup with guitarist Mederic Gontier in '94 and drummer Sylvain Marchand in '95. A self-produced EP, "20 Minutes," was released in France in 1996. "Puzzle" was recorded last year in New York, with Andy Chase (of Ivy and Fountains Of Wayne) producing; Fountains

Of Wayne's Adam Schlesinger played keyboard tracks, and Eric Matthews (of Cardinal fame) contributed trumpet. "Andy told the band that Minty Fresh would be a good U.S. label for them," says Powers, noting that the album is on Atmosphériques in France; the French label shot a video for "Heartbeat," which is included on the "Puzzle" CD.

Powers was impressed by Tahiti 80's live-wire 1999 shows. "I thought, 'We have to work together,'" he says. "Beyond their respect for '60s pop and contemporary production, they're a genuine rock band—that, to me, was huge."

Upon signing Tahiti 80, Powers says, "it was apparent that they'd have to tour America to have an impact." Mitch Okmin of the Mob Agency set up the tour, which ran Sept. 1-Oct. 6.

"We didn't know what to expect; we're so surprised and amazed at how things are going," says Boyer. "Sold-out shows, people coming to shows knowing the songs... No other French bands are doing what we're doing right now." Before and after the U.S. jaunt, Tahiti 80 also toured Japan, where "Puzzle" went gold.

Powers says Minty Fresh will make a concerted radio push after the fourth-quarter blockbuster season. Instead, the label's been concentrating on "building a base at retail—putting the album on sale, holding retail display contests, chiseling out our perch on the cliff until spring, when we'll give 'Heartbeat' a full push."

Ed Crow, senior buyer at Chicago's Virgin Megastore, says, "We put 'Puzzle' in our listening station, and it did well for us—about 30 pieces a week, which is quite good for [an unknown] band." Nabil Ayers, co-owner of independent Seattle retailer Sonic Boom, agrees. "It's one of those records everyone latched on to. We've sold over 100 copies, which is amazing for a band from France with no airplay."

Songwriter Lisa Angelle Debuts On DreamWorks

BY DEBORAH EVANS PRICE

NASHVILLE—Lisa Angelle is a veteran songwriter whose compositions have been cut by numerous artists, including Kathy Mattea, Tanya Tucker, and Trisha Yearwood. Wynonna had a No. 1 country single in 1992 with Angelle's "I Saw The Light."

Yet as Angelle herself prepares for the Oct. 31 release of her self-titled debut for DreamWorks, she still finds professional enlightenment to be a daily learning process.

For example, video can be a powerful tool in an artist's career, but when a clip makes an extremely strong statement, it can sometimes overshadow the rest of an artist's musical repertoire. Such is the case with Lisa Angelle's "I Wear Your Love" video.

The video for the initial single from Angelle's album was a sultry clip set in a swamp, with Angelle frolicking with a huge snake. "The consumers loved it," says DreamWorks head of marketing John Rose. "We never had any negatives on it. We got letters from children as well as grandmothers. [People] remember that video, and that's what you want them to do. You want to distinguish [that artist] from everybody else in the pack, and it worked. At the same time, it distinguished her a little too much."

Angelle agrees. "I don't want to be known as the snake woman," she says. "I'm a music person. I have a long history in the business, and as a songwriter, I'd like people to hear

the music... It's a lot of work to try to get the music heard past the image, but we're doing it. It's a day-by-day process. I will do whatever it takes to get this music heard and to make a second album and a third and move on from there. I'm not going anywhere. This is what I'm supposed to do."



ANGELLE

Angelle grew up in Louisiana, where music was a constant in her life. Her father, Dan Diamond, worked in radio at powerhouse WNOE New Orleans (and is currently at Monroe, La.'s KNOE), and

her mother was a songwriter and producer. Though Angelle experienced crippling health problems as a teen and for a time couldn't even walk, she was determined to have a music career.

Angelle made her way to Nashville and, after a brief stint with Capitol Records, moved to Los Angeles, where she honed her songwriting chops and contributed to film soundtracks. When she began getting cuts in Nashville (Angelle is a BMI writer who owns her own publishing company, Sister Elizabeth Music), she returned to Music City.

Angelle describes her self-titled debut album as musical "gumbo" that incorporates a variety of influences. "They are all true stories," she says of the songs. "I have a lot of life experience to back this up."

In writing "I Didn't Want To Know" and "4, 3, 2, 1," Angelle drew from the well of previous relation-

(Continued on page 48)

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PJ Harvey Opens Up On 'Songs'

Band's Front Woman Shows New Accessibility On Island Set

BY JULIE TARASKA

NEW YORK—In this age of tabloid tell-alls and confessional TV, Polly Jean Harvey is an anomaly. Notoriously private, the protagonist of the band PJ Harvey is more remarkable for what she doesn't say—the absences, the blanks, the question marks she leaves hanging in both her lyrics and her statements.

But as she readies her sixth album, "Songs From The City, Songs From The Sea," due Oct. 31 in the U.S. on Island and Oct. 23 everywhere else on Island/Universal, the 30-year-old singer/songwriter is filling in some details—albeit in her own unique way.

For example, when gently prodded about her new track "You Said Something," she responds with a long silence. Then she laughs. "The whole point of this song is that this something is not explained," she says, emitting a gleeful howl.

Such unexpected twists pepper "Songs," Harvey's most accessible album in years. Its appeal lies in both



HARVEY

the music—Harvey hot-wires folk, country, and Irish reels with pure rock'n'roll—and her attitude. She's more forthcoming, something she credits to recording half of the album while living in Manhattan, as opposed to her usual English countryside environs.

Another plus is the surprise contributions by Radiohead front man Thom Yorke. Yorke, whose band opened for Harvey in its early days, duets with her on

"The Mess We're In." He also lends backing vocals to two other tracks: "One Line" and "Beautiful Feeling."

"Songs" reunites Harvey with her original drummer, Rob Ellis, and multi-instrumentalist Mick Harvey (no relation), best known for his work with Nick Cave & the Bad Seeds.

According to Harvey, she moved to New York for her own reasons. "I went there for writing," she says, "but that wasn't my sole purpose. It was more a personal thing. I felt it would be very good for my soul and spirit." Along with a sense that she

could do and get what she needed, the relocation made her "feel like I was seeing things for the first time again, which made me reappraise everything I take for granted."

"And as a writer," she continues, "that is a fabulous thing to happen, because it makes you start from scratch all over again."

Yet reinvention has always been Harvey's strength. Even when her first album, 1992's caustic "Dry," cast her into the cauldron of angry
(Continued on page 20)



Offering Buried Treasure. Atlantic act Hootie & the Blowfish has unearthed a plethora of rare tracks for "Scattered, Smothered, And Covered." Due in stores Oct. 24, the compilation features B-sides, soundtrack tunes, and previously unreleased versions of songs by R.E.M., Tom Waits, and Vic Chestnut, among others. The album also includes five cuts selected by fans via the Internet. Pictured during a recent promotional visit to New York, from left, are band members Jim Sonefeld, Dean Felber, Darius Rucker, and Mark Bryan.

Female Teen Trio 3LW To Debut With Self-Titled 550 Music Set

BY RAQIYAH MAYS

NEW YORK—Although many girl groups come and go, 550 Music/Epic is banking on new act 3LW (Three Little Women), whose eponymous debut bows Nov. 14, as an act that will endure.

Consisting of teens Kiely Williams, Naturi Naughton, and Adrienne Bailon, 3LW touches on everything from motivational anthems like the single "No More (Baby I'ma Do Right)" to realistic, innocent ballads like the whispery "Curious." Not only does the trio belt out powerful notes like seasoned adults, but it has acquired a workaholic lifestyle, too.

"We have eight-hour rehearsals so when we get onstage, we don't have to think about our dance," says Bailon. "It's hard work."

The girls met at an audition in April 1999. One week following their introduction, they were in the studio working on a four-song demo. Soon thereafter, they performed for Sony Music Entertainment chairman/CEO Thomas Mottola, who quickly signed them. Nine months later, their debut disc was complete. It's been a whirlwind that's anchored by the act's genuine friendship.

"We've become like sisters. We sing, pray, and go to church as a unit. We have bunk beds," says Bailon with a giggle. "The bond we share is unbreakable."



3LW

Although 3LW's debut doesn't drop until next month, a marketing campaign has been unfolding since May. An extensive summer-promotion push saw 3LW cassette samplers and bounce-back postcards distributed on the 'N Sync, Sisqó, and Christina Aguilera tours. Also, 3LW spent a month on Ed McMahon's mall and high school tour to introduce his new Internet venture, Nextbigstar.com. Adding to the group's schedule has been gigs sponsored by Adidas and Jump magazine.

The trio is now preparing for a European promotional jaunt. "This is a huge priority for us all over the world," says Maria Ma, 3LW's product manager. "Their album is full of hit songs." Adding to 3LW's profile is the fact that the Chris Robinson-directed videoclip for "No More (Baby I'ma Do Right)" has enjoyed active requests on the Box since its Aug. 22 debut. "I think people see them and realize that there's nothing else like them out there," says Ma. "They're approachable, hip, and have a lot of flavor."

Ma might be right. In one month, 3LW's Web site went from clocking 2,000 hits to 10,000. The trio is set to do a second taping of BET's "Teen Summit" program. Also, Nickelodeon has tapped the act to star in a new series called "Taina," in which the members will sing their songs and play a group called Blue Mascara.

Inside The Songwriting Process With Simon; Should Acts Give In To Any Station Demand?

HOW DOES SIMON RHYME? Paul Simon gave a fascinating glimpse into the world of songwriting during the Billboard/Airplay Monitor Radio Seminar (Oct. 5-7) in New York. In a superb interview session with Billboard Editor in Chief **Timothy White**, Simon took the audience through the creation of his new album, "You're The One," which came out Oct. 3 on Warner Bros.

Of particular interest was his walk through the creation of the track "Darling Lorraine." Sounding like an observer into his own thought process, Simon dissected the song line by line, explaining how the characters take on a life of their own, until it becomes clear to him in which direction they are turning. Other lyrical cues come from the music. For example, he said he set the song at Christmas time after a musical passage reminded him of the holiday season.

As a singer who first came into prominence as the album was becoming an important artistic statement (as opposed to just a collection of tracks and singles), Simon talked about the balancing act an artist now faces when making an album that is meant to be listened to as a piece. In this age of programmable CD players, he asked, "How do you make an album that [someone] can listen to in its entirety without getting bored?"

While the answer wasn't clear, especially since many artists don't have a CD's worth of good material yet feel the need to fill a 77-minute disc, Simon said he just hoped people would give the music a shot. Whether they interpreted his music as he meant it to be understood was secondary to their getting some enjoyment out of it.

During a question-and-answer period, Simon was asked which of his tunes was his favorite. At first he declined to choose one (and how could he, given his tremendous catalog!), but ultimately he singled out "Bridge Over Troubled Water," citing the fan response he's gotten to it. He said it took years for him to reconnect with the song because someone else (**Art Garfunkel**) sang it and the **Simon & Garfunkel** version featured a piano instead of a guitar, the instrument on which Simon wrote it. Add to that **Aretha Franklin's** sterling rendition, and Simon said he felt such a distance from the song that it didn't seem his until much later.

Simon also commented that as he's gotten older, he's come to believe that music is the most powerful force in the world today. Certainly food for thought.

TAIL WAGGING THE DOG: Following **Simon's** session, I moderated the third annual artists panel. The panelists were **Shaggy**, **Vitamin C**, **Vertical Horizon's Matt Scannell**, and **Sixpence None The Richer's Leigh Nash**.

Each artist had insights about his or her radio experience,

but perhaps none was as expressive as **Shaggy**, who has logged more time in the trenches than some of the other panelists. When talk turned to radio shows, **Nash** recalled how she and her band flew from Rome to Poughkeepsie, N.Y., to play a free station show and then went right back to Rome to resume a tour. **Shaggy**, who happened to have been on the same show, declared that was nuts and he wouldn't do something like that. **Scannell** agreed that such a move seemed inhuman.

While it's unclear if the station would have dropped **Sixpence's** music if the group had said no, especially since the group clearly had a legitimate reason for declining, the story goes to show that radio is the cart leading the horse today. Other than news/talk, radio wouldn't exist if it weren't for these artists, and yet they are expected to bow to the stations' demands. Often after these panels I feel as if the only response an act has when a station, especially a big one, asks it to jump is "How high?"



by Melinda Newman

IS IT THAT TIME OF YEAR

ALREADY? Call it "Must Hear CD." On Nov. 1, NBC Records, in conjunction with EMI-Capitol Music Special Markets and Metacom, will release "NBC Celebrity Christmas," a collection of holiday tunes recorded by actors and actresses on NBC series. Participating artists include "Will & Grace's" **Sean Hayes** ("The Christmas Song"); **Megan Mullally** ("Silent Night"); "Deadline's" **Bebe Neuwirth** and "3rd Rock From The Sun's" **John Lithgow** dueting on "Baby, It's Cold Outside"; and "Tonight Show" host **Jay Leno** (who reads " 'Twas The Night Before Christmas").

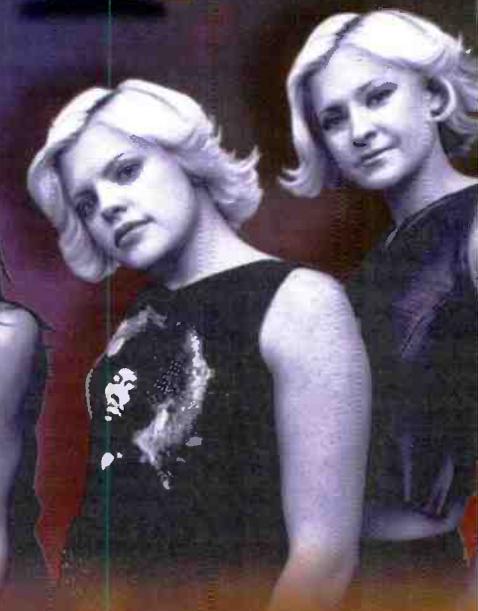
The set will be available exclusively at Wal-Mart stores. A portion of the proceeds will benefit the Children's Miracle Network. The charity, co-founded by **Marie Osmond** (who performs "O Holy Night" on the disc), raises money for programs at 70 children's hospitals across the U.S. A TV campaign to promote the disc will be launched in early November and will include exposure on the Macy's Thanksgiving Day Parade, as well as on "Christmas At Rockefeller Center."

STUFF: **Paul McCartney** and **Billy Joel** are among the artists who have contributed compositions to "Music Of Hope," a CD whose sale will benefit the American Cancer Society. The disc, which primarily features classical tunes, includes performances by the **New York Philharmonic** and the **London Symphony Orchestra**.

McCartney's "Nova" makes its orchestral debut on the set, while Joel's "Elegy: The Great Peconic" marks his recording debut as a classical composer. The disc, coordinated by Dawn Treader Productions and Tim Janis Ensemble Records, will be released in February 2001.

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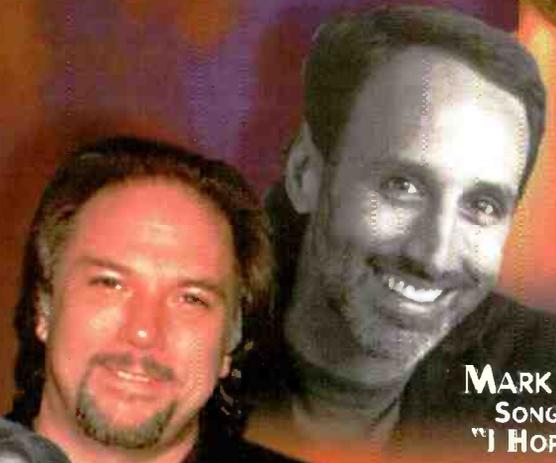
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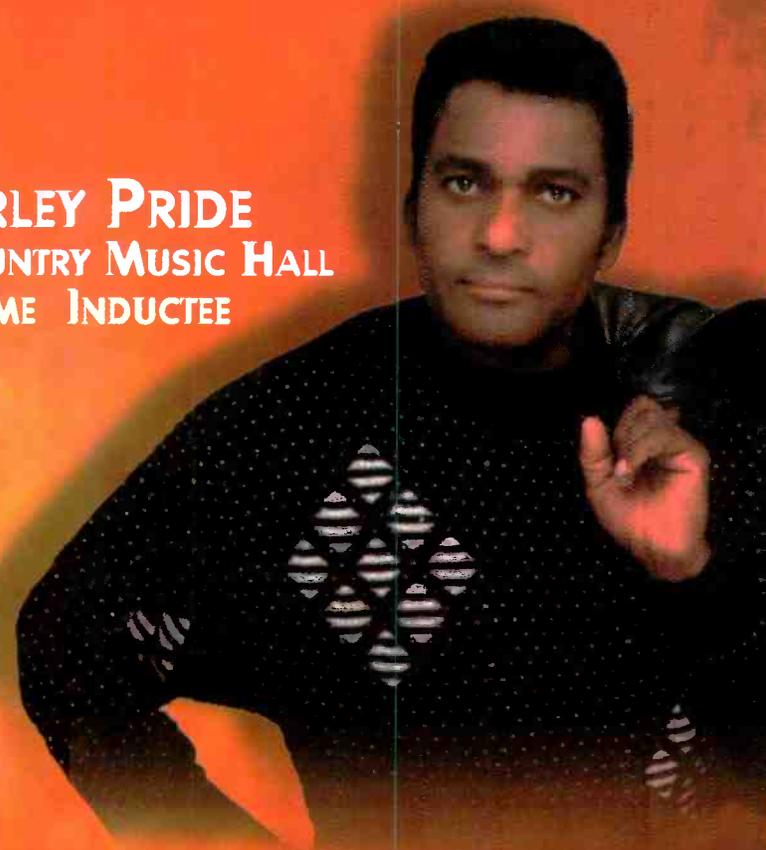
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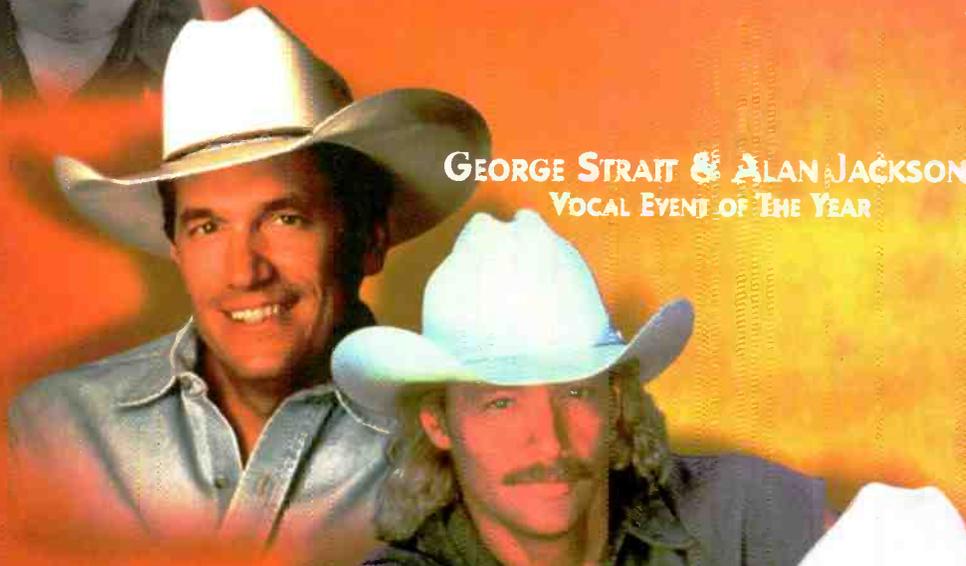
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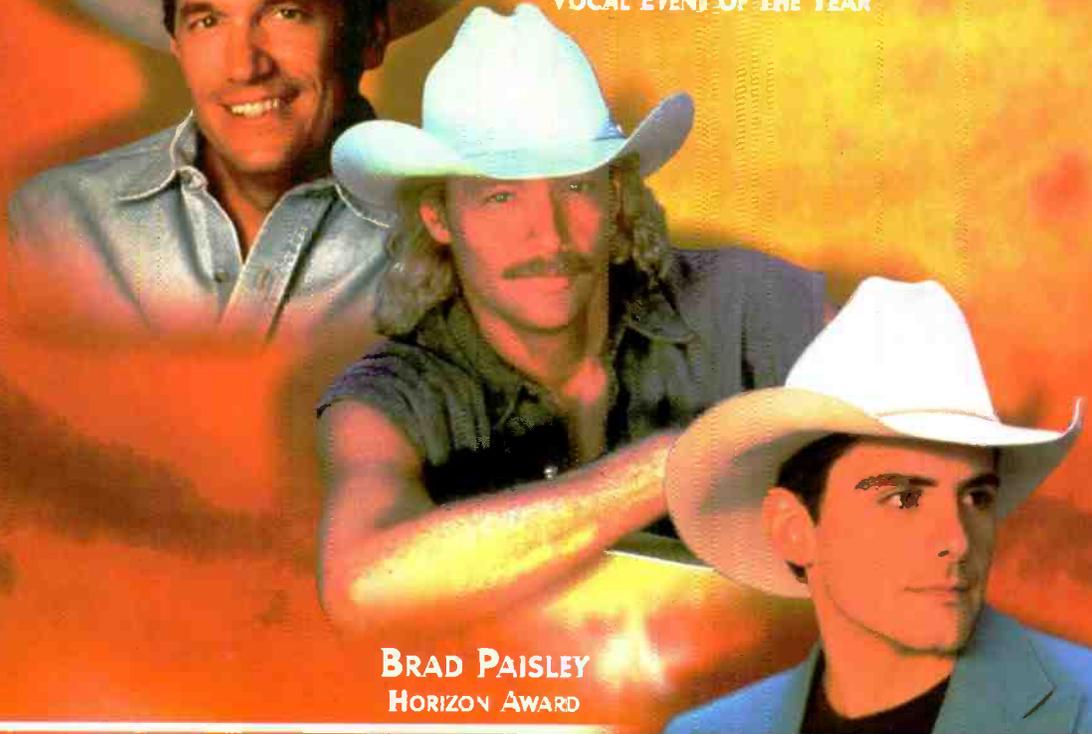
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Hornsby Releases Live Two-Disc Set On RCA

BY JIM BESSMAN

NEW YORK—Bruce Hornsby is following his last album, 1998's two-disc "Spirit Trail," with another two-disc title, "Here Come The Noisemakers," which RCA releases Oct. 24.

The set is Hornsby's first live collection, and it contains concert versions of hits like his 1986 breakthrough "The Way It Is," as well as "Mandolin Rain," "Every Little Kiss," and "The Valley Road." Also included are hits that the Warner/Chappell (ASCAP) writer wrote for others.

"I did a fairly extensive tour around the first double-record last year. At a certain point, I felt that this band was really becoming a special unit, where every night we got the chills and came offstage elated," says Hornsby.

He got "so buzzed" by the sound of his current backup band that he recorded numerous concerts while touring from 1998-99. The 18 songs gathered on "Noisemakers" come from this period, including gigs from the Woodstock festival and episodes of "Austin City Limits" and BET's "Jazz Central."

"I'd hear the tapes and think that the mass audience doesn't know what I really do," Hornsby notes. "Mainstream America knows me from the seven or eight hits from between '86 and '90, but I've also written for others, and the songs I've done since then are to me the most interesting music I've made in my career."

He views the lesser-known material on "Noisemakers" as a true reflection of himself. "If someone says, 'Bruce, I know your name but not what you do,' or if they know 'The Way It Is' and 'Mandolin Rain,' I say, 'Listen to this, because it's absolute-

ly what we're about.' It portrays our full concert experience, the broad range of styles—everything from bluegrass and fiddle tunes to swing and bebop. We reference lots of different music in our songs, going from one of mine and jumping into a different tune—and this band can turn on a dime."

Hornsby and band do indeed cross



HORNSBY

over a lot of musical ground on this project. Besides Hornsby's catalog, the group covers Huey Lewis & the News' hit "Jacob's Ladder," which Hornsby wrote, and Don Henley's "The End Of The Innocence," which he co-wrote. Several songs segue into intriguing cover snippets, like George Gershwin's "I Loves You Porgy," Samuel Barber's "Nocturne," Bill Evans' "Twelve Tone Tune," the Grateful Dead's "Black Muddy River," Bud Powell's "Tempus Fugit," and Bob Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry."

"We'll go from jazz to folk, but it really flows," says Hornsby, who has performed with Dylan, the Dead, Evans, Lewis, and Henley, among many others. "Much of it is very spontaneous. We do a lot of instant recomposition on the spot at the gig,

completely reinventing songs and talking a load of crazy stream-of-consciousness raps. A lot of people come to concerts hoping to hear music just like the records, but if anyone said that to me, I'd take it as a cut. I've played in enough top 40 bands that to just regurgitate a faithful copy of the record is so uncreative and uninteresting. If you know the old versions of the songs, you'll hear quite an evolution in how they're played now."

Since many of the new, live versions of Hornsby's songs contain spontaneous, extended jams, a two-disc follow-up to the preceding two-disc studio set was required. "There was no way to package it without having 'jammus interruptus,'" says RCA senior VP of artist development/creative services Hugh Surratt, "and part of the role of this record is to go back and reaffirm Bruce as a musician's musician and be a showcase for his and the band's talent. This album goes back and reminds everyone of one of the pre-eminent musicians out there, who's recorded with a wide résumé of diverse musicians in diverse genres."

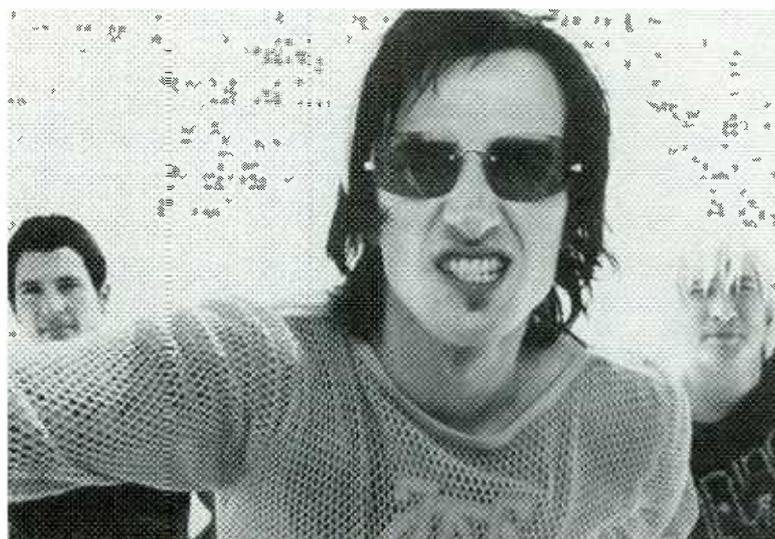
"We're readdressing the Bruce Hornsby fan base with a 'greatest hits'-type package," Surratt continues, "and activating younger music lovers who are into jam bands but not aware that this kind of music is coming from Bruce Hornsby."

Surratt says that as a former Grateful Dead sideman, Hornsby has already connected with this audience by participating in the Furthur Festival. The Deep South Management client, who is booked by QBQ, is planning a November tour; Surratt says that in-store performances are likely along the way in "the usual suspects" like Borders or in key indie stores "frequented by a different clientele."

Surratt notes that the athletic Hornsby regularly performs at major sports functions and is slated to perform Tuesday (17) at the Presidents Cup 2000 professional golf tournament in Washington, D.C. Also upcoming is an appearance on "Late Show With David Letterman."

RCA has already serviced the album's "Sunflower Cat" to triple-A radio and is preparing a heavy Internet marketing presence. "We sent him a digicam so he could turn reporter/photographer during the Furthur Fest," says Surratt, adding that Hornsby has supplied behind-the-scenes photos and updates for his Web site.

Hornsby is at work on his next studio album, due in 2001. He has the end-title song in Spike Lee's new movie, "Bamboozled"—having worked with Lee on two earlier films—and another song in a documentary on child abuse tying in with Mark McGwire's charity foundation. He recently appeared at the Telluride bluegrass and Newport jazz festivals, as well as on album tributes to Keith Jarrett and Bill Monroe. The latter disc was produced by Ricky Skaggs, and Hornsby says it went so well that the two hope to do a whole album together early next year.



Getting Wild. The members of Elektra band Marvelous 3 get playful for the camera during a recent promotional tour in support of their latest collection, "ReadySexGo," which was produced by vocalist/tunesmith Butch Walker and Jerry Finn (Green Day, Blink-182). The set's first single, "Sugarbuzz," is getting airplay at rock radio. Look for the band to begin a lengthy concert tour this fall. Pictured, from left, are group members Slug, Walker, and Jayce.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND, BELA FLECK & THE FLECK TONES	Smirnoff Music Centre Dallas	Sept 15 16	\$1,496,031 (\$48.50/\$31.50)	28,556 two sets	House of Blues Concerts
TINA TURNER, JOE COCKER	Molson Centre Montreal	Sept. 28	\$784,551 (\$1,149,509 Canadian) \$80.10/\$31.36	14,312 one set	SFX Music Group/ Core Audience
DAVE MATTHEWS BAND, VERTICAL HORIZON	Lakewood Amphitheatre Atlanta	Sept 10	\$725,389 \$48.50/\$31.50	18,674 one set	House of Blues Concerts
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Bradley Center Milwaukee	Sept 28	\$649,461 \$59/\$39/\$29	16,419 one set	Frank Productions Game Inc.
BRITNEY SPEARS	Lakewood Amphitheatre Atlanta	Sept. 18	\$596,110 \$42.50/\$27.50	18,254 one set	House of Blues Concerts
STING, JOHNNY LANG	Lakewood Amphitheatre Atlanta	Sept 5	\$564,270 \$10:50/\$49/\$29 \$36.50	10,784 two sets	House of Blues Concerts
PEARL JAM, SUPERGRASS	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 7	\$563,352 \$78	21,077 one set	Palace Sports and Entertainment Inc. Cellar Door/SFX Music Group
DIXIE CHICKS, VIDA	Hilton Coliseum Ames, Iowa	Oct. 7	\$546,919 \$58.50/\$45/\$31.50	11,521 one set	SFX Touring
R.G./DC, SLASH'S SNAKEPIT	America West Arena Phoenix	Sept. 13	\$512,087 \$48.40/\$37.65	11,405 two sets	Evening Star Productions
RED HOT CHILI PEPPERS, STONE TEMPLE PILOTS, BICYCLE THIEF	Coors Amphitheatre Chula Vista Calif.	Sept 4	\$481,670 \$41.85/\$31.85	12,516 two sets	House of Blues Concerts

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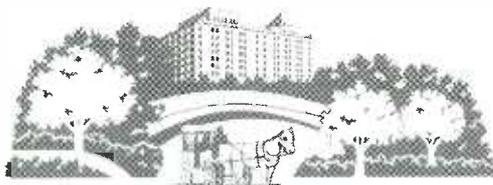
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Wopat Sings 'Still Of The Night' On Angel

Ex-'Duke' Follows Up 'Annie' Success With Standards Set

BY JIM BESSMAN

NEW YORK—Fresh from his Tony-nominated role starring opposite Bernadette Peters in the Broadway revival of Irving Berlin's "Annie Get Your Gun," Tom Wopat has recorded his fifth solo album, "The Still Of The Night," which Angel Records releases Oct. 24.

The Russ Titelman-produced disc is standards-oriented and features classic pop song fare like the Cole Porter title track ("In The Still Of The Night"), Rodgers and Hart's "Where Or When," and Jimmy Webb's "The Moon Is A Harsh Mistress." Also included is Frank Loesser's "Baby It's Cold Outside," which Wopat sings with Antonia Bennett, Tony Bennett's daughter, in her recording debut.

The album, Wopat notes, is "a direct descendent" of "Annie Get Your Gun," whose soundtrack was also released on Angel. It is in line with Wopat's concept of "following the arc" of a love affair.

"There seemed to be a whole niche available for this style of record," says the actor/singer, whose initial fame was sparked by the role of Luke Duke in the TV series "The Dukes Of Hazzard." Seemingly as a result of his "Dukes" fame, his previous solo albums were country-oriented. "Harry Connick Jr. and Michael Fienstein have done it a bit, but they're not really 'singer' singers. Tony Bennett's the only one of the older ones who's still copping it pretty good."

Titelman, who ranks the classically trained Wopat among the finest singers he's ever heard and "The Still Of The Night" among his best production efforts, enlisted Antonia Bennett after hearing her sing at a restaurant.

Other participants include string arrangers Arif Mardin and Jonathan Tunick, father/son jazz guitarists Bucky and John Pizzarelli, and the jazz trio of pianist Larry Goldings, bassist Marc Johnson, and drummer Steve Jordan.

"Half of the vocals are live, with no overdubs," continues Wopat. "The idea was to reinvent the songs in creating a continuity through the whole album, and it was a real process of discovery."

The result, says Angel senior VP/GM Gilbert Hetherwick, is "a true jewel. I've been giving it to friends, and they ask, 'Who the hell is this? Tom Wopat? The guy from "Dukes Of Hazzard"?' But he's been on Broadway ever since then."

In fact, Wopat, a Lodi, Wis., native who began singing and dancing in musicals at the age of 12, has performed on Broadway since debuting in Cy Coleman's "I Love My Wife" in 1986. Other Broadway credits include lead roles in "City Of Angels" and the revival of "Guys And Dolls."

"When I first saw him in 'Annie,' I was blown away by his voice and projection and charisma," says Hetherwick. "While most Americans may

know him from 'Dukes,' this is one of the most amazing albums of standards I've ever heard, in the great tradition of the grand Sinatra concept records."

If many listeners are surprised by the album, as Hetherwick predicts, they'll have reason. Wopat's previous



WOPAT

solo albums came out of Nashville, where he remains based.

"The country situation was actually more of a digression than this is—and probably tied in with my TV career," says Wopat. "But those records were kind of 'wish-them-to-be records' rather than 'promote-them-to-be records': They hoped that my name recognition would carry them rather than try to break a new artist. Angel seems to be a lot more serious in covering all the bases."

Wopat, who is talking to prospective managers and agents, recently teamed with his "Dukes" co-star John Schneider in reunion concerts



In The Studio. Rocker Liz Phair is currently working on her next studio collection, her first since 1998's "whitechocolatespaceegg." Here she is pictured with Capitol Records president Roy Lott, left, in Studio A at the historic Capitol Records tower in Los Angeles. The set is planned for release during mid-2001.



Fun At Daemon Records. The members of 6X recently invaded the offices of their label, Daemon Records, during a pit stop from promoting their latest disc, "Kung Pow!" The project has earned critical praise for its solid blend of punk aggression and pop hooks. 6X will continue playing gigs through the fall. Pictured, from left, are band members Tim Johnston, Kevin Rej, and Rob Gal. Seated is Lara Kiang.

of their respective country recordings. He's now preparing performances in New York to coincide with the release of "The Still Of The Night," followed by a road show version of "Annie Get Your Gun" to run from November through next March.

"Part of that deal is that my album gets sold with the merchandise and that I get to perform at promotional events in those cities outside of the show," says Wopat. Hetherwick adds that radio and TV interviews will also be scheduled at the "Annie" tour stops.

"But our entire campaign is built on getting people to hear the music," says Hetherwick, noting that a three-song sampler is available at retail, where listening stations are also being employed. The album is going out to jazz, adult standards, and public radio formats, focusing on the title track and the Walter Donaldson/Gus Kahn classic "Makin' Whoopee." In light of the "Diana Krall phenomenon," Hetherwick adds that "The Still Of The Night" will additionally be promoted to jazz media.

"So many people have done records of standards that sound ordinary, but there's a magical quality to these performances," he says. "Tom's a singer and an actor, and it comes out in the songs: He doesn't just sing but really does interpret them—and brings them across to an audience in a way that's incredibly believable."

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	4	DIXIE CHICKS ♦ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES 1 week at No. 1	141
2	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	158
3	2	SHANIA TWAIN ♦ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	153
4	3	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1229
5	6	METALLICA ♦ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	478
6	7	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	590
7	11	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	311
8	—	CAT STEVENS A&M 546889/UNIVERSAL (6.98/11.98)	GREATEST HITS	53
9	8	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	67
10	10	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)	—	5
11	12	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	205
12	9	'N SYNC ♦ ¹⁵ RCA 67613 (11.98/18.98)	'N SYNC	133
13	—	VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRICK STUDIOS (5.98/8.98)	VEGGIE TUNES	32
14	14	ANDREA BOCELLI ▲ ⁴ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	149
15	17	STYX ● A&M 540387/UNIVERSAL (10.98/17.98)	GREATEST HITS	50
16	16	MATCHBOX 20 ♦ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	188
17	18	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	174
18	15	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	183
19	29	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	122
20	—	RADIOHEAD ▲ CAPITOL 55229 (10.98/16.98)	OK COMPUTER	56
21	19	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	517
22	23	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	339
23	20	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	107
24	21	BACKSTREET BOYS ♦ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	165
25	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	379
26	28	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	136
27	26	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	326
28	—	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	103
29	22	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	319
30	33	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	415
31	35	PEARL JAM ♦ ¹¹ EPIC 47857* (10.98 EQ/17.98) HS	TEN	270
32	31	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	365
33	42	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	120
34	36	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	229
35	—	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	78
36	37	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	544
37	24	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	73
38	30	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	116
39	38	VARIOUS ARTISTS ● CEDARHART KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)	—	9
40	—	THE BEATLES ♦ ¹¹ CAPITOL 46446* (11.98/17.98)	ABBEY ROAD	142
41	34	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	210
42	41	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	134
43	39	SADE ▲ ³ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	153
44	40	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	90
45	32	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	49
46	—	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	201
47	48	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	43
48	—	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	83
49	45	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	416
50	—	THE BEATLES ♦ ¹⁴ CAPITOL 97039* (15.98/34.98)	1967-1970	154

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). 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: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/RII Communications, and SoundScan, Inc.

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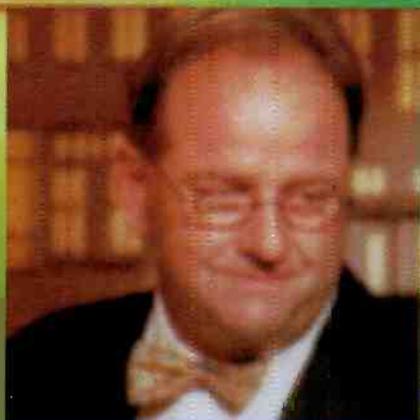


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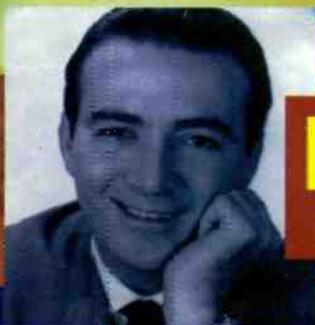
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NETPD TRACKS FILES

(Continued from page 8)

Says NetPD sales and marketing director Jon Fowler, "We can also put filters on each search to differentiate between pirates and genuine fans, and the software is so sophisticated that it also can differentiate between different mixes of a song or whether a song is from a live concert or from a studio recording."

Fowler formerly was director of international marketing for Sony Music U.K. He remains involved in Andy Stephens Management, whose clients include George Michael, Lisa Stansfield, and Geri Halliwell.

One satisfied NetPD client is Cliff Burnstein, a partner in QPrime, Metallica's management company. "I'm very grateful to NetPD, because not only have they provided us with information and backing for our lawsuit and for our case but also with knowledge. When we started this, we didn't know everything there is to know about the Internet, and NetPD has been very patient in helping us get up to speed by explaining things to us. I'm so glad that they came out of nowhere—I didn't know that a firm like them even existed."

Burnstein says that the interest stirred by the Metallica case has led to queries from other artists about how to contact NetPD, and it seems like certain functions performed by the company could have far-reaching consequences, not just for the pirates but also for rogue employees.

"We can actually trace back the source of the original infringement online," says Ward, adding that this means that if, for example, a studio technician posts an unreleased album on the Internet, NetPD has the ability to identify that individual.

Notes Fowler, "Our technology can monitor every single file transaction on Napster, or anything else for that matter." Ward adds, "We can look at all file-sharing services, and we can counter the threat of Napster or any other pirate software. We have monitored as many as 6 million songs per day being swapped on Napster—that is 69.4 infringements every single second of the day."

And sending a message to government, Stoddart says, "We've seen pirated sites with up to 40,000 different tracks on them. These people are obviously very well-organized and are making money out of their activities, but they are also involved in porn, and quite nasty porn at that, as file-sharing allows people to easily swap files containing pornographic material. We are trying to raise government awareness of this, and by doing that we can also hopefully help the music industry and others to stamp out Internet piracy."

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PJ HARVEY OPENS UP ON 'SONGS'

(Continued from page 12)

young women, she quickly proved she had more in common with the arch songcraft of Elvis Costello than the inchoate rage of a riot grrrl. Her follow-up sets—1993's "Rid Of Me" and its bare-bones companion, "4-Track Demos"—found her experimenting with presentation, alternately adding layers of production to her songs, then stripping them down to their rhythmic cores. 1995's "To Bring You My Love" crystallized her blues influence. The genre was there in feeling and form, with Harvey a testifying preacher, obsessed and possessed, sexuality and spirituality spilling all over the music.

After collaborating with John Parish on "Dance Hall At Louse Point" (1996), recorded as an accompaniment for a local dance company, Harvey released "Is This Desire?" (1998), a handful of stark, pensive tracks cut from the same cloth as that of her heroes, Bob Dylan and Neil Young.

"For people of [the alternative rock] generation, she's our Johnny Cash," Livia Tortella, product manager at Island Records, says about Harvey. "We've grown up with her for the past 10 years . . . For ["Stories"] we're going back to her roots: We're going to reach out to those people who bought her early albums and keep building on that."

To that end, Island will roll out a

multistage, long-term campaign for the set. The first leg will target Harvey's core audience: college students, alternative media, and indie retail. In the U.S., the single "Good Fortune," will be shipped to college stations Oct. 26. A sampler of her past hits will follow soon afterward. In the U.K., two versions of "Fortune" (each with different B-sides) will be issued commercially Nov. 6.

A video for "Fortune," directed by Sophie Muller, will be sent to local U.S. video outlets, as well as to MTV, VH1, and M2. The clip—lensed in East London and featuring a glammed-up Harvey prowling the streets—will premiere Oct. 28 on MTV2 during a two-hour special on Harvey.

On the online side, a viral marketing campaign will launch around the time of the album's release. It will include E-cards, an MP3 album sampler, and a "Win It Before You Can Buy It" promotion with music site SonicNet. The site will stream the entire disc on the Internet a day before its U.S. street date. There will also be a two-week pre-order campaign for the set on Amazon.com starting Oct. 9.

In early 2001 the label will go to modern rock with the album's second single, "This Is Love." A third online campaign—this one with E-tailer CDnow—will kick off simultaneously. In February and March, Harvey

will play select club showcases in the U.S., then tour in April as the opening act for an as-yet-undetermined band. She's planning some low-key gigs in the U.K. around the time of the album's release and is booked to play several dates on Australia's Big Day Out Festival in January.

Despite her superstar status in her native Britain, Harvey remains an indie artist in the States, her five solo albums having sold 890,000 units, according to SoundScan. But Island U.S. decided to release "Songs" in the competitive fourth quarter because the set "was coming out in England and [Harvey] has such a rabid fan base that we didn't want to disappoint them and lose that slot," says Tortella.

As for Harvey, she's producing the debut disc for Tiffany Anders, the daughter of film director Alison Anders. She also has collaborated on several songs with Sparklehorse that will appear on the group's third set, due next year.

For herself, Harvey plans to concentrate on sculpture and to continue to write poetry, some of which she has already published. Oh, and she will return to New York, too.

"[My being there] gave me a feeling of empowerment," she says. "I was able to do and get what I needed in a way that I haven't felt before. It made things seem possible."

SOUNDTRACKS

AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

LET THE HITS BEGIN: As the leaves turn color and fall, film studios are busy dropping releases left and right into the theaters. The pre-holiday movie season is upon us, and there will be no stopping Hollywood until well after Christmas. Many of the films are also boasting soundtracks, and some are real heavyweights.

Among the first is the ever-lovable "Rugrats" franchise. With the release of "Rugrats 2: The Rugrats In Paris" (which opens Nov. 11), this wildly popular animated kids' series has now become a Hollywood franchise as well.

The soundtrack is on Maverick (due in stores Nov. 7), and it's already drawing widespread attention. However, when asked for sales expectations, **Russ Rieger**, senior executive at Maverick, is quick to point out his thinking.

"'Rugrats' is a huge name brand for us, the project was a lot of fun to put together, and we were honored to work with Nickelodeon," he says. "We know they have great expectations for the movie, and everything on the soundtrack is in the movie. It is our hope that people will want to take a piece of the movie home, and thus we'll do well."



RIEGER

It doesn't take a scientist, however, to see the album has the elements of a major hit. Boasting acts that include **the Baha Men, Tionne "T-Boz" Watkins of TLC, Sinéad O'Connor, Cyndi Lauper, Geri Halliwell, Jessica Simpson, Isaac Hayes, and 15-year-old newcomer Amanda**, among others, the soundtrack is making pre-release waves.

"The first official single is the T-Boz cut ["My Getaway," which went to top 40 radio Oct. 9], but there is a single out doing massively right now by the Baha Men ["Who Let The Dogs Out"]," notes Rieger. "That really has taken off more than we imagined, and we couldn't be happier. It's such a fantastic beginning. The minute we heard that song, we had to have it."

Assembling an album with such a wide range of acts might be tough for some, but music supervisor **George Acogny**, a close pal of "Rugrats" creator **Gabor Csupo**, was up to the challenge.

"'Rugrats' have an eclectic audience, because the parents have to take the kids to the show," Acogny says. "We have to please 4-year-olds to 12-year-olds—and we have to make sure the parents don't mind taking them again. The diversity of the artists on the soundtrack gives the parents something to tap into while satisfying the needs of the youngsters."

As expected, the film and album have huge retail partners, including Nickelodeon, Burger King, and Showtime.

"It's a true partnership," says **Barbara Bausman**, Maverick Records marketing executive. "The 'Rugrats' brand opens many doors, such as Showtime—they are tying it in to a subscriber promotion as an added value. That kind of exposure is invaluable."

Rieger points out, "It's wonderful to have all these partners to get the word out. But so much rests on the quality of the film and how the music is placed in it that makes it a magical experience for the filmgoer, who then wants to have this music at home."

Acogny agrees. Musicality was his first priority, something that could be lost on a project seen more as a marketing item than a musical work.

"There was no doubt we weren't just creating an album but a piece of merchandise, one that some would view like any other souvenir from the movie," he says. "But when you have artists involved, you can't look at the project that way. So you try to maintain some integrity."

Charles Karel Bouley can be reached at 562-438-6623; fax 562-621-1047; and E-mail karel@karel-andrew.com.

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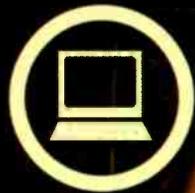


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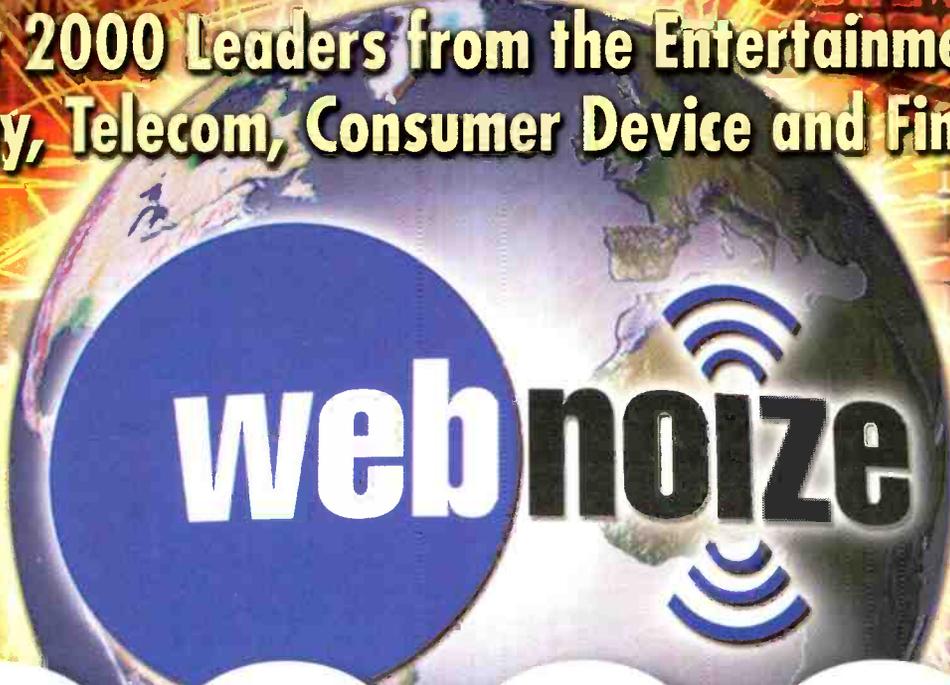
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1	18	62	BRAD PAISLEY • ARISTA NASHVILLE 18871/RLG (10.98/16.98)	No. 1 WHO NEEDS PICTURES
2	NEW	▶	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
3	1	7	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
4	4	12	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
5	2	7	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
6	3	13	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
7	6	21	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
8	10	2	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
9	NEW	▶	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98)	MUGGS PRESENTS THE SOUL ASSASSINS II
10	12	4	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
11	5	2	ALEJANDRO SANZ WEA LATINA 85052 (16.98 CD)	EL ALMA AL AIRE
12	15	15	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
13	14	6	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
14	16	4	COLD FLIP/GEFFEN 490726*/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
15	17	5	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
16	19	23	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
17	11	5	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNEGRO
18	27	3	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
19	RE-ENTRY	▶	MONTGOMERY GENTRY • COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	20	4	VAST ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
21	38	15	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
22	24	26	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
23	25	7	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
24	NEW	▶	THE SEA AND CAKE THRILL JOCKEY 086* (14.98 CD)	OUI
25	33	8	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL

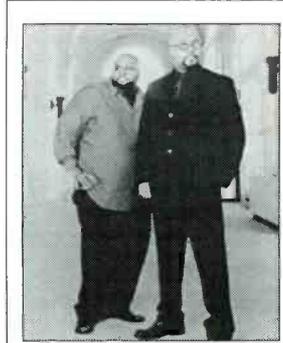
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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	31	4	AT THE DRIVE-IN GRAND ROYAL 49999*/MIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
27	13	2	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
28	8	2	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
29	23	10	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
30	RE-ENTRY	▶	FULL DEVIL JACKET THE ENCLAVE/ISLAND 546809/IDJMG (8.98/12.98)	FULL DEVIL JACKET
31	RE-ENTRY	▶	MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98)	MARVELOUS THINGS
32	NEW	▶	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
33	37	14	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
34	36	6	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
35	30	18	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
36	41	17	HOKU GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
37	NEW	▶	SLAVES ON DOPE DIVINE 27725/PRIORITY (6.98/9.98)	INCHES FROM THE MAINLINE
38	28	8	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
39	NEW	▶	SUM 41 BIG RIG/ISLAND 542419/IDJMG (7.98 CD)	HALF HOUR OF POWER
40	9	2	AFI NITRO 15835* (14.98 CD)	THE ART OF DROWNING
41	21	14	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
42	NEW	▶	RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79503/AG (17.98 CD)	CHANCHULLO
43	46	3	CONJUNTO PRIMAVERA FONOVISA 10118 (8.98/12.98)	EL RECADO
44	35	26	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
45	26	2	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98)	THE HARDEST PART
46	43	2	DJ TAUCHER WEBSTER HALL NYC 17 (16.98 CD)	LIVE AT WEBSTER HALL NYC
47	RE-ENTRY	▶	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
48	45	4	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
49	29	19	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
50	RE-ENTRY	▶	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD

POPULAR UPRIISINGS

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

OUT OF LEFT FIELD: Modern rock band Lefty has returned with its second album, "4-3-2-1" (Interscope Records), which took the band only three weeks to re-



Say The Wordd. Gospel duo the Wordd worked with Grammy Award-winning producer Tony Rich on the act's debut album, "How U Gonna Live" (Myrrh Records). Chris and Stan Jones, the two brothers in the Wordd, "have always sung together," Stan says. Two singles have been released from the album: "Better Day" (serviced to Christian radio) and "This Is A Party," released to gospel radio.

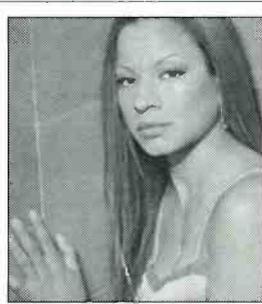
cord. The set is the band's major-label debut and the

follow-up to Lefty's 1999 self-released, self-titled debut album. Band guitarist **Lorenzo Giovani** says that listening to Lefty's music is "like eavesdropping on someone else's conversations and finding out you are just like them."

On "4-3-2-1," Lefty worked with producer/engineer **Bradley Cook**, whose credits include **Foo Fighters** and **Counting Crows**.

Lefty is currently on a U.S. tour. Dates are Oct. 24 in Pittsburgh; Oct. 25 in Cleveland; Oct. 26 in Columbus, Ohio; Oct. 27 in Cincinnati; Oct. 28 in Detroit; Oct. 31 in Chicago; Nov. 2 in Green Bay, Wis.; Nov. 3 in Minneapolis; Nov. 15 in Portland, Ore.; Nov. 18 in Seattle; and Nov. 22 in San Francisco.

SCARY MARTHA STEWART: If you think domestic guru **Martha Stewart** isn't scary enough, she's recorded "Spooky Scary Sounds For Halloween" (Rhino Records), which has been bubbling under the Heatseekers chart. Sales for the album, which was released Sept. 5,



Crystal Clear. Crystal Siera's music is hip-hop with a Latin flavor. She says of her Virgin Records debut album, "Morena," due in January 2001, "I'm taking a risk combining Latin and hip-hop, but I have to be true to myself." The album's producers include **Rodney Jerkins** and **Ellis Pacheco**.

have been increasing, no doubt since Halloween is approaching. According to **Rhino**, Stewart's Halloween album is "a collection of authentic, eerie effects originally created to scare trick-or-treaters at her own front door."

Stewart's involvement with the music industry isn't that new. Who could forget her infamous pairing with **Busta Rhymes** a few years ago as a presenter at the MTV Video Music Awards?

BERNARD'S BLUES: Blues musician **Bernard Allison**'s latest album, "Across The Water" (Tone Cool Records), has made a regional sales impact: This issue the album comes in at No. 15 on the New Artist, Mountain chart. Allison is currently on tour, with dates that include Oct. 25 in Detroit; Oct. 28 in Nashville; Nov. 2 in Atlanta; Nov. 5 in Tampa, Fla.; Nov. 9 in St. Louis; and Nov. 11 in Minneapolis.

BYRON'S JAZZ: Clarinet player **Don Byron** returns with the album "A Fine

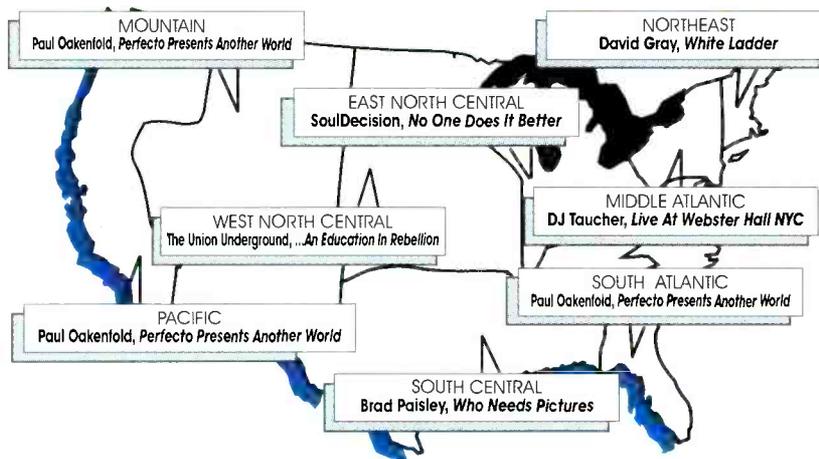
Line" (due Nov. 7 on **Blue Note Records**), with such guest artists as **Cassandra Wilson**, **Patricia O'Callaghan**, and **Mark Ledford**. Two of his previous albums



Making A Point. Florida-based hard rock band **Nonpoint** is on tour in support of its major-label debut album, "Statement" (MCA Records). Nonpoint drummer **Robb Rivera** describes the band's music as "no frills. What you see is what you get." The band's tour dates include Tuesday (17) in Huntington, W.Va.; Friday (20) in Waterbury, Conn.; Saturday (21) in Worcester, Mass.; Oct. 22 in Pittsburgh; and Oct. 23 in Toronto.

have been hits on the Top Jazz Albums chart: 1997's "Bug Music" (No. 3) and 1999's "Romance With The Unseen" (No. 22).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. SoulDecision No One Does It Better	1. Paul Oakenfold Perfecto Presents Another World
2. Brad Paisley Who Needs Pictures	2. Alejandro Sanz El Alma Al Aire
3. The Union Underground ...An Education In Rebellion	3. Donnie McClurkin Live In London And More...
4. Soldierz At War Hu\$lin 4 A Kau\$e	4. Brad Paisley Who Needs Pictures
5. Nickelback The State	5. Ludacris Ludacris Presents: Incognegro
6. Paul Oakenfold Perfecto Presents Another World	6. SoulDecision No One Does It Better
7. Phife Dawg Ventilation : Da LP	7. Good Charlotte Good Charlotte
8. Mr. C The Slide Man Cha-Cha Slide	8. Chayanne Simplemente
9. Methrone My Life	9. Phife Dawg Ventilation : Da LP
10. Cold 13 Ways To Bleed On Stage	10. The Union Underground ...An Education In Rebellion

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ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

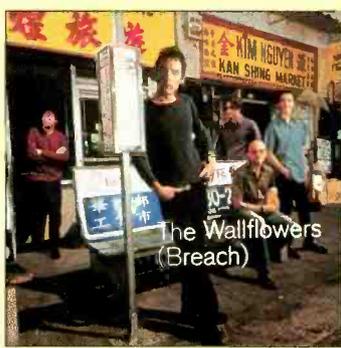
▶ COLLECTIVE SOUL

Blender
 PRODUCERS: Ed Roland, Anthony J. Resta
 Atlantic 83400
 On its latest effort, Collective Soul returns with more ultra-glossy guitar pop that's mildly pleasant and immediately forgettable. Front man Ed Roland once again proves to have a keen ear for catchy radio-friendly hooks, as evidenced on the album's first single, "Why Pt. 2"—an alternative rock-lite track with crunching guitar riffs and gurgling synthesizers that epitomizes the band's sound. But it's tough for Collective Soul to claim too much cred, despite the platinum record sales of previous efforts. The album title comes from a radio promotion in Atlanta where it took 12,000 entries to come up with the name "Blender." For all those pining for a collaboration between Roland and Sir Elton John, the wait is over (the pop tune "Perfect Day"). But no matter how bland the results may be, Collective Soul is a seemingly review-proof band. Its latest outing isn't likely to change a lot of opinions about it one way or the other.

▶ YANNI

If I Could Tell You
 PRODUCER: Yanni
 Virgin 7087 6 15746
 With the incessant repackaging of his Private Music catalog by Windham Hill, it's difficult to discern a new Yanni album from a compilation of old material. "If I Could Tell You" makes that dilemma even more problematic. It is, indeed, a new Yanni album, his first since 1997's "Tribute." But it sounds like something he could have made in the 1980s. After a couple of CDs of orchestral bombast, Yanni leaves the strings behind and returns to his wired keyboard roots. Perhaps surprisingly for Yanni, it is lacking in the overt dynamism and weeping melodicism

SPOTLIGHT



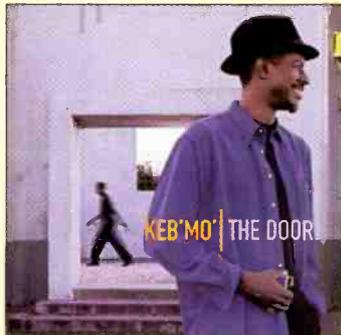
THE WALLFLOWERS
Breach
 PRODUCER: not listed
 Interscope 43691

Jakob Dylan and cohorts hit their stride on their third career disc—and their first since penetrating the pop mainstream with "One Headlight." In a sea of trend-conscious releases, "Breach" will wash over the senses like a cool, refreshing breeze. Although it's a completely contemporary and competitive entry into today's market, you won't find even the tiniest musical element that will render this set irrelevant or outdated in 10 years. This is timeless, guitar-driven rock'n'roll, kids, flavored with a sweet pop filling. Dylan's maturity as a tunesmith is undeniable; he infuses each song with thoughtful, literate prose, as well as melodies that permanently stick to the brain upon impact. Adding to his songwriting growth is a markedly more relaxed vocal delivery. His once-strident stance has been replaced by palpable soul—and even the occasional splash of playfulness. He is supported by bandmates who carefully walk the line between letter-perfect musicianship and garage-style rawness. This all adds up to a thoroughly satisfying collection that only gets better with repeated spins.

of his best-known music. Instead, he returns to the synthesizer-driven middle of the road pop he's purveyed since 1987's "Out Of Silence." He throws in some electronica loops for "On Sacred Ground," and he uses a Chinese flute for ornamentation and brings in a South African choir on the tribal orchestrations of "Wishing Well." But by and large this is still the same orchestral/electronic rock he was generating more than a decade ago. And no doubt, he'll have the same success with it, being among the few new age artists to penetrate The Billboard 200.

SPOTLIGHT

KEB' MO'
The Door
 PRODUCER: Russ Titelman
 Okeh/550 Music/Epic 83240
 It's been nearly two years since Keb' Mo' issued "Slow Down," a sterling collection that earned the artist a 1999 Grammy for best contemporary blues album. With "The Door," the artist proves that good things truly do come to those with patience. Working under the studio guidance of the venerable Russ Titelman, Mo' continues to breathe freshness into the blues genre without losing his reverence. And while there's nothing here that panders to the transient sounds that currently dominate the charts, there's plenty of material to appeal to those with a contemporary ear. "Loola Loo," for example, will tickle anyone who

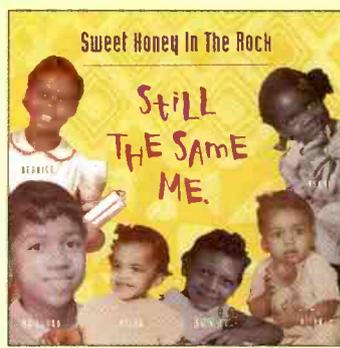


has ever been glued to an episode of MTV's "Unplugged," while "Stand Up (And Be Strong)" rocks with palpable authority. His wonderfully expressive voice and deft guitar work elevate him miles above the competitive ranks. Do yourself a favor: Take a break from the doldrums of the trendy bands of the moment and pay a little respect to the kind of musicianship and creativity that will stand the test of time.

★ BADLY DRAWN BOY

The Hour Of Bewilderbeast
 PRODUCER: Badly Drawn Boy
 XL Recordings/Beggars Group 133
 Winner of the 2000 Mercury Music Prize in the U.K., the debut album from Badly Drawn Boy, aka Damon Gough, is a wonderfully offbeat blend of atmospheric folk and lo-fi rock that never fails to charm. Gough, a decidedly melancholy singer/songwriter, claims Bruce Springsteen as a leading influence. However his compositions and sonic texturing are most often reminiscent of the quirky sensibilities displayed by the likes of Michael Penn, Beck (in his more acoustic moments), and the

SPOTLIGHT



SWEET HONEY IN THE ROCK
Still The Same Me
 PRODUCER: Bernice Johnson Reagon
 Rounder Kids/Rounder 11661-8100

For its new album, the Grammy Award-winning female African-American ensemble Sweet Honey In The Rock has created a positively uplifting—and incredibly entertaining—collection of songs for children (and their parents). Overflowing with positive messages, "Still The Same Me," which was produced by group member Bernice Johnson Reagon, is steeped in the sacred music of the black church, including spirituals, hymns, and gospel. The overall effect is wildly soulful and entertaining (inspiring and educational, too). Throughout the 17 tracks, which are infused with jazz, blues, and contemporary rhythms, Sweet Honey In The Rock gloriously unites voices, percussive instruments, and the occasional children's choir. Irresistible tracks include "Improv Time!—Georgia Red Clay," "We Shall Not Be Moved," the title track, and "Still Gotta Get Up In The Morning," a rousing, hand-clappin' affair that will surely have the kids shoutin' and smilin', dancin' and prancin'. The traditional Bahamian lullaby "Goodnight" closes the set on a buoyant, yet soothing, a cappella note.

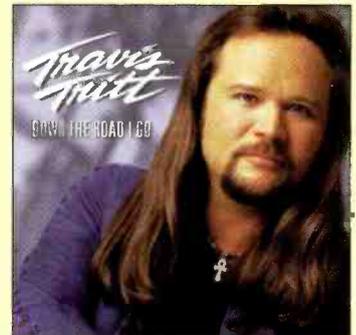
Beta Band. But this rich and diverse album is not easily pigeonholed. It also gorgeously invokes everything from Beatlesque harmonies ("Once Around The Block") to Elliott Smith-style folk ("This Song") to Stevie Wonder-influenced soul ("Disillusion"). One of the year's most well-rounded and consistently satisfying albums.

★ PAUL PENA

New Train
 PRODUCER: Ben Sidran
 Hybrid HY20019
 The surprise of the year: Recorded in

SPOTLIGHT

TRAVIS TRITT
Down The Road I Go
 PRODUCERS: Billy Joe Walker Jr., Travis Tritt
 Columbia 62165
 Travis Tritt distinguished himself as a member of Nashville's heralded "Class of '89" not only as a purveyor of raucous, outlaw-tinged rockers but as a singer having a very successful way with sentimental-but-tough balladry. He exhibits both skills on this, his Columbia debut. But what makes this album work so well is the perspective that maturity and life experience bring to both his proven vocal ability and ever-improving songwriting chops. Tritt waxes Skynyrd-esque on the title cut and the worried "Livin' On Borrowed Time." "Best Of Intentions" is the most heartfelt ballad Tritt has ever written, and "It's A Great Day To Be



Alive" is a what-the-hell anthem. Tritt brings authenticity and honesty to the sweet, bluesy "Love Of A Woman" and evokes Waylon on "Never Get Away From Me" (dedicated to Jennings and Jennings' wife, Jessi Colter). The production alternates between tender and tough: The haunting ballad "I Wish I Was Wrong" boasts a menacing reverberation, while "Just Too Tired To Fight It" stands up to any country ballad Tritt has ever sung, which means it stands up to anybody's.

1973, this remarkable record finally arrives—27 years late. Don't ask. In '73, Paul Pena was a rising singer/songwriter who came out of the latter stages of the folk revival, but, as we hear in these tracks, he was immersed in a sound that was a genre-busting amalgam long before anyone coined the phrase. He moves with facility from a near-Grateful Dead vibe on "Venutian Lady" (with Jerry Garcia sitting in on pedal steel) to the rich gospel inflection of the title track to the edgy rock of "Wait On What You Want." There's also a driving, bluesy, performance of "Jet Airliner," which was a hit for Steve Miller back in the day. The song is a Pena original, and upon listening, it's obviously his baby. The man's songwriting is some kind of sweet, and then there's that soulful Pena voice. These tunes feel like they were tracked last month.

★ THE TWILIGHT SINGERS

Twilight As Played By The Twilight Singers
 PRODUCERS: Greg Dulli, Fila Brazillia
 Columbia 14083
 The Afghan Whigs—singer/songwriter/mojo man Greg Dulli's day gig—have always rocked with the widescreen swagger of early-'70s Rolling Stones. Born of late nights in New Orleans, Dulli's side project, the Twilight Singers, tones down the jagged guitars in favor of a hip-swinging, soul-singing vibe—although the front man's sense of noir drama is still here in spades. Dulli's vocal mates are fellow Ohio player Harold Chichester and falsetto ace Shawn Smith, with production help from

(Continued on next page)

VITAL REISSUES®

INDIGO GIRLS

Retrospective
 PRODUCERS: various
 Epic 61602
 Fifteen years ago, pals Amy Ray and Emily Saliers set out to prove that there was still room for good ol' fashioned folk/pop in the contemporary rock landscape. They may have never gotten their full due at radio, but they've successfully connected with the world at large, drawing the ardor of millions with finely crafted tunes that reverently reference Arlo Guthrie and Joni Mitchell while also dis-



playing the soul of modern renegades. "Retrospective" effectively traces their career, from the haunting Ray epic "Strange Fire" to Saliers' romantic, shoulda-been-a-smash "Power Of Two." Along the way, we witness their evolution from raw acoustic strumming to richly layered electric instrumentation. At all times, Ray and Saliers have remained consistent, often poetic lyricists—with an incredible knack for tightly woven harmonies. Diehards will quibble at the exclusion of several key cuts, like Ray's brilliantly psychedelic "Swamp Ophelia" and her heart-wrenching "Blood And Fire," as well as Saliers' wonderfully literate "Virginia Woolf." But that's a minor complaint, especially in light of the inclusion of two well-conceived new tunes that build a

firm bridge into the future for this exceptional act.

SHELBY LYNNE

The Epic Recordings
 PRODUCERS: Bob Montgomery, Billy Sherrill, James Stroud
 Lucky Dog CK 61566
 Now that admirers of the fine, genre-defying Island/Def Jam set "I Am Shelby Lynne" know who this immensely talented artist is, Epic offers a taste of where she came from. The revelation is that Lynne, all smoky attitude on "I Am . . ." really can sing—imagine k.d. lang or Patsy Cline, but



louder. The 16 love songs here (11 of which are sad—the perfect country ratio) readily oblige Lynne's stunning instrument with choruses and bridges it can wait on. Comprising just over half of Lynne's work from three hard-to-find albums recorded between 1989 and 1991, "Epic Recordings" proves that Lynne had the Nashville formula down pat before going on to break every rule. The jazzy "I'm Confessin'" and "Don't Mind If I Do" (precursors to her mid-'90s indie big-band albums) and a sultry cover of Johnny Cash's "I Walk The Line" are highlights of this sublime, tasteful set, which forgoes treacly material but also neglects some great barn-burners and a couple of extreme torch songs. Expect to spot Lynne fans trolling used-CD outlets in search of more out-of-print treasures.

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 Lichten (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)

English ambient duo Fila Brazillia. As with the Whigs' albums, the cumulative effect is less like that of a record than of a film, as the songs build to create a powerful sense of mood—beautiful nights that slip through your hand, love lost like a bad roll of the dice. The standout scenes are the compulsive sex-rocker "Annie Mae" and the touching audio-verité groover "Verti-Marte," not to mention the tone-setting ache of "That's Just How That Bird Sings."

R & B / HIP-HOP

TAMIA

A Nu Day

PRODUCERS: various

Elektra 1528

It is the dawn of "A Nu Day" in R&B. Tamia, most remembered for her head-turning debut ("You Put A Move On My Heart"), returns with a stunning new set, her first for Elektra. The 25-year-old Ontario native—truly one of tomorrow's divas—starts the 13-track "A Nu Day" with the upbeat "Can't Go For That." Produced by Missy "Misdemeanor" Elliott, the track grooves with a slight touch of nostalgia thanks to its clever borrowing of Hall & Oates' "I Can't Go For That (No Can Do)." Also included is "Can Go For That," a remix featuring 213 (aka Snoop Dogg, Warren G., and Nate Dogg). On the simply infectious "Go," Tamia kicks things into high gear. Fans of slow jams will find much to admire here. The gospel-influenced introduction to the DeBarge cover "Love Me In A Special Way" sets the stage for Tamia to put her own spin on the classic. The gut-wrenching "Stranger In My House" is a surefire crossover hit and should be the album's second (or third) single. Tamia, all grown up on her latest set, is definitely ready to seize the day.

★ CHARLIE WILSON

Bridging The Gap

PRODUCERS: various

Major Hits/Universal 3956700052

Staying in tune with today's changing music scene is a formidable challenge for contemporary artists—let alone those whose heyday dates back to the good ol' school days of the '70s and '80s. But an undaunted Charlie Wilson—the energetic front man of seminal funk outfit the Gap Band—steps up to the plate and scores a home run with his first solo set since 1992's "You Turn My Life Around." This appropriately titled 13-track mix of R&B/hip-hop finds the veteran doing just that, teaming up with such contemporaries as Case, Angie Stone, Snoop Dogg, Marc Nelson, Nate Dogg, and Chris "Tricky" Stewart. Moving love song/lead single "Without You" paves the way to a smooth-grooving Wilson who also hasn't forgotten how to get down ("Absolutely," "Him Or Me"). Uncle Charlie proves he's still a player.

DANCE

SEÑOR COCONUT Y SU CONJUNTO

El Baile Alemán

PRODUCER: Señor Coconut

Emperor Norton Records EMN 7028

For much of the '90s, Germany's Uwe Schmidt (aka Atom Heart) took part in his country's influential electronica music scene, collaborating with the likes of Bill Laswell and Yellow Magic Orchestra's Haruomi Hosono. Along the way, he formed his own label (Rather Interesting Records). In 1997 he packed his bags, leaving Frankfurt for Santiago, Chile. With a change of address came a change in recording monikers: Señor Coconut was born. "El Baile Alemán" finds Coconut revisiting nine Kraftwerk electro-pop songs, merging his electronic German background with his newfound love, classic Latin dance forms. Done in *cumbia*,

cha-cha-chá, and merengue styles, respectively, "Trans Europe Express," "The Robots," and Homecomputer" are as seductive as they are quirky. Contact 213-427-1580.

COUNTRY

▶ KENNY ROGERS

There You Go Again

PRODUCER: Kenny Rogers

Dreamcatcher DCRO062

Here he goes again, big time. This second Dreamcatcher issue from Rogers works on all levels, from lush, languid ballads to crisp, well-delivered midtempo. Highlights abound, often coming from unexpected sources. On-target, full-bodied love songs are a given with Rogers, and he doesn't disappoint here, with the title cut, "I Wish I Could Say That," and "I Do It For Your Love" being among the best. But Rogers also effectively drives home the edgy toughness of "Heartland" and gets remarkably funky and spry on "Blue Train." "He Will, She Knows" is an effective, optimistic midtempo, and Rogers is at his world-weary best on the well-written "Crazy Me." Soothing strings and lilting piano drive the train for the most part, but there's also a fair dose of twang on cuts like the steamy "I Won't Forget." Rogers' steady production hand is appropriately subtle throughout. And while there's plenty of star-power backing, this is a Kenny Rogers showpiece. A totally classy piece of work.

LATIN

PLENA LIBRE

Más Libre

PRODUCER: Gary Nuñez

RykoLatino PZA 111017

On its third album for RykoLatino, Puerto Rican band Plena Libre manages once again to blend traditional Puerto Rican rhythms—like *plena* and *bomba*—with contemporary elements of jazz, reggae, and salsa, among others. The result is an eminently danceable album that's also multidimensional. While "La Plena Bien Sabrosa" boasts a horn intro reminiscent of the horn interlude in "Pedro Navaja," "Chiviri-uitón" is a remake of the Ismael Rivera standard. Bandleader Gary Nuñez—who presides over this 13-man ensemble—also indulges in jazz on the instrumental "Tema De Luis Gabriel." A superb arranger, Nuñez also knows how to take songs into unexpected territory, as he does with the chorus counterpart in "Maleria'o," augmented by Papo Lucca's guest appearance on piano, and with the initial reggae beat of "Quiéreme."

WORLD MUSIC

★ RUBÉN GONZÁLEZ

Chanchullo

PRODUCER: Nick Sold

World Circuit/Nonesuch 79503

Cuban pianist Rubén González is one of the most fluent and musically gifted players to ever take a seat at the 88s. Listen to González on "Pa' Gozar" and the title track and reflect on the hands and heart of this 80-year-old maestro. González earned his chops playing with Arsenio Rodriguez, Orchestra De Los Hermanos, and Enrique Jorrin's band in the 1940s-60s, but he hadn't been active for over a decade when Juan de Marcos González came calling in '96 with his Afro Cuban All Stars project, "A Toda Cuba Le Gusta." A rejuvenated Rubén has since released several albums. "Chanchullo" is a rewarding mix of Cuban styles, from *son montuno* to *danzón*, *cha cha*, and *descarga*. Working with a group of super sidemen and guests like Ibrahim Ferrer, Cheikh Lô, Eliades Ochoa, and Ry Cooder, González brings us treats like the *descarga* "La Iluvia," the masterful *cha cha* "Rico Vacilón," and the tantalizingly lazy son number "Choco's Guajira."

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ SPICE GIRLS Holler (3:55)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Virgin (CD promo)

Perhaps it's an overstatement to claim that Spice Girls revolutionized top 40 in the late '90s. But they certainly played a significant role in the rejuvenation of the pop airwaves, with their endless stream of unwaveringly tempting youth-oriented ditties. After a break from the spotlight, the quartet returns with a song that, if not as innovative as those early titles, is spellbinding nonetheless. Believe it or not, the highlight here is the quality and confidence of the vocals. Each of the girls is given the chance to shine, and there's a bold, saucy attitude evident here that's more convincing than in the past. Production is swift, clever, kicky, and whitewashed of girly ties and gimmicks, though we could do without the nod to Destiny's Child—a sound that has come to pervade the airwaves like a plague. Ironically, the fact that Spice Girls *don't* sing like that group and their dozens of paint-by-numbers imitators is precisely what makes this track a refreshing standout. This should please pop programmers to no end; they can still sound like they're playing nothing but Destiny's Child, while actually offering listeners a much-needed break from that ubiquitous act.

▶ VITAMIN C The Itch (3:13)

PRODUCER: not listed

WRITERS: C. Fitzpatrick, B. Steinberg, J. Harry

PUBLISHER: not listed

Elektra 1542 (CD promo)

Elektra's Vitamin C has squeezed her way into America's mainstream consciousness, becoming one of the bigger success stories of the past year. Her debut album has surpassed the platinum point, spawning two hit singles—"Smile" and "Graduation (Friends Forever)"—that not only made their mark on the charts but impacted pop culture, while she garnered the kind of press often reserved for much more established acts. With the first single from her upcoming sophomore album, due Nov. 21, C serves up another super-infectious pop anthem, co-written with Billy Steinberg and Jim Harry. As with every female-driven song released on the planet these days, there are elements of—guess who?—Destiny's Child in the beat and production. Fortunately, this track has enough of the artist's own stamp to lift it beyond its would-be cookie-cutter sound. And as with past efforts, hooks abound. Look for Vitamin C's profile to extend further with her appearance as good-girl-gone-bad Lucy in "Dracula 2000," opening Dec. 22. She also has a cameo as herself in "Get Over It," with Kirsten Dunst and Ben Foster, opening in January 2001.

★ MANDY MOORE Walk Me Home (4:21)

PRODUCERS: the Wasabees

WRITERS: T. Battaglia, S. Fisher

PUBLISHER: not listed

550 Music (CD promo)

Mandy Moore's new "Walk Me Home" is

SPOTLIGHT



BILLY GILMAN Oklahoma (3:55)

PRODUCERS: David Malloy, Blake Chancey

WRITERS: D. Vincent Williams, J. Allen

PUBLISHER: not listed

Epic 16155 (CD promo)

Billy Gilman melted many a heart and perhaps even effected societal change with his mind-blowing debut "One Voice," an ode to simpler and safer times as seen through a child's eyes. But, alas, how to do it twice and keep the kid from becoming a novelty? Epic Nashville has come pretty darn close with "Oklahoma," an enchanting, heartstrings-tugging track about a boy meeting his dad for the first time. Carefully written by D. Vincent Williams and John Allen, the lyrics make clear that Pop was never aware that he had his fine son until now, and it has been arranged for the two to meet. Gilman narrates the song, offering up both the hope that he feels through the child's eyes and the explanation given him: "We found the man who looks like you/Who cried and said he never knew, about the boy in pictures that we showed him/. . . He swore he would have been there had he known it." The accompanying melody is just stunning, with a chorus that allows Gilman to let loose with a voice that truly carries an emotional depth beyond his pre-teen years. If radio keeps an open mind and remembers its primary female target, this overwhelmingly touching track could be just the ticket for young Gilman. A prized moment for radio.

the best song that Janet Jackson never recorded. Produced and sung like that songbird's most tender ballads—à la "Let's Wait Awhile"—it's another step forward for teenaged Moore, who continues to show that she's truly got the goods: a gifted voice, spirit, charm, and great looks. This ballad is decidedly youth-pop-edged, with delicate instrumentation lining her vulnerable vocal about having her eye on the boy down the street: "Baby, won't you walk me home/I don't want to go all the way alone." While this is an utterly lovely outing, some top 40 programmers may hesitate because of its downtrodden paing and overtly delicate production. But given Moore's high profile at MTV and in the teen mag scene—and previous success with the enchanting "I Wanna Be With You"—savvy radio folks will see that there's already a story in place here and a career that deserves the industry's continuing red-carpet treatment.

R & B

ABSOLUTE Is It Really Like That (no timing listed)

PRODUCERS: Kevin Hicks, Donnie Scantz, Bryan-Michael Cox

WRITERS: K. Hicks, D. Scantz, E. Cox, B. Casey

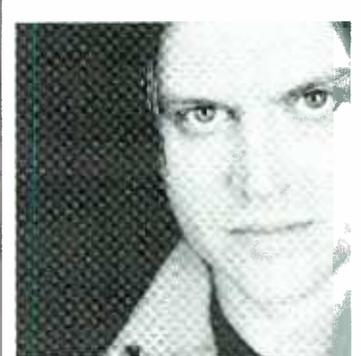
PUBLISHERS: Kevin Hicks Music/Noontime Tunes, BMI;

Scantz Music/Noontime South/Babyboy's Little Publishing Co., SESAC; Them Damn Twins, ASCAP

Noontime/Atlantic 300254 (CD promo)

What do you call a group comprising two great male vocalists steeped in Southern-fried harmonies . . . why, *Absolute* should do just fine. The Atlanta-based group

SPOTLIGHT



MATTHEW SWEET So Far (3:17)

PRODUCERS: Fred Maher, Matthew Sweet

WRITER: M. Sweet

PUBLISHERS: EMI Blackwood Music Inc./Charm

Trap Music, BMI

Volcano 37237 (CD promo)

Longtime modern rock and college radio fave Matthew Sweet has released "Time Capsule: The Best Of Matthew Sweet 1990-2000," a hits set chronicling his decade of recordings, featuring 16 classics and two previously unreleased tracks. "So Far," the fantastic leadoff single, might be the breakout tune to take Sweet mainstream after all these years. The guitarist/bassist/singer's knack for writing a catchy melody is coupled here with a mainstream accessibility. Unlike some of his past hits, such as the crossover "Sick Of Myself," which had a more alternative feel, this single is pop-ready. The luscious chorus features Sweet's falsetto backed by his own multitracked background vocals. "So Far" is a no-brainer for hot AC and modern AC, but it has just enough guitar to appeal to his fans at modern rock. It'd be great to see Sweet break through to the mainstream the way Ben Harper did earlier this year—and this should be the tune to make it happen.

makes its debut with the guitar-tinged "Is It Really Like That." Absolute's Corey and Yero blend smooth tenor harmonies over slick production, courtesy of the Noontime camp, with a tale of a relationship gone wrong. While the song trends in the same waters as so many recent male group R&B ballads, its unusually catchy hook is grabbing the ear of a number of R&B stations, while the videoclip for "Is It Really Like That" is also receiving attention at BET. Absolute's self-titled debut set, the first release through Noontime's distribution deal with Atlantic, should offer more smooth harmonies, rugged lyrics, and sensual soul.

PUBLIC ANNOUNCEMENT Mamacita (3:47)

PRODUCER: Travon Potts

WRITERS: G. Collins, T. Potts

PUBLISHERS: Nikata Publishing/DreamWorks

Music/Travon Music/Universal Music Publishing, ASCAP

RCA 60308 (CD promo)

It's amazing how well Public Announcement has persevered. The quartet survived being "let go" early in its career by one-time lead singer, now superstar R. Kelly, after his solo career took off in the early '90s. Then the guys endured the folding of former label A&M Records and evolving management before ending up on RCA with their current project, the forthcoming "Don't Hold Back." The outfit's first single, "Mamacita" is a Latin-flavored R&B/hip-hop track. The Latin sound seems to be the "in" thing of the moment, with everyone from Sisqó to Lil' Kim releasing songs with distinct Latin influences. And "Mamacita" is a great radio record—it has tempo and a singable hook, and it could appeal to a wide variety of people. Plus, it sounds nothing like R. Kelly. It's as if the group is at last shining from under its former

(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.)

Reviews & Previews

(Continued from preceding page)

lead man's shadow, something that it had not conquered with its previous release, in 1998. Now, with renewed vigor and a sound that hits the mark, these guys have nothing but a bright future to look forward to.

COUNTRY

► THE KINLEYS I'm In (3:37)

PRODUCER: Rodney Foster
WRITERS: R. Foster, G. Middleman
PUBLISHERS: Universal-PolyGram International Publishing/St. Julien Music/On My Mind Music, ASCAP
Epic 45793 (CD promo)

There's nothing like sibling harmony to add the extra icing that makes a good record even better. The rich, silky vocals of twins Jennifer and Heather Kinley bring this song to life. Their performances should quickly grab the ears of programmers looking for a solid song with good tempo and a radio-ready feel to the production. Penned by artist/writer/producer Rodney Foster and Giant Records newcomer Georgia Middleman, the lyric explores the complexities of relationships from a realistic but upbeat point of view. Foster's production is smooth and buoyant yet at the same time has an earthy, organic feel that is extremely appealing. It's as if the instruments were swirling around the sisters' vocals, creating a musical rush that just sweeps the listener along. From production to performance, this song is a winner. It's time for the Kinleys to be given their chance to shine, and this fresh record should be just the trick.

ROCK TRACKS

THE NIXONS Blackout (2:39)

PRODUCER: Steven Haigler
WRITERS: the Nixons, J. Blades
PUBLISHER: Mookie Michael Music/Sony Music
Koch 8085 (CD promo)

After spending a large part of eight years touring, Oklahoma City-based quartet the Nixons took a year off to actually do some writing at home. In the process, they wrote the songs for their latest release, "Latest Thing." The verse combines an '80s-ish bouncy drum beat (lead singer Zac Maloy even mentions the Cars by name) with Scott Bush's guitar licks and—if you listen carefully—some strange Cars-esque effects in the second verse. The chorus takes it a little louder while keeping the same driving feel. The minimal melody and lyric fit well on this fun tune. Producer Steven Haigler—the man behind the board for entertaining albums from similar left-of-center rockers the Pixies—effectively emulates the retro feel on the tune. The band's 1996 No. 11 Modern Rock hit "Sister" found some crossover success at top 40, yet this tune is even better equipped to make the journey to mainstream.

PALOALTO Sonny (3:44)

PRODUCER: Rick Rubin
WRITERS: J. Grundler, J. Shanks
PUBLISHERS: EMI Virgin Music Inc./Line One Publishing, ASCAP, EMI Blackwood Music/Wrong Treats Music, BMI
American/Columbia 14060 (CD promo)

Alternative quintet Paloalto, straight out of Los Angeles (350 miles south of the band's namesake), leads off its eponymous debut album, due Tuesday (17), with this single. The song has a good rocking feel from the get-go, but the punch is intermittent by intent. "Sonny" is a great vehicle to showcase the band's dramatic range in dynamics, as well as legendary Rick Rubin's tight production. Both are evidenced in the song's explosive transitions from the diminished verses to the guitar-driven chorus. Drummer Florian Reinert punctuates the song with his two sticks' worth of syncopation. And front man James Grundler's fluid voice slides through the vocals on the chorus. He's almost whiny, but it still seems to work.

Even using just a few chords, the band has a pretty enticing tune on its hands here.

CRUSHDOWN This (3:58)

PRODUCER: Jason Bieler
WRITERS: J. Raymond, B. Sonneborn, J. Bieler
PUBLISHER: not listed
MCA 25227 (CD promo)

A new group from Florida is heating things up nationally, and Lou Pearlman isn't even involved. Quintet crushdown explodes onto the scene with its debut album, "Like This," released Oct. 3. The group's unbridled hard rock sound is revealed here on its opening track and first single, "This," the dark tale introducing the band. Singer Justin Raymond shows a vocal versatility on the track—he does a screaming thing on the chorus, uses a hushed baritone through the verses, and even has a short spoken-word-influenced rant (think of the Rollins Band's "Liar"). Guitarist Bruce Sonneborn ignites the sound in a way unexpected for a guy from the backwoods of Maine. Producer Jason Bieler, to his credit, manages to make the song really rock—guitars, yelling, and all—without sacrificing the song's melody. Like Korn or Alice In Chains, crushdown combines catchy tunes with loud guitars and vocals while turning up the volume a few notches. That kind of feat should help the band crush down on the radio.

KOTTONMOUTH KINGS Daydream Fazes

(no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Capitol Records (CD promo)

Oh, hoy, straight out of Ripley's: a rap/metal song about marijuana! In the same vein as Cypress Hill, the Orange County, Calif.-based Kottonmouth Kings deliver a testimonial about the joys of smoking in another track off its third set, "High Society." Following the middling success of this summer's "Peace Not Greed" on Billboard's Modern Rock Tracks chart comes "Daydream Fazes." The hard rock part of the track isn't covering any new ground—the guitar licks utilize a total of two chords that just won't go away. Unlike its predecessor, which also overused a simple sample yet more effectively got away with it, "Fazes" is a little too much aggression with too little substance. Same goes for the words: The haughty lyric goes a little too far to claim "We got the sound that you can't deny." Maybe the Kings' fondness for the weed is starting to cloud their own judgment.

AC

► RICHARD MARX Days In Avalon (no timing listed)

PRODUCER: Richard Marx
WRITER: R. Marx
PUBLISHER: Chi Boy Music, ASCAP
Signal 21 5001 (album track)

In the midst of his profound success as writer/producer of 'N Sync's current smash, "This I Promise You," Richard Marx demonstrates he's still got plenty of hooks left for himself, too, with his latest, "Days In Avalon." The prolific singer/songwriter has been out of the spotlight for a couple of years, distancing himself from a round of wrangling with his former label, and returns fresh on Signal 21, an imprint he's started up with buddy and music industry vet Bobby Columby. "Days," written and produced solely by the artist, is signature stuff for Mr. Marx—lyrically vital, craftily produced, and as satisfying as a deep breath of the calming autumn air. With his rich catalog of hits that flowed through the '90s, it's easy to see how we came to take Marx's mastery of melody and hooks for granted. But in an environment where few mature artists are still creating great musical moments, this is a song for AC stations across the board to immediately embrace.

"Days In Avalon" could easily send this timeless artist back to No. 1 splendor. A truly momentous return from an album that will foster satisfied smiles from longtime fans.

BETTE MIDLER Nobody Else But You (2:52)

PRODUCERS: Marc Shaiman, Don Was
WRITERS: B. Midler, M. Shaiman
PUBLISHERS: Divine's Music Ltd/CP TV, BMI; Winding Brook Way Music/Columbia Torch Music, ASCAP
Warner Bros. 100441 (CD promo)

As the new CBS television series "Bette" is set to launch, Warner Bros. is hoping to fan the flames with an 11-track soundtrack featuring this, the show's theme song. "Nobody Else But You" is a peppy nugget, featuring spirited instrumentation via trumpets, bells, and piano, along with a toe-tapping vocal from the show's star, Bette Midler. The song could certainly score radio action at AC, as long as the show hits big and works its way into America's consciousness in a jiffy. Still, the timing may be a little off; after all, Vonda Shepherd's theme to Fox's "Ally McBeal" wasn't released until the show was in hyper-hype mode, then buzzed to No. 16 on the Hot 100 Airplay chart. In any case, adult fans of Midler will smile in unison with their idol, swinging to and fro with this appealing melody.

DANCE

★ FRENCH AFFAIR My Heart Goes Boom (La Di Da Di) (3:40)

PRODUCERS: French Affair
WRITER: not listed
PUBLISHER: not listed
REMIXERS: French Affair, Plasmic Honey, Mikey D., Bas-tone & Bernstein, the Sharp Boys
Logic 79126 (c/o BMG) (CD single)

Remember Crystal Waters' breakthrough hit, "Gypsy Woman"? Well, if you found that now-classic jam's catchy nursery-rhyme hook maddening in the best possible way, prepare to lose your mind all over again. Europop act French Affair serves up a dance ditty with a chorus that you will be humming for hours after just one spin. The uncredited siren purring her way through the tune has a voice similar to Waters', and she breathes seductive sexuality into a simple "la di da di" refrain that will likely trigger complimentary comparisons to Eartha Kitt. The track sports a slew of time-sensitive remixes that should do the trick in drawing praise from club enthusiasts. However, none of the remixes are even remotely as infectious and fun as the original version, which demands the attention of top 40 radio. All it takes are a couple of adventurous programmers. This tasty tune will take care of the rest.

★ NIKKI MONROE Sukiyaki (3:38)

PRODUCER: Narada Michael Walden
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Georgie Porgie, José Umberto
Yoe/Domo Records (CD promo)

It's amazing that no one has thought this one up before—a dance version of the ubiquitous "Sukiyaki." Ha! New Japanese pop/dance artist Nikki Monroe serves up this festive number with *Über*-aplomb, amid a cascade of frothy beats and frolicking blips and bleeps. Six mixes are provided, from producer and Grammy winner Narada Michael Walden's original to the preferred Surrender Dorothy edit and freestyle-lite Night in Oz version. Monroe comes by way of a singing competition held by TV Asayan, in which she topped some 8,500 other singers in front of an audience of millions. Dance-leaning stations catering to the young 'uns could have a field day with this, as could mix-show producers. Certainly worth the call: Contact Domo Records in Los Angeles at 310-966-4414.

ON ★ STAGE

DON GIOVANNI

By Wolfgang Amadeus Mozart and Lorenzo Da Ponte
Featuring Bryn Terfel, Renée Fleming, Ferruccio Furlanetto, Solveig Kringleborn, Paul Groves, Hei-Kyung Hong, Sergei Koptchak
Production by Franco Zeffirelli
Conducted by James Levine
Metropolitan Opera, New York

"Don Giovanni" first shook up audiences in Prague 213 years ago this month. The penultimate panel in Mozart's operatic triptych with librettist Lorenzo Da Ponte, the work wasn't just a dark twist on the age-old *buffa* form but a pioneering black comedy. As a day in the life of a Don Juan in 17th-century Spain, the story of "Don Giovanni" was well-worn when Mozart and Da Ponte set to work. Yet with sublimely theatrical music and characterizations of real psychological depth, the pair transformed the old tale into a drama whose ambiguities have always helped it retain a strangely modern air.

At first, it's easy to laugh as one woman after another falls for Don Giovanni's



Bryn Terfel as Don Giovanni.

seductions (some repeatedly), and the character does have a certain Luciferian allure as he acts on his impulses regardless of the cares of foolish women or foppish men. But, ultimately, his emotional and even physical cruelty—which borders on the sociopathic—makes you squirm. Of course, Don Giovanni gets his in the end, but as Anthony Burgess has pointed out, the Don is dragged down to hell not for his licentious womanizing but for the greater 18th-century sin of mocking the dead.

One of several in an acclaimed fall run, the Metropolitan Opera's 458th performance of "Don Giovanni" boasted a starry cast—led by Welsh baritone Bryn Terfel in the title role and American diva Renée Fleming as Donna Anna—and delivered on almost all of the work's manifold promise. And for those unlucky enough not to be there, the Oct. 6 performance was taped for broadcast Dec. 27 on PBS.

Although a keenly charismatic presence, Terfel lacks the demonic character of some popular exponents of Don Giovanni (and following a back injury, he may be a bit paunchy for a Don Juan). Still, the baritone is a joy to watch, and he was in great,

stentorian voice throughout. Fleming, too, was a vocal marvel, with her peerlessly creamy soprano. And tenor Ferruccio Furlanetto, as the Don's hapless squire Leporello, offered aptly sung comic relief. But the pleasant surprise was Solveig Kringleborn, making her Met debut as the alternately sympathetic and pathetic character of Donna Elvira. The Swedish soprano's vocal equipment may not be as plush as Fleming's, but she proved to be a fetching actress in a complex role—and her solo feature, "In Quali Eccessi," earned some of the night's warmest applause.

The fever-dream overture of "Don Giovanni" makes for one of the most miraculously perfect dramatic preludes ever penned. (Incredibly, Mozart supposedly wrote it in a last-minute overnight session, with the musicians getting their parts while they were still wet on the page, just as the

audience settled into their seats for the Prague premiere.) If you're used to Mozart on record by the fiery likes of Nikolaus Harnoncourt or John Eliot Gardiner, James Levine's conducting of his high-class Met Orchestra can seem a bit too well upholstered, making the overture and subsequent episodes of cut-and-thrust violence rather genteel. In other instances, though, Levine can be a wonderfully lyrical Mozartean, and he conjured some beautiful playing from his band.

After the opera's awesome denouement, there is a distinctly non-dramatic coda—in which the ensemble (sans Don Giovanni) comes together to reinforce the morality tale with a jaunty "Sinners meet their just reward." Objectively considered, that finish may seem superfluous to us now, but in the event, one more page of such glorious music—and so gloriously played and sung, as it was this night—always seems heaven sent. In a nod to the composer's Enlightenment age, Burgess, again, has the apt phrase: "[Mozart's] music contains the image of a perfectly ordered civilization, which is itself an image of divine order."

BRADLEY BAMBARGER



Grammatically Correct. To celebrate the double-platinum sales of his "Country Grammar" album, Fo' Reel/Universal's Nelly dropped by the offices of his publisher, BMG Songs. Nelly's debut topped The Billboard 200 album chart for five weeks. Pictured, from left, are Nelly co-manager Courteny Benson, Nelly, BMG Songs' VP of urban music Derrick Thompson, and Nelly co-manager Tony Davis.

Musiq Soulchild Just Wants To Sing

Def Soul Singer/Songwriter To Debut 'Aijuswannasing' Set

BY RASHAUN HALL

NEW YORK—Despite the fact that he never seriously considered a music industry career, Musiq Soulchild is awaiting the Nov. 14 release of his debut Def Soul/Def Jam album, "Aijuswannasing."

"I tell people all the time that I never wanted to be in the music industry," says the Philadelphia native, who was born Taalib Johnson but acquired the Musiq street moniker for his beatboxing skills as a youth.

"I didn't think the music industry would appreciate what I was doing,"

he says. "I sing, but I also have a real rugged hip-hop essence to what I do. When D'Angelo, Erykah Badu, and Lauryn Hill all came out, that gave me a lot of hope."

This singer/songwriter's love for his craft is reflected in the album's creatively spelled title, which also is a nod to the phonetic approach he uses in his songwriting.

"The title sums up how I feel about my artistry," says Musiq, who met songwriting partner Carvin Haggins while recording his demo at DJ Jazzy Jeff's Philadelphia-based A Touch of Jazz. "There are a lot of other things that go along with being in the music industry, but I just want to sing. I used to sing in the streets, galleries, malls, stores, schools, the open mike circuit—I would sing everywhere. That's how I bumped into my manager, J [Jerome Hipps]." Hipps and partner Michael McArthur operate the Philadelphia-based manage-

ment firm Mama's Boys.

"When Carvin and I write, our motto is 'Keep it real,'" Musiq continues. "Just say what's on your mind. I write songs as if I'm talking to you. I could be singing the words I'm saying right now, because singing [for me] is as simple as talking."



MUSIQ SOULCHILD

Musiq incorporates a number of musical influences on his 14-track album, including Stevie Wonder, whose musical flavor is apparent on "143."

"'143' is my Wonder/[Lauryn] Hill impersonation," says Musiq. "Back in the day, people used to say that 143 was numerical for 'I love you.' Writing-wise, we're playing on that idea."

A Musiq buzz has been building since this summer, when lead non-commercial single "Just Friends (Sunny)" bowed on "Nutty Professor II: The Klumps" soundtrack, which also is on Def Soul/Def Jam. The single (Continued on page 32)

Loud Signs Its 1st Female Hip-Hop Artist; Goodie Mob Aids Epic's Rehab On Debut

WASSUP! Loud has signed its first female hip-hop artist, **Remy Martin**. Initially under the tutelage of late rapper **Big Pun**, Martin is now working with artist **Fat Joe** on her debut album, slated for release next year . . . Just in time for Halloween: the "Fear Of A Black Hat" soundtrack is back. EMI-distributed Avatar Records is rereleasing the cult favorite on Oct. 24. The label originally issued the album—the companion to the **Rusty Cundieff**-directed film mapping the tribulations and trials of fictitious rap group Nig**z With Hats—five years ago via its alliance with PolyGram. Speaking of Avatar, its "Oz" soundtrack is now set to break out Jan. 9 to coincide with the HBO series' new season . . .

Noontime/Atlantic artist **Jazze Pha** begins moonlighting as a radio show host on WHTA (Hot 97.5) Atlanta. His weekly "The Penthouse Party" bows Saturday (21) and will air every Saturday from 2 p.m.-6 p.m. (ET). His self-produced debut album, "Do You Know This Play-boy?," features such guests as **Redman**, **Erik Sermon**, **Mystikal**, **Tamar Braxton**, **Bobby Womack**, **Too \$hort**, and the **Goodie Mob's Cee-Lo** and is set for first-quarter 2001. It's preceded next month by the first single, "Playboy" . . . "The Four Tops: Live At The MGM Grand In Las Vegas" is a 1996 concert featuring all the original members before the death of **Lawrence Payton**. Naperville, Ill.-based Classic World Productions—in association with DNA—has released it in DVD form, in tandem with digitally recorded greatest-hits CDs by the quartet and the **Temptations**.

HIP-HOP TO A 12-STEP BEAT: Setting the tough ordeal of rehabilitation to a hip-hop beat—or any beat, for that matter—isn't something that immediately springs to mind. But that's the route **Rehab** takes on its Destiny Music/Epic Oct. 24 debut, "Southern Discomfort." Which isn't a surprise given that Atlanta-based duo **Danny Boone** and **Brooks** are recovering addicts who were introduced by another rehab center acquaintance.

"Writing and rapping/singing about this is a lot easier than talking to people about it," says Boone, who's been working with Brooks for five years. "A lot of times when you have problems, you start feeling weak. This is our own kind of therapy."

The 15-track album—which includes such image-rich titles as "Drinkin' Problem," "Sittin' At A Bar,"

"Rattle Me Cage," and "Mission Impossible"—is essentially a diary of the pair's personal dependency experiences, set to a hip-hop beat that calls into play rock'n'roll and other influences ranging from **Stevie Wonder** and **Run-D.M.C.** to **A Tribe Called Quest** and **Beethoven**. A prime example of Rehab's 12-step rhythm is the rock-funked lead single "Stormchaser," which features the Southern hip-hop flavor of the **Goodie Mob's Cee-Lo** and **Big Gipp**.

"Stormchaser" is our way of describing people who try to run away from everything," says Brooks. "Ever since I went through [rehab's] mental stuff, I began writing about my emotions. Our music has a hip-hop foundation as far as the beats are concerned. On top of that is music ranging from rock to soul, from country to lounge, and from acoustic to classical."

Currently on tour with the **Kottonmouth Kings**, Rehab is already looking forward to its next album. But Boone and Brooks say not every song will pertain just to drugs. "This is about emotion," adds Brooks. "When you're in rehab, you're just trying to deal with life. And that's pretty much what we're trying to talk about."

VANDROSS HONORED: New J Records artist **Luther Vandross** is this year's honoree for BET's fifth annual Walk of Fame. Among those singing praises for the veteran singer on Oct. 14 will be **Patti LaBelle**, **Chaka Khan**, **Gerald Levert**, **Tyrese**, **Ideal**, **Chanté Moore**, and **Next**. Producer/director **Robert Townsend** hosts the Washington, D.C., event, which is being taped for later telecast on BET (at 10 p.m. ET/PT Oct. 24). Proceeds benefit the United Negro College Fund. And entrepreneur **Russell Simmons**' life takes center stage when BET's new series, "Biographies In Black," premieres Tuesday (17). Upcoming music-oriented profiles include gospel chanteuse **CeCe Winans** (December) and No Limit maestro **Master P** (January 2001).

CONDOLENCES: To the family, friends, and co-workers of fellow trade publication colleague **Kym Winfrey**, who died Oct. 5 following a bout with cancer. She joined Urban Network in 1994, handling duties ranging from radio relations to producing the publication's "Future Jam" CD compilations. She is survived by her husband, her mother, and two sons. Services are Oct. 14 in Los Angeles.



by Gail Mitchell



Indie Label Soulife Aims To Expand On Soul Legacy Of Motown, Stax

BY GAIL MITCHELL

LOS ANGELES—Soul 24-7. That's the operating credo of independent label Soulife Records, which co-principals Chris Dawley and producer Mark Sparks envision as following in the pioneering footsteps of Stax, Motown, and Philadelphia International.

"This is the perfect time for an independent company," says Dawley about the Studio City, Calif.-based soul/hip-hop label, whose slogan is "life, love, and other funky things." "These [major-label] mergers don't scare us because we have the talent," he continues. "We're targeting urban music that has both pop and international appeal but isn't formulaic. We want Soulife to be a brand name that says community."

Drawing upon a stable of hip-hop/soul producers that includes the Grammy-winning Sparks (Salt 'N' Pepa, Guru, Jodeci) and Mike City (Carl Thomas, Usher, Dave Hollister), Soulife is home to Charlotte, N.C., female vocalist Sunshine (néé Anderson), Charlotte singer/songwriter Anthony Hamilton, and Munro, Calif., male trio Deep South. All three are slated to have debut albums released early next year.

Earlier this year, Sparks helmed the "Soulife Soul Revue," a showcase of the label's roster—and a takeoff on Stax and Motown's now-legendary cross-country junkets—that staged stopovers at various black colleges and local clubs across the country. Sunshine's first single, the City-pro-

duced uptempo anthem "Heard It All Before," was featured this summer on cable channel Showtime's "Soul Food" series. And Hamilton has been busy singing background on D'Angelo's recent Voodoo tour.

"We're breaking out of R&B—rap and bullshit," says Sparks. "We're calling it R&S—rhythm and soul."

Currently in final negotiations for a major distribution contract, Dawley, Sparks, and third co-principal Akbar Shamji are also mapping out various other projects. Among them: Soulife Raw, a rap imprint that will bow next year with



DAWLEY

the first album by the group Pinky, also produced by City. A film division is also in the works; slated projects under that banner include a documentary by director Antoine Fuqua ("The Replacement Killers") and the "Wattstax Soul Revue II," a sequel to the 1973 documentary featuring Isaac Hayes, Mavis Staples, Richard Pryor, and others. Shooting has already begun with original director Mel Stuart; Macy Gray is among the artists who've agreed to participate. Also in development is a Soulife.com Web site.

"Soulife represents a return to the R&B/soul/funk vibe," adds Dawley, whose background includes working at Def Jam. "We're going after the whole music scope, capturing the spectrum of black music."

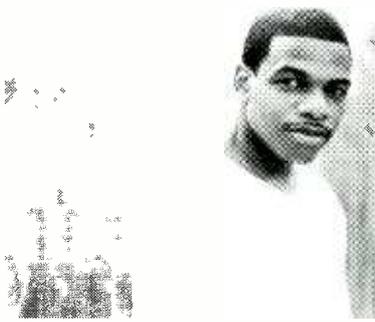
Speaks Offers R&P On Epic's 'Praise'

BY JIM BESSMAN

NEW YORK—After gaining an R&B foothold with his 1996 East/West debut set, "No Equal," gospel-steeped Michael Speaks shifts to "R&P" (rhythm and praise) on his Nov. 14 Epic debut, "Praise At Your Own Risk."

"I want to destroy the lines of separation between saints and sinners and give some common ground for the average person who's not that religious," says Speaks, a Worldwide Music and Media (BMI) songwriter who penned all the album's songs except current single "I Just Wanna (Dance Now)," by Mary Mary. The sister act sings background on the stirring tune, and its producer, Warryn Campbell, produced "Praise At Your Own Risk" as well.

The rest of the disc, Speaks says,



SPEAKS

offers a "spiritual gumbo," exemplified by the hip-hop/Caribbean-flavored "Born Again," the title track's uptempo funk, smooth ballad "Praise Your Problems Away," and worship song "Lord Of Life." "It's been an incredible experience

to grow so much musically, as well as acknowledge the man upstairs," he adds.

The son of a Pentecostal preacher, the L.A.-based Speaks grew up in Michigan under the influence of gospel groups like the Winans and Commissioned. But after reading an article in Black Beat about Whitney Houston's breakthrough in the Manhattan supper-club scene, he went to New York, where he performed in the subways by day and the supper clubs by night.

"One guy heard me hit a high note in the subway, and the next thing [I knew] there was a humongous bidding war," Speaks says. He was featured on "Sisters Better Recognize" by East/West rapper Champ MC prior to the release of "No Equal," which he co-produced. Touring with Mary J. Blige, Keith Sweat, and Brandy followed, and the album also achieved success overseas.

"But I grew very empty in the midst of all the hype," recalls Speaks. "Everything I thought would satisfy me began to disgust me. Everything centered around 'me, me, me,' 'I, I, I,' and 'him, him, him.' The way I was raised was that 'him' was Jesus—and there was no Jesus in what I was doing except for one song, 'Jesus Is Real'—which is reprised on his Epic debut.

Speaks was five songs deep into his big-budget follow-up album when he decided to rededicate himself to Christ and change his career direction.

"Michael has a name at urban-leaning stations from his previous album, so this will be an interesting project for us," says Jimi Starks, Sony Music Distribution's VP of sales/urban music. "With us having Word Records and artists like the Winans and Shirley Caesar, they know we're serious about gospel."

Starks admits the core gospel audience can be put off by pop and R&B artists who gravitate toward its genre. But he cites the gospel success of other R&B artists like Howard Hewett and especially Aretha Franklin. "Gospel people... will accept you if they don't think you're phony," he says, noting that while the urban-leaning "I Just Wanna (Dance Now)" single has been targeted at gospel and R&B stations, "Lord Of Life" preceded it and was aimed solely at the gospel market.

"With gospel you have to take care of the base first," he adds. "Going to urban first is suicide, because you can't go back: The gospel audience needs to know you're committed. They can see right through you if you're not."

Speaks has been promoting "Praise" since March, when the setup for the project began. Managed and booked by Faith Management and Gospel World Management, the artist has performed with Mary Mary at Breakfast Club and Super Supper shows sponsored by Sony Distribution. He performed in August at the Gospel Music Workshop of America trade show in New Orleans.

Tim Smith, who hosts a gospel-oriented R&B/hip-hop show for WDTR Detroit, witnessed a Breakfast Club show. "He had this mostly mainstream audience of retailers and radio on their feet singing," says Smith. "To have them on their feet so early in the morning was a feat. He's a unique artist who comes at you with that old-school R&B drive—but with today's flavor."



TIGHT SPACES: The Hot Shot Debut at No. 2 on the Top R&B/Hip-Hop Albums chart is Scarface's return, "The Last Of A Dying Breed" (Rap-A-Lot/Virgin). The rapper has had five albums on this chart throughout the course of a 10-year solo career with Rap-A-Lot and Virgin. The last project, "My Homies," was released in 1998 and held the No. 1 slot for two weeks before going on to platinum status, one of three for him.

Mystikal, who holds the No. 1 slot again this issue, has also enjoyed a successful career. He has three albums to his credit, the last of which was 1998's "Ghetto Fabulous." "Fabulous" went platinum and moved to the top of the chart after an initial week of street-date violations.

Why the brief history on the top two albums? The pair are so close that we really must acknowledge both, as a tiny gap of less than 50 units separates the two, an extremely slim core-store margin that forces Scarface to debut at No. 2. The closest point spread between No. 1 and No. 2 ever for the albums chart was back in the Nov. 14, 1992, issue, when Mary J. Blige's "What's The 411?" (MCA) edged Bobby Brown's "Bobby" (No. 2, also MCA) by less than 10 units.

INDEPENDENCE RECOGNIZED: With a vinyl single notching sales at core R&B stores, "Independent Women Part I" (Columbia) by Destiny's Child moves 26-16 on the Hot R&B/Hip-Hop Singles & Tracks chart. This is the first single from the "Charlie's Angels" soundtrack. The movie, which stars Drew Barrymore, Lucy Liu, and Cameron Diaz, is due in theaters in early November. The song is gaining steady ground at radio, with WERQ Baltimore, WVEE Atlanta, XHTZ San Diego, and WBOT Boston among the leaders.

Destiny's Child has been busy on the road these past few months. The group has been promoting its latest album, "The Writing's On The Wall" (Columbia), which is already certified five-times platinum. The group opened for Christina Aguilera and hosted or was featured on various TV specials and video shows. "Wall" has garnered two No. 1 singles, "Bills, Bills, Bills" and "Say My Name," which, aside from topping both Hot R&B/Hip-Hop Singles & Tracks and The Billboard Hot 100, were each certified gold.

ALL LOVE: Ever since the formula for Hot R&B/Hip-Hop Singles & Tracks was changed in September to give more emphasis to sales, the majority of big moves on this chart have come from singles that have the more prominent retail impact. This issue, however, presents an exception. Jay-Z's "I Just Wanna Luv U (Give It 2 Me)" (Roc-A-Fella/Def Jam/IDJMG) wraps up the Greatest Gainer/Airplay ribbon, moving 84-28. That huge 56-point jump comes purely from airplay, as the song is not available in stores. There is only a 12-inch scheduled for retail release thus far, but no date has been set.

Jay-Z has released an album a year for the past four years, the most recent being the double-platinum "Vol. 3... Life And Times Of S. Carter" (Roc-A-Fella/Def Jam/IDJMG). The new track comes from his upcoming album, "Dynasty: Roc La Familia 2000," which, when it is released Oct. 31, will continue his album-a-year pace.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				▶ No. 1 ◀	
1	1	1	11	BOUNCE WITH ME (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 9 weeks at No. 1
2	2	2	6	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38707/PRIORITY †	TALIB KWELI & HI-TEK
3	3	3	15	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
4	NEW ▶		1	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000 OF OUTKAST
5	5	5	13	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
				▶ GREATEST GAINER ◀	
6	7	9	5	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
7	4	4	4	FLAWLESS (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
8	8	7	8	CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
9	13	16	3	FIRE IT UP (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
10	6	6	29	I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
11	9	8	7	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
12	10	10	5	AND YOU KNOW THAT (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN
13	NEW ▶		1	BIG DOE (C) (D) FUTURESCOPE 3331 †	SUICIDE
14	12	14	12	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
15	23	23	4	TRUST (T) DELICIOUS VINYL 18226*/EDEL AMERICA	THE PHARCYDE
16	11	15	17	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
17	15	11	9	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
18	20	17	6	MS. FAT BOOTY 2 (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
19	21	32	13	THE LIGHT (T) MCA 155763* †	COMMON
20	16	12	11	HOW MUCH YOU WANT ME (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
21	14	13	8	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
22	25	28	4	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
23	19	22	12	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG †	JAY RILE FEATURING CHRISTINA MILIAN
24	17	19	4	BALLERS (UP IN HERE) (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
25	18	20	15	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
26	22	18	10	UN-HUH (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
27	26	24	19	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
28	38	29	57	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
29	47	—	2	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON WITH TWIG & JAY
30	28	33	5	SPREAD IT OUT (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
31	32	26	33	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
32	27	27	20	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
33	31	42	3	LIFT YOUR FIST (T) VIRGIN 38732*	GURU'S JAZZMATAZZ FEATURING ANGIE STONE
34	39	36	35	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
35	RE-ENTRY		6	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949* †	M.O.P.
36	24	25	9	MONET (C) (D) (T) WINGSPAN 0008	CAMARA
37	37	30	19	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY †	BIG L
38	34	31	8	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
39	RE-ENTRY		37	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
40	NEW ▶		1	WEEKENDS (T) INTERSCOPE 497390* †	BLACK EYED PEAS
41	NEW ▶		1	VIRUS (T) 75 ARK 75029*	DELTRON 3030
42	RE-ENTRY		12	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
43	RE-ENTRY		19	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
44	33	34	13	HEY PAPI (T) DEF JAM/DEF SOUL 56286*/IDJMG †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
45	RE-ENTRY		4	PULL OVER (T) SLIP-N-SLIDE 84701*/ATLANTIC †	TRINA
46	41	—	12	WHAT MEANS THE WORLD TO YOU (T) EPIC 79434* †	CAM'RON
47	NEW ▶		1	DO YO THANG GIRL (C) (T) (X) TAKE FO' 207*	D.J. JUBILEE
48	46	48	18	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
49	42	44	10	THE WAY I AM (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
50	50	—	47	HOT BOYZ ▲ (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.

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', 'BAG LADY', 'BETWEEN ME AND YOU', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'JUMPIN', 'JUMPIN' DESTINY'S CHILD', 'BEAUTY QUEEN', etc.

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 'I WANNA KNOW', 'WHATEVER', 'TRY AGAIN', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PARTY UP (UP IN HERE)', 'SAY MY NAME', 'GET IT ON TONITE', etc.

Records with 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.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '#1 STUNNA', '911', 'AND YOU KNOW THAT', etc.

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 'BAG LADY', 'LIAR', 'INCOMPLETE', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'CHERCHEZ LAGHOST', 'DON'T MESS WITH MY MAN', 'WHO'S SHE LOVIN' NOW?', etc.

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

OCTOBER 21, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
▶ No. 1 ◀						
2	NEW	1	1	SCARFACE RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
3	2	83	3	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
4	5	4	15	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
5	4	1	4	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMGM (12.98/18.98)		1
6	3	—	2	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
7	6	3	4	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
8	NEW	1	1	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOU	8
9	8	7	21	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
10	9	10	55	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
11	12	16	12	JILL SCOTT WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS		11
12	14	15	7	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	3
13	17	9	6	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
14	10	5	4	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
15	7	2	3	CAM'RON ENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
16	11	6	4	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
17	13	8	3	TELA RAP-A-LOT 49856*/MIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
18	18	17	15	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
▶ GREATEST GAINER ◀						
19	25	26	6	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
20	19	18	24	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
21	16	11	6	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)		1
22	21	14	5	MACK 10 HOO BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
23	26	24	26	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
24	24	22	21	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
25	20	20	4	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
26	23	19	4	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
27	15	12	3	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
28	34	34	22	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
29	29	21	6	DO OR DIE RAP-A-LOT 49072*/MIRGIN (12.98/17.98)	VICTORY	4
30	27	27	25	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
31	31	—	2	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
32	32	31	16	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
33	33	28	43	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
34	36	35	47	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
35	30	25	13	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
36	22	13	3	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
37	28	23	7	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
38	35	29	13	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	18
39	39	38	17	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
40	41	39	24	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
41	47	—	2	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
42	44	42	27	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
43	48	48	29	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
44	NEW	1	1	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	44
45	43	40	16	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
46	38	33	28	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
47	37	30	15	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
48	52	53	45	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30

49	RE-ENTRY	3	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49	
50	45	37	8	VARIOUS ARTISTS THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM DEF JAM 542829/DJMG (11.98/17.98)	16	
51	46	43	7	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
52	42	32	3	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	32
53	49	45	63	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
54	59	50	45	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
55	57	54	23	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
56	56	55	38	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
57	53	51	23	MARY MARY ● C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
58	55	47	5	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
59	61	44	8	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	21
60	60	46	7	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	29
61	58	52	3	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY	52
62	50	36	11	BIG L ● RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
63	51	41	10	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
64	54	49	20	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
65	NEW	1	1	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) HS	MUGGS PRESENTS THE SOUL ASSASSINS II	65
66	62	59	52	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
67	64	56	30	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
68	63	61	5	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
69	68	68	4	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO	68
70	40	—	2	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	40
71	66	62	31	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
72	65	58	41	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
73	76	66	60	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
74	NEW	1	1	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 579003/UNIVERSAL (11.98/16.98)	LEAD THE WAY	74
75	69	—	2	SOUNDTRACK MOTOWN 159687/UNIVERSAL (11.98/17.98)	BAMBOOZLED	69
76	70	57	7	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
77	71	64	21	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
78	72	63	63	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
79	67	—	2	VARIOUS ARTISTS VACANT LOT 50112*/PRIORITY (10.98/16.98)	DAME GREASE'S LIVE ON LENOX AVE.: THE ALBUM	67
▶ PACESETTER ◀						
80	93	97	9	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
81	73	60	31	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
82	80	69	49	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
83	RE-ENTRY	3	VARIOUS ARTISTS YOSUMI 2201*/LANDSPEED (11.98/16.98)	GAME OVER	77	
84	74	70	21	WHITNEY HOUSTON ▲ ARISTA 14626 (10.98/24.98)	WHITNEY: THE GREATEST HITS	3
85	77	67	8	SPM DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	SPM PRESENTS: THE PURITY ALBUM	26
86	75	65	17	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517/EEG (12.98/18.98)	ANARCHY	1
87	83	74	12	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
88	81	79	12	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
89	84	78	85	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
90	79	71	29	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
91	87	80	26	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
92	86	72	34	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
93	88	85	101	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
94	89	82	96	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
95	85	75	11	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
96	99	92	30	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
97	91	90	36	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
98	RE-ENTRY	4	MALONE OFF-DA-ROCKA 2221/447 (12.98/17.98)	HUSTLER3	82	
99	95	—	20	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
100	97	86	38	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

MUSIQ SOULCHILD JUST WANTS TO SING

(Continued from page 27)

gle, shipped to radio Sept. 11, currently sits at No. 19 on the Hot R&B/Hip-Hop Singles & Tracks chart. The Marcus Raboy-directed videoclip was serviced to BET in late September.

"Just Friends" is personal to me," says Musiq, "because it was something I've always wanted to express to girls: Every guy in the world isn't always trying to get something from you. Be mindful of people who approach you and how they feel."

Sonya Askew, urban music buyer for the Musicland chain, notes that given

the growing buzz about the 22-year-old artist and the album's wide range of sounds from R&B to soul to funk, "Def Soul could repeat the success they've had with Kelly Price. Right now, music buyers are open to new music. If Def Soul releases another single prior to the album's release, that will only solidify the project's success."

"Musiq's music is so meaningful," says Deidre Graham, product manager for Def Soul. "The album's songs are all about building a relationship."

To broaden awareness about Musiq

and in turn build a strong relationship with music buyers, Def Soul has devised several different marketing approaches, Graham says. The singer is on a 10-city tour sponsored by Courvoisier cognac. In addition to having Musiq perform in intimate venues in Philadelphia, Los Angeles, and Miami, Def Soul will be sponsoring college campus listening sessions and distributing samplers to students.

Music buyers will also be able to receive a sampler at select retailers with the purchase of other Def Jam

titles. Like a number of other Philadelphia-based artists, Musiq has a Web site that is being built by okay-player.com (Billboard, Oct. 7) in conjunction with Def Jam's new-media department.

The artist is also set to perform at radio station WUSL (Power 99) Philadelphia's 16th annual Powerhouse concert Oct. 27 and 28. "We've been getting great phones on 'Just Friends,'" says Helen Little, the station's operations manager. "It adds a nice flavor to the music that we're

currently playing."

Reflecting on what's happened over the past year, Musiq says, "I was this kid on the street singing, and almost overnight I'm with one of the biggest musical companies in the world."

"I just want this album to establish me as an artist—more than just a singer or a songwriter," he adds. "I want to inspire and have a positive effect on people... to be the type of artist who, when I'm no longer around, will still be talked about for my creativity, innovation, and inspiration."

Clubland's Diversity Shows On Compilations

SHOPPING for dance music compilations is like shopping for melons at your local supermarket. You have to pinch and squeeze a lot of 'em to discover the good one(s). In our continued effort to be clubland's little shopper's helper, what follows are today's choice selections.

SIMPLY SUBLIME: Fans of New York's weekly Body & Soul party, which recently celebrated its fourth anniversary, will flock to "Body & Soul, Volume 3" like bees to honey. Arriving via Wave Music, this latest installment in the series, like its two predecessors, brings the club experience home and features DJs **Danny Krivit, Francois K., and Joe Claussell.** Noteworthy tracks: "Closer I Get" by **Yoruba Presents Marie St. James,** "Never Forget (When You Touch Me)" by **Hardrive 2000 Featuring Lynae,** "Equatorial" by **Dub-tribe,** "Groove La Chord" by **Aril Brikha,** and "Elements Of Life" by



by Michael Paoletta

"Little" Louie Vega Featuring Blaze.

Similarly, fans of London's weekly Lazy Dog party, which is fashioned after Body & Soul—and which is hosted by DJs **Ben Watt** (of **Everything But The Girl**) and **Jay Hannan**—won't want to miss the deep house rhythms of "Lazy Dog" (Astralwerks). From the set, which comprises two discs (one mixed by Watt, the other by Hannan), we can't stop playing tracks like **Negrocan's** "Cada Vez," **Willy Washington Presents Paula Ralph's** "Ain't No Running Away," **Mark Grant's** "Jazzy Kinda Sum'n," **Lee John's** "Mighty Power Of Love," and current dancefloor smash **Everything But The Girl Vs. Soul Vision's** "Tracey In My Room," which cleverly fuses EBTG's "Wrong" with SV's "Come Into My Room."

In need of an ultra-smooth, jazz-tinged house excursion? Give a listen to **Harry The Bastard's** "Club H, Vol. 2." Streeting Nov. 7 via New York-based **Statra Recordings,** the 14-track set shines the light on tracks like **51 Days' "Paper Moon," Aqua Bassino's "Milano Bossa," Euphoric 7 Featuring Kevin Yost's "Getting Away From It All," Kings Of Tomorrow's "Fade To Black," and Hi-Lo's "He Didn't Know."**

Fave independent label **Naked Music** delivers "Bare Essentials, Volume One," which serves as a mighty fine overview of the label's releases from the past year. Key tracks include **Petalpusher's "Breakin' It Down," Blue Six's "Music & Wine," and Summerland's "Soulmate."**

PARADISE IS HERE: The second

installment in Ministry of Sound's American CD series, which is distributed by Ultra Records, is a dream come true for lovers of soulful house. The two-disc set, helmed by DJs "**Little**" **Louie Vega** (disc one) and **Erick Morillo** (disc two), delivers potent tracks like **Jasper Street Company's "Music," Full Intention's** remix of **Awa Band's "Timba," Joe Claussell's "Spiritual Insurrection," Johnny Corporate's "Sunday Shoutin' , Afro Medusa's "Pasilda," X-Press 2's "AC/DC," A.T.F.C. Presents OnePhatDeeva Featuring Lisa Millet's "Bad Habit," Bob Sinclair's "I Feel For You," and Josh Wink Featuring Lil' Louis' "How's Your Evening So Far."**

The latest "Global Underground" volume—"Danny Tenaglia: London" (Boxed U.K.)—is perhaps the finest addition to the series. Throughout this two-disc collection, **Danny Tenaglia** seamlessly unites the many shadings of house music (soulful, tech, tribal, and progressive), more often than not re-editing each track. The end result? One incredibly cohesive compilation. Fave cuts include the **Ananda Project's "Cascades Of Colour," Katcha's "Touched By God," Peace Division's**

"Tribal Phunk," **Art Of Trance's "Ever So Lonely," and Next Evidence's "Sands Of Time."**

For **Strictly Rhythm's "Party Time 2001," DJ Escape** intertwines underground vibes and crossover jams. The two-disc set features such current hits as **Ultra Naté's "Desire," Eartha Kitt's "Where Is My Man," Darude's "Sandstorm," Black Legend's "You See The Trouble With Me," the Love Bite's "Take Your Time," Razor 'N' Guido Featuring Reina's "Miss The Way," Fragma's "Toca's Miracle," and Zombie Nation's "Kernkraft 400."**

New York-based independent **Rumba Jams** has quite the cool collection with "Party Crasher." Not only does **Benji Candelario** provide the savvy turntable skills, but the 11-track set also finds him showcasing his own favorite productions and remixes. Highlights: **Jocelyn Brown's "Picking Up Promises," Serious Intention's "You Don't Know," Benji Candelario With Arnold Jarvis' "Learn To Give," and Central Park's "Rum De' CoCo."**

Earlier this year, 2-year-old Miami-based label **Harlequin Recording Group** scored an underground hit
(Continued on next page)



Smiling Faces. Last March, dance trio **Afro Medusa's** Brazilian-etched "Pasilda" made its debut at the Winter Music Conference in Miami. In the months since, the track, which was issued via **Azuli Records U.K.,** has become a club anthem throughout Europe. Such international DJs as **Pete Tong** and **Dimitri From Paris** thoroughly embraced the track. On Oct. 3, New York-based **Jellybean Recordings** released "Pasilda" in the U.S., and already, influential stateside jocks like **Roger Sanchez, "Little" Louie Vega,** and **Danny Krivit** have embraced it. This issue, the track jumps eight spots to No. 8 on the **Billboard Hot Dance Music/Club Play** chart. Shown, from left, are band members **Patrick Cole, Isabel Frutt-Uoso, and Nick Bennett.**

The Dance Trax HOT PLATE

- **Zelma Davis, "Power"** (Bash single). Davis, who's been missing in action for too long, returns to dancefloors with this **Junior Vasquez**-remixed peak-hour gem. Great lyrics, urgent rhythms, sweet piano tinklings, and trance-laced synths provide the rock-solid foundation from which the former lead singer of **C+C Music Factory** simply explodes. Sure to be massive!
- **Mijan, "Alright"** (Bold Music/Slip 'N' Slide U.K. single). After circulating as a white label for the past 12 months, **Doug Smith** and **Richard Payton's** Salsoul remix of Mijan's 4-year-old classic "Alright" is at long last seeing a proper release. The sublime 12-minute restructuring, which deliciously samples **Double Exposure's** disco nugget "My Love Is Free," has already found its way onto the turntables of **Frankie Knuckles, Dimitri From Paris, Danny Rampling, and Tony Humphries.** Nuff said.
- **French Affair, "My Heart Goes Boom (La Di Da Di)"** (Logic/BMG single). Guilty pleasure? Perhaps, but there's no denying this European hit's infectious (and oh-so-radio-primed) chorus and hook. Club DJs who find the song a li'l too pop should investigate the "big room" remixes provided by **Plasmic Honey.**
- **Inaya Day, "Feel It"** (Strictly Rhythm single). Club belter Day, along with producer **DJ Dome** (aka **Orlando Ortiz**), takes us back to the booty-shakin' '70s with this sassy, wickedly filtered disco-splashed jam. Impossible to ignore—or resist.
- **Afropeans, "No. 1"/"Guitarrero"** (ProgCity/Peppermint Jam Germany single). This double-sided German import is equal parts disco funk ("No. 1") and disco jazz ("Guitarrero") by way of **Ibiza.**
- **Neon Heights, "16 Again"** (Glasgow Underground Scotland single). The second single culled from **Neon Heights'** debut album, "A View From The Heights," finds **Zoe Johnston's** dreamy vocals interlaced with **Cal Gibson** and **Simon White's** guitar-fueled, post-club background. Fans of **Everything But The Girl, Moby, and Kruder & Dorfmeister** will find much to admire here. Those desiring something a tad more hands-in-the-air should give a listen to **Neon Heights'** positively buoyant house remix.

U.K.'s Constable Brings 'Music' To Nervous

NEW YORK—Since moving to London six years ago from her hometown of Manchester, **Paulette "DJ Paulette"** Constable has handled publicity chores at **Mercury Records U.K.** (specifically its dance imprints like **Talkin' Loud** and **Manifesto**) and **A&R/promotion** duties at **Azuli Records U.K.** Along the way, she has tirelessly championed numerous acts, DJs, and producers, including **Byron Stingily, Afro Medusa, 4 Hero, Nuyorican Soul, Roni Size/Reprazent, Joey Negro, Knee Deep, and House Of Glass.**

While Constable has thoroughly enjoyed helping others to shine, she feels that now is the right time to turn the spotlight on herself. On Nov. 3, New York-based **Nervous Records** will issue "Must Be The Music," DJ Paulette's first official beat-mixed compilation.

"The timing just seemed right," says Constable, who's been DJing since 1991. According to Constable, she mixed one other compilation—the gold-certified "Club Mix '96" for **Polygram TV/Mercury U.K.**—but wasn't credited on the disc's liner notes. "Because of that, I consider 'Must Be The Music' to be my official coming out as an artist."

"We're very proud and excited to be introducing DJ Paulette to U.S. clubgoers," says **Michael Weiss,** president of **Nervous Records.** "In doing this project, we wanted to discover new talent. And Paulette, who is well known in the U.K., is a brand-new name here. We want to help take her to the next level."

Constable says she worked closely with **Nervous** on the collection's track listing. "But I pretty much hand-picked each track," she notes. "The compilation is a good introduction for people who may not know me or my musical style."

"Must Be The Music" features 19 house tracks, intertwining the soulful and the progressive, the vocal and

the dub. Highlights include **Sandy Rivera's "The Path," Timo Maas' mix of Winx's "Don't Laugh," Bini & Martini's** vocal mix of the **Soul Providers' "Rise," Jeremy B.'s** remix of **House Of Glass' "Disco Down," Joi Cardwell's "Let It Go," Kim English's "Higher Things," Rochelle Fleming's "It's Not Over," and Afro Medusa's "Pasilda."**

On Oct. 1, Constable embarked on a two-week DJ tour of the U.S. to promote "Must Be The Music"—as well as herself. By tour's end, she will have played at clubs in **Washington, D.C.; Los Angeles; New York; and Chicago,** among other cities.

Additionally, **Weiss** notes that Constable will be heavily promoted via **Nervous' Web site** (nervousnyc.com). In addition to the customary biographical data, the site will offer audio snippets of various tracks featured on "Must Be The Music."

Constable credits much of her current success to Manchester's "healthy

gay club scene," which is where she received her turntable training. "My first official gig was at **Flesh,** a monthly gay party at the **Hacienda club,**" she says. "I honestly don't think I'd be where I am today without that initial strong support I received from the boys of Manchester."

"As a female DJ, I was able to stand out in the gay scene," Constable continues. "You're allowed to be different in such an environment. At the same time, though, it made it much more difficult to then get work in the straight clubs."

These days, Constable keeps a heavy presence on the international DJ circuit. Booked by **Fiona Crawford** of London-based **Unlimited DJs,** Constable tours primarily throughout Europe, playing at all types of clubs in **Switzerland, Italy, Spain, and the U.K.** Last July, she (wo)manned the turntables at the opening-night party of the seventh annual **Billboard Dance Music Summit** in New York.

Constable also regularly reports on dance music and club culture for **England's Channel 4 and BBC1,** and she writes for **British dance music magazines** like **Ministry, DJ, and 7.** Beginning **Wednesday (18),** she'll have a weekly slot on the **Ministry of Sound's digital radio channel.**

As for taking on the added role of producer/remixer, Constable says, "We'll just have to wait and see. Now that I'm no longer connected to a label and pretty much my own boss, I'm keeping my ears and eyes incredibly open to all possibilities."

* MICHAEL PAOLETTA

Billboard. Dance Breakouts

OCTOBER 21, 2000
CLUB PLAY

1. TOTALLY SHABOOM ATLANTIC
2. MY HEART GOES BOOM FRENCH AFFAIR LOGIC
3. KILLER ATB RADIKAL
4. DREAMIN' LOLEATTA HOLLOWAY SALSOL
5. SUMMER BREEZE APHRODITE v2

MAXI-SINGLES SALES

1. POWER ZELMA DAVIS BASH
2. FORGIVE + FORGET YOU SUGARBABIES TOMMY BOY SILVER LABEL
3. THE FUNERAL PLASMIC HONEY JELLYBEAN
4. GREED LAURENT GARNIER MUTE
5. CADA VEZ NEGROCAN RAMPAGE

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



DJ PAULETTE

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	8	YOUR CHILD MCA PROMO † 1 week at No. 1	MARY J. BLIGE
2	4	12	5	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
3	1	1	9	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
4	5	9	8	CADA VEZ RAMPAGE 0178	NEGROCAN
5	8	19	5	I TURN TO YOU VIRGIN PROMO †	MELANIE C
6	9	18	4	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
7	7	14	6	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
8	16	33	3	PASILDA JELLYBEAN 2609	AFRO MEDUSA
9	12	16	6	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
10	3	2	11	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
11	13	17	7	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
12	20	27	5	LOVE ONE ANOTHER TOMMY BOY 2145	AMBER
13	25	39	3	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
14	6	6	9	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
15	10	4	9	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
16	11	5	10	CONTROL 4 PLAY 82027	ABEL
17	22	23	6	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
18	21	22	7	X-HALE SLOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
19	24	31	4	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
20	30	45	3	THAT OTHER WOMAN ATLANTIC PROMO †	CHANGING FACES
21	17	8	10	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
22	15	7	9	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
◀ POWER PICK ▶					
23	34	40	4	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
24	28	41	4	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
25	31	37	4	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
26	23	10	10	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
27	32	38	5	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
28	19	15	12	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
29	29	35	6	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHS
30	14	13	10	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
31	41	49	3	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
32	43	—	2	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
33	26	20	9	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
34	40	46	7	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
35	18	11	13	CHECK IT OUT JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
36	38	44	4	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
37	49	—	2	YEAH...RIGHT NERVOUS 20451	JONAH
38	36	29	7	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16
39	27	26	9	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
40	48	—	2	SUMMER OF LOVE EPIC PROMO	LONYO
◀ HOT SHOT DEBUT ▶					
41	NEW ▶	1	1	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
42	44	47	3	ELECTRIFIED (THE TIME HAS COME) AUTHORITY 009	TIKI JONES
43	46	50	3	MORE THAN LIFE CURB PROMO/LONDON-SIRE	JANA
44	35	25	9	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
45	NEW ▶	1	1	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
46	37	34	6	AYLA PART II EDEL AMERICA 008213	AYLA
47	NEW ▶	1	1	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
48	NEW ▶	1	1	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
49	39	32	9	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
50	NEW ▶	1	1	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS

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
◀ No. 1 ▶					
1	1	1	8	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. † 7 weeks at No. 1	MADONNA
2	2	3	4	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
3	4	4	13	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
4	3	2	24	DESERT ROSE (X) A&M 49732/INTERSCOPE †	STING FEATURING CHEB MAMI
5	5	5	11	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
6	7	8	23	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
7	6	6	20	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	8	7	8	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
9	9	9	16	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
10	10	10	26	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
◀ GREATEST GAINER ▶					
11	48	—	2	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
12	11	11	10	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
13	12	13	11	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
14	13	12	27	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
15	14	14	31	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
16	16	16	22	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
17	19	19	23	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
◀ HOT SHOT DEBUT ▶					
18	NEW ▶	1	1	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH
19	15	15	7	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
20	18	17	6	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/VEEG †	TAMIA
21	17	18	6	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
22	23	22	25	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
23	NEW ▶	1	1	MISS THE WAY (T) (X) GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
24	25	33	25	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
25	24	31	6	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' ROAD
26	35	25	5	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
27	20	21	12	STRONGER (T) (X) RCA 60281 †	KRISTINE W
28	30	30	26	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
29	26	26	24	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
30	21	20	43	I DO BOTH JAY & JANE (T) (X) BADD KATA/AUREUS 431/WARLOCK	LA RISSA
31	22	24	33	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
32	29	28	13	DREAMING (T) (X) NETTWERK 33105	BT
33	33	36	51	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
34	31	23	4	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
35	NEW ▶	1	1	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
36	32	—	2	KILLER (T) (X) RADIKAL 99034 †	ATB
37	36	29	10	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
38	39	35	20	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
39	28	27	7	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
40	27	34	3	WHERE IS MY MAN (T) (X) GROOVILICIOUS 225/STRICTLY RHYTHM	EARTHA KITT
41	45	39	16	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
42	38	37	15	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
43	46	—	3	ANSWERING MACHINE (T) (X) F-111 44900/WARNER BROS.	GREEN VELVET
44	34	41	31	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
45	44	43	44	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
46	40	38	98	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
47	41	44	26	DON'T STOP (T) (X) RADIKAL 99015	ATB
48	49	—	9	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 562828/IDJMG †	JANET
49	37	42	9	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
50	NEW ▶	1	1	STRAIGHT UP (T) SILAS 155775/MCA †	CHANTE MOORE

DANCE TRAX

(Continued from preceding page)

with "Whatcha Gonna Do?" by **Sharna Solomon**. That track—along with other Harlequin singles like **Oscar G.'s** "Make Me Feel," **Progression's** "Drums Of Life," **Menace's** "Another Time," and **Jask's** wickedly lush Fall From Heaven mix of **Ad Finem's** "If You Fall"—form the sturdy foundation of "Harlequin DJ Tools, Vol. 1."

CIRCUIT GROOVES: For "Dance 1, Volume One" (Afterhours/Strictly Hype Recordings), Texas DJ **Roland Belmares** seamlessly intertwines

wailin' diva house (**Sunkids Featuring Chance's** "Rise Up," **Ralph Rosario Featuring Sevanah Stone's** "Give Me A Break"), filtered disco house (**Mirrorball's** "Burnin'"), progressive house (**Electrix's** "Blame The Music," **DJ Manta's** "Holding On"), and trance (**ATB's** "Summer").

Barry Harris, one-half of production outfit **Thunderpuss**, is responsible for the deft mixing skills heard on "Circuit Sessions 00.3" (4 Play Records). Encompassing tribal, progressive house, and epic vocal an-

them, the set finds Harris spotlighting **Thunderpuss**-approved remixes like **Jocelyn Enriquez's** "When I Get Close To You" and **Jennifer Holiday's** "Think It Over." It also finds him featuring blistering tracks like **David Morales & Albert Cabrera Present Moca Featuring Deanna's** "Higher" and **Mike Cruz Presents Inaya Day & Chino Ro's** "Movin' Up." Out Oct. 24. Also available from 4 Play are "Circuit Sessions 00.1" and "Circuit Sessions 00.2," mixed by **Manny Lehman** and **Abel**, respectively.

TWILIGHT ENERGY: On his latest beat-mixed collection, "Perfecto Presents Another World" (Sire/London-Sire), globe-trotting DJ **Paul Oakenfold** delivers a most satisfying set that incorporates **Led Zeppelin** (the **Quiver** mix of "Babe I'm Gonna Leave You"), **Timo Maas** ("Ubik"), **Dead Can Dance** ("Sanvean"), **Vangelis** ("Rachel's Song" and "Tears In Rain," both from the "Blade Runner" soundtrack), **Jan Johnston** ("Flesh"), and **Delerium** ("The Silence 2000"), among others.

Yes, **Timo Maas's** "Music for The Maases" (Kinetic Records/Hope Recordings) includes the song that put him on the map: the 3-year-old "Mama Konda," which he recorded under the moniker **Orinoko**. It also includes his mixes of **Azzido Da Bass's** "Dooms Night," **Muse's** "Sunburn," **Jan Driver's** "Drive By," **Green Velvet's** "Flash," and **Big Ron's** "Let The Freak." An absolute high point is his unreleased vocal mix of **Lustral's** classic "Every-time."

Coen Bros. Movie Features Bluegrass Mercury To Release 'O Brother, Where Art Thou?' Soundtrack

BY JIM BESSMAN

NEW YORK—The Coen Brothers' forthcoming movie, "O Brother, Where Art Thou?," is so steeped in bluegrass and other forms of roots music that knowledgeable country music figures eagerly point to potential parallels with "The Buena Vista Social Club" in how the soundtrack album represents a relatively obscure music genre.

The soundtrack, which Mercury Records will release Dec. 5, features Alison Krauss & Union Station, the Stanley Brothers, John Hartford, Emmylou Harris, Norman Blake, the Cox Family, the Whites, Gillian Welch,

the Fairfield Four; and Chris Thomas King. King, a Blind Pig Records blues artist, and a number of other soundtrack artists appear in the film, including Welch, the Whites, three of the Fairfield Four, and Union Station. Union Station's Dan Tyminski contributes the singing voice for the key movie character played by George Clooney, who lip-syncs the songs.

Members of Union Station and the Nashville Bluegrass Band contributed much of the instrumental playing for the project. Welch is additionally credited as associate producer of the soundtrack. Denise Stiff, who manages Welch, Krauss, and Union Station, is its executive producer; with T-Bone Burnett the musical producer for both the film and the soundtrack.

The Universal Pictures/Buena Vista Pictures movie comes out Dec. 22 and is loosely based on Homer's "Odyssey." Starring Clooney, John Turturro, and Tim Blake Nelson, and featuring John Goodman and Holly Hunter, it takes place in Mississippi in the '30s and centers around the colorful exploits of three fugitives from a chain gang who record a hit version of the bluegrass classic "I Am A Man Of Constant Sorrow." It is sung by Clooney's character in the film's Soggy Bottom Boys group and is the album's first focus track.

"Music is such a big part of this movie, it's almost a musical," says producer/screenwriter Ethan Coen (brother Joel Coen is the film's director/screenwriter). "Not that there's scenes of characters bursting unmotivated into song, but there's a lot of music in it, and it's kind of the *raison d'être* of the movie."

Aside from two vintage prison chants licensed from folklorist Alan Lomax and Harry "Mac" McClintock's 1928 classic "The Big Rock Candy Mountain," all the music was recorded by Burnett, who previously worked with the Coens on their 1998 movie, "The Big Lebowski." "It's kind of his movie," says Coen. "It takes place in the South in the '30s, and we've always been big on old-timey music and other music from the region: mountain music, proto-bluegrass, Delta blues, field hollers, chain-gang chants. They're different genres of music but roughly of the same time and place."

The soundtrack version of "Constant Sorrow," Coen notes, copies the Stanley Brothers' arrangement. "It's all of the period," adds Tyminski, who sang the song several keys lower than usual to match Clooney's speaking voice. "We recorded on mikes from the era and stood around a single mike with no headphones, so it was really authentic."

Noting that the key song from "O Brother, Where Art Thou?" is a bluegrass tune and that the film is a big-budget Coen Brothers production, Jon Grimson, executive producer of syndicated radio's "This Week In Americana," says that the movie will put bluegrass and roots music "on the map in a new way. Lots of people know who Alison Krauss is, but not the Fair-

field Four or Ralph Stanley or Gillian Welch, and to hear this music presented in such a foreground way is very unusual and remarkable."

Grimson will devote an entire show to the soundtrack and create a separate multi-format radio special. He says, "Many soundtracks consist of a theme song that runs in the credits along with 'music inspired by' thrown in at the 11th hour. But this film is built around the music, and the Coen Brothers treated it with great respect."

The quality of the music, and its prominence in the film, "puts a lot of pressure on us to give the music its due," says John Grady, Mercury Nashville's senior VP of sales, marketing, and promotion. Starting at the core target, the label will screen a trailer for the movie Tuesday (17) at the International Bluegrass Music Assn. Convention in Louisville. "Constant Sorrow" will ship to roots



ETHAN COEN

stations this month, and programming of the album on public radio vehicles like "All Things Considered" and "Prairie Home Companion" is also being planned.

Mercury Nashville looks to expose the music to the mainstream as well. A major talk radio and TV push is in the works, Grady says, possibly to include the Coens and some of the soundtrack artists. There will also be a big album kickoff at Amazon.com.

"We're going with the believers—whoever wants to be involved," says Grady. "We think it's one of the most important albums we've ever released and a chance to do for this kind of music what the 'Buena Vista Social Club' film did for that genre: All the songs play all the way through, and many of the artists play characters, so if the movie goes well, you won't be able to escape the music."

Last May, most of the soundtrack artists performed the music at the Ryman Auditorium as a benefit for the Country Music Hall of Fame. Famed documentarist D.A. Pennebaker filmed the event for eventual release; snippets of it can be glimpsed in the video for "Constant Sorrow."

"That night had some of the best performances I've ever seen," says Grady. "Seeing Ralph Stanley sing 'O Death' and the trio of Alison, Gillian, and Emmylou on 'Didn't Leave Nobody But The Baby'—it was just a special night all the way through. And to have all the musicians and actors there and see the looks on their faces, you knew it was something very special."

"O Brother, Where Art Thou?," incidentally, has already opened in Europe, where the soundtrack album is also already in release to rave reviews and surprising sales. In France, for instance, the album had reached No. 12 in mid-September without the impetus of a single.



Country Hard Hats. Vince Gill, center, and his wife, Amy Grant, right, take a tour of the new Country Music Hall of Fame with director Kyle Young, left. The \$37-million showplace is nearing completion in downtown Nashville.

Bryan White Views First Greatest-Hits Set As New Beginning On Longtime Label Asylum

CATCHING UP: A greatest-hits package often marks the end of the road in a relationship between an artist and a label. Bryan White, whose hits package is due Oct. 31, prefers to think of it as more of a beginning. Since signing with Asylum in 1993, he has released five albums on the label under numerous regimes. In the past year, he's watched his label become an imprint of Warner Bros. Yet he says he is excited about the potential those changes bring.

"Every artist probably yearns for the point where they can release a greatest-hits record," says White, "and the first reaction when the label brings [you] the idea is like, 'Are you serious? Do I get to do another record? Is this it?' The idea grew on me as I went through the process of putting it together. I thought it's a great chance to close a chapter... This is sort of letting the past go and but still freeze-framing it and showing my appreciation toward all those great songs and fans that have been there for all those songs."

But, White happily reports, he still has a deal with Asylum/Warner Bros. The greatest-hits project, he says, "buys us a little more time, because I'm starting to focus on doing a lot of writing and putting together a new record for the next year to come."

White says he's "been through three or four versions of Asylum. The first team when I was there from '93-'96 was a really supportive team that I was really proud to be working with. Then it changed two or three different times, so it's been hard to settle into. It's kind of nice that everything seems real concrete now for the first time since I've been on a record label."

As a result of the merger with Warner Bros., White says, "I've had a really big spark under me happen just in the last six months. It's been really an exciting time for me, because for the first time I'm sitting down having marketing meetings with all these people. That generally has not happened too much in my past, so that really fired me up and made me feel... totally supported by this whole new group of people. Their energy and positivity are awesome. It built my confidence up, and it got me really excited about working on the next record after the greatest hits."

White, 26, is undergoing some changes in his personal life too. He is marrying actress Erika Page this month, doing a benefit tour for firefighter and policeman associations throughout October, and gearing up for a two-week East Coast Christmas tour. After that, he plans to take three to six months off to write songs for his next album and enjoy being off the road for the first time in about seven years.

The hits package contains four No. 1 songs, three top 10 hits, and three that were top 30, plus two new songs—"The Way You Look At Me" and new single "How Long."

ON THE ROW: Gaylord Digital, Gaylord Entertainment's Internet division, laid off 22 staffers, about 18% of its work force, Oct. 10.

The Artist Envoy Agency (AEA) of Nashville has acquired Mustang Entertainment, a Fort Worth, Texas-based booking agency. Mustang principals Matt Preveto and Troy Johnson will join AEA and remain in Fort Worth.

Nashville-based label/retailer @The-Record-Store.com has signed artists Jo-El Sonnier, Dan Seals, John Schneider, and Jim Nabors to its roster.

After 20 years of handling publicity for the Academy of Country Music (ACM), Paul Shefrin and the Shefrin Co. have stepped down from the job but will continue to consult through the ACM Awards in May 2001.

ARTIST NEWS: Rutledge Hill Press will release a hardcover book version of the Country Music Assn. single and song of the year, "I Hope You Dance," this month. In addition to the text, written by songwriters Mark D. Sanders and Tia Sillers, the book will contain an acoustic version of the Lee Ann Womack hit recorded by her exclusively for the project. Womack also wrote the book's introduction. The illustrated book retails for \$13.99.

Rodney Crowell will release his first album of new music in four years, "The Houston Kid," Jan. 30, 2001, on Sugar Hill Records.

Chris LeDoux underwent a liver transplant Oct. 8 at the University of Nebraska Medical Center in Omaha. LeDoux was recently diagnosed with the liver disease primary sclerosing cholangitis.

John Berry signs with Hot Schatz Public Relations. His Christmas album, "My Heart Is Bethlehem," is due Tuesday (17) on Ark 21 Records.



by Phyllis Stark



WHITE

Billboard HOT COUNTRY SINGLES & TRACKS

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
No. 1						
1	1	3	22	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
2	3	5	10	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	2
3	2	6	13	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
4	7	8	17	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	4
5	4	1	23	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
6	6	7	43	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	6
7	5	4	22	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH (V) DREAMWORKS ALBUM CUT †	4
8	9	9	28	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	8
9	10	12	23	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	9
10	12	14	20	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	10
11	8	2	41	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
12	14	17	17	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	12
13	13	16	24	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	13
14	16	18	13	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	14
15	20	22	24	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	15
16	11	10	28	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
17	18	20	10	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	17
AIRPOWER						
18	19	21	17	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	18
19	15	13	26	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	1
20	22	26	20	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	20
21	24	24	31	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
22	17	11	37	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	5
23	26	25	16	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	23
24	27	27	16	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	24
25	23	23	36	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
26	28	28	16	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	26
27	29	29	14	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	27
28	36	46	3	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	28
29	35	37	6	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	29
30	31	31	12	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	30
31	32	33	13	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. FRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867	31
32	34	35	13	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	32
33	33	32	13	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	32
34	38	36	7	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	34
35	37	34	17	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	34
36	39	40	10	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	36
37	30	30	18	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK (V) RCA 69005	30
38	40	38	11	THERE IS NO ARIZONA K. STEGALL (U. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	41	13	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	39
40	42	45	6	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	40
41	48	62	3	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	41
42	44	44	8	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	42
43	45	47	5	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT †	43
44	47	66	4	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	44
45	43	42	11	EVERYBODY'S GOTTA GROW UP SOMETIME J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	42
46	53	57	5	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	46
47	49	52	12	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	47
48	67	—	2	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT	48
49	61	75	3	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	49
50	46	50	6	SWIMMING IN CHAMPAGNE K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY (V) MERCURY 172176 †	46
51	51	53	7	SO WHAT B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN (C) (D) EPIC 79502 †	51
52	54	68	3	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	52
53	50	48	10	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
54	59	63	4	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	54
55	57	60	4	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	55
56	56	56	6	MAKIN' UP WITH YOU J. TAYLOR (P. O'DONNELL, J. CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	56
57	58	59	4	NOBODY'S GOT IT ALL B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	57
58	68	74	15	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBINSON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	58
59	62	55	14	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
60	72	—	2	MOVE ON B. WARREN, B. WARREN, C. FARRER (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	60
61	73	72	4	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DIEKE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT	61
62	60	51	15	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	50
63	65	69	4	LOST IN THE FEELING M. WRIGHT, M. STUART (L. ANDERSON)	MARK CHESNUTT (V) MCA NASHVILLE 172119 †	63
64	63	49	20	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
65	66	—	2	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN EPIC ALBUM CUT †	65
66	55	58	6	I WOULD D. HUFF (T. VERGES, B. JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	55
67	71	61	16	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
68	70	65	8	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
HOT SHOT DEBUT						
69	NEW	1	1	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
70	64	54	17	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELION)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	50
71	52	43	8	TAKE ME WITH YOU WHEN YOU GO B. J. WALKER, JR., T. BYRD (M. NESLER, J. HANSON)	TRACY BYRD (V) RCA 69006	43
72	NEW	1	1	WILLIE NELSON FOR PRESIDENT J. G. SMITH, J. G. SMITH (P. DAWSON, J. WOOD)	PETER DAWSON RADIO ALBUM CUT	72
73	RE-ENTRY	11	11	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING, B. DALY)	SHANE MCANALLY (D) CURB 73114	50
74	NEW	1	1	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	74
75	NEW	1	1	CAN'T FIGHT THE MOONLIGHT T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	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.

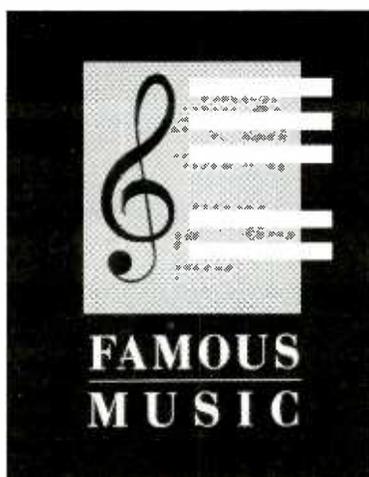
Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	4	3	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
2	3	1	8	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116	LEANN RIMES
3	2	3	12	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
4	4	2	24	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
5	5	5	11	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
6	7	6	5	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
7	6	7	18	THAT'S THE WAY CURB 73106	JO DEE MESSINA
8	9	8	14	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
9	8	9	36	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
10	11	13	4	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
11	10	11	15	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
12	12	10	24	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
13	14	12	35	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	RE-ENTRY	56	56	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
15	17	15	10	NOW THAT'S AWESOME BNA 60266/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
16	15	19	174	HOW DO I LIVE CURB 73022	LEANN RIMES
17	16	17	19	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
18	13	16	33	GOODBYE EARL MONUMENT 79552/SONY	DIXIE CHICKS
19	20	18	25	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
20	RE-ENTRY	9	9	I PRAY FOR YOU BNA 60269/RLG	JOHN RICH
21	19	20	29	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
22	NEW	1	1	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
23	21	23	30	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
24	23	24	55	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
25	18	22	34	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON

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.



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COUNTRY CORNER



by Wade Jessen

PRIME TIME: Although NBC's "The West Wing" and ABC's "The Millionaire" gave the 34th annual Country Music Assn. Awards (CMA) show a run for its money Oct. 4, the gala finished with a 10.9 rating and a 17 share, down from the 1999 telecast, which closed with a 12.1 rating and 20 share. At the end of the tally, about 38 million viewers tuned in to the CMA show at various points during its three hours on CBS. Looks like a lot of them bought music.

Unit volume on Top Country Albums is up 7% over the previous week, highlighted by Greatest Gainer honors for Dixie Chicks' "Fly" (Monument) and a Pacesetter nod to Brad Paisley's "Who Needs Pictures" (Arista/Nashville). Up 15,000 units, "Fly" was the top vote getter in the album of the year category and was bolstered by entertainer of the year and vocal group of the year accolades for the trio, along with the top music video award for "Goodbye Earl." The Chicks gave the show its most energetic performance with "Sin Wagon," a track from the award-winning set, which rises 6-4 on Top Country Albums and 46-24 on The Billboard 200.

On Top Country Catalog albums, "Wide Open Spaces" gains 3,000 units and pushes Shania Twain's "Come On Over" (Mercury) to No. 2. The two sets scan 15,000 and 14,000, respectively.

TOP HAT: Brad Paisley's five CMA nominations attracted plenty of attention on both sides of the broadcast, but it's his performance and Horizon Award win that fanned the retail flames to vault "Who Needs Pictures" 18-1 on our Heatseekers chart and puts the aforementioned Pacesetter trophy squarely on Paisley's mantle. The set gains 155% and scans more than 14,000 units to reclaim its No. 13 peak position attained in the Nov. 6, 1999, issue. "Who Needs Pictures" re-enters The Billboard 200 at No. 102. On Hot Country Singles & Tracks, "We Danced" gains 221 detections to step 14-12.

SONG AND DANCE: Lee Ann Womack's "I Hope You Dance" (MCA Nashville) earned both single and song of the year awards on the CMA show and recaptures its bullet on Hot Country Singles & Tracks, where it gains 123 detections and jumps 24-21. The trophies turn buyers' attention to the song, which gains approximately 13,000 units, the second-largest unit gain on the country chart, where it steps 10-9. With Pacesetter honors for an 85% gain on The Billboard 200, Womack's set jumps 97-53.

TOP POP: Faith Hill offered the CMA show's opening performance and took the top female vocalist award, pushing "Breathe" to gain more than 8,000 units and jump 4-2 on the country chart and 23-21 on the big chart. One can't help but attribute some part of the increase to pop airplay for "The Way You Love Me," Hill's current pop single, which spent four weeks atop Hot Country Singles & Tracks in May. It collects approximately 42 million impressions and bullets at No. 18 on The Billboard Hot 100 (see Hot 100 Singles Spotlight, page 101). The commercial single dominates Top Country Singles Sales again this issue, with more than 20,000 copies sold.

CMA Winners See A Boost To Touring

High-Profile Performance On Show May Help More Than Award

BY RAY WADDELL

NASHVILLE—Winning a Country Music Assn. (CMA) Award, or even performing on the nationally televised show, can have a big impact on an act's touring potential, according to agents and artists.

Among the acts expected to get a boost from this year's CMA Awards, which aired live on CBS-TV Oct. 4, are Brad Paisley, Lee Ann Womack, and Montgomery Gentry.

The red-hot Dixie Chicks received four CMA Awards this year, for entertainer of the year and vocal group of the year, among others, and performed on the show. Their long-time agent, Paul Lohr of Buddy Lee



LOHR

Attractions, cites previous awards from the CMA and other sources for helping give the group a push.

"The [previous] awards raised awareness," says Lohr. "Any time you have national network television exposure, there are people who might not be fans or familiar with the music, yet who see them."

The Chicks, Lohr points out, are particularly well-suited for TV. "They exhibit a fresh, vital, energetic feeling that makes a lot of people buy an album or think, 'This is an act I want to see in concert,'" he says.

When the Chicks accepted one of their four CMA Awards this year, they took the time to thank Lohr, credit typically reserved for managers, label executives, family members, or God. For Lohr, who began booking the Chicks for \$300 or less before their career took off, the group's acknowledgement of his help was as appreciated as it was hard-earned. This year, on the Dixie Chicks' first headlining tour, the group stands to gross more than \$40 million.

OTHER WINNERS

A high-profile performance such as the Chicks' rousing rendition of "Sin Wagon" or any of the others on

the CMA telecast may offer more value than an award. A strong televised performance can be eye-opening to country music fans. Lohr thinks Womack, another Buddy Lee act, derived great benefits from her performance of her mega-hit "I Hope You Dance." He adds that up-and-coming artist Paisley did himself some good, and others agree.

"Obviously, both the TV appearance and award are high-profile events," says Rob Beckham, agent for Horizon Award winner Paisley, who performed two of his songs at the CMAs, including "Me Neither," for which he was backed by Ricky Skaggs.

"I don't know if winning the award makes somebody buy a ticket," says Beckham, "but seeing Brad perform live, and the fact that he had six nominations, has huge impact. Performing live was more impactful than anything, but everything helps."

Paisley, currently opening for Alan Jackson on an arena tour that wraps in mid-November, will take part in another prominent tour-support role before headlining in his own right.

"We want to keep building and maybe talk about headlining next fall," says Beckham. "There's no reason to take a chance when you don't have to."

Another act that could get a big boost from the CMAs is Montgomery Gentry, who unseated Brooks & Dunn from an eight-year reign as vocal duo of the year. Montgomery Gentry conveyed their rowdy persona with a performance of "All Night Long" with Charlie Daniels.

"We were more worried about performing with Charlie than winning the award," says Eddie Montgomery. "A lot of [performers on the show] were Memorex, but we want to play live any chance we can get. We want to show we didn't just pick up our instruments yesterday."

Troy Gentry agrees the televised performance could have more impact than the award, but neither hurts. "The award might create opportuni-

ties to play bigger markets and venues," says Gentry. "But for a young act like us, being able to perform live, especially with one of our heroes, will have an impact."

Gentry says Montgomery Gentry is putting the final touches on a new record that should be out in early 2001, and the band will open for major headliners next year. "We're still at the stage career-wise where we want to be part of somebody else's show, because we still have a lot to learn," Gentry says.

THANKS FOR NOTICING

While he believes "winning an award is always a good thing," Ron Baird of Creative Artists Agency (CAA) in Nashville says that "the Nashville country music community probably places more importance on an award than its actual real impact." CAA is the booking agency for Tim McGraw and Faith Hill, winners of the CMA male and female vocalist of the year awards.

"It's helpful that Tim and Faith won [those awards], but more perceptually than actually," says Baird. "It's still an accomplishment to be recognized by the music community that you're the best. Does it translate into more ticket sales or album sales? It should, a little bit. But I don't know that it will catapult you to the next level."

For Dixie Chicks and McGraw/Hill, all of whom are selling out large arenas this year, there aren't any touring levels left to reach. "You might argue that if the Chicks are selling out the largest arenas in the country, what's next?" says Lohr. "Maybe next is stadiums."

If so, it won't happen in 2001, he says. "They're going to take a break next year after three years of touring constantly and take some time for themselves. The [current] tour ends Dec. 3 in Fort Worth, Texas, and that will probably be the last live performance by the Dixie Chicks until 2002."



MONTGOMERY GENTRY

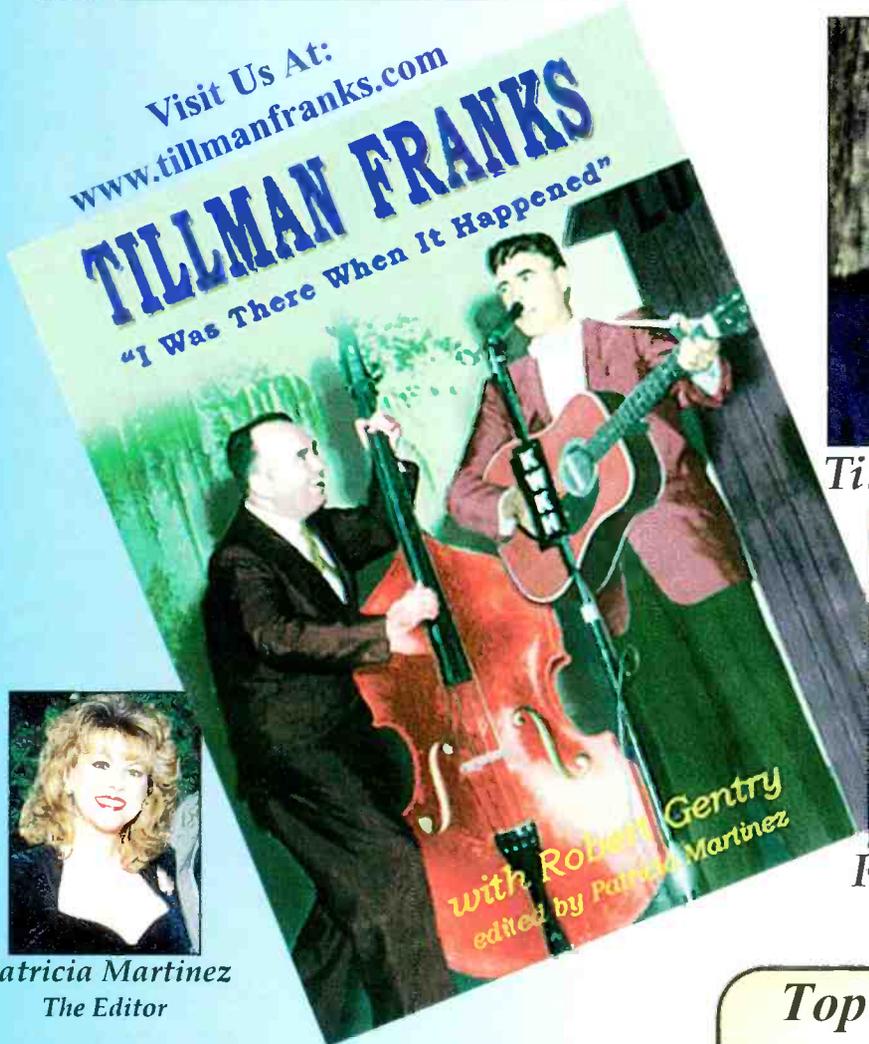
COUNTRY SINGLES A-Z PUBLISHERS PERFORMANCE RIGHTS/SHEET MUSIC

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

- | | |
|--|--|
| 46 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM | 35 BMI/Buna Boy, BMI) WBM |
| 49 ASHES BY NOW (Tessa, BMI) | HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 4 BEST OF INTENTIONS (Post Oak, BMI) HL | 33 I CAN'T LIE TO ME (Steel Wheels, BMI/CLM/T, BMI/Accuff-Rose, BMI/Milene, ASCAP) HL |
| 18 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 21 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM |
| 46 BURN (Positive Dream Pty., BMI/EMI Blackwood, BMI/Standard Music Pty., ASCAP/EMI Australia Pty., Ltd., APR/EMI April, ASCAP) HL | 59 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM |
| 52 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM | 17 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxcaster, BMI) WBM |
| 75 CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP) WBM | 39 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynolds, BMI/Wrensong, BMI) HL |
| 7 COUNTRY COMES TO TOWN (Tokeco Tunes, BMI) | 24 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |
| 69 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) | 8 I NEED YOU (Arioso, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL |
| 45 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Bamey Building, BMI) CLM/WBM | 67 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL |
| 42 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL | 19 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM |
| 9 FEELS LIKE LOVE (Viny Mae, BMI) WBM | 22 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM |
| 43 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, BMI) HL/WBM | 40 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL |
| 41 A GOOD DAY TO RUN (EMI Blackwood, BMI/Harley Creek, BMI/Mike Curb, BMI) HL/WBM | |
| 3 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, | |

- | | | |
|--|---|--|
| 11 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL | 57 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Inring, BMI/Cotter Bay, BMI) HL/WBM | 5 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM |
| 66 I WOULD (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracel, BMI) HL/WBM | 68 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI) | 38 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL |
| 10 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 65 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WBM | 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 |
| 23 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Wannier, BMI) HL/WBM | 62 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI) | 36 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM |
| 1 KISS THIS (Accuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hirs, ASCAP) HL/WBM | 64 PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM | 70 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL |
| 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 | 74 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP) WEM | 30 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM |
| 27 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL | 47 RIGHT WHERE I NEED TO BE (Accuff-Rose, BMI/60, Broadway, BMI) HL | 12 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 2 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM | 73 RUN AWAY (Curb, ASCAP/Shane McAnally, ASCAP/Peynsong, BMI) HL/WBM | 34 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM |
| 55 LIVE IT UP (EMI Blackwood, BMI/Arbryme, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) | 53 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airsream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM | 16 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 |
| 63 LOST IN THE FEELING (Careers-BMG, BMI) | 58 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL | 54 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 37 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Accuff-Rose, BMI) HL/WBM | 51 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM | 72 WILLIE NELSON FOR PRESIDENT (Spence Lane, BMI) |
| 61 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tactor, ASCAP) WBM | 50 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRBI, ASCAP) | 14 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL |
| 56 MAKIN' UP WITH YOU (Janasi, BMI/Mike Curb, BMI) WBM | 71 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Glitterfish, BMI/Chaylynn, BMI) WBM | 28 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 32 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM | 29 TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP) WBM | 25 YES! (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 60 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM | 20 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 | 44 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM |
| 31 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM | | 26 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL/WBM |
| 15 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) | | |

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OCTOBER 21, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	—	2	KENNY CHESNEY BNA 67976/RLG (11.98/17.98) 2 weeks at No. 1	GREATEST HITS	1
2	4	3	48	FAITH HILL ▲ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	2	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
▶ GREATEST GAINER ◀						
4	6	4	58	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	3	1	3	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
6	5	2	10	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
7	7	5	16	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
▶ HOT SHOT DEBUT ◀						
8	NEW ▶	1	1	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
9	10	9	20	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	8	6	11	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
11	11	13	75	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
12	9	7	4	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
▶ PACESETTER ◀						
13	23	24	71	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
14	13	11	10	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
15	12	12	74	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
16	14	20	51	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
17	NEW ▶	1	1	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
18	16	14	71	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
19	17	15	49	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
20	21	23	74	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
21	19	32	8	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
22	18	16	31	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
23	20	17	50	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
24	15	8	3	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
25	27	29	56	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
26	24	21	36	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
27	25	22	46	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
28	22	19	7	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
29	52	49	79	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
30	35	59	25	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
31	28	27	99	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
32	37	42	25	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
33	33	28	10	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
34	34	62	18	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	34
35	NEW ▶	1	1	ROY D. MERCER VIRGIN 50033 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	35
36	31	33	33	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23

Albms 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
37	32	30	54	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
38	30	26	18	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
39	29	25	8	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
40	40	34	70	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
41	39	36	50	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
42	26	—	2	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98) HS	THE HARDEST PART	26
43	42	35	25	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
44	36	18	84	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
45	41	38	59	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
46	38	31	6	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
47	44	45	23	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
48	45	39	100	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
49	43	40	4	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
50	62	54	28	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
51	47	43	79	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
52	49	44	50	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
53	50	47	39	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
54	51	48	24	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
55	48	41	4	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98) HS	KING OF NOTHING	34
56	46	37	18	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
57	53	46	23	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
58	64	—	2	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	58
59	56	57	17	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
60	59	60	73	DWIGHT YOAKAM REPRIS 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	57	53	25	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
62	54	50	27	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
63	58	51	70	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
64	55	52	27	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
65	66	56	6	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
66	68	66	12	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
67	65	63	21	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
68	60	58	36	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
69	71	71	52	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
70	63	65	27	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
71	69	64	24	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
72	73	—	24	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
73	61	55	18	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
74	74	75	3	VARIOUS ARTISTS CURB 77973 (11.98/17.98)	WINGS OF A DOVE	74
75	70	74	16	MERLE HAGGARD SMITH MUSIC GROUP 85000/RAZOR & TIE (10.98/15.98)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61

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	2	DIXIE CHICKS ◆ ¹⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	141
2	1	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	153
3	3	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	175
4	6	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	129
5	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	160
6	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	259
7	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	331
8	4	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	120
9	10	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	134
10	11	TIM MCGRAW ▲ ² CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	341
11	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	95
12	15	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	707
13	13	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	113

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	297
15	14	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	141
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	234
17	20	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	537
18	25	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	161
19	17	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	125
20	19	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	31
21	18	ALISON KRAUSS ▲ ² ROUNDER 610325/HDMJG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	208
22	21	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	296
23	—	MARTINA MCBRIDE ▲ ³ RCA 67516/RLG (10.98/16.98)	EVOLUTION	162
24	23	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	111
25	22	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	136

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

Country Music Acts, Songwriters, Publishers Honored



Arlos Smith was named songwriter of the year at the SESAC Awards. Good Ole Delta Boy Music was honored as SESAC's top publisher. Pictured, from left, are SESAC president/COO Bill Velez, Good Ole Delta Boy Music's Shannon Brown and Jimmy Metts, Smith, Good Ole Delta Boy Music's Tommy Couch Jr., and SESAC senior VP of writer/publisher relations Pat Rogers.



MCA Nashville threw a party to honor its CMA Award recipients at Nashville's Hard Rock Cafe. Pictured, from left, are Sons Of The Desert's Drew Womack, MCA Nashville senior VP of A&R Mark Wright, Lee Ann Womack, Universal Music Group president/COO Zach Horowitz, MCA Nashville chairman Bruce Hinton, and Sons Of The Desert members Tim Womack and Doug Virden.



The RCA Label Group (RLG) celebrated its CMA victories during a post-show bash at its Music Row offices. Pictured, from left, are RLG senior VP/GM Butch Waugh, Arista VP of national promotion Bobby Kraig, Alan Jackson, Pam Tillis, Horizon Award winner Brad Paisley, and RLG chairman Joe Galante.



Al Anderson, Skip Ewing, Dixie Chick Martie Seidel, and Shania Twain shared BMI's Country Songwriter of the Year accolade during BMI's 48th annual awards gala at its Music Row offices. Pictured, from left, are BMI VP Roger Sovine, Ewing, Twain, BMI president/CEO Frances Preston, Seidel, and Anderson.

Country music's creative community honored its best and brightest talents during Nashville's annual Country Music Week festivities. ASCAP, BMI, and SESAC honored their top songwriters and publishers with black-tie galas. In addition to various record-label showcases and celebrations, the week included the Nashville Songwriters Assn. International's annual hall of fame inductions and the 34th annual Country Music Assn. (CMA) Awards, which were broadcast live by CBS.



During the CMA Awards telecast, Trisha Yearwood, center, was joined by Kim Richey, left, and Mary Chapin Carpenter for a powerhouse performance of "Where Are You Now" from Yearwood's current album, "Real Live Woman."



Warner Bros. Records hosted a post-CMA Awards bash at its Music Row offices. Pictured, from left, are Asylum Records artist Chalee Tennison, Warner Bros. Records Nashville president Jim Ed Norman, Warner Special Products president Tony Pipitone, Warner Bros. Records senior VP of worldwide corporate communications Bob Merlis, Warner Music Group senior VP of group/external relations Linda Moran, Dwight Yoakam, Asylum president Evelyn Shriver, and WEA Inc. chairman/CEO Dave Mount.



Gary Chapman, Toby Keith, and Darryl Worley were among those partying with the DreamWorks Records staff at a special dinner after the CMA Awards. Pictured, from left, are James Stroud, principal executive for DreamWorks; GM/head of label operations Wayne Halper; Worley; Keith; and Chapman.



Sony/ATV Tree Publishing in Nashville was named publisher of the year at ASCAP's annual country awards banquet at the Opryland Hotel. Pictured, from left, are Sony/ATV Tree creative director Arthur Buenahora, senior VP/chief creative officer Don Cook, VP/GM of creative services Woody Bomar, president/CEO Donna Hilley, senior creative director Terry Wakefield, creative director John Van Meter, ASCAP senior VP Connie Bradley, and ASCAP CEO John LoFrumento.



Mac Davis, Allen Reynolds, Billy Edd Wheeler, and Randy Goodrum were inducted into the Nashville Songwriters Hall of Fame during a banquet at Loews Vanderbilt Plaza sponsored by the Nashville Songwriters Foundation (NSF) and the Nashville Songwriters Assn. International (NSAI). Pictured, from left, are NSAI president Mark Alan Springer, Reynolds, Wheeler, NSAI executive director Bart Herbison, Davis, Goodrum, and NSF chairman Wayland Holyfield.



Merle Haggard, left, welcomed Charley Pride into the Country Music Hall of Fame during the CMA Awards.

Dixie Chicks had lots to celebrate at the Sony Nashville party following the CMA Awards, where the trio won in the group, video, album, and entertainer of the year categories. Pictured at the Rainforest Cafe, from left, are Sony Music Nashville VP of sales Dale Libby, senior VP of sales and marketing Mike Kraski; Dixie Chick Emily Robison; her husband, recording artist Charlie Robison; Sony Music Nashville president Allen Butler; Monument Records VP of national promotion Larry Pareigis (in the back); Sony Music Nashville senior VP of A&R Blake Chancey; Dixie Chick Natalie Maines; Sony Music Nashville senior VP of national country promotion Jack Lameier; Dixie Chick Martie Seidel; and Senior Management's Simon Renshaw.



SESAC honored its top songwriters and publishers at its annual awards dinner. Pictured enjoying the festivities, from left, are Mercury recording artist Mark Wills, SESAC senior VP of writer/publisher relations Pat Rogers, and SESAC president/COO Bill Velez.



During Country Music Week, Mercury Nashville celebrated the success of Shania Twain's "Come On Over" album, which has sold more than 17 million units domestically and 30 million worldwide, pushing Twain's total album sales to more than 50 million globally. Pictured, from left, are Jon Landau Management's Barbara Carr, Universal Music Group president/COO Zach Horowitz, Mercury Nashville president Luke Lewis, Twain, and Twain manager Jon Landau.



Curb recording artist Tim McGraw took home his second consecutive CMA trophy for male vocalist of the year.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
			◀ NO. 1 ▶	
1	1	55	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT  14 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	6	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
3	3	5	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
4	6	51	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
5	4	19	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
6	5	7	DONNIE MCCLURKIN VERITY 43150/PROVIDENT 	LIVE IN LONDON AND MORE...
7	9	20	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
8	7	8	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
9	8	54	P.O.D. ● ATLANTIC 83245/CHORDANT 	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
10	10	13	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	11	69	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
12	12	7	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
13	14	28	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
14	13	6	STACIE ORRICO FOREFRONT 5253/CHORDANT 	GENUINE
15	15	18	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
16	32	4	BILL & GLORIA GAITHER SPRING HILL 2264/CHORDANT	HARMONY IN THE HEARTLAND
17	18	3	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD 	AWESOME WONDER
18	26	2	AVALON SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
19	22	8	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
20	17	10	RACHAEL LAMPA WORD 6036 	LIVE FOR YOU
21	24	69	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
22	19	16	VARIOUS ARTISTS ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
23	RE-ENTRY		MARK CONDON HOSANNA/INTEGRITY 1780/WORD 	MARVELOUS THINGS
24	21	29	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
25	27	11	4HIM BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
26	20	50	VARIOUS ARTISTS ▲* SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
27	16	17	NICOLE C. MULLEN WORD 6762 	NICOLE C. MULLEN
28	30	2	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
29	29	85	SONICFLOOD GOTE 2802/CHORDANT 	SONICFLOOD
30	28	51	CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
31	25	19	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
32	RE-ENTRY		VARIOUS ARTISTS SPRING HOUSE 2272/CHORDANT	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS
33	31	22	POINT OF GRACE WORD 7572	RARITIES & REMIXES
34	RE-ENTRY		THE HAPPY GOODMAN'S SPRING HOUSE 2271/CHORDANT	50 YEARS: CELEBRATING 50 YEARS OF MARRIAGE, MINISTRY AND MUSIC
35	35	44	JARS OF CLAY ● ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
36	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2253/CHORDANT	GOOD NEWS
37	NEW		SOUNDTRACK REUNION 10022/PROVIDENT	LEFT BEHIND
38	34	21	MXPX TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
39	23	2	SWITCHFOOT RE-THINK/SPARROW 1736/CHORDANT 	LEARNING TO BREATHE
40	36	4	B.B. JAY HARRELL/VERITY 43151/PROVIDENT 	UNIVERSAL CONCUSSION

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

POETS DELIVER YET ANOTHER GREAT 'VERSE': We've all had those nights, be it in a huge arena or small, cramped club, when we've left knowing we just had a musical experience that was going to linger with us a long, long time. I had one of those about six years ago in Marietta, Ga., at a venue called the Strand.

The good folks at the now defunct REX label had taken a handful of journalists down to Georgia to see the **Waiting** perform. It turned out to be one of those magical musical nights. Not only did I fall in love with the group, but I was also totally enthralled by the other acts on the bill—**Third Day** and **Villanelle**, which evolved into **Smalltown Poets**. The talent those acts displayed that evening has since propelled each band to national acclaim.

So it was with great anticipation that I received the Poets' new album, "Third Verse," and I was not disappointed. The band serves up another collection of intelligent, thoughtful songs marked by inspired performances. However, since its last outing, there's been a change in personnel. **Danny Stephens**, **Byron Goggin**, and **Kevin Breuner** departed, leaving co-founders **Miguel DeJesus** and **Michael Johnston** to carry forth the Poets' legacy.

In their wake, Johnston and DeJesus joined forces with co-producer **Paul Ebersold** to fashion an album that long-time Poets fans will love for its sense of continuity, yet they will also be excited by a few new twists.

"Miguel and I co-produced the record, so we were a lot more hands-on with all aspects of the creative process, not just the songwriting but getting the guitar

sounds and trying to fit the parts together," says Johnston. "Musically, we wanted to stretch ourselves. Miguel and I are a good combination because he's a music guy and I'm more of a lyric guy. He tends to lean a little more edgy and a little more guitar-oriented."

Johnston says the album isn't a total departure, even though changes in the band obviously had an impact. "I think we did a good job of sticking to what is Smalltown Poets and what's familiar about Smalltown Poets, but at the same time allowing ourselves to grow a bit."

Literally, the album explores numerous topics. DeJesus describes "Clean" as being about "God reconciling himself to us through Jesus." Johnston says the song is "probably the best we've ever done at the marriage of lyric and music" and says it's one of his favorites to perform live. "Firefly" is a number that reminds us that we are all carriers of God's light. The Poets also include an effective cover of the 77s' song "The Lust, The Flesh, The Eyes, And The Pride Of Life." "That song just meant a lot to us," says Johnston. "It's a song that had a big impact on us. The first time we heard the 77s play it, I thought, 'That's incredible. Somebody feels the same way I feel.' We just wanted to share that with more people."

Also, the **Waiting** and **Smalltown Poets** have united for the Superfriends 2000 tour: "**Todd [Olsen of the Waiting]** and I have been trying to put that together for a long time," says Johnston of the tour, which kicked off Sept. 26.

NEWS NOTE: **Gary Chapman** will host the Gospel Music Hall of Fame induction banquet Oct. 30 at 7 p.m. at the Cool Springs Marriott in Franklin, Tenn. **Shirley Caesar** (performing category) and **Robert R. "Bob" MacKenzie** (nonperforming category) will be inducted as individuals. **The Oak Ridge Boys**, **Petra**, **the Edwin Hawkins Singers**, **the Fisk Jubilee Singers**, **Roger Breland & Truth**, and **the Kingsmen Quartet** will be inducted as groups. The Fisk Jubilee Singers, the Oak Ridge Boys, the Kingsmen Quartet, Caesar, Petra, and Truth will perform that evening. For ticket information, go to gospelmusic.org or call 615-242-0303.

In the SPIRIT



by Lisa Collins

NOT GUILTY: If there is one thing **John P. ("Prince") Kee** is guilty of, it is not letting down his fans. And his latest entry into the gospel marketplace—"Not Guilty"—due Oct. 24 from Verity Records, is just one more reason why.

Ranging from R&B funk to foot-stomping traditional church music, from praise and worship to the soulful balladry of "Peace" (featuring **Deitrick Haddon**), and from Latin to the straight-up hip-hop beats of "Give Me The Verdict," this is the most comprehensive effort yet from Kee, who is backed by his renowned **New Life Community Choir**. Recorded both live and in the studio, the double-album, which officially ends Kee's self-proclaimed exile from gospel music three years ago, features 22 new songs and two remixes: "I Do Worship" and "God Of Mercy, Reign On Us."

"When I said retirement, I meant really focusing in on my ministry, and this album really transcends that ministry," Kee says. "It's what I've been doing for three years, and that's why I love the project so much."

Album highlights include stylized vocal tributes to **the Hawkins Family**, **Hezekiah Walker**, and **Donald Lawrence**. Kee also stretches out on piano with "On Holy Land," showcasing yet another facet of his multi-talented artistry.

The title track was created inside the walls of the Mecklenburg County (N.C.) Jail, where Kee voluntarily spent

two weeks behind bars writing the tunes. The song reflects a theme the 37-year-old producer/artist has been building on in Double Oaks, a neighborhood containing some of Charlotte, N.C.'s toughest streets.

"All of the songs speak to the core of being guilty of something," Kee observes. "When you confess that thing, God will free you."

It is all part of an outreach that has contributed to the gritty persona of the former drug offender turned singer/preacher, who is now tickled with the retracting of naysayers who condemned the radical new style of gospel he introduced when he debuted in 1987. "I've got a few more years, and in those years I want to tap into destiny," Kee declares. And what is destiny? "Destiny is seeing someone blessed through my ministry."

Verity Record executives, confident that it will be his biggest seller yet, launched a massive consumer advertising buy in August and have followed up with an online blitz at major gospel Web sites and major co-op advertising for price and positioning at retail outlets. Meanwhile, Kee has made the album the centerpiece of his concert calendar.

LIVING UP TO THE HYPE? **Tonex's** career has finally been launched with the long-awaited debut of "Pronounced Toe-nay," which entered Billboard's Top Gospel Albums chart at No. 15 in the Oct. 14 issue (this issue it's No. 23). According to Verity Records VP **Jazzy Jordan**, "This is only the beginning. Still to come is the video for lead single 'Personal Jesus' and a commercial single and massive marketing and promotional campaign to secular and gospel radio."

The artist will perform "Personal Jesus" on BET's "Live From L.A." on Wednesday (18) and has a full slate of performances lined up to promote the record, in addition to a national tour expected to kick off the first of the year. All of which keeps Verity executives excited about the development of an artist they feel is one of the most phenomenal on today's gospel music scene.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	55	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG HS	NO. 1 18 weeks at No. 1 MOUNTAIN HIGH...VALLEY LOW
2	NEW		BISHOP ANDREW MERRITT & THE STRAIGHT GATE MASS CHOIR INTEGRITY/WORD 63841/EPIC	FAITH IN THE HOUSE
3	2	6	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
4	3	23	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	4	8	DONNIE MCCLURKIN VERITY 43150 HS	LIVE IN LONDON AND MORE...
6	5	8	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
7	6	3	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE HS	AWESOME WONDER
8	7	30	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
9	10	2	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
10	8	52	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
11	9	5	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC HS	YOU CAN MAKE IT
12	11	35	VARIOUS ARTISTS ● EMW/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	12	3	B.B. JAY HARRELL 41699/JIVE HS	UNIVERSAL CONCUSSION
14	16	12	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960	NO LIMIT
15	13	3	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
16	14	2	BISHOP CARLTON PEARSON ATLANTIC 83399/CHORDANT	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
17	24	7	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
18	17	50	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
19	19	48	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 HS	FAMILY AFFAIR
20	18	42	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
21	21	2	DAMITA ATLANTIC 83330/AG	DAMITA
22	27	44	NORMAN HUTCHINS JDI 1258 HS	BATTLEFIELD
23	15	2	TONEX VERITY 43153/JIVE	PRONOUNCED TOE-NAY
24	RE-ENTRY		SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004	CALLING ALL SAINTS
25	20	25	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
26	25	32	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 HS	TRI-CITY4.COM
27	RE-ENTRY		PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES J & M 7284	YOU ARE THE ONE
28	22	6	DARYL COLEY SPARROW 20296	COMPOSITIONS: A DECADE OF SONG
29	RE-ENTRY		TONY TIDWELL & RIGHTEOUS LIVING MEEK 4011	GET YOUR PRAYZE ON
30	26	7	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
31	28	28	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
32	23	25	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
33	RE-ENTRY		MASQUE MEEK 4008	THANK YOU
34	30	16	TARRALYN RAMSEY VERITY 43118	TARRALYN RAMSEY
35	29	79	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG HS	SACRED LOVE SONGS
36	NEW		NEW DIRECTION MYRRH/WORD 61072/EPIC	GET YOUR PRAISE ON
37	RE-ENTRY		DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
38	35	85	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
39	37	46	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
40	NEW		SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE

Classical KEEPING SCORE



by Bradley Bamberger

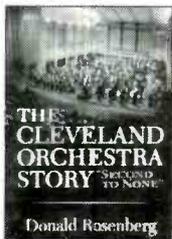
IN PRINT: It's rare that a work of fiction can capture the spirit of music in prose, yet Vikram Seth's "An Equal Music" is just such an uncommon creation. Set in contemporary London, with diversions to Vienna and Venice, Italy, Seth's touching, poetic novel has a violinist as its protagonist—one-quarter of a string quartet and a man troubled by lost love and lost music. The story incorporates actual London venues and chamber pieces—among them

a Haydn quartet, Schubert's "Trout" Quintet, Bach's "Art Of The Fugue," a Vivaldi sonata, and a rarely heard work by Beethoven, the String Quintet Op. 104 (the composer's arrangement of his C Minor Piano Trio).

Thanks to an imaginative soul at Decca, readers now can enjoy the recent Vintage paperback of "An Equal Music" accompanied by the sounds so deftly described in the novel (381 pages, \$14). The label has issued a two-disc anthology designed by Seth that includes the Haydn, Schubert, Bach, Vivaldi, and more—including, incredibly, the premiere recording of that autumnal Beethoven String Quintet. The novel is dedicated to violinist Philippe Honoré, the featured performer on several of the works.

Another moving tale—though true—is the life of Mozart. Via the freshly idiomatic translations of Robert Spaethling, we have an epistolary autobiography in "Mozart's Letters, Mozart's Life" (W.W. Norton, 479 pages, \$35). The composer comes to life via his imaginative way with words—and Spaethling doesn't soft-pedal the endearingly characteristic scatological passages. The text makes for an intimate addendum to Robert Gutman's wide-ranging, deeply felt "Mozart: A Cultural Biography" (Harcourt Brace, 839 pages, \$40).

The 82-year achievement of the Cleveland Orchestra is a remarkable one, especially considering that this virtuoso ensemble is the only one of the American Big Five from a less-than-major city. Longtime Cleveland Plain Dealer critic Donald Rosenberg details the group's genesis and maturation in his exhaustive new tome, "The Cleveland Orchestra Story: 'Second To None'" (Gray & Co., 700 pages, \$40), with the subtitle coming from hand-building conductor George Szell's



renowned demand for excellence. The book includes a discography dating back to 1924.

In the periodical realm: Haymarket Magazines—the London-based publishers of Gramophone—has purchased the lifestyle-oriented English monthly Classic FM. Haymarket also seems out to shore up Gramophone's U.S. presence, having just hired the services of New York-based classical-music promotion firm 21C. The Bath, England-based Classic CD will bite the dust with the November issue, with BBC Music magazine purchasing the hapless monthly's subscriber base. The beautifully produced Goldberg early-music magazine lost its U.S. distributor earlier this year when Qualiton Imports stopped racking the unique Spanish/English dual-language quarterly. Thankfully, the Pamplona, Spain-based Goldberg found a new stateside distributor in Ingram Periodicals (contact: 615-793-5522).

ON A BUDGET: Two quality-minded (if banally titled) bargain-price series bow this fall. Deutsche Grammophon's "Panorama" is one of the most astutely produced two-fer editions yet, including not only classic performances but generous booklets with multi-language liner notes, color photos, and a list of further titles in the series. Drawing from the vast Decca and Philips archives along with that of Deutsche Grammophon, "Panorama" often covers the standard repertoire valiantly. Among the choice titles in the first wave are those devoted to Debussy and Mussorgsky; they offer ideal programs for neophytes, even as they hold treats for connoisseurs. The Debussy features Karajan's "La Mer" and Michelangelo's first book of Preludes, among other gems; the Mussorgsky includes rarely heard songs.

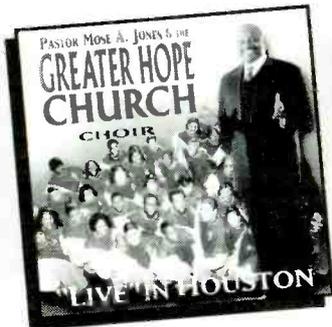
The budget-price Harmonia Mundi USA series "Classical Express" accents earlier, more offbeat repertoire. A winner among its first titles is a selection from "The Notebook Of Anna Magdalena Bach," with mezzo Lorraine Hunt Lieberson and Nicholas McGegan on harpsichord.

OPERA NEWS: Even though the challenging cost/profit ratio of full opera recordings has made such releases rare these days, there are a number of them this fall. The most revelatory is the Telarc set of Gluck's "Iphigénie En Tauride," the work's first recording on period instruments. Reviewed in the Sept. 30 issue of Billboard, the wonderfully produced set features soprano Christine Goerke and Boston Baroque under Martin Pearlman.

Just out are two great early opera recordings featuring Cecilia Bartoli—each, funnily enough, based on the same 16th-century epic. First is Haydn's "Armida," with the superstar mezzo in the title role alongside tenor Christoph Prégardien and Concentus Musicus Wien led by Nikolaus Harnoncourt. Teldec has put together a beautiful product, including photos from the live Vienna concert recording in a package resembling a mini-hardback book. For her home label, Decca, Bartoli stars in

(Continued on next page)

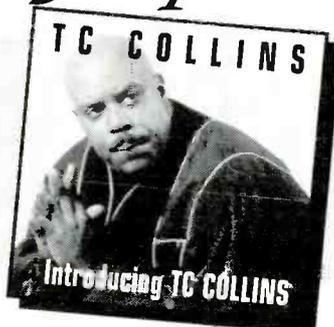
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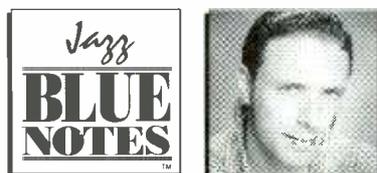
Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral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

For Whitfield, If It's Live, It's 'Raw'

TAKING RISKS: It is paradoxical that in jazz, live recordings are believed to sell poorly and are therefore released fairly infrequently, while the music itself develops and flourishes in a live setting. After all, how many times have you seen a dynamic live performance and wished that you had a copy of the show to listen to at home?

Mark Whitfield's "Raw" (Transparent Music, Oct. 10) documents the guitarist's quartet—including drummer Donald Edwards, bassist Brandon Owens, and pianist Robert Glasper—playing live in the heat of inspiration. Culled from recordings that Whitfield initially made for himself simply to document his group's progress, the music is intense and exciting, captured exactly as it happened during the past year at assorted New York venues.

"One of the things that takes the magic out of live albums nowadays is that they are not really live," says Whitfield. "You've got a truck outside, there's an engineer onstage, and they're telling the audience what to do. With 'Raw,' we didn't think we were making a record. We were just trying to get in the zone, so it captured us in our



by Steve Graybow

best light."

Upon hearing the tapes, Transparent Music's Chuck Mitchell decided to release them commercially. "At one point in time, it was felt that jazz was best expressed in the live setting, and live recordings were very popular," he says. "Now, it seems that live albums somehow do not count. We hope to attract people through the energy of the music."

With its furious bop grooves, frenzied musicianship, and extended compositions, "Raw" projects the essence and excitement of improvised music with stunning clarity. It also boasts a consumer-friendly \$12.98 list price that Mitchell says will allow it to sell for around \$10 in many outlets.

According to Whitfield, jazz artists "spend a lot less money making records than pop artists, so it shouldn't cost someone the same amount of money to buy my

record as it does one by a pop artist." While comparative price points may make sense from a business standpoint, Transparent is betting that a consumer is more likely to take a chance on an artist whose album is less of a strain on the wallet.

Mitchell admits that the free-wheeling nature of "Raw" makes it a difficult proposition for radio airplay. While stations will be serviced with edits from the project, marketing will focus on alternative means of getting consumers to hear the music, such as extensive listening-post positioning and free public performances, including the opening of a new food court Thursday (19) in New York's Grand Central Station.



WHITFIELD

Only time will tell whether the low price will work for this project. However, it has already been proved that consumers are attracted to jazz samplers with lower prices, and it is just possible they may be willing to take a similar chance on a developing artist when the price is right.

KEEPING SCORE

(Continued from preceding page)

Handel's "Rinaldo." Countertenor David Daniels plays the title knight.

Also on Decca is a new take on Leoncavallo's verismo favorite "Pagliacci." Star tenor José Cura may disappoint as Canio, but the Concertgebouw Orchestra and Riccardo Chailly provide dramatic accompaniment. In Orfeo's line of live Austrian radio recordings comes Hans Werner Henze's modern adaptation of Monteverdi's "Il Ritorno D'Ulisse In Patria," taped in 1985. Also out is Strauss' "Capriccio" with Dame

Felicity Lott on Forlane.

CONGRATS I: The winners of the 23rd annual Gramophone Awards include Sir Simon Rattle for his live EMI recording of Mahler's 10th Symphony with the Berlin Philharmonic, which earned honors for best orchestral recording and record of the year. Rattle also took the trophy for best opera recording with his definitive EMI take on Szymanowski's "King Roger," with Thomas Hampson in the title role. Artist of the year went to

conductor Antonio Pappano, a lifetime achievement award to tenor Carlo Bergonzi, and a special achievement award to Testament for the label's resuscitation of the 1951 Bayreuth "Götterdämmerung."

Other winners include Davitt Moroney (Hyperion), William Christie (Erato), Andrew Manze (Harmonia Mundi), Yan Pascal Tortelier (Chandos), the Emerson Quartet (Deutsche Grammophon), Leif-Ove Andsnes (EMI), Elliott Carter (Deutsche Grammophon), Marc-André Hamelin (Hyperion), Angela Gheorghiu (Decca), and Barbara Bonney (Decca).

CONGRATS II: Occasional Keeping Score guest columnist Fred Child has been named the new weekday host of NPR's "Performance Today." Child, former director of cultural programming at WNYC New York, will begin his "PT" tenure later this month. The new weekend host is Korva Coleman, a former NPR newscaster.

POSTHASTE: In the heat of producing last issue's Keeping Score, the name of ace audio engineer Seth B. Winner was misspelled. Apologies. His latest handiwork can be heard on the new "Bernstein Live" deluxe 10-disc boxed set, just out from the New York Philharmonic's own label.

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	17	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 17 weeks at No. 1
2	3	3	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
3	2	2	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
4	4	48	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
5	5	103	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
6	6	52	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
7	7	81	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	8	27	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	15	2	WICKED ALLIGATOR 4875	SHEMEKIA COPELAND
10	10	73	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
11	9	66	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
12	11	22	CIRCLE PACHYDERM 8 HS	INDIGENOUS
13	13	55	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
14	RE-ENTRY		CALL ME MR. C CLATOWN 2004	WILLIE CLAYTON
15	12	2	LOVE IS GREATER THAN ME ZOE 431016/ROUNDER	CHRIS DUARTE GROUP

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	13	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN 13 weeks at No. 1
2	2	7	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH HS	BUJU BANTON
3	4	20	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
4	3	47	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
5	5	6	WORDS OF TRUTH VP 1597*	SIZZLA
6	7	29	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
7	6	4	BOBA ASHANTI GREENSLEEVES 259	SIZZLA
8	13	21	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
9	10	64	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
10	14	2	DANCEHALL 101 VOL. 1 VP 1592*	VARIOUS ARTISTS
11	11	5	DANCEHALL 101 VOLUME 2 VP 1593*	VARIOUS ARTISTS
12	8	45	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
13	12	20	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
14	9	66	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
15	15	3	DANCEHALL BASHMENT JAMDOWN	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	11	WHO LET THE DOGS OUT S-CURVE 751052/ARTEMIS	BAHA MEN 9(HS) weeks at No. 1
2	2	80	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	3	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
4	4	5	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
5	7	2	ISLAND ROOTS: VOLUME 2 UNIVERSAL SPECIAL MARKETS 1009/QUIET STORM	VARIOUS ARTISTS
6	5	23	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
7	6	22	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG HS	OMARA PORTUONDO
8	8	2	FREE FALL NARADA 49290/VIRGIN	JESSE COOK
9	10	27	O RCA VICTOR 63358	CIRQUE DU SOLEIL
10	12	3	TRIBUTE TO THE CUARTETO PATRIA HIGHER OCTAVE WORLD 49640/VIRGIN	ELIADES OCHOA
11	9	70	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
12	RE-ENTRY		LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
13	13	83	THE IRISH TENSORS ● MASTERTONE 8552/POINT HS	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
14	11	6	MARDI GRAS MAMBO-CUBANISMO! IN NEW ORLEANS HANNIBAL 1441/RYKO PALM	CUBANISMO!
15	NEW		TALA MATRIX AXIOM/PALM PICTURES 2046/RYKO PALM	TABLA BEAT SCIENCE

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multi-plies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards. □ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

IMPORT & EXPORT

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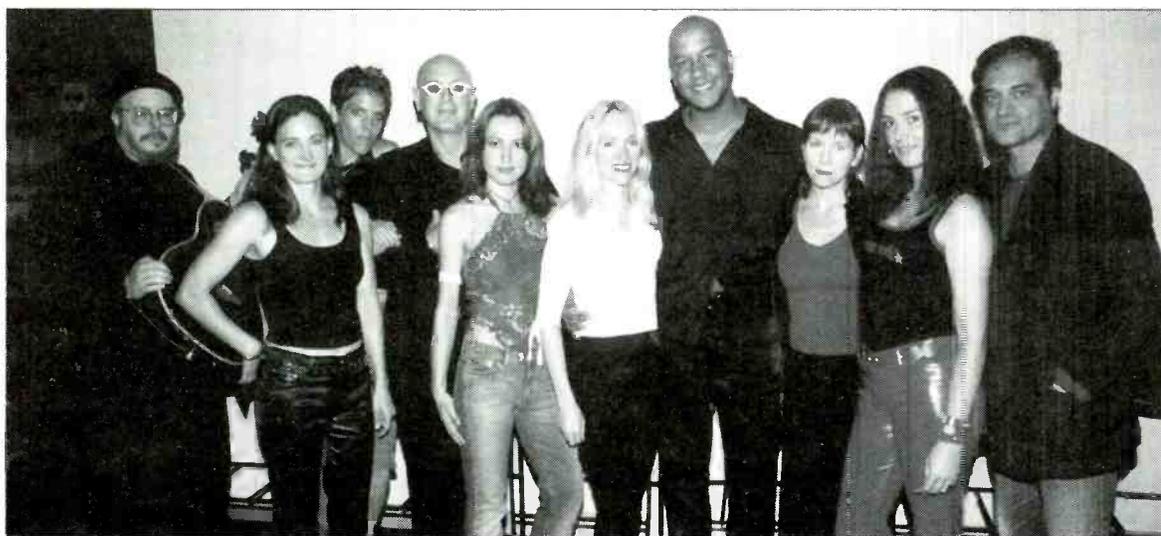
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Songwriters & Publishers

ARTISTS & MUSIC



Bug Signing. Tom Coster Jr., co-writer of "The Real Slim Shady" from Eminem's hit album "The Marshall Mathers LP," has re-signed with Bug Music. Shown, from left, are Eddie Gomez, senior director of creative at Bug Music; Bug's Steve Toland; Coster; and Bug's Jonathan Palmer, Fred Bourgoise, and Kyle Staggs.



Showcasing The Showcase. The National Academy of Popular Music (NAPM), parent of the Songwriters' Hall of Fame, recently hosted its 35th Songwriters Showcase with eight unsigned writer/artists selected from more than 75 who made submissions. Shown, from left, are Jordan Kaplan, Julie Kovich, Lucinda Dudeck, NAPM projects director Bob Leone, Serena Cosmo, NAPM managing director April Anderson, Eddie Woods, Libby John, Leenya Rideout, and Frank Carillo. (Photo: Chuck Pulin)



Bowled Over. ASCAP chairman/president Marilyn Bergman paid a backstage visit recently to Los Angeles' Hollywood Bowl to greet performers Rosemary Clooney and Michael Feinstein. Feinstein was joined onstage by John Bucchino, who accompanied him on piano during a performance of Bucchino's song "Grateful." RCA Victor has released "Grateful: The Songs Of John Bucchino." Shown, from left, are Stuart Boxer, husband of U.S. Sen. Barbara Boxer; Feinstein; Bucchino; Barbara Boxer; songwriter Alan Bergman; Marilyn Bergman; Dante DiPaola, Clooney's husband; and ASCAP's Brendan Okrent.



The Next One. Famous Music recently signed a worldwide publishing agreement with R.L., a member and key songwriter in the Arista vocal trio Next. Shown at a recent party in Los Angeles, from left, are R.L.; Brian Postelle, VP of urban music at Famous Music; and Tweety and T-Low of Next.



And Tunes To Come. Kevin Antunes, a songwriter/musician who has collaborated with 'N Sync, Britney Spears, and Enrique Iglesias, has made a global publishing deal with BMG Songs, the U.S. unit of BMG Music Publishing. Shown, from left, are Peter Brodsky, senior director of legal affairs at BMG Music Publishing; Antunes; Clyde Lieberman, VP of U.S. creative operations for BMG Songs; and Wallace Collins, Antunes' lawyer.

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

THE HOT 100

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, Shellaya/BMI, Faircraft/BMI, Celebrity Status/BMI, E.D. Duz-IV/ASCAP, Vibe Like That/ASCAP, Christina Aguilera/ASCAP, Manulii L.A./ASCAP, BMG/ASCAP

HOT COUNTRY SINGLES & TRACKS

KISS THIS • Aaron Tippin, Thea Tippin, Philip Douglas • Acuff-Rose/BMI, Thea Later/BMI, Curb/ASCAP, Mick Hits/ASCAP

HOT R&B SINGLES

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, Antraphi/BMI, Sharon Hill BMI, Nate Dogg BMI, Divine Pimp ASCAP BMG/ASCAP

HOT RAP SINGLES

BOUNCE WITH ME • Jermaine Dupri, Da Brat, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC

HOT LATIN TRACKS

VEN CONMIGO (SOLAMENTE TU) • Johan Aberg, Paul Rein, Rudy Perez • Air Chrysalis Scandinavia/ASCAP, BMG Scandinavia/STIM, Eclectic/ASCAP, Madhouse Forlag/ASCAP

ASCAP Deal Adds Audio Profiles Of Writer/Artist Members To Site

THE BEAT GOES ON: ASCAP has launched a new marketing and technology partnership designed to provide a "career-enhancing" service for its members.

The collaboration, with ASCAP-licensed BEHINDtheBEAT.net, streams audio profiles of ASCAP writer/artist members, which will be rotated regularly for the writer/artists as well as provide extra interest and enjoyment for visitors to the ASCAP Web site, ascap.com. In coming months, over 150 different members, in all genres, will be featured in ASCAP Audio Portraits. ASCAP members to be profiled are selected by BEHINDtheBEAT.

The first six profiles, debuting Oct. 4, are Dan Hicks, Dusty Trails, Jurassic 5, Nava, Papa Roach, and Willie Nile. Audio portraits will be added to the site regularly to augment coverage

in ASCAP's Playback magazine and other editorial features. The album-artist/writer portraits are produced by BEHINDtheBEAT.net, a new-media company started by a team of former National Public Radio producers, Internet professionals, and technology experts.

Phil Crosland, ASCAP senior VP of marketing, says that "the ASCAP Web site is the most-visited professional music Web site. And now it has been enhanced with the sound of our members' music and their own voices talking about the creative process, adding a new dimension for visitors to our site, particularly those who are aspiring songwriters and music fans."

"These album-artist portraits give artists a new and emotionally rich way to reach fans and consumers," said John Rieger, BEHINDtheBEAT executive editor. "We're hoping to add album-artist portraits to a hand-

ful of retail and magazine sites this fall."

BEHINDtheBEAT audio portraits are available from BEHINDtheBEAT via subscription and for syndication.

HER THEME: Blaise Pascal, a singer/songwriter signed to BMG Music Publishing Canada, has written the theme song for the new Disney cable-TV series "In A Heartbeat," a half-hour teen drama. The song was specifically written for the series after music supervisor Ron Proulx approached BMG Music Publishing Canada about the project. Pascal's song was among a number submitted. She also sings the song on the soundtrack. Pascal is currently seeking a label deal.



by Irv Lichtman

CONTINUING ON THE TRAIL of great writers, Warner/Chappell Music has released two more "Songs Of..." promo

CDs, one featuring the works of Kurt Weill and another on Noël Coward. The sets feature commercial releases by a bevy of major performers.

MOVE: The music print unit of Cherry Lane Music has officially switched to new offices in New York at 151 W. 46th St., 10036. Working out of that office now are staffers John Stix, Mark Phillips, and Rebecca Quigley. Cherry Lane's music publishing and magazine divisions stay at 6 E. 32nd St.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, "For Easy Piano."
2. Paul Simon, "Complete."
3. AC/DC, "Stiff Upper Lip" (guitar tablature edition).
4. Pink Floyd, "The Wall" (guitar tablature edition).
5. Larry Carlton, "Fingerprints."

DJ/Remixer Peters Expands Goals With Deeper Studios

MANY ARTISTS DREAM OF having their own personal studio environment in which to create—a place free of distractions. This luxury is usually attained only after a considerable measure of success: To build and equip a professional recording studio is something not to be taken lightly.

Jonathan Peters, remixer/DJ/producer, has arrived at such a place. A DJ since the age of 16, Peters has been propelled in the past five years to stratospheric heights in the club/dance music genre, thanks in no small part to the enormous popularity of his remix of Whitney Houston's "My Love Is Your Love." That, however, was only one of Peters' successes. Following the Fugees' version of "Killing Me Softly," Peters' remix of the original "Killing Me Softly With His Song" by Roberta Flack earned him his first No. 1 hit on Billboard's Hot Dance Music/Club Play chart, a feat he quickly repeated with the remix of Chaka Khan's "Never Miss The Water" featuring MeShell Ndegéocello.

After months of planning and construction, Peters' new studio is complete. In addition to providing a home for his extensive remix work, Deeper Studios is a vital resource for the ambitious plans he has for his production company, Jonathan Peters Productions. Located in the Chelsea section of New York, the loft also houses the offices of Deeper Records, Peters' own label.

Deeper Studios is a two-room, interconnected facility built around Pro Tools 24 MIXplus workstations with ProControl interface and plugins from Digidesign, Waves, Lexicon, Focusrite, and TC Electronic. Removable hard drives allow sessions to move to another studio, though given the comfortable surroundings, that seems somewhat unlikely.

The studios were designed by Fran Manzella of FM Design, a Yorktown Heights, N.Y., firm that received a Technical Excellence and

Creativity Award nomination this year. As the main control room was originally conceived to house a mid-size Solid State Logic console, Manzella explains, he had to design a room that would accommodate any control surface.

"We also talked about a [Neve] Capricorn at one point," Manzella recalls. "We talked about Euphonix, we talked about every kind of large-format analog or digital console. The versatility and power of the Pro Tools system being what it is, that's where they ended up going. I was tickled pink to see them make that decision, because I had been looking forward to doing a nice studio around a Pro Tools rig. I've gotten a lot of interest because of that gig, because people see a nice ProControl setup in a real room and say, 'Yeah, that makes sense.' It's kind of an urban music powerhouse production setup, I think. It's really a very smart way to go."

Peters says that he expects to acquire some vintage outboard equipment to supplement the abundance of software-based processing gear. With a staff of 20, which includes in-house songwriters, engineers, and producers, variety is important, he explains. He adds that vintage gear such as the Teletronix LA-2A compressor—a favorite among recording professionals since its introduction nearly 40 years ago and now reproduced by Universal Audio—is good to have when recording live vocals. Peters also hopes to add a Universal Audio 1176 limiting amplifier.

The studios—two control rooms sharing a comfortable isolation booth—provide an environment for Peters and partner Tony Coluccio to create their unique remixes, for which labels have been clamoring, especially since "My Love Is Your Love." But Peters' young production company will also be well-served by the studio: With plans to sign and develop five artists a year for the next five



by Christopher Walsh

years, a state-of-the-art production facility was essential.

"We're looking to do 25 crossover, pop artists over the next five years," Peters says. "We're still in the development stage, so we've mostly been doing remixes here. But we are developing new talent."

Central to the plans Peters has in mind for his roster is to shun negativity, which has defined much of the popular music of the past decade.

"We're making hit records," says Peters. "That's the main thing we're doing, but we're making hit records for new artists with no negative content in it. There are no negative lyrics—it's all positive."

Reminiscent of the large clubs where Peters does much of his work, the main lounge at Deeper Studios features an array of EAW Avalon Series loudspeakers, situated both on the floor and flown from the ceiling, along with a full DJ rig including turntables, CD equipment, and DVD player with flatscreen television. By emulating a club environment, albeit on a small scale, the lounge serves as a convenient space to listen to rough cuts of remixes destined for dancefloors.

"The lounge was extremely important," says Manzella. "They had earmarked a large percentage of the space they had for the lounge. We came up with a couple of nice finishes for the wood paneling and metal paneling, to make the lounge an interesting mixture of the old and the new. I think it worked out nice."

It is that club environment, after all, where Peters has and continues to sharpen his craft. Working his way up from his first DJ gig at New York's Cafe Iguaña in the mid-1980s, he has been the Saturday resident at New York's Sound Factory since early 1997, where he entertains some 3,000 to 4,000 clubgoers from Saturday night to Sunday afternoon, spinning records for a staggering 17 hours. The Sound Factory gig is in addition to engagements as far away as Japan; he recently completed gigs in Boston, Washington, D.C., and Philadelphia.

"I hate to travel," Peters sighs, sounding tired but happy to be back at his new base, Deeper Studios.

NEWS FROM AES CONTINUES: Studioexpresso.com, an online booking and referral service for the recording community that was featured in last issue's Studio Monitor, has received an enthusiastic response from the pro audio community, reports founder Claris Sayadian-Dodge. Sayadian-Dodge began to promote studioexpresso.com, founded earlier this year, in earnest at last month's Audio Engineering Society (AES) Convention, held at the Los Angeles Convention Center.

Needless to say, the Internet is revolutionizing the way business is transacted. Another online service I discovered at AES is StageSmart.com. Based in San Francisco, StageSmart.com brings manufacturers, dealers, and buyers together in a manner that transcends the traditional manufacturer-rep-retailer-buyer model of buying and selling professional audio products. StageSmart leverages the best practices of each in order to bring more efficiency to the marketplace, while providing buyers with a competitive pricing environment and a hugely expanded range of products and ven-

dors to choose from.

At the AES Convention, StageSmart announced that online/catalog retailer Musician's Friend has agreed to be a vendor of professional audio equipment through the StageSmart.com Web site. Currently signing manufacturers, dealers, and buyers, StageSmart will launch with some of the most recognizable names in pro audio manufacturing and sales.

"We are thrilled to have Musician's Friend join our rapidly growing nationwide database of dealers utilizing StageSmart to expand their reach and increase sales," said StageSmart president Bora Ozturk upon completion of the negotiations. "There are tremendous synergies. Musician's Friend means increased choice to our buyers. As the leader in online/offline catalog marketing, Musician's Friend strengthens our 'increased choice and value' proposition to buyers of pro audio and music products."

With upward of 5,000 dealers selling pro audio equipment nationwide, the StageSmart business-to-business exchange offers online buyers a one-stop way to compare features and specifications, then locate and purchase the product meeting their performance needs and budgets. Once they locate the right product, buyers place a request for a quotation from the system.

Sellers offering the equipment or services sought are immediately notified and respond to the quotation request, and the buyer chooses the most appropriate vendor to deal with based on the most important criteria for that particular transaction, such as price, availability, or shipping options.

The agreement further expands the product choices for buyers nationwide by providing hundreds of additional products available through StageSmart.com.

Studio Design Companies Add Overseas Offices To Keep Pace With Global Growth Of Industry

BY DAN DALEY

Following the lead of the media industry in general, the facility and acoustical design sector has seen a trend in the past several years in which designers of recording studios, broadcast facilities, post-production studios, and other media production operations have set up shop on other shores.

In the past five years, Walters-Storyk Design Group (WSDG) of Highland, N.Y., opened offices or formed ventures in Switzerland; Buenos Aires; Monterrey, Mexico; and Bella Horizonte, Brazil. U.K.-based Recording Architecture opened an office in Richmond, Va., this year. U.K.-based Andy Munro Associates formed a joint venture

with Professional Audio Design of Boston. Studio bau:ton of Los Angeles opened offices in Switzerland, France, and Singapore. Finally, Toronto's Pilchner Schoustal International plans to open a Los Angeles office in 2001.

"It's definitely more of a global industry at this point," observes Pilchner Schoustal International partner Martin Pilchner of the music recording, film post-production, and broadcast market sectors. It's why the 10-year-old Canadian company has set its sights on the U.S., where about 70% of its work has come from in the past six years. "In recent years we've done facilities in Austria, Turkey, Bermuda, and India, in addition to what we do in Canada and the U.S.

So it's all over the place now."

Vincent Van Haaff, owner of Waterland Design in Southern California, says that 30 or so studios of the 200 he's designed in the past 23 years are directly attributable to the commission-based representation relationships he set up in Tokyo 12 years ago and in Milan five years ago. "It all stems from the ongoing decentralization of the media business, which used to be centralized in places like New York and Los Angeles," he says. "This has spawned an enormous demand for expanding the infrastructure of production and post-production in places that used to come to the U.S. or Europe to do their work."

More non-U.S. design firms are
(Continued on next page)



Supernova. Paul McCartney's composition "Nova" was recorded by the London Symphony Orchestra at Abbey Road Studios last month for "Music Of Hope," a CD to benefit the American Cancer Society. Pictured, from left, are conductor John Wilson, McCartney, composer Tim Janis, and producer Matt Singer.

STUDIO DESIGN COMPANIES ADD OVERSEAS OFFICES

(Continued from preceding page)

coming to these shores than the other way around. But the reasons for establishing beachheads in other countries seem to be common to all. "It's the same as in any industry," says Roger D'Arcy, principal in Recording Architecture, which chose Richmond for its lower overhead costs, availability of office space, and proximity to several major cities. "To grow a company, you have to find new markets. It's normal, everyday thinking in electronics and automotive manufacturing. Now, it's starting to become that way in the business of

entertainment technology."

While the 13-year-old company has done over 300 studios at 200 facilities from Warsaw and Tel Aviv, Israel, to Bombay, India, it has thus far done only a half-dozen in the U.S., including the Rainmaker post facility in the same building as its office in Richmond and recording artist Lenny Kravitz's new private studio in Miami, though it has signed deals to do several in Minnesota since opening its U.S. office.

The U.S. is the world's largest media market, and that underscores

why design firms from abroad look to it as a source of growth. At the same time, however, the U.S. is also one of the few markets in the world able to make the necessary investment into high-end facilities. "We'd be happy with 1% to 2% of the U.S. market, as long as it was at that level," D'Arcy says. "The U.S. is the world's biggest market and the last big one we've entered."

WSDG is the largest U.S. firm yet that has moved onto other shores. It began with an affiliation with Fingers Arts Group facility owner Sergio Molho in Buenos Aires five years ago, then added an office in Monterrey the following year and one near Zurich, Switzerland, two years later. Its Brazilian office opened last year.

Each of these ventures is slightly different in nature. Some are what WSDG principal John Storyk calls "hard" offices, with salaried employees and rents; others are commission-based relationships with regional representatives; still others are true joint ventures, such as the Buenos Aires office. But each venture has brought in new business and been profitable, Storyk maintains, adding to the 50 or so overseas facilities WSDG has built in its 31 years of operation. It has built some 900 facilities in all.

But Storyk says that a significant reason for adding an overseas pres-

ence has more to do with finding human resources than it does with finding more business. "We're already operating at full capacity with studios we're doing in the U.S.," he says. "But there is a serious shortage of qualified people in the design field. This is a way to increase our own set of technical resources."

"In a real way, it doesn't matter that someone is in another country," he adds. "We have two physicists working for us in Switzerland, and when we have physics problems to work out on a facility anywhere, we E-mail the data to them, and they solve it. And all of our offices have video conferencing, so we're sharing information and technical assets on every project. The common thread in all of these offices and ventures [overseas] is the people and the resources they bring to what we do. It's not a matter of finding new markets and more work."

Nonetheless, WSDG has several projects ongoing in other countries. Latin America has become a particularly busy region for it, with facilities such as AR Studios in Rio de Janeiro, Brazil, already in place for several years and a new facility in Costa Rica coming online in stages.

"From an economic perspective, there certainly has been enough work to justify being there," Storyk

says, and recent announcements for WSDG-designed studios in Switzerland, Holland, and Portugal seem to bear that out. "And our expansion plans for our business are leaning towards things like conference rooms and other high-tech business installations, and we think there'll be more of that happening in overseas markets. Still, there's no indication that any of these markets will become huge for us in the long run."

In fact, Storyk adds, the studio design business remains in many ways a localized one, in which studio owners, particularly music studios, want designers who understand their own markets. Recording Architecture's D'Arcy concurs. "It appears that there is some regionalism with U.S. design. John Storyk, for instance, may be all over the East Coast and Argentina, but you rarely see him in California, and by the same token you don't see the California designers on the East Coast that often."

With the continuing consolidation in the entertainment industry in general, and the ongoing development of media worldwide outside the traditional media centers, it's reasonable to expect that the design facility component of the business will also continue its own globalization.



Across The Ocean. Sony Music Japan recorded a full-orchestra big-band album at Ocean Way Recording in Hollywood. The project was recorded on Direct Stream Digital as a demonstration of the Super Audio CD. Pictured, from left, are Jerry Hey, horn section leader; Masanori Sasaji, producer/arranger; Allen Sides, engineer; Ito 88, Sony executive producer; and Hiroya Tsubaki, assistant engineer. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 14, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	RAP
TITLE Artist/ Producer (Label)	COME ON OVER BABY (ALL I WANT IS YOU) Christina Aguilera G. Roche (RCA)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	KISS THIS Aaron Tippin/ A. Tippin, B. Watson M. Bradley	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)	BOUNCE WITH ME Lil Bow Wow Feat. Xscape/ J. Dupri, B.M. Cox (So So Def/Columbia)
RECORDING STUDIO(S) Engineer(s)	BANNANA BOAT (Burbank, CA) Mario Luccy	PALMYRA (Dallas, TX) Chris Bell	THE SOUND SHOP (Nashville) Mike Bradley	SARM WEST (London, ENGLAND) Mark "Spike" Stent	SOUTHSIDE (Atlanta) Phil Tan
CONSOLE(S)/ DAW(S)	custom	Neve 8038	Trident Vector	SSL 9000J	Amek G 2520
RECORDER(S)	Pro Tools	Studer A800 MKIII	Sony 3348	Pro Tools/Sony 3348	Sony APR 24
MIX MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	BASF 931	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Burbank, CA) Dave Way	ELECTRIC LADY (New York) Tom Soares	IMAGE (Los Angeles) Chris Lord-Alge	OLYMPIC (London, ENGLAND) Mark "Spike" Stent	SOUTHSIDE (Atlanta) Phil Tan Jermaine Dupri
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Trident Vector w/ G computer	SSL 4000G	SSL 4064G plus
RECORDER(S)	Studer A820	Studer 800 MKII	Sony 3348	Sony 4080 G Plus	Panasonic 3800
MASTER MEDIUM	Quantegy 499	BASF 900	Quantegy GP-9	Quantegy GP-9	DAT
MASTERING Engineer	OASIS Eddy Schreyer	STERLING SOUND Chris Gehringer	MASTERMIX Hank Williams	METROPOLIS Tim Young	BERNIE GRUNDMAN Bernie Grundman
CD/CASSETTE MANUFACTURER	BMG	UNI	UNI	WEA	SONY

© 2000, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 646-654-4634, Fax 646-654-4671, mmarone@billboard.com

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Dallas Austin Recording Projects (l-r)
—Carlton Lynn, recording and mixing engineer on BASF tape.
His credits include TLC, Usher, Brandy, N Sync, Mase, J.T. Money, Monica, Goodie Mob, Joi and Stevie Nicks.
—Leslie Brathwaite, producer, recording and mixing engineer on BASF tape.
His credits include TLC, Sammie, Brandy, J11, Marley, Monica, Aretha Franklin, Boyz II Men, C. West, Goodie Mob and Joi.

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CALENDAR

OCTOBER

Oct. 14, **Third Annual Lili Claire Foundation Dinner**, Beverly Hilton Hotel, Los Angeles. 323-857-9100.

Oct. 16, **Symphony Space's Fall Gala Benefit**, Symphony Space, New York. 212-864-1414, ext. 223.

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.

Oct. 20, **United Negro College Fund Frederick D. Paterson Awards Dinner**, Regent Beverly Wilshire, 323-938-2364.

Oct. 24, **14th Annual ARIA Music Awards**, Sydney Entertainment Centre, Sydney. 612-9267-7996.

Oct. 30, **Thurgood Marshall Scholarship Fund Annual Gala**, New York Sheraton, New York. 323-938-2364.

NOVEMBER

Nov. 5, **Black Entertainment & Sports Lawyers Assn. Gala Tribute To The Founders**, Marriott Frenchman's Reef, St. Thomas, Virgin Islands. 323-938-2364.

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. 10-12, **Thurgood Marshall Scholar-**

ship Fund Celebrity Golf Tournament, Pelican Golf Course, Newport Beach, Calif. 323-938-2364.

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.

Nov. 15-20, **Second Annual Jamaican Film And Music Festival**, Wyndam Hill, Montego Bay, Jamaica. 323-938-2364.

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.

DREAMWORKS HIT WRITER LISA ANGELLE GOES SOLO

(Continued from page 11)

ships, while "Daddy's Gun," the tale of a boy who kills his abusive father, was ripped from newspaper headlines. "Sparrow" is an intensely personal song the devout Christian says is about staying focused on the right things.

Angelle penned some of the songs with frequent co-writer and co-producer Andrew Gold. Paul Worley shares production credits on second single "A Woman Gets Lonely."

"I absolutely love this record," says Rose, adding that Angelle was the first artist signed to DreamWorks and one of the reasons he opted to go with the label. "She's a tremendous artist, and I think her appeal is much broader than some of what comes out of our town. We're trying to spread her music in as many ways as we can."

Rose acknowledges that Angelle's first two singles have not caught on at country radio. However, she's gotten tremendous exposure via videos and the Internet. "The first video was Hot Shot and the second was Pick Hit on CMT, and we've had great rotations, countdown inclusion, and breakout status on both videos," he says. "The first single, 'I Wear Your Love,' never had really any airplay to speak of, except in a few markets, but we did generate a [successful commercial single] based off video exposure alone. That gave us a lot of hope. We knew we were connecting."

In addition to getting exposure on CMT and Great American Country, Angelle will be featured on VH1 in "VH1 Introduces Lisa Angelle." The segments will spotlight Angelle's videos, clips from a 14-minute film DreamWorks shot for the electronic press kit, and



Nash 'Bounces' Onto Soundtrack. Sixpence None The Richer lead vocalist Leigh Nash recently recorded the end-title song for the film "Bounce," starring Gwyneth Paltrow, Ben Affleck, and Jennifer Grey. Although "Need To Be Next To You" marks Leigh's solo singing debut, she has not left Sixpence. The Matt Serletic-produced, Diane Warren-written tune shipped to radio Sept. 12; "Bounce" opens in theaters Nov. 10. Shown in the studio, from left, are Warren; Randy Spendlove, president of music for Miramax Films; Nash; Serletic; and Lindsay Fellow, engineer.

'I will do whatever it takes to get this music heard and to make a second album and a third and move on from there'

- LISA ANGELLE -

footage around Nashville. "She's filmed several blocks of programming that [will run] Oct. 28 through Nov. 5," Rose says. "Lisa went all over Nashville with a crew and filmed . . . the Tennessee Titans, the Ryman, and other notable things around Nashville."

Rose says Internet marketing will play an integral role in launching Angelle. DreamWorks has been distributing Angelle's music via Liquid Audio. "We did a sequential time-out download of the entire album, which started Aug. 22," Rose says of the campaign, which allows consumers to download Angelle's music to their hard drives for a specified amount of time before it would disappear at the end of the time-out period. "Every week we would release more tracks so that, by street week, we would have released the entire album."

Nashville-based Michael Moore, director of content for Liquid Audio, says the promotion has been extremely successful and credits the fact that DreamWorks began working on the setup far in advance. "A little over a year ago, Johnny Rose introduced me to this album, and I absolutely fell in love

with it on an artistic level," say Moore. "It's a landmark record, and I wanted Liquid to be part of it. So they have blessed us with allowing us to help them introduce her to the world. We kicked down all the doors to expose this on as wide a level across the Internet as can be done, and we feel like that's been a huge success."

DreamWorks has also been promoting Angelle's album via Streamsearch.com, Yahoo!, country.com, musiccountry.com, lisaangelle.com, and other sites. There will be an album release party Nov. 1 at Nashville's Borders Books & Music location that will be broadcast on music.com. Rose says there will also be "win it before you can buy it" contests at radio and listening posts at retail.

Music.com recently accompanied Angelle to the USS Theodore Roosevelt, where she performed aboard the aircraft carrier for 5,000 military personnel. The event was filmed and will be broadcast on music.com. Rose says Angelle has showcased for Eurpac and Army and Air Force Exchange Service, two organizations that supply inventory to military base retail outlets, and buyers at both operations are enthusiastic about her forthcoming release. Angelle's brother is a major in the Army's special forces.

The artist, who is booked by William Morris, will be touring Japan, Korea, and other Asian territories in November and December. Her schedule also includes visits to orphanages to try to raise visibility for and bolster international adoptions. "I want to get some of those kids adopted," she says, "and that's my opportunity right now."

LIFELINES

BIRTHS

Boy, J. Cole, to Amy Powers and J. Todd Harris, Sept. 14 in Los Angeles. Mother is a lyricist. Father is a film producer.

A girl, Samantha Ann Bordin, Oct. 8 to Fran and Jeff Bordin, in New York. Father is senior director of top 40 promotion at Elektra Records.

MARRIAGES

Amy Sheridan to Michael Globenfelt, Sept. 23 in Tampa, Fla. Groom is the son of Jack Globenfelt, president of Cabaret Records.

Maria C. Malta to Stephen Yegelwel, Sept. 24 in New York. Bride is senior director of publicity and media relations for Capitol Records. Groom is executive VP of S-Curve Records.

DEATHS

Benjamin Orr, 53, of pancreatic cancer, Oct. 3 in Atlanta. Orr, born Benjamin Orzechowski, was the former bassist and vocalist of the Cars. He formed the band with singer/guitarist Ric Ocasek in 1976, and the group released its first album in 1978. The Cars scored four top 10 hits on The Billboard Hot 100 in the 1980s: "Drive" (No. 3, 1984), "Shake It Up" (No. 4, 1982), "You Might Think" (No. 7, 1984), and "Tonight She Comes" (No. 7, 1986). Orr also released a solo album in 1986 and had recently been playing in the band Big People. He is survived by a son.

Kym Winfrey, 40, of cancer, Oct. 5 in Los Angeles. Winfrey most recently worked at Urban Network, where she performed duties such as office communications, radio relations, and advertising. She produced Urban Network's "Future Jam" CD compilations and also coordinated its annual PowerJam conference. Winfrey is survived by her husband, her mother, and two sons.

Jhan Hiber, 53, after a suicide attempt, Oct. 5 in Anchorage, Alaska. Hiber was in Anchorage for the Alaska Broadcasters Assn.'s annual convention. He had been suffering from several illnesses. Hiber worked as a ratings and research specialist in the radio field. He wrote a column for the trade publication R&R for years and had recently been contributing to Gavin. He was also a former broadcaster for Alaska's KIMO-TV.

GOOD WORKS

YOUNG INMATE: Blues musician Jonny Lang will perform at the Key Club in West Hollywood to support California inmate Brandon Hein. All proceeds from the Nov. 2 show will be donated to the Brandon Hein Defense Fund, which is set up to help appeal Hein's life-without-parole sentence. The 23-year-old was at the scene of a scuffle that led to a murder four years ago and was charged under California's felony-murder rule. Contact: Sam E. Lucas at 310-274-5800, ext. 374.

LEGION HALL: To raise money for the refurbishment of the Eagle Rock American Legion Hall, the LA Bluescasters will play a benefit concert at the venue Friday (20). The performance begins at 8:30 p.m. Contact: Marcus Cazares at 323-257-4815.

MEANIES FOR MAZZY: The Blue Meanies played the "Miles For Mazy" show to aid the Juvenile Diabetes Foundation Oct. 11 in Chicago. The show is named for the daughter of WKQX Chicago DJ Robert Chase. Mazy was diagnosed with juvenile diabetes a year ago. Contact: Erik M. Stein at 310-865-0586.

Australia



WHAT'S SHAKIN' DOWN UNDER?

The Local Industry Displays Diversity As New Talent Emerges, Online Music Expands And Oz Natives Continue To Hit The U.S. Charts.

BY CHRISTIE ELIEZER

The global TV audience who watched the opening ceremony of the Olympics here last month enjoyed a magnificent show with a theme of reconciliation. It was a theme that captured the spirit of multicultural Australia in the 21st century—a reconciliation between black and white, between towns brimming with urban vitality and country regions where time stands still, and between the past, present and future.

The biggest impact of the Olympic Games was on the Australians themselves, who felt good about their country, their achievements and their place on the international stage.

CELEBRATING THE MUSIC

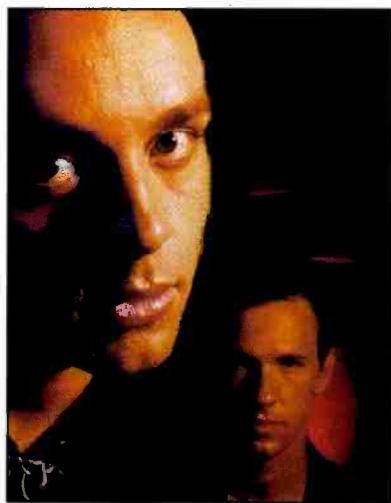
This month, the music industry here will celebrate its own achievements—through the ARIA Awards, Australian Music Week and other events. Four years ago, Australian music went through a celebrated changing of the guard initiated by the success of silverchair and Savage Garden. The nominations for this year's ARIA Awards indicate the vitality and diversity of the industry; the most significant aspect is that major nominations came from debuts by Madison Avenue (Vicious Vinyl/EMI), Killing Heidi (Wah Wah/Roadshow), Vanessa Amorosi (Transistor/BMG) and Kasey Chambers (EMI).

Half the nominations were for artists on independent labels.

Through the year, six domestic Australian singles hit No. 1 on the ARIA charts—four by debut acts—while four of the seven chart-topping Oz albums were by new acts.

Online music-file swapping, for all the bad publicity it got, certainly created a greater excitement about new music among consumers. The efforts to expose new music by Triple J and Channel [V] were bolstered this year by the proliferation of Aussie-based Internet radio stations and the short-lived "House Of Hits" on the Ten Network.

Record labels and publishers have generally kept up the quality, willing to nurture acts until they're ready. Warner Music kept R&B brothers Kaylan in the studio for two years and shipped gold with their first single "Rock Me All Night." Sony did the same with pop singer Leah Haywood, whose single "We Think It's Love" went top 10, and Universal with



Sophomore success: Savage Garden

singer/songwriter Sean Ikin. Five of Festival's charting acts—28 Days, Adam Brand, Motorace, Gerling and Machine Gun Fellatio—were signed within the last 12 months. Adelaide-based hip-hop/metal act Testeagles, indie Krell Records, had a crossover top-10 hit with its album.

SIGNING NEW ACTS

"The toughest job is saying no to something; it's always easier to say yes," observes Shaun James, chairman of Warner Music Australia. Adds Tim Prescott, managing director of BMG Australia, "The talent is more diverse, especially in pop and dance."

Roger Grierson, chairman of Festival Mushroom Records, agrees: "There's never been more new talent out there—and there's never been more companies looking for unsigned acts because it suits their Internet strategies."

Aside from facing such problems as a flat market and rising piracy, and the need to restructure divisions to streamline operations, Australian record labels had to commit themselves to building rosters with the creative freedom their public demanded.

After a 7% rise in 1999, wholesale figures for the six months ending June 2000 showed that labels shipped more than 20 million units, at a value of Australian \$212.5 million (U.S. \$121.1 million). Unit sales dropped by 3.99%, compared to the same period in 1999, a drop of a dollar value of Australian \$18 million (U.S. \$10.27 million). The drop was attributed mostly to the July 1 introduction of the 10% Goods & Services Tax, the biggest shakeup of the country's tax system in 50 years, which had consumers holding off on purchases, thinking CD prices would drop. The good news was new local and international artists increased in unit sales by 3%.

OZ COUNTRY COMES TO AMERICA

In international markets, Australian artists continued their assault. Savage Garden's sophomore album, "Affirmation" (Roadshow/Warner), notched up 6 million units.

Continued on page 50

Australia

For The Record

A Guide To The Leading Companies

UNIVERSAL MUSIC AUSTRALIA

www.universal-australia.com.au
www.planetpop.com.au

Executives: Peter Bond, president; Paul Krige, managing director.

The Universal/PolyGram integration under Bond (who returned from Asia in February '99) sliced a level of middle management to one managing director, two marketing directors and label managers. Bond wants to increase market share (now at 20%-21%) to 24% and work on taking domestic repertoire abroad.

Key acts: Powderfinger, Grinspoon, Skunkhour, Tex Perkins, Cruel Sea, H Block 101, Screaming Jets, Spiderbait, Sean Ikin.



Grinspoon

SONY MUSIC ENTERTAINMENT AUSTRALIA

www.sonymusic.com.au

Executives: Denis Handlin, chairman & CEO; John Sackson, managing director.

Sony expanded its new technology division while Handlin announced yet another fine-tuning of the company Oct. 1 by enlisting Price Waterhouse Coopers to collate a survey of the market and the company and, as a result, streamlined and specialized A&R, promotion and marketing, with an ambitious new sales structure. Role of state branch managers was virtually made redundant.

Key acts: Tina Arena, Troy Cassar-Daley, Frenzal Rhomb, Slava Grigoryan, Leah Haywood, Tim Draxl, Midnight Oil, Human Nature, Real Blondes, Testeagles, Tony Lee Scott.



Human Nature

WARNER MUSIC AUSTRALIA

www.warnermusic.com.au

Executives: Shaun James, chairman; Chris Moss, managing director; WEA.

Since James took over 18 months ago, the domestic roster has been expanded to include pop (TV-promoted Bardot) and dance. The company reports market share growth due to success of domestic roster, greater resources applied to strategic marketing division, a joint venture with Austereo radio network for compilations, and expanding third party deals through niche compilations. Warner is about to launch an Internet strategy and new-media division.

Key acts: Jimmy Barnes, Taxiride, the Superjesus, Shihad, Regurgitator, Kaylan, Primary, Whitlams, Bardot, Marie Wilson, Pnau.



The Superjesus

BMG AUSTRALIA

www.bmg.com.au

Executive: Tim Prescott, managing director.

Reports best financial result in seven years, following the company's dramatic restructure two years ago. BMG is most aggressive about IT in the region, and the Australian operation was the first of local companies (and

among the first in BMG worldwide) to announce the introduction of digital download tests with retailers before the end of the year. Three separate A&R sources (Gotham, Rubber and BMG) make for a dynamic domestic roster.

Key acts: John Farnham, Bachelor Girl, You Am I, Oscarlima, Guven, Oblivia, Wendy Matthews, Jack Jones.



Bachelor Girl

EMI MUSIC AUSTRALIA

www.emimusic.com.au

www.virginmusic.com.au

Executive: Tony Harlow, managing director.

British-hailed Harlow has brought in European execs to give company staff a greater global perspective, the result being Madison Avenue's No. 1 debut in the U.K. with "Don't Call Me Baby." Harlow also restructured the company in August, putting the sales team out on the road equipped with laptops, setting up an extranet to be accessed by retailers for artist updates, and streamlined the promotions department.

Key acts: Madison Avenue, Living End, Alex Lloyd, Jackson Mendoza, David Bridie, Kasey Chambers, Lee Kernaghan, Gina Jeffreys, Slim Dusty, Paul Kelly, Avalanches, Ben Lee, The Wiggles.



Jackson Mendoza

FESTIVAL MUSHROOM RECORDS

www.festivalrecords.com.au

www.mushroom.com

Executives: Roger Grierson, chairman; Paul Dickson, CEO; Jeremy Fabinyi, managing director.

The two-year plan to change Rupert Murdoch's company from a lackluster performer to a major player paid off this year. The company was totally restructured and the domestic roster reshuffled (although there are more local acts today than two years ago). The Festival, Mushroom and MDS labels were combined last year, providing for more interaction between divisions. FMR has probably shown the biggest growth of local labels, moving from a 6% market share 12 months ago to current 11.5%, mostly from the success of local acts.

Key acts: Kylie Minogue, 28 Days, Yothu Yindi, Christine Anu, Nokturnl, Motorace, Jimmy Little, Deadstar, Ruby Hunter, Archie Roach, Leonardo's Bride, Deni Hines.

SHOCK RECORDS DISTRIBUTION

www.shock.com.au

Executives: David Williams, managing director; Frank Falvo, director; Charles Caldas, CEO.

Shock highlighted its continuing development as a "mainstream" company by setting up the Velocity label to focus on its dance and pop product. Velocity, in some months, has constituted 60% of business for the company that began as a champion of alternative music. Also set up an Internet fulfillment company, CD Fulfillment Australia. They have been quiet this year due to a lack of A&R manager until the appointment in September of Stuart MacQueen.

Key acts: Supetheist, Dirty Three, Screamefeeder, The Fauves, Ronin System, Dave Hole, Mach Pelican, Angels, Cosmic Psychos, Kerri Simpson, Toe To Toe. ■

WHAT'S SHAKIN'

Continued from page 49

AC/DC's "Stiff Upper Lip" continued to salute those who wanted to rock. Tina Arena's European success included sales of a million albums in France. Country singer Keith Urban became the first Aussie to enter the U.S. country charts. Amorosi, who is signed to Universal in the European and Asian territories, debuted at No. 7 on the U.K. charts with her single "Absolutely Everybody." Pop duo S2S (Standard/Mushroom) landed a top-20 hit in the U.K. with their anthem "Sister," and joined major tours through the U.S. with Britney Spears and Christina Aguilera.

Australia can have its cake and eat it too: far enough away from the major global centers to put a different slant on its music but close enough to be a player. Madison Avenue entered the U.K. charts at No. 1 with "Don't Call Me Baby," also registering in Europe and the Billboard dance charts. More club acts followed: Pnau (Warner) was signed by U.K.-based Instinct Management, while its debut album "Sambanova" was issued in Europe.

European label interest was registered for Groove Terminator (EMI), Endorphin (Sony), Biftek (Sony) and Friendly (Zomba).

Chambers, whose "The Captain" (EMI Australia, Virgin Europe) arrives in the U.S. this month on Asylum, per-



Pop stars Bardot, left, and Pnau

formed U.S. showcases which had Lucinda Williams and Steve Earle offering to appear on her next album. Girl band Bardot (East West/Warner) found sales in Asia after their TV series "Pop Stars" appeared during prime time in eight territories. Taxiride (East West/Warner) continued to build its European following, opening for Tina Turner.

The contemporary rock band Invertigo (Standard/Mushroom) signed with Atlantic Records for the U.S. Amorosi inked European and Asian deals with Universal Music, while Sony's Haywood and teen act Lo-Tel get international releases in early 2001. The PopKomm fair in Germany saw its first Australian showcases, triggering label interest for European distribution for six acts.

POWDERFINGER & KILLING HEIDI BREAK

Domestic No. 1 albums by Powderfinger (Universal), 28 Days (Festival Mushroom Records) and John Farnham (BMG) have sparked interest from European labels. EMI U.K. and Europe released Alex Lloyd in September and will issue David Bridie in January.

Kylie Minogue, a Festival Mushroom Records artist in Australia and New Zealand and signed to Parlophone for the rest of the world, returned to the high end of the U.K. charts with a back-to-pop album.

The two main obstacles to a continual flow of fresh talent in Australia—major airplay and talent management skills—are being addressed. Discussions between ARIA and major radio network Austereo saw a greater commitment to playing new music and joint initiatives to promote upcoming talent.

"There used to be antagonism," admits ARIA executive director Emmanuel Candi. "Once you start talking, you might disagree with some basic principles, but you understand each other."

The Music Managers Forum holds monthly seminars to increase skills. Taking a cue from John Woodruff's role in steering Savage Garden to 17.5 million global album sales were manager/entrepreneurs such as Killing Heidi's Paul Kosky and S2S's Ralph Carr. Both take on the lion's share of A&R, marketing and developing their acts.

A&R managers are becoming cult heroes and can name their own price. BMG Music is using two external A&R sources and Sony Music is looking overseas for its new A&R manager. "The basics will never change—it's about having the right songs and having charisma," says Sony chairman and CEO Denis Handlin. What has changed, he says, is that label marketing has become smarter.

"Record companies are not necessarily spending more," says Handlin. "The days of throwing releases against the wall and hoping they'd stick are truly gone. They're working on getting the right songs and the right production

Continued on page 54

Our Indie 2000

M:I-2
PLATINUM



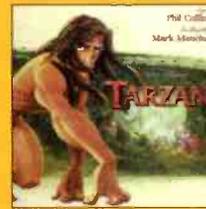
MOBY
TRIPLE PLATINUM



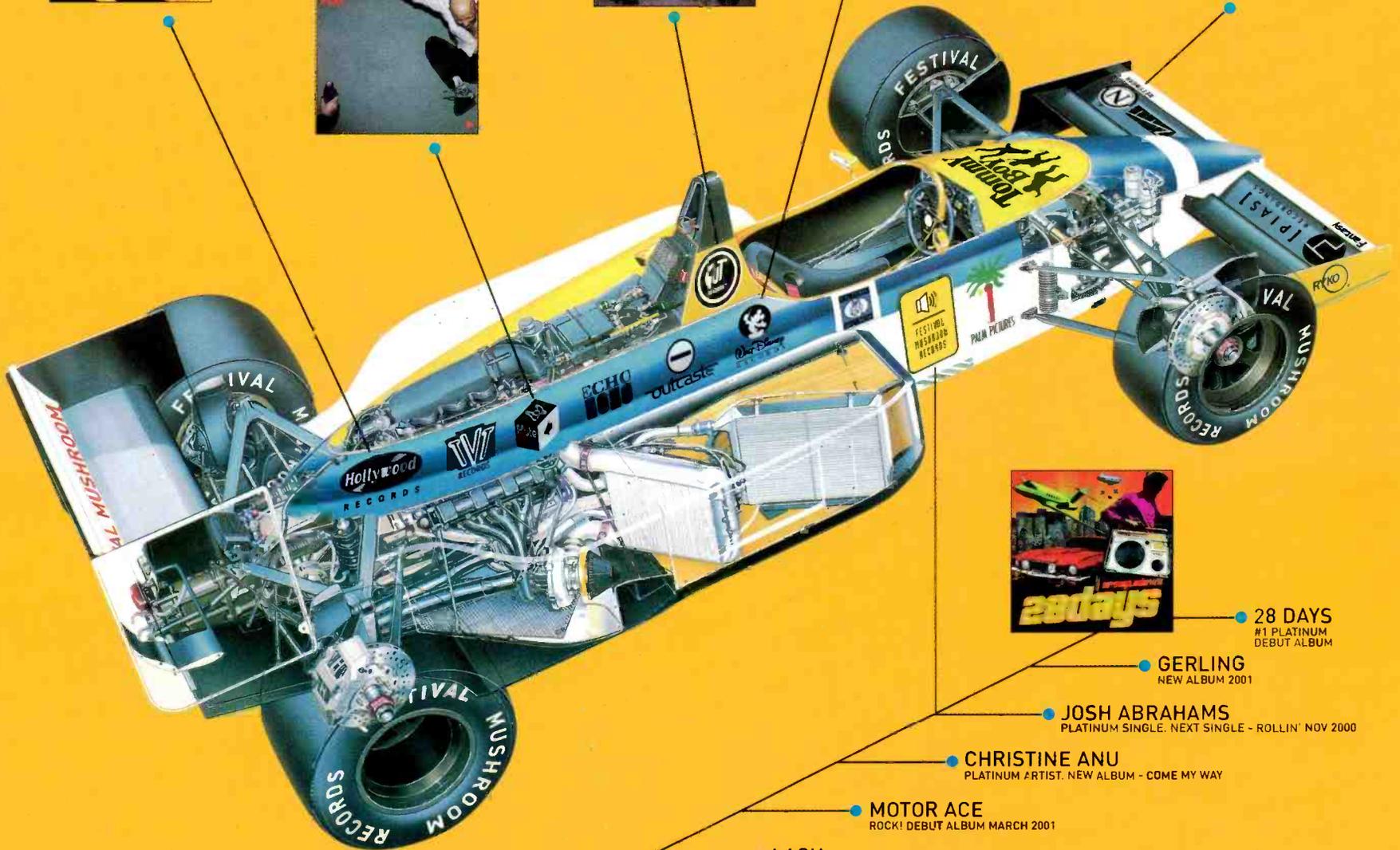
TOM JONES
DOUBLE PLATINUM



TARZAN
GOLD



DELERIUM
PLATINUM



28 DAYS
#1 PLATINUM
DEBUT ALBUM

GERLING
NEW ALBUM 2001

JOSH ABRAHAMS
PLATINUM SINGLE. NEXT SINGLE - ROLLIN' NOV 2000

CHRISTINE ANU
PLATINUM ARTIST. NEW ALBUM - COME MY WAY

MOTOR ACE
ROCK! DEBUT ALBUM MARCH 2001

LASH
NEXT YEAR'S MOST TALKED ABOUT ACT...WE SWEAR.
DEBUT SINGLE MARCH 2001

NOKTURNL
FROM THE DEAD HEART OF OZ - DEBUT ALBUM MID 2001

KATE CEBERANO
PLATINUM ARTIST. NEW ALBUM MAY 2001

SISTER2SISTER
PLATINUM SINGLE. GOLD DEBUT ALBUM

JIMMY LITTLE
GOLD ALBUM - NEW ALBUM 2001

KYLIE MINOGUE
PLATINUM + OVER 1 MILLION ALBUMS SOLD IN AUSTRALIA



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The Biggest Australian Hits Of All Time

Which Australian acts have been the most successful in the U.S. in the history of the Billboard Hot 100? This chart of the top-50 hits by artists from Australia was compiled by Chart Beat columnist Fred Bronson based on a point system developed for the third edition of his book "Billboard's Hottest Hot-100 Hits," to be published by Billboard Books in January 2001.

1. "Truly Madly Deeply," Savage Garden (Columbia) 1998
2. "I Knew I Loved You," Savage Garden (Columbia) 2000
3. "Down Under," Men At Work (Columbia) 1983
4. "Jessie's Girl," Rick Springfield (RCA) 1981
5. "Don't Talk To Strangers," Rick Springfield (RCA) 1982
6. "Who Can It Be Now?," Men At Work (Columbia) 1982
7. "All Out Of Love," Air Supply (Arista) 1980
8. "I Am Woman," Helen Reddy (Capitol) 1972
9. "The One That You Love," Air Supply (Arista) 1981
10. "Need You Tonight," INXS (Atlantic) 1988
11. "Mouth," Merril Bainbridge (Universal) 1996
12. "Making Love Out Of Nothing At All," Air Supply (Arista) 1983
13. "Delta Dawn," Helen Reddy (Capitol) 1973
14. "Lost In Love," Air Supply (Arista) 1980
15. "I Want You," Savage Garden (Columbia) 1997
16. "Emotion," Samantha Sang (Private Stock) 1978
17. "Devil Inside," INXS (Atlantic) 1988
18. "Overkill," Men At Work (Columbia) 1983
19. "Reminiscing," Little River Band (Harvest) 1978
20. "Angie Baby," Helen Reddy (Capitol) 1974
21. "Leave Me Alone (Ruby Red Dress)," Helen Reddy (Capitol) 1973
22. "The Loco-Motion," Kylie Minogue (Geffen) 1988
23. "Every Woman In The World," Air Supply (Arista) 1981
24. "New Sensation," INXS (Atlantic) 1988
25. "Sweet Dreams," Air Supply (Arista) 1982
26. "Ooh Aah Just A Little Bit," Gina G (Eternal/Warner Bros.) 1997
27. "Here I Am (Just When I Thought I Was Over You)," Air Supply (Arista) 1981
28. "Even The Nights Are Better," Air Supply (Arista) 1982
29. "I Touch Myself," Divinyls (Virgin) 1991
30. "The Night Owls," Little River Band (Capitol) 1981
31. "Lonesome Loser," Little River Band (Capitol) 1979
32. "What You Need," INXS (Atlantic) 1986
33. "The Other Guy," Little River Band (Capitol) 1983
34. "Affair Of The Heart," Rick Springfield (RCA) 1983
35. "Take It Easy On Me," Little River Band (Capitol) 1982
36. "Lady," Little River Band (Harvest) 1979
37. "Love Somebody," Rick Springfield (RCA) 1984
38. "It's A Mistake," Men At Work (Columbia) 1983
39. "Cool Change," Little River Band (Capitol) 1980
40. "I've Done Everything For You," Rick Springfield (RCA) 1981
41. "Electric Blue," Icehouse (Chrysalis) 1988
42. "The Lord's Prayer," Sister Janet Mead (A&M) 1974
43. "Never Tear Us Apart," INXS (Atlantic) 1988
44. "You And Me Against The World," Helen Reddy (Capitol) 1974
45. "Crazy," Icehouse (Chrysalis) 1988
46. "You're My World," Helen Reddy (Capitol) 1977
47. "Ain't No Way To Treat A Lady," Helen Reddy (Capitol) 1975
48. "Funky Town," Pseudo Echo (RCA) 1987
49. "Man On Your Mind," Little River Band (Capitol) 1982
50. "I Don't Know How To Love Him," Helen Reddy (Capitol) 1971



Savage Garden



Helen Reddy



Air Supply

Australia

The ARIA Nominees

The Australian Record Industry Association will present the 14th annual ARIA Awards on Oct. 28. The show is broadcast live by the Ten Network from the Sydney Entertainment Centre. Here are the final nominees for this year's awards.

ALBUM OF THE YEAR

Alex Lloyd, "Black The Sun" (EMI)
David Bridie, "Act Of Free Choice" (EMI)
Killing Heidi, "Reflector" (Roadshow)
Savage Garden, "Affirmation" (Roadshow)
Shihad, "The General Electric" (WEA/Warner)

RECORD OF THE YEAR (SINGLE)

28 Days, "Rip It Up" (Sputnik/FMR)
Kasey Chambers, "The Captain" (EMI)
Killing Heidi, "Mascara" (Roadshow)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Powderfinger, "Passenger" (Grudge/Universal)

BEST GROUP

Killing Heidi
Madison Avenue
Powderfinger
Savage Garden
Shihad

BEST FEMALE ARTIST

Christine Anu
Diana Ah Naid
Kasey Chambers
Kylie Minogue
Vanessa Amorosi

BEST MALE ARTIST

Alex Lloyd
David Bridie
Endorphin
Groove Terminator
Paul Kelly

BEST NEW ARTIST (SINGLE)

28 Days, "Rip It Up" (Sputnik/FMR)
Augie March, "Asleep In Perfection (Waltz)" (Ra/BMG)
Lo-Tel, "Teenager Of The Year" (Murmur/Sony)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Vanessa Amorosi, "Have A Look" (Transistor/BMG)

BEST ALTERNATIVE RELEASE

28 Days, "Rip It Up" (Sputnik/FMR)
David Bridie, "Act Of Free Choice" (EMI)
Dirty Three, "Whatever You Love You Are" (Anchor & Hope/Shock)
Nokturni, "Neva Mend" (Mushroom)
Tumbleweed, "Mumbo Jumbo" (Grudge/Universal)

HIGHEST SELLING AUSTRALIAN ALBUM

Savage Garden, "Affirmation" (Roadshow)
Bardot, "Bardot" (WEA/Warner)
Taxiride, "Imagination" (WEA/Warner)
Killing Heidi, "Reflector" (Roadshow)
Vanessa Amorosi, "The Power" (Transistor/BMG)

BEST POP RELEASE

Frenzal Rhomb, "Never Had So Much Fun" (Shagpile/Shock)
Kylie Minogue, "Spinning Around" (Mushroom)
Savage Garden, "Affirmation" (Roadshow)
Spiderbait, "Glokenpop" (Grudge/Universal)
Vanessa Amorosi, "Absolutely Everybody" (Transistor/BMG)

BEST INDEPENDENT RELEASE

Diana Ah Naid, "I Don't Think I'm Pregnant" (Origin)
Iota, "The Hip Bone Connection" (MGM)
S2S, "Sister" (Standard)
Skulker, "Too Fat For Tahiti" (MGM)
Stella One Eleven, "Only Good For Conversation" (WOW)

BEST DANCE ARTIST RELEASE

Chili Hilly, "Is It Love" (Central Station/Shock)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Pnau, "Sambanova" (WEA/Warner)
Sonic Animation, "Orchid For The Afterworld" (Global/FMR)
Wicked Beat Sound System, "Inna Styles" (Mushroom)

BEST ADULT CONTEMPORARY ALBUM

Ice Cream Hands, "Sweeter Than The Radio" (Rubber/BMG)
Karma County, "Into The Land Of Promise" (WEA/Warner)
Marcia Hines, "Time Of Our Lives" (WEA/Warner)
Michael Spiby, "Hois Kitchen" (Mushroom)
Vika & Linda, "Two Wings" (Mushroom)

BEST BLUES & ROOTS ALBUM

Matt Walker, "Soul Witness," (Virgin/EMI)
Mick Thomas, "Under Starters Orders" (Croxtton/Shock)
Neil Murray, "Wondering Kind" (ABC/EMI)
Peter Gelling, "Bluestime" (Best Notes/Empire)
Ruby Hunter, "Feeling Good" (Mushroom)

BEST JAZZ ALBUM

Australian Art Orchestra/Sruthi Laya Ensemble, "Into The Fire" (ABC Classics/Universal)
James Muller Trio, "All Out" (ABC/EMI)
Janet Seidel, "Art Of Lounge Vol. 2" (La Brava)
Mike Nock/Marty Erlich, "The Waiting Game" (Naxos Jazz/Sonart)
The Catholics, "Barefoot" (Rufus/Universal)

BEST COUNTRY ALBUM

Adam Brand, "Good Friends" (Festival)
John Williamson, "The Way It Is" (EMI)
Keith Urban, "Keith Urban" (WEA/Warner)
Lee Kernaghan, "Rules Of The Road" (ABC/EMI)
Troy Cassar-Daley, "Big River" (Columbia/Sony)

BEST WORLD MUSIC ALBUM

Chris Duncan, "Fyvieis Embrace The Golden Age Of The Scottish Fiddle" (ABC Classics/Universal)
Inka Marka, "Auki Auki" (Black Market)
Riley Lee/Marshall McGuire, "Spring Sea Music For Shakuhachi And Harp" (ABC Classics/Universal)
Tim Gibuma & The Storm, "The Gaba—Gaba Mawi" (CAAMA)
Timothy Kain/Virginia Taylor, "Music Of The Americas" (ABC Classics/Universal)

In addition to these nominations, winners in four categories have already been announced:

BEST VIDEO

Mark Hartley for Madison Avenue's "Who The Hell Are You" and "Don't Call Me Baby" (Vicious Grooves/Virgin)

BEST COVER ART

Janet English for Spiderbait's "Glokenpop" (Grudge/Universal)

ENGINEER OF THE YEAR (five winners):

Brent Clarke for Christine Anu's "Sunshine On A Rainy Day" (Mushroom)
Doug Brady for John Farnham's "Live At The Regent" (BMG)
Iva Davies for her self-produced "The Ghost Of Time" (Roadshow)
Jonathon Burnside for Grinspoon's "Easy" (Grudge/Universal)
Steve James for Oblivia's "My Friend" (BMG)

PRODUCER OF THE YEAR

Steve James for Oblivia's "My Friend" (BMG) ■

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Australian Record Industry Association

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Australia

WHAT'S SHAKIN'

Continued from page 50

team behind them. They're paying more attention to detail and making sure the right record is being made. Tina Arena is a great example on focusing on a market; she did that in France and sold nearly a million albums there."

Adds BMG's Prescott, "There is a danger, people are looking for acts that you can play on radio. It's important for record companies to see ahead. We are supposed to be leaders not followers, and sometimes the acts getting signed are just what record companies think radio is playing. That doesn't necessarily make for signing adventurous music."

LOCAL TALENT FOCUS

There are more examples of labels delaying releases and working debut singles to position an album. "The climate of the public has changed, and every record company is focused on local talent," says Cathy Oates, marketing manager at EMI's contemporary division. "Alex Lloyd and Kasey Chambers took us a year [to break], but we got there. We're not necessarily looking for the quick hit but we're working on making their first albums as successful as they can be."

Shock Records' rise to major league status is compounded by the fact that it discovered acts like Bodyjar and Frenzal Rhomb, which have moved to, respectively, EMI and Sony.

"It puts the impetus on us to find a new generation of street-wise acts," says the company's CEO, Charles Caldas. "Personally, I think the next generation of great acts will come out of dance and electronica, where artists are mixing genres and coming up with some fantastic music."

INDIE STRENGTH

Publishers have been no less busy. Says Peter Hebbes,

managing director of Universal Music Publishing Group, "The level of young writers is still high. The emphasis has changed from ability to attract an audience to ability to perform on recordings. We're looking at them more as writing and recording entities." Hebbes says there's a vacuum in the Aussie marketplace for a young solo male. John Anderson, managing director of EMI Music Publishing Australia, the largest publisher here, notes, "In the last 12 months, independents have grown in strength," pointing out many new acts like Killing Heidi and Amorosi choose to keep their publishing independent. "But it makes for a very dynamic industry."

The Australasian Performing Rights Association reports that after averaging a 7% annual growth over the past decade, the last 12 months has seen a drop in performing rights revenue from \$14 million to \$12.5 million. "But that doesn't reflect a drop in the popularity of Australian recorded music," explains APRA chief executive, Brett Cottle. "It more reflects an apparent decline in the popularity of films and TV, which we obviously hope is a short-lived phenomenon."

Fuelled by searches for online licensing opportunities, APRA projects an 8% growth in net distributable revenue in 2001 (compared to a 3% growth this year). These will

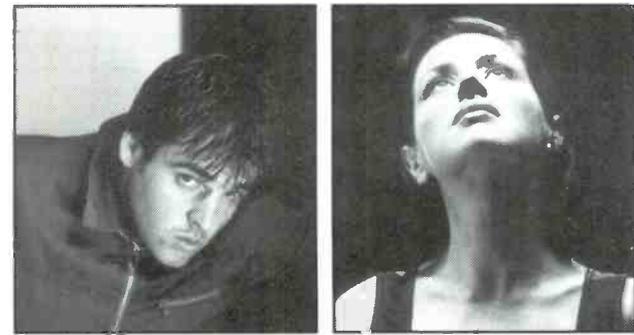
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Artists listed:

- Andrew De Silva
- Anna Maria La Spina
- E(if)tek
- Endorphin
- Felicity Hunter
- Frenzal Rhomb
- Human Nature
- Jebediah
- Leah Haywood
- Lo-tel
- Midnight Oil
- Real Blondes
- Simon Tedeschi
- silverchair
- Slava Grigoryan
- Something For Kate
- Sunk Loto
- Tina Arena
- Tim Draxl
- TESTEAGLES
- Tony Lee Scott
- Troy Cassar-Daley
- X3



Alex Lloyd, left, and Tina Arena

come with the full benefits of its new license schemes for commercial radio and cable TV crystallized, one-off revenue from the huge use of music during the Olympics, and the opening up of online licensing opportunities from the Digital Agenda Legislation.

APRA now has authority to license online radio stations and demand royalties for music on hold—that is, music played over the telephone while customers wait to be connected to their party—from all service users rather than the telecommunication companies whose networks were used. Additionally, APRA's costs are well under control (about 14.2% of total revenue), and the association plans to use the electronic logging/matching system it uses for commercial and national radio broadcasts to include TV broadcasts.

EXPANDING THE MARKET

Marketing strategies for record labels have expanded to include the rise of pay TV—particularly Channel [V] and Country Music Television—although pay TV has continued to delay the release of its ratings figures.

"Pay TV still hasn't got to the stage where you can have an artist to the exclusion of all others, where you could with Triple J," points out Festival's Grierson. "But they do give a choice."

Internet radio stations too have expanded the exposure of fresh grooves. Digital One's Radio Raw, for instance, plays only unsigned local music. And the Internet radio outlets have set up agreements with local royalty-collection agencies to put aside income for the acts. But again, most executives agree it will be some years before Net radio will make an impact.

Peter Bond, president of Universal Music Australia, is a bit of a fan. "The good ones are very good," he comments. BMG's Prescott is not so sure. "They're interesting and have curiosity value but won't be a major force until they have enough local content to be relevant."

Retail continues to remain a stronger partner in helping to break new Australian acts.

"It's a responsibility we take seriously," says Gavin Ward, chairman of the Australian Music Retailers Association (AMRA) and general manager of the 220-store music chain Leading Edge. "It'll be the 28 Days, Killing Heidis and Leah Haywoods who'll drive the hits this year and the next two years. You can't re-sell, you have to create new music and new styles."

Martin Carr, commercial director of HMV Australia, equates excitement at retail with the quality of its staff. "The people who work in our stores are always discussing new music, they're aware of what's coming up," he says. "They believe in the product, and they're keen to promote it from day one."

This approach certainly helped the three leading music retailers increase their share this year. Sanity grew to 260

Continued on page 56



warner music australia pure gold



A Warner Music International Company. A Family of Artists In A World Of Music.



Australia

WHAT'S SHAKIN'

Continued from page 54

stores and claims a market share close to 30%, while suppliers put Leading Edge's share at 12.5% and 13% and HMV at 10% with 30 stores, despite discounting and heavy competition from department retailers such as Myers and KMart.

"You get around that by working on new music like dance, which they don't stock, and we've been getting healthy sales from blues and jazz releases," says Daniel Agostinelli, CEO of Sanity.

BIG IN ASIA

Music retailers have widened their online operations—they believe that digital downloading should be used.

"One of the problems the industry faces," says AMRA's Ward, "is that everyone is litigating each other over the dissemination of information. Yet there needs to be a structure where we can disseminate a format of the music, which is purely promotional—it can be segments of the music, or of a certain audio quality—to expose music."

HMV's Carr also believes the industry needs to find new formats. "There's been a focus on the negative aspects of downloading's possible impact on the industry. But I do know that our younger customers, who come in looking for singles and dance compilations, are being driven to buy CDs because they're exposed to new music through their computers."

The recovering economies of Asia become a strong market for Australian talent. In the years before the region's financial meltdown, soft rockers Rick Price and Air Supply sold enough records to achieve a superstar status they did not enjoy in their home market.

Says Universal's Bond, who was previously based in Asia, "For energy-pop and pop-dance, Asia's always had the

Continued on page 59

Oz Online

The Internet has tamed the tyranny of distance. These Web sites are among the most notable, conveying the latest music and news from Australia.

ARIA

www.aria.com.au

Updates by the Australian Record Industry Association on industry issues as well as official charts and transcripts of chats from defunct "House Of Hits" TV show.



BIG FAT RADIO

www.bigfatradio.com

Online radio station staffed with former Triple J FM staff, which uses Oz-developed "streamcasting" technology to offer music with "click-on" news about the act being played.

SANITY

www.sain.com.au

Online version of the music retail chain Sanity includes Webcasts, online version of *Sain* and *Sain Unlimited* magazines for music/lifestyle features and a newly launched site for unsigned clubland acts.



HIT SQUAD

www.hitsquad.com

This Queensland-based site is a musicians' center, with instrument updates, sheet music, how-to books and discussion forums.



IMMEDIA!

www.immedia.com.au

The Web site of the events company Immedia! is industry-oriented, with news and views in the "In Music & Media" e-zine, a book store and top-10 video charts.



TAKE 40 RADIO

www.take40.com

TV and radio syndicators MCM Entertainment create an "overall experience" to each track that is played, with links and video footage.



DIGITAL ONE

www.radioraw.org

One of the audio streams from Sydney-based online broadcaster Digital One, this one showcases 100% unsigned Aussie acts with a retail link to the HMV site.



APRA

www.apra.com.au

Provides good updates of industry issues, links, membership list and online services available from the Australasian Performing Rights Association and the Australasian Mechanical Copyrights Owners Society.



HMV

www.hmv.com.au

The online presence of the Aussie operations of HMV effectively creates an HMV community with updates on specials and CD releases. Also features its "Massive" in-house publication and serves as an online radio station.



CHAOS MUSIC

www.chaosmusic.com.au

High-traffic e-tailer site includes mass-format downloads, artist interviews, Net geek updates and a Freetracks search engine to find MP3 files. ■



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WINNER

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OBLIVIA

ARIA AWARD
WINNER

Top 40 debut single "My Friend" and forthcoming album "The Careless Ones" produced by Steve James (Sex Pistols, The Jam) and mixed by Tim Palmer (U2, Pearl Jam).



BACHELOR GIRL

ARIA AWARD
WINNER

After 5 hit singles from their Multi-Platinum debut "Waiting for the Day" Bachelor Girl are preparing for their next event as they record their new album for release in 2001.



YOU AM I

ARIA AWARD
WINNER

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LYDIA DENKER

The fresh debut single "Real To Me" launches the career of Lydia Denker - a young women with a heart full of dreams, a head full of music, huge ambitions and a voice to match.

OTHER GREAT AUSTRALIAN ARTISTS WITH FORTHCOMING ALBUMS INCLUDE: WENDY MATTHEWS, AUGIE MARCH, THE MARK OF CAIN, SHANLEY DEL, MERRIL SAMBRIDGE, THE LOVERS, ANALOG AND JACK JONES.

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Australia

Tastemakers Pick Fave Raves

The past year has seen a wealth of new artists emerge on the Australian music scene. Billboard asked influential tastemakers from Australian media and retail to share his or her choice of a favorite album of the past 12 months.

STUART MATCHETT

Program director
Triple J Network

"Viha & Landa's *Two Wings* [FMG] was truer to their roots and different to everything else around. Shihad's *The General Electric* [Warner] is real power rock, and the Biftek album [Sony] was inventive dance music."



Shihad

BARRY CHAPMAN

General manager
Channel [V] Australia

"My favorite is *The General Electric* by Shihad, a great live stadium-rock band from New Zealand now based in Melbourne. Albums by Nokturnl [FMG] and 28 Days [FMG] have a real edge to them, which I enjoy."



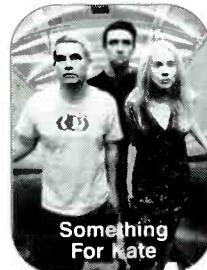
The Whitlams

DANIEL AGOSTINELLI

COO

Sanity Music

"Albums by Killing Heidi, Savage Garden and S2S. I don't like them if they're not big sellers!"



Something For Kate

MARTIN CARR

Commercial director

HMV

"Top of my list are Alex Lloyd's *Black The Sun* [EMI], *Something For Kate*'s *Beautiful Sharks* [Sony] and Diana Ah Naid's *I Don't Think I'm Pregnant* [Origin/Shock]."



Kasey Chambers

GILL ROBERT

Managing director

CMT

"Kasey Chambers' *The Captain* [EMI] is one of the best country albums ever recorded in this country. The songs are so good; she's a very special performer. Adam Brand's *Good Friends* [FMG] is a collection of well-crafted songs from a promising newcomer."

GUY DOBSON

Program director

Triple M Sydney

"Powderfinger's *Odyssey Number Five* [UMA] and The Whitlams' *Love This City* [Warner]."

IRENE KANARIS

Music director

3FOX-FM, Melbourne

"Vanessa Amorosi's *The Power* [Transistor/BMG] was one of the best pop albums we've had for years. Killing Heidi's *Reflector* [Wah Wah/Roadshow] for us was a rock/alternative album that crossed over to the mainstream. Savage Garden's *Affirmation* [Roadshow/Warner] was better than the last one, which is saying something. We've played five singles already, and there are a lot more."

JODIE PRUDAMES

Music programmer

MTV Australia

"Vanessa Amorosi's *The Power* is fresh and shows off her great voice. Killing Heidi's *Reflector* is just outstanding, and Savage

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AUSTRALIA

APRA members - Savage Garden

Garden's 'Affirmation' is a different step from their first album. The Whittlams' 'Love This City' is special. [leader] Tim Freedman is a brilliant writer, highly poetic and sensitive."

GAVIN JONES

Producer
"Deadly Sounds," syndicated indigenous show
"I haven't stopped playing Frank Yamma's 'Play With Fire' [CAAMA]; the songs are powerful, and he sings in language. Yothu Yindi's 'Gamma' [FMG] is true world-class music. Christine Anu's 'Come My Way' is a big development from her last album, it manages to be both contemporary and have traditional [Torres Strait Islander] values."

ROB APPEL

CEO
ChaosMusic
"The new solo album by Tex Perkins [UMA]. I attend a lot of his shows by his bands the Cruel Sea & Beasts Of Bourbon, and I like that style of music, very Australian in essence without resorting to caricature. I like a lot of Melbourne dance stuff. Also King Curley [Independent], which happens to be my brother's band."

GAVIN WARD

General manager
Leading Edge Group
"Some tremendous debut records quite frankly saved us at retail. Killing Heidi's 'Reflector' is sensational with a distinctive sound. In the rock section, 28 Days' 'Upstyle Down' has an edge, Madison Avenue's 'Don't Call Me Baby' [Virgin/EMI] was a fine dance single, and, from the pop side, Vanessa Amorosi's 'The Power' and S2S's 'One' [Standard/FMG] delivered."

IAN ROGERSON

Creative director
Big Fat Radio
"Killing Heidi's 'Reflector' was a great album from a great live band. The eponymously-titled CD from Multiball [Creative Vibes], with members of d.i.g., has cool grooves. Kasey Chambers' 'The Captain' was a bit too country for me, but it had some tremendous songs on it."

PAUL CASHMERE

Executive producer
Radio Undercover
"The best album in the last 12 months from an Australian artist by far is Alex Lloyd's 'Black The Sun.'"

WHAT'S SHAKIN'

Continued from page 56

potential," says Bond, who previously worked in Asia. "It's harder to sell rock music with the exception, potentially, of Japan and Korea and, to a lesser extent, Malaysia and Indonesia. If you have a rock album with a strong ballad content, that also has potential. Beyond that, it's difficult." Bond adds that one of Universal's six new signings, melodic singer/songwriter Ikin, will be promoted in Asia, initially with a single track on a compilation album. Another new signing, Amita Spring, a pop singer with R&B base, could also be right for Asia.

IN NEED OF SUPPORT

The music industry's turbulent relationship with the Australian government has calmed down somewhat. The relaxation of parallel imports in July 1998 did not cause as



Killing Heidi's new style

much destruction to the industry's investment base as initially thought. But the free market has caused a severe piracy problem. In turn, the government has provided a myriad of funding and initiatives to help acts tour and get abroad. It was also sympathetic to the positions of ARIA

and APRA on the digital-agenda bill, which the music industry has pressed for since 1996 to reinforce the rights of copyright owners and penalize those who infringe on those rights. Still, the music industry believes that the government could take it more seriously.

"What's always frustrated me is that we are not recognized as a creative industry," says Warner's James. "If you're making films, putting on opera or live theatre, no problem. Yes, there are development funds and grants that go to acts and managers for touring opportunities, but the music industry has never had a taxation break. Look at the way the film industry is treated as an export industry. If we had government support in terms of the investment that we put in, and seen as an export business, that would be a major, major win."

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Artists appearing in alphabetical order..

B
BARBRA STREISAND
TIMFISS

Disney's **BEAUTY AND THE BEAST**
THE BROADWAY MUSICAL

BeeGees
ONE NIGHT ONLY

Bruce Springsteen

FAME
THE MUSICAL

Pearl Jam

SHANIA TWAIN

SHOUT!
A New Australian Musical

Sydney 2000
Olympic Athletes Village
Entertainment provider

THE TENORS
CARRERAS DOMINGO PAVAROTTI LEVINE
IN CONCERT 1996/97
with TIBOR RUDAS

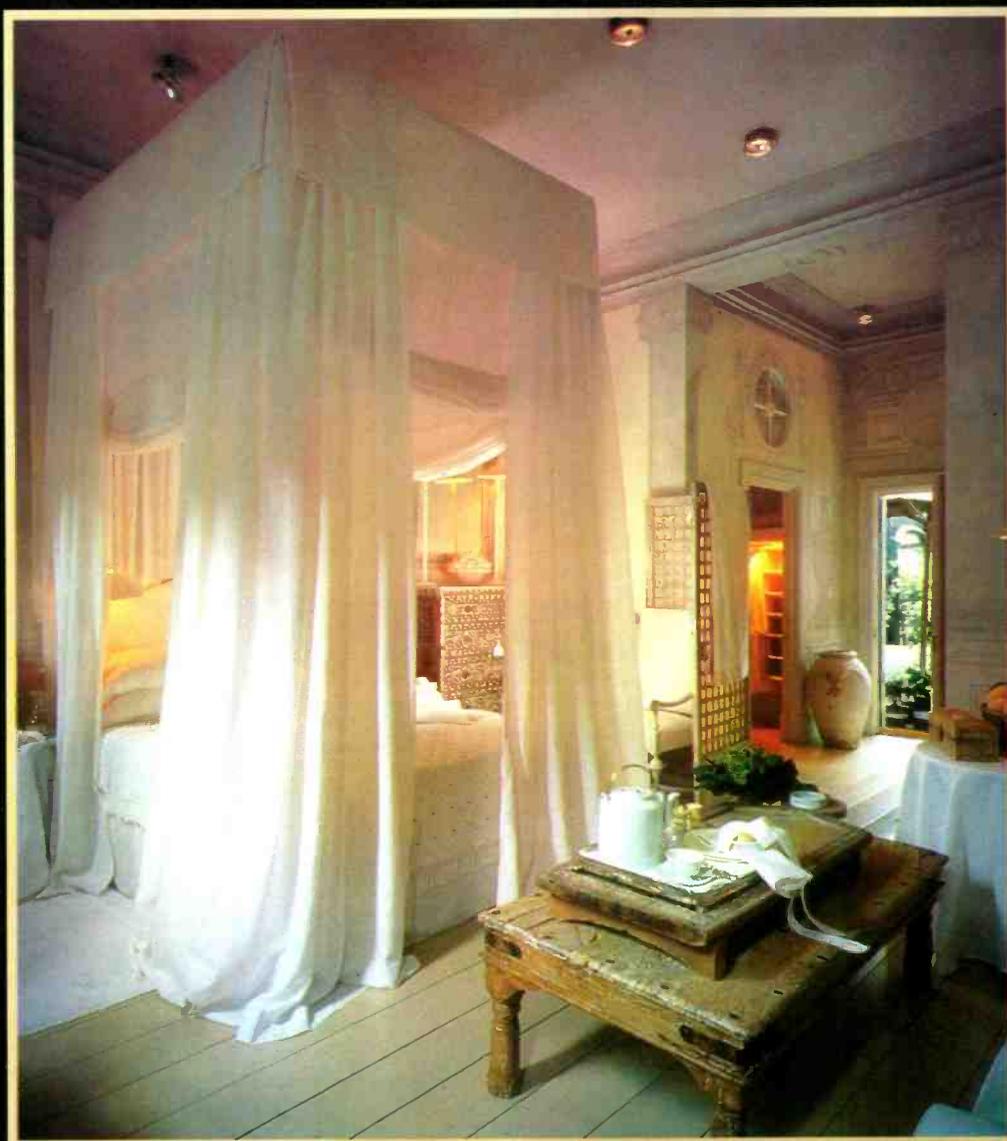
The Choice



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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	1	3	6	CHRISTINA AGUILERA VEN CONMIGO (SOLAMENTE TU) RCA/BMG LATIN †	2 weeks at No. 1 R. PEREZ (J. ALBERG, PREIN, R. PEREZ)
2	3	—	2	OSCAR DE LA HOYA VEN A MI EMI LATIN †	R. PEREZ (R. GIBB, B. GIBB, M. GIBB)
3	2	1	9	RICARDO ARJONA CUANDO SONY DISCOS †	R. ARJONA, A. "CUCO" PENA (R. ARJONA)
4	6	6	3	RICKY MARTIN SHE BANGS COLUMBIA/SONY DISCOS †	W. AFANADOR, R. ROSA, D. CHLO (W. AFANADOR, R. ROSA, D. CHLO, J. SIERRA, D. LOPEZ)
5	5	4	34	SON BY FOUR A PURO DOLOR SONY DISCOS †	A. JAEN (O. ALFANNO)
6	8	7	9	MELINA LEON CUANDO UNA MUJER SONY DISCOS †	A. JAEN (O. ALFANNO)
7	11	12	19	ROGELIO MARTINEZ Y SIGUES SIENDO TU DISCOS CISNE	T. SANDOVAL (S. TWAIN, R. LANGE)
8	12	10	27	BANDA EL RECODO YO SE QUE TE ACORDARAS FONOVISIA	G. LIZARRAGA (J. MARQUEZ)
9	10	9	25	JOAN SEBASTIAN SECRETO DE AMOR MUSART/BALBOA	J. SEBASTIAN (J. SEBASTIAN)
10	4	5	11	GLORIA ESTEFAN COMO ME DUELE PERDERTE EPIC/SONY DISCOS †	E. ESTEFAN JR. (G. NORIEGA, R. BLADES (M. FLORES))
11	16	—	2	LUIS MIGUEL LA BIKINA WEA LATINA †	L. MIGUEL (R. FUENTES)
12	9	8	12	CHRISTIAN CASTRO POR AMARTE ASI ARJONA/BMG LATIN	K. SANTANDER (E. REYES, A. MONTALBAN)
13	18	21	5	ANTHONY YO TE CONFIESO J&N/SONY DISCOS	L. A. CRUZ (E. CRESPO, L. A. CRUZ)
GREATEST GAINER					
14	30	32	6	EL COYOTE Y SU BANDA TIERRA SANTA TE SONE EMI LATIN †	E. PAEZ, J. A. LUGO RUBIO (U. SASUETA)
15	13	15	4	ALEJANDRO SANZ CUANDO NADIE ME VE WEA LATINA †	E. RUFFINENGO (A. SANZ)
16	22	30	7	POLO URIAS Y SU MAQUINA NORTENA PARA QUE QUIERES QUE VUELVA FONOVISIA	P. URIAS (J. SILVA)
17	21	13	12	CONJUNTO PRIMAVERA EN CADA GOTA DE MI SANGRE FONOVISIA †	J. GUILLEN (J. DE JESUS PINEDA RAMOS)
18	17	35	3	VICENTE FERNANDEZ BORRACHO TE RECUERDO SONY DISCOS	P. RAMIREZ (J. V. FLORES)
19	14	14	7	LOS TIGRES DEL NORTE DE PAISANO A PAISANO FONOVISIA †	LOS TIGRES DEL NORTE (E. VALENCIA)
20	36	—	2	CHAYANNE YO TE AMO COLUMBIA/SONY DISCOS †	ESTEFANO (ESTEFANO)
21	15	18	5	LAURA PAUSINI ENTRE TU Y MIL MARES WEA LATINA †	A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
22	7	2	15	LUIS FONSI IMAGINAME SIN TI UNIVERSAL LATINO †	R. PEREZ (M. PORTMANN, R. PEREZ)
23	33	31	5	LIMITE POR ENCIMA DE TODO UNIVERSAL LATINO †	J. CARRILLO (A. GUTIERREZ)
24	23	19	13	VICTOR MANUELLE COMO DUELE SONY DISCOS	S. GEORGE (A. JAEN)
25	24	25	6	DOMINIC LLORAN LAS ROSAS PRESTIGIO/SONY DISCOS †	A. FERNANDEZ, R. GONZALEZ (A. MATHEUS)
26	32	—	2	LIMI-T 21 Y DALE EMI LATIN †	E. TORRES SERRANT (J. R. RODRIGUEZ)
27	26	24	7	AZUL AZUL LA BOMBA SONY DISCOS †	R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
28	29	20	8	EL PODER DEL NORTE A ELLA DISA/EMI LATIN	M. TORRES (E. GUERRA)
29	27	23	11	LOS TEMERARIOS ERAS TODO PARA MI FONOVISIA †	A. A. ALBA (A. A. ALBA)
30	39	29	3	PEDRO FERNANDEZ SIN TU AMOR MERCURY/UNIVERSAL LATINO †	H. PATRON (D. HARRIS, D. TERRY JR.)
31	25	28	5	LUPILLO RIVERA TU Y LAS NUBES SONY DISCOS	PRIVERA (J. A. JIMENEZ)
32	40	40	10	LOS RIELEROS DEL NORTE MENTIROSA FONOVISIA	M. MORALES (P. GARZA)
33	NEW	1	1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO COMO ESTE LOCO RCA/BMG LATIN	M. ABDALA, O. LOREDO (P. ANGULO)
34	37	34	18	EL COYOTE Y SU BANDA TIERRA SANTA NO PUEDO OLVIDAR TU VOZ EMI LATIN †	J. A. LEDEZMA (M. A. RUIZ)
35	34	33	6	THALIA REGRESA A MI EMI LATIN †	E. ESTEFAN JR., L. DERMER (E. ESTEFAN JR., L. DERMER, A. CHIRINO, T. SODI, R. DERMER)
36	RE-ENTRY	3	3	INTOCABLE FUERTE NO SOY EMI LATIN	J. L. AYALA (M. A. PEREZ, R. J. MUÑOZ)
37	RE-ENTRY	14	14	RAMON AYALA Y SUS BRAVOS DEL NORTE QUE MAME LOS OJOS FREDDIE	R. AYALA (J. R. MARTINEZ)
38	35	39	5	ORO NORTENO EL COYOTE PLATINO/FONOVISIA	MUSIDEAS (P. GARZA)
39	RE-ENTRY	3	3	BANDA LA COSTENA ME TRAES DE UN ALA RCA/BMG LATIN	J. MARTINEZ (P. SOSA)
40	RE-ENTRY	18	18	BANDA MAGUEY QUE BONITO AMOR RCA/BMG LATIN	E. SOLANO (J. A. JIMENEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICARDO ARJONA SONY DISCOS CUANDO	1 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	1 BANDA EL RECODO FONOVISIA YO SE QUE TE ACORDARAS
2 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	2 OSCAR DE LA HOYA EMI LATIN VEN A MI	2 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
3 RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	3 ANTHONY J&N/SONY DISCOS YO TE CONFIESO	3 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
4 SON BY FOUR SONY DISCOS A PURO DOLOR	4 MELINA LEON SONY DISCOS CUANDO UNA MUJER	4 POLO URIAS Y SU MAQUINA NORTENA FONOVISIA PARA QUE QUIERES...
5 MELINA LEON SONY DISCOS CUANDO UNA MUJER	5 RICARDO ARJONA SONY DISCOS CUANDO	5 CONJUNTO PRIMAVERA FONOVISIA EN CADA GOTA DE MI SANGRE
6 OSCAR DE LA HOYA EMI LATIN VEN A MI	6 RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	6 VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO
7 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	7 VICTOR MANUELLE SONY DISCOS COMO DUELE	7 LOS TIGRES DEL NORTE FONOVISIA DE PAISANO A PAISANO
8 CHRISTIAN CASTRO ARJONA/BMG LATIN POR AMARTE ASI	8 DOMINIC PRESTIGIO/SONY DISCOS LORAN LAS ROSAS	8 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
9 ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	9 LIMI-T 21 EMI LATIN Y DALE	9 EL PODER DEL NORTE DISA/EMI LATIN A ELLA
10 CHAYANNE COLUMBIA/SONY DISCOS YO TE AMO	10 ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	10 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
11 LUIS MIGUEL WEA LATINA LA BIKINA	11 EDDY HERRERA J&N/SONY DISCOS PE GAME TU VICIO	11 LOS RIELEROS DEL NORTE FONOVISIA MENTIROSA
12 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	12 TITO ROJAS M&P/SONY DISCOS QUE MAS TU QUIERES DE MI	12 LOS TEMERARIOS FONOVISIA ERAS TODO PARA MI
13 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	13 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	13 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN COMO...
14 LUIS FONSI UNIVERSAL LATINO NO IMAGINAME SIN TI	14 REY RUIZ BOHEMIA/UNIVERSAL LATINO BUQUEVELO	14 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO OLVIDAR...
15 MARC ANTHONY COLUMBIA/SONY DISCOS MUJER DENTRO DE MI	15 KEVIN CEBALLO RMM MI PRIMER AMOR	15 INTOCABLE EMI LATIN FUERTE NO SOY

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.

Velásquez Touring Before Next Set

PRIOR TO beginning work on her new Spanish album early next year, Jaci Velásquez is in the midst of a grueling, 58-city tour throughout the U.S. in support of her latest English-language release, "Crystal Clear."

"They're both my priorities," says Velásquez of her dual career. "Every year I'm going to put out a record. What happens is, I go from recording one record [in Spanish] to recording another [in English], so I have to have time to give each its fair share."

Velásquez, whose Spanish-language debut, "Llegar A Ti," garnered a Grammy nomination, had never toured this extensively as a headliner. Earlier this year, she tested the waters with a 17-stop tour before gathering steam for her current endeavor. Although the Crystal Clear tour is aimed at a Christian, English-speaking audience, Velásquez includes several of her Spanish tracks in the set list, varying the number according to her stop.

Already established in the Christian market, where her new single is a hit, Velásquez is nevertheless considered a "new" artist in the Latin market who won't be touring solo until her second Spanish-language disc comes out next year. But judging from a recent performance, she should have no trouble doing so.

As for her upcoming Spanish al-



by Leila Cobo

bums, Velásquez has plans to work again with Rudy Pérez and "at least one other producer, maybe two." Also in the works is a duet, perhaps with Juan Luis Guerra. "We're talking about it," says Velásquez, who plans to eventually produce Latin vocalists herself. "We have the same beliefs, so it would be good for us. He has a heart of gold, and he's amazing. He's one of my favorites."

MARISA MONTE has been taking her dreamy tour in support of her recent "Memorias, Crónicas E Declaraciones De Amor" throughout the U.S. before heading off to Europe and later to the Brazilian Northeast.

The album, her first in three years, comes after a stint producing for music partner Carlinhos Brown and the Old Guard of Portela, a veteran samba school in Rio. "We did a lot of research for that," says Monte. "Most of the songs were from the '60s and had never been recorded. They only

belonged to the oral tradition. So it was very important to record them now, or they would have been lost."

The experience marked Monte's present work in subtle and not-so-subtle ways. "I really took a dive into the samba world and got into it more and more deeply," she says. "I guess there's some sambas in my record that are a consequence of that. And it made me more precise in my work, since I got to produce someone."

As for Monte's concerts, aside from the music, they feature a set—a fabric sculpture, to be exact—designed by Brazilian plastic artist Ernesto Netto. "You can touch people through their visual sense as well, so it's very cool to have someone that I admire doing this kind of work with me," says Monte.

CROSSOVER CRAZE: It was only a matter of time. Chart-topping act Son By Four, whose hit "Purest Of Pain (A Puro Dolor)" has also been playing on English-language radio and which, you will recall, sang alongside 'N Sync during the Latin Grammys, is reportedly releasing an English-language album in November.

In a related (well, kind of) story, Robi Rosa is producing two tracks on the upcoming album by Valeria, a

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)
28 A ELLA (Huma, BMI)
5 A PURO DOLOR (EMOA, ASCAP)
18 BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)
24 COMO DUELE (Ventura, ASCAP)
33 COMO ESTE LOCO (Arpa, BMI)
10 COMO ME DUELE PERORTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
3 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
15 CUANDO NADIE ME VE (Alkazul, S.L.)
6 CUANDO UNA MUJER (EMOA, ASCAP)
19 DE PAISANO A PAISANO (TN Ediciones, BMI)
38 EL COYOTE (Arpa, BMI)
17 EN CADA GOTA DE MI SANGRE (Mundo Musical)
21 ENTRE TU Y MIL MARES (Warner/Chappell)
29 ERAS TODO PARA MI (ADG, SESAC)
36 FUERTE NO SOY (Ser-Ca, BMI)
22 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
11 LA BIKINA (Peer Int'l., BMI)
27 LA BOMBA (Sony/ATV Discos, ASCAP)
25 LORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)
39 ME TRAES DE UN ALA (Edimal)
32 MENTIROSA (Arpa, BMI)
34 NO PUEDO OLVIDAR TU VOZ (Mas Music)
16 PARA QUE QUIERES QUE VUELVA (El Zaz)
12 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
23 POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)
40 QUE BONITO AMOR (Phammi/Peermusic, BMI)
37 QUEMAME LOS OJOS (Marfre, BMI)
35 REGRESA A MI (F.L.P.P., BMI)
9 SECRETO DE AMOR (Edimusa, ASCAP)
4 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)
30 SIN TU AMOR (Sony Music, BMI)
14 TE SONE (Mas Music)
31 TU Y LAS NUBES (Peer Int'l., BMI)
2 VEN A MI (RUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)
1 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)
26 Y DALE (To Heaven)
7 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal Songs Of PolyGram, BMI/Loon Echo, BMI)
8 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)
20 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)
13 YO TE CONFIESO (Sony/ATV Latin, BMI)

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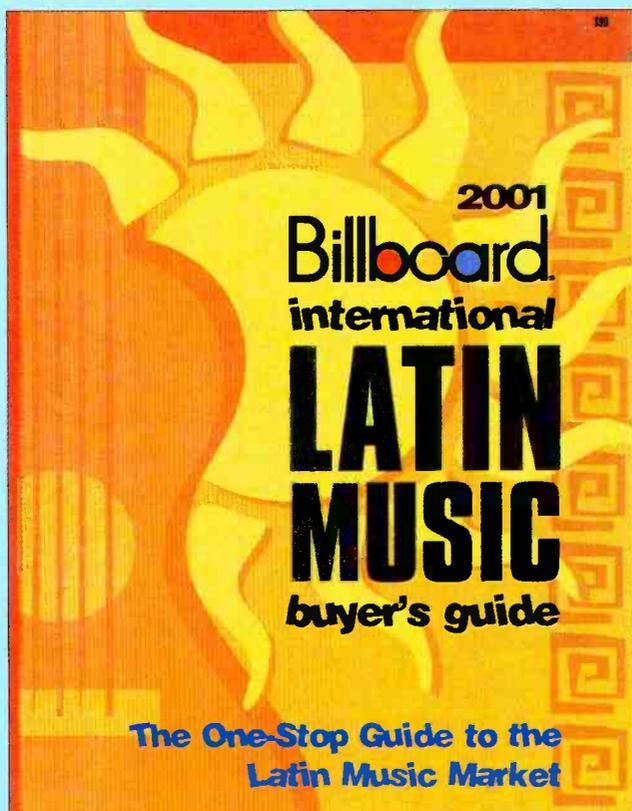
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NOTAS

(Continued from preceding page)

new signing on Interscope. The disc is expected to be released in the spring of 2001.

Rosa, who has become highly coveted as a producer following the success of Ricky Martin, describes Valeria's music as "melodic hip-hop with Latin grooves. It's an adventure. Because it's new. It's slamin'."

Interestingly enough, on paper at least, the Valeria project sounds a lot like the Crystal Sierra project, which is due in January on Virgin. Sierra's debut, titled "Morena," blends R&B and hip-hop with Latin beats and uses producers as dissimilar as Kike Santander, Steve Morales, and Swizz Beatz (DMX, Eve).

Sierra, born of a Colombian father and an American mother, grew up in Baltimore and is part of that growing group of bilingual, bicultural artists that major, non-Latin labels have finally decided are worth their while.

We predict (rather, we hope) that in the very near future, all this ethnic background scoping will merely become par for the course rather than the main focus of marketing campaigns. But in the meantime, suffice to say that Sierra went to Berklee College of Music on a scholarship. There's much to be heard in her music.

ATERCIOPELADOS STAYS ON BMG: Colombia's Aterciopelados will finally release its newest disc, which was finished a couple of months ago, on its label, BMG U.S. Latin. After BMG closed its offices in Colombia, the duo was uncertain as to who would release their album. Word was out that Arista was courting the group, which was part of the recent Watcha tour. To be released in February, this album is the last that Aterciopelados has under contract with BMG, so quite possibly, the act will be up for grabs in the near future.

STILL ON THE ROAD: The Miguel Bosé/Ana Torroja tour hits the U.S. Thursday (19) with a show in San Diego before continuing on to L.A.; El Paso, Texas; Puerto Rico; New York; and Miami. The two Spaniards have been on the road since April and will continue to tour until February.

The association has even yielded an album, "Girados," which is set to be released Tuesday (17) in the U.S. on WEA Latina. The disc features hits from both artists as well as a previously unreleased track, "Corazones," which has been released as the album's single.

Torroja, who used to be part of Mecano, hadn't toured for eight years; she has hit the road after two solo albums. Bosé hadn't toured in four years.

MIAMI was the site last month of the international music industry's biggest anti-piracy enforcement conference, organized by the International Federation of the Phonographic Industry and the Recording Industry Assn. of America. The three-day meeting brought together more than 100 investigators from 43 countries, who spoke about specific ways to target piracy in various parts of the globe.

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THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	4	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	4 weeks at No. 1 MI REFLEJO
▶ HOT SHOT DEBUT ◀					
2	NEW		LUIS MIGUEL	WEA LATINA 84573	VIVO
3	2	3	LOS TIGRES DEL NORTE	FONOVISA 6092	DE PAISANO A PAISANO
4	4	34	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
5	3	2	ALEJANDRO SANZ	WEA LATINA 85052	EL ALMA AL AIRE
6	5	4	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
7	NEW		RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG	CHANCHULLO
8	7	5	CONJUNTO PRIMAVERA	FONOVISA 10118	EL RECADO
9	6	32	SHAKIRA	SONY DISCOS 83775	MTV UNPLUGGED
10	NEW		CHAYANNE	COLUMBIA 84098/SONY DISCOS	SIMPLEMENTE
11	9	6	RICARDO ARJONA	SONY DISCOS 84014	GALERIA CARIBE
12	8	5	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
13	14	11	ROCIO DURCAL	ARIOLA 75173/BMG LATIN	CARICIAS
14	15	81	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO...
15	10	20	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
16	17	48	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
17	13	8	PEPE AGUILAR	MUSART 12326/BALBOA	LO GRANDE DE LOS GRANDES
18	11	51	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
19	18	10	LOS HURACANES DEL NORTE	FONOVISA 6088	EN QUE TRABAJA EL MUCHACHO
20	16	68	MANA	WEA LATINA 27864	MTV UNPLUGGED
21	24	32	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
22	22	63	INTOCABLE	EMI LATIN 21502	CONTIGO
23	20	15	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
24	12	24	THALIA	EMI LATIN 26232	ARRASANDO
25	27	89	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
26	28	50	BANDA EL RECODO	FONOVISA 80769	LO MEJOR DE MI VIDA
27	19	24	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN	SECRETO DE AMOR
28	31	71	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
29	29	37	CONJUNTO PRIMAVERA	FONOVISA 9926	MORIR DE AMOR
30	26	4	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
31	32	8	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
▶ GREATEST GAINER ◀					
32	45	3	PEDRO FERNANDEZ	MERCURY 542880/UNIVERSAL LATINO	YO NO FUI
33	37	16	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
34	21	24	ALEJANDRO FERNANDEZ	SONY DISCOS 83812	ENTRE TUS BRAZOS
35	30	22	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
36	33	10	AZUL AZUL	SONY DISCOS 83941	EL SAPO
37	44	4	LOS LOBOS	HOLLYWOOD	DEL ESTE DE LOS ANGELES (JUST ANOTHER BAND FROM EAST L.A.)
38	34	20	LIMITE	UNIVERSAL LATINO 157887	POR ENCIMA DE TODO
39	38	8	TITO ROJAS	M.P. 56328/SONY DISCOS	ROMPIENDO NOCHES
40	36	32	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
41	39	14	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
42	35	44	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
43	23	22	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79623/AG	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
44	40	14	CONTROL	EMI LATIN 23554	CUMBIA SIN CONTROL
45	46	4	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 27707	TE SONE
46	NEW		JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 78546/BMG LATIN	COMO ESTE LOCO
47	43	4	BANDA EL RECODO	FONOVISA 10121	PLAZA DE TOROS MEXICO
48	47	16	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
49	41	7	OV7	SONY DISCOS 83967	CD00
50	50	43	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 140 minutes or more. The RIAA multiples shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HSI indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

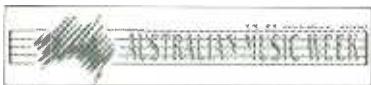
International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Australian Music Week Launches Industry Sees Progress From Event's Focus On Local Acts

BY CHRISTIE ELIEZER

ADELAIDE, Australia—Various strands of the Australian music industry were drawn together here Oct. 11 to officially launch this year's Australian Music Week (AMW)—an annual event that over the past decade



has successfully helped raise the profile of domestic artists.

Speaking at the opening presentation, which took place at the city's SK8 Park venue, were Ella Hooper; singer with rock band Killing Heidi (this year's "official patrons" of the event); Brian Cadd, president of the Australian

JASRAC Gives OK To 5 Companies' Watermark Work

BY STEVE McCLURE

TOKYO—Japanese authors' society JASRAC has given its seal of approval to five companies' entries in its STEP 2000 digital watermark evaluation project (Billboard, July 1).

IBM, MarkAny of South Korea, Victor Co. of Japan, Signum of the U.K., and BlueSpike of the U.S. all submitted watermark technologies that JASRAC says can be recommended to businesses involved in the digital distribution of music. The test was conducted by the Tokyo-based Nomura Research Institute on behalf of JASRAC, international performing rights body CISAC, and mechanical rights organization BIEM. STEP 2000 was billed as the first such initiative by copyright management bodies.

Other rights societies that took part in the project as member organizations were APRA of Australia, ASCAP and BMI of the U.S., BUMA/STEMRA of the Netherlands, CASH of Hong Kong, GEMA of Germany, Mechanical Copyright Protection Society/Performing Right Society of the U.K., SACEM of France, SGAE of Spain, SIAE of Italy, and TEOSTO of Finland.

The two main criteria in evaluating the entries submitted were robustness (whether or not the watermark could be extracted after music was played back) and audibility (whether the presence of watermarks could be detected by listen-

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Music Foundation (AMF), which coordinates the weeklong activities; and Malcolm Buckley, South Australia's minister of education.

Performing were local acts the Trims, Gawler High School Band, Gawler Skate Kru, and DJs Pabb and Griff. The AMW is set up to focus on domestic acts—both new and established—pulling together a series of in-store appearances and live concerts across the country under the AMW banner and increasing airplay for domestic acts on commercial and college radio networks. For their part, music retailers flag Australian product and give local music more in-store display space.

In 1989, when the AMW concept was launched, local music was struggling to be heard on commercial radio, the once-buoyant live scene was withering, and music industry execu-

tives were complaining about audiences being overly partial to overseas acts. The outlook for new local music today is healthier, with greater commercial radio airplay and a more vibrant A&R approach by major labels. This year alone has seen six local singles and seven local albums topping the Australian Record Industry Assn. (ARIA) charts.

Australian executives have applauded the ongoing AMW initiative as a way of boosting the profiles of local acts. Michael Parisi, Australian music director at Festival Mushroom Records, suggests that "radio's getting better, but [the fact] that some [local] acts do big business without airplay indicates public interest is there."

Despite recent breakthroughs, the percentage of Australian product that makes up the year's total sales remains a moot point. ARIA puts the figure at 25%; other sectors suggest it is closer to 15%. Cadd tells Billboard that "Australian Music Week reminds

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Platinum Europe Honors Led By Madonna Record

BY PAUL SEXTON

LONDON—Pop, rap, R&B, and adult rock all captured the imagination of European record-buyers during September, according to the International Federation of the Phonographic Industry's (IFPI) latest list of Platinum Europe Award winners. But it was the Olympian form of Madonna that broke records as she accelerated from zero to 2 million in 10 days.

That was the track time logged by the veteran pop figurehead's Maverick/Warner Bros. album "Music," which clocked 2 million European sales within 10 days of its Sept. 16 release. The set spent its second week at the top of Music & Media's European Top 100 Albums chart in the Oct. 14 issue, and the title track was in its fifth week at the summit of Music & Media's Eurochart Hot 100 Singles.

The album total was part of an initial shipment by Warner Music In-

ternational of 3 million units (excluding the U.S.), a company record. The next single, "Don't Tell Me," will follow next month.

Several other acts among the new IFPI list—honoring Pan-European album sales of 1 million units or more—exhibited admirable timing. Fatboy Slim's 1998 album "You've Come A Long Way, Baby" (Skint/Sony) reached double-platinum just ahead of the

Nov. 6 release of its sequel, "Halfway Between The Gutter And The Stars." Britney Spears' "Oops! . . . I Did It Again" (Jive) hit 2 million just before the singer arrived for her first European tour, a 30-date, 11-country itinerary that kicked off Oct. 10 in London. Destiny's Child achieved its first Platinum Europe nod for "The Writing's On The Wall" (Columbia), teeing up more U.K. live dates in November and the appearance of the group's

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ifpi
PLATINUM EUROPE
1,000,000
A RECORDING OF 1 MILLION COPIES IN RECORDS OF ONE KIND OR MORE

Writers Enjoy Multicultural Exchange At Music Bridges 2000

BY ELLIE WEINERT

HANNOVER, Germany—An Oct. 7 gala concert staged on the grounds of the Expo 2000 world's fair here provided a fitting climax to the sixth annual Music Bridges Around the World international songwriters' gathering.

The latest Music Bridges event took place at the Hotel Kaiserworth in the historic town of Goslar, near Hannover; over five days leading up to the concert. Participating in the event were 43 songwriters from 25 countries. They included such luminaries as Tamla/Motown writer/producer Lamont Dozier and Peter Rafelson, a writer for Madonna, the Corrs, and Chaka Khan.

Co-writing partnerships among the 43 were chosen by a random lottery system, and over the course of the five days no fewer than 36 songs were written and demoed by various combinations of the writers. Subsequently, 26 songs were selected to be performed during a three-hour show in a hall at the massive Expo 2000 site. A house band made up of participating musicians played.

Other writers participating in Music Bridges included Allan Rich, Matthew Andrae, Brad Parker, Ralph Torres, Shad Rabbani, and Toni Kasza (all from the U.S.); Eleanor McEvoy and Kieran Goss (both from

Ireland); Trine Rein (Norway); Liz Scott (Australia); Clevie (Jamaica); and Claire Dallison (U.K.). The other countries represented ranged from Chile to Indonesia.

The event's founder and organizer, songwriter Alan Roy Scott, compares Music Bridges to a "cultural scientific experiment," with the final concert acting as the resultant "paper" of the group's research.

Among the German writers taking part this year were Scorpions front man Klaus Meine, musician/producer Michael Holm (alias Cusco), producer Peter Hoffmann, singer/song-

writer Stefanie Hempel, and author Frank Langer. Their participation meant that Music Bridges received considerable coverage in the local and national press and TV.

This year's event had been in preparation for several years, as Meine recalls. "I first met Alan Roy Scott when participating in the Music Bridges event in Bali, Indonesia, in 1995," he says. "It was a fantastic experience for everyone involved. Afterwards, knowing that Expo 2000 was going to take place in Hannover, our hometown, I suggested that he should bring Music Bridges to Ger-

many, and over the past three years we have kept in close contact to enable this magical event to happen, with help from many other individuals and official bodies.

"Getting so many talented songwriters and artists from over 25 countries around the world to perform together is exactly what the whole Expo theme is all about," Meine adds, "and I was delighted to be a small part of it."

Scott, a songwriter for 25 years, says, "I believe in the power of music and what it can do in people's lives. The power of a song is the ultimate communication tool. The concept of Music Bridges brings together cultural exchange through the art of songwriting to make a statement, just as strong as politics. That's why we consider it to be a healing force."

Scott describes the nonprofit Music Bridges events as comparable to a musical Peace Corps. Since 1988, it has taken place in Russia, Bali, Ireland, Romania, and, last year, Cuba (Billboard, April 10, 1999).

The main sponsors of this year's event were the Expo 2000 organizers. Others included U.K. electronics firm Peavey, which provided the recording equipment; the city of Goslar; and BMI. Scott says the next "United Nations of songwriting" will most likely be held in Jamaica.



Music Bridges organizer Alan Roy Scott, left, chats with Scorpions front man Klaus Meine, center, and Motown veteran Lamont Dozier at the songwriting event in Goslar, Germany.

Reid Seeks A&R Turnaround In U.K. As Arista Adapts To Life After Clive

BY PAUL SEXTON

LONDON—Arista Records president/CEO Antonio "L.A." Reid was here the week of Oct. 2 for his first U.K. visit since taking over the company's helm July 1 from founder and former president/CEO Clive Davis (*Billboard*, July 29).

During his stay, Reid, co-founder of the now wholly BMG-owned LaFace label, spent time at Arista's London offices, collected a lifetime achievement trophy at the Music of Black Origin (MOBO) Awards at Alexandra Palace Oct. 4 (*Billboard*, Oct. 14), and spoke with *Billboard* on a variety of creative and business issues.

What were your impressions of the MOBOs?

I thought it was good, [especially] the idea that urban music has progressed to the point where it has this kind of recognition and support, because the place was packed.

It was interesting to hear what you said in your acceptance speech about "living for the artists." Is that informed by the fact that you've been one?

I'm sure it is. When I was a performer, I knew what was important to performers, and I never got the sense that record companies in general [did]. They knew what was important for the record company. They knew obviously that we had common interests, that we all needed hits. But I was always a little bit put off.

I understand it more now, but if you're a struggling artist—and the product manager, for example, who's responsible for your project has a really nice apartment, nice car, nice clothes, and life is on a bit of a schedule—and you're a struggling artist and you don't have anything, you just kind of look at it and say, "There's something lopsided about this." So the thing that I did was I built my company as a home for artists.

What are your thoughts on Arista U.K. as a repertoire source? There's a feeling in the industry here that it hasn't ever fully established itself in that regard.

I think it's starting to come together. Since I've been here, I've spent some time in the Arista U.K. office listening to some of the product—some of the records; I hate to say "product." I found there were some really interesting things on the horizon. In the past, I think you're right: It's been a highly questionable repertoire source. Going forward, it's a focus, something they're really keen on growing, and to the extent that I can help, I will.

Angie Stone, for example, came from Arista U.K., and she's an impressive recording artist as well



REID

as stage performer and someone I highly respect. So if that's the beginning of it, I think we're going to see a turnaround.

Have you felt as though you've had to go through a period of winning people over, artists and others in the company?

Absolutely. And some people I'll never win over. Let's face it, there's

a new guy in their life, it's me, and they don't know me, so I do spend a certain amount of time trying to let them know who I am, how I think. Artists like Santana, I started in talking about old records that he'd made. That always connects. But yeah, there's a period of having to win people over.

Is it still going on?

I don't know that it's done, no. I think I've made a lot of progress. Look, I've accepted one of life's biggest challenges from a career standpoint which is... successor to arguably the greatest record man, or one of the great record men, of our lifetime, and that's a tough challenge. Many people have entrusted their lives to Mr. Davis' guidance and not mine, so it's very tough to get people to say, "OK, I was with

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Fryland Exits To Praise Danish Executive Called Industry Leader

BY CHARLES FERRO

COPENHAGEN—Over the past few weeks, the Danish music industry has been bidding farewell to the man credited with restructuring its domestic business.

Stefan Fryland retired at the end of September from his post as chairman of Universal Music Denmark. A month earlier, the 61-year-old executive had bowed out as the chairman of the Danish branch of the International Federation of the Phonographic Industry (IFPI), a position he had occupied for the past 18 years.

EMI-Medley managing director Michael Ritto has stepped into the

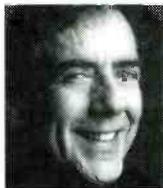
vacant IFPI chair, but Fryland is not being replaced at Universal.

"I've worked with Stefan since I was 15; he's one of my mentors," Ritto says about his friend.

"He's a gifted person, very friendly, and demonstrated strength as PolyGram managing director and IFPI chairman. Stefan has a great sense of humor, and that's helped defuse tense situations through the years."

After training as an economist, Fryland worked as a sales/product manager at food/household products giant Unilever in Denmark. In 1972 he

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FRYLAND



Online Lineup. Former British Phonographic Industry (BPI) chairman John Preston returned to his old haunts recently as a speaker at a new-media seminar organized by the labels' body in London. Preston was there in his joint role as chairman of E-commerce applications provider Mode International and as CEO of the Hospital Group Ltd., a London-based multimedia creative center co-founded by Eurythmics' Dave Stewart, who also spoke at the event. Shown participating in the panel, from left, are Preston, Stewart, EMI Recorded Music senior VP of new media Jay Samit, iCrunch chief executive David Phillips, and BPI director general Andrew Yeates.

newsline...

BRITISH COLLECTING BODY the Mechanical Copyright Protection Society (MCPS)-Performing Right Society (PRS) Alliance has restructured, forming a joint management board. The board comprises John Hutchinson, CEO of both societies, and five executive directors: John Axon (PRS), Chris Martin (MCPS), Steve Porter (finance and operations for both societies), John Rathbone (information services), and David Lester (legal). The alliance says the change is meant to improve efficiency and contain costs; a spokesman says cuts from the collective staff of 850 will follow. Hutchinson says his goal is a "small and lean U.K. operation" that can draw upon the shared back-office functions of the International Music Joint Venture, the Amsterdam-based digital processing group formed last year by MCPS-PRS, ASCAP, and Dutch body BUMA/STEMRA (*Billboard Bulletin*, March 18, 1999). **LARS BRANDLE**

LEADING AUSTRALIAN E-TAILER ChaosMusic has sold 2 million shares worth \$900,000 Australian (\$482,000) to local consumer electronics retailer Strathfield Group. The move brings Strathfield's stake in ChaosMusic to 8.9%. Strathfield CEO Andrew Kelly becomes a nonexecutive director at the online company. "This new investment strengthens our relationship with Strathfield's mature offline business," says ChaosMusic CEO and founder Rob Appel. Chaos will roll out its ChaosBar in-store vending kiosks in Strathfield's 80 stores following a three month-trial. **CHRISTIE ELIEZER**

LONDON-BASED ALTERNATIVE ROCK radio station Xfm has linked up with homeless people's charity the Big Issue Foundation to release a Christmas compilation album through indie label Jeepster Recordings, distributed by 3MV. Released Nov. 20, the album is titled "It's A Cool, Cool Christmas," and features 21 tracks, 16 recorded exclusively for the project. All profits from sales will go to the Big Issue Foundation; the album will retail at 10.99 pounds (\$16.10). The release will be supported by a national TV campaign starting Nov. 27; all marketing activity is funded by Xfm, which predicts that more than 4 pounds (\$5.86) per unit sold will go to the charity. Among the acts to have donated tracks to the album are Belle & Sebastian ("O Come, O Come Emmanuel"); Grandaddy ("[Alan Parsons In A] Winter Wonderland"); the Dandy Warhols ("Little Drummer Boy"); Eels ("Everything's Gonna Be Cool This Christmas"); the Flaming Lips ("White Christmas"); and Calexico ("Gift X-Change"). **TOM FERGUSON**



MATTHIAS IMMEL, head of product coordination and Internet for BMG Entertainment in the Germany/Switzerland/Austria region, is leaving the company Oct. 31. In his current role, Immel—who joined BMG in 1995—is responsible for the marketing coordination of international artists in the German-speaking region and developed the company's online activities. Over the past two years, he oversaw such BMG projects as the launch of more than 50 Web sites and the company's first commercial download activities. No successor has yet been nominated. **WOLFGANG SPAHR**

MUSIC EXPORT NORWAY, a new local music industry-funded trade group based in Oslo, has named Inger Dirdal as managing director; effective immediately. Dirdal will manage the Norwegian music industry's appearances at such trade fairs as PopKomm and MIDEM, which previously had not been coordinated by a single body. She was previously exports manager at Oslo indie label Kirkelig Kulturverksted. In her new role she reports to chairman Barry Matheson. **KAIR LOFTHUS**

ANTI-PIRACY RAIDS by trading standards officials, police, and representatives of U.K. trade groups, including the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society, on Oct. 1 led to a father-and-son team being arrested in Gravesend and Bexley Heath, south-east of London. According to the BPI, during the raids "thousands of MP3 compact discs" containing downloaded compressed music files were seized together with six computers and duplicating equipment. David Martin, BPI director of anti-piracy, says, "I am delighted with the success of these raids, which underlines the value of intellectual property rights organizations working together and sharing intelligence and resources." **TOM FERGUSON**

PETER HEBBES will exit Oct. 16 as managing director of Universal Music Publishing in Australia. British-born Hebbes arrived in 1977 in Sydney as head of A&R and publishing for Festival Records, before joining MCA Music (later Universal) in 1993 as managing director. He says he is undecided about his plans. Hebbes' replacement is Bob Aird, former managing director of Rondor Music Australia, which closed following Universal's acquisition of Rondor (*Billboard Bulletin*, Aug. 3). Aird is credited with forging publishing deals for Australian rock acts Cold Chisel and the Angels. **CHRISTIE ELIEZER**

High heels: £125

Long nails: £45

Stretch limo: £300



Short speech:

Priceless.

There are some things money can't buy, for everything else there's MasterCard.



HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/16/00			GERMANY (Media Control) 10/10/00			U.K. (CIN) 10/07/00 Supported by worldpop			FRANCE (SNEP/IFOP/Tite-Live) 10/14/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	RING B'Z ROOMS	1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1	NEW	BLACK COFFEE ALL SAINTS LONDON	1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET BAXTER/UNIVERSAL
2	4	RION HEART SMAP VICTOR	2	2	HO MIR MA NE FLASCHE BIER STEFAN RAAB EDEL	2	1	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	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	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK/EMI	3	3	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	NEW	PLEASE SMILE AGAIN NAMIE AMURO AVE X TRAX	4	4	I TURN TO YOU MELANIE C VIRGIN	4	3	BODY GROOVE ARCHITECTS FEATURING NANA GDI BEAT/POLYDOR	4	4	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
5	2	SIMPLY WONDERFUL MAI KURAKI GIZA STUDIO	5	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA	5	2	KERNKRAFT 400 ZOMBIE NATION DATA	5	5	ELLE EST A TOI ASSIA VIRGIN
6	6	BOY FRIEND AIKO PONY CANYON	6	5	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	6	NEW	IN DEMAND TEXAS MERCURY	6	6	I'M OUTTA LOVE ANASTACIA EPIC
7	8	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	7	9	SANDSTORM DARUDE UNIVERSAL	7	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARIS*A	7	7	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
8	1	SURREAL AYUMI HAMASAKI AVE X TRAX	8	6	LUCKY BRITNEY SPEARS JIVE/ZOMBA	8	NEW	THE WAY I AM EMINEM INTERSCOPE	8	8	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
9	9	ZOO-AI WO KUDASAI SYUKA HASUI SONY	9	7	MUSIC MADONNA MAVERICK/WEA	9	6	I'M OUTTA LOVE ANASTACIA EPIC	9	9	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
10	7	TRUE LOVE STORY HIROMI GO/SEIKO MATSUDA SONY	10	NEW	I WISH R. KELLY JIVE/ZOMBA	10	NEW	COFFEE SUPERSTHER GUT	10	10	MUSIC MADONNA MAVERICK/WEA
11	NEW	MY SWEET DARLIN' HITOMI YAIDA TOSHIBA-EMI	11	12	ISCH LIEBE DISCH TIC TAC TOE RCA	11	NEW	I'M OUTTA LOVE ANASTACIA EPIC	11	NEW	QUELQUES CRIS JOHNNY HALLYDAY MERCURY/UNIVERSAL
12	10	ZETTYOSYUU RINGO SHEENA TOSHIBA-EMI	12	10	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	12	5	LADY (HEAR ME TONIGHT) MODJO POLYDOR	12	12	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
13	11	IF... DA PUMP AVE X TRAX	13	11	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	13	4	I BELIEVE STEPHEN GATELY POLYDOR	13	13	AROUND THE WORLD ATC BMG
14	5	REALITY AMI SUZUKI SONY	14	14	SUPER FLY MUSIC INSTRUCTOR EASTWEST	14	NEW	TELL ME MELANIE B VIRGIN	14	18	AU CAFE DES DELICES PATRICK BRUEL BMG
15	14	GKKOH CHIHIRO ONITSUKA TOSHIBA-EMI	15	16	DANCING IN THE MOONLIGHT TOPOLOADER EPIC	15	9	WHO LET THE DOGS OUT BAHAMEN EDEL	15	11	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
16	16	I WISH MORNING MUSUME ZETIMA	16	NEW	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL	16	NEW	MOST GIRLS PINK LAFACE/ARISTA	16	15	PARLEZ MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
17	18	NATSU MATSURI WHITEBERRY SONY	17	15	WE WILL ROCK YOU FIVE & QUEEN RCA	17	8	OVERLOAD SUGABABES LONDON	17	NEW	SIMON PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
18	13	ZOO ECHOES SONY	18	18	B-BOYS & FLYGIRLS BOMFUNK MC'S SONY	18	10	COFFEE SUPERSTHER GUT	18	NEW	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN
19	15	GET U'RE DREAM ZARD B-GRAM	19	NEW	ICH BIN DA JUERGEN EMI	19	NEW	NEAT FEATURING JJ RED ROSE	19	14	CES SOIRES LA YANNICK EGP/SONY
20	19	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	20	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER UNIVERSAL	20	16	SKY SONIQUE SERIOUS/UNIVERSAL	20	19	A QUOI BONLES MILLE ET UNE VIES D'ALI BABA SONIA LACEN & SEBASTIAN LORCA & S. PAZ MERCURY/UNIVERSAL
1	1	AYUMI HAMASAKI DUTY AVE X TRAX	1	1	MADONNA MUSIC MAVERICK/WEA	1	NEW	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY	1	NEW	RADIOHEAD KID A EMI
2	2	MR. CHILDREN Q TOY'S FACTORY	2	2	PUR MITTENDRIN EMI	2	1	RADIOHEAD KID A PARLOPHONE	2	1	MADONNA MUSIC MAVERICK/WEA
3	4	VARIOUS ARTISTS IMAGE SONY	3	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	3	3	MUSIC MADONNA MAVERICK/WEA	3	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
4	NEW	TINA ORARIO TOKUMA JAPAN	4	NEW	RADIOHEAD KID A EMI	4	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	4	NEW	PASSI GENESE V2/SONY
5	6	TOSHINOBU KUBOTA AS ONE SONY	5	4	CRAIG DAVID BORN TO DO IT EDEL	5	6	GREEN DAY WARNING REPRISE	5	6	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	11	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA EMI	6	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	6	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	3	MICHEL SARDOU FRANCAIS TREMA/SONY
7	3	MASAYOHI YAMAZAKI ONE NIGHT STANDS UNIVERSAL	7	11	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	7	2	CRAIG DAVID BORN TO DO IT WILDS*AR	7	5	MOBY PLAY MUTELABELS/VIRGIN
8	8	YUKI KOYANAGI EXPANSION EAST/WEST JAPAN	8	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	8	13	KYLIE MINOGUE LIGHT YEARS PARLOPHONE	8	8	ISABELLE BOULAY MIEVX QUICI-BAS V2/SONY
9	9	GREEN DAY WARNING WARNER MUSIC JAPAN	9	RE	UDO JURGENS MIT 66 JAHREN—WAS WICHTIG IST ARISTA	9	8	RUSSELL WATSON THE VOICE DECCA	9	4	BJORK SELMASONGS BARCLAY/UNIVERSAL
10	5	RADIOHEAD KID A TOSHIBA-EMI	10	14	ANASTACIA NOT THAT KIND EPIC	10	4	DAVID GRAY WHITE LADDER IHTE/EA/WEST	10	7	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY
11	10	MADONNA MUSIC MAVERICK/WARNER MUSIC JAPAN	11	5	SOUNDTRACK COYOTE UGLY CURB/EMI	11	12	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	11	9	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
12	15	VARIOUS ARTISTS PURE UNIVERSAL	12	NEW	ANDRE RIEU LA VIE EST BELLE! POLYDOR/UNIVERSAL	12	RE	COLDPLAY PARACHUTES PARLOPHONE	12	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
13	NEW	THE BOOM LOVIBE TOSHIBA-EMI	13	NEW	CHRIS REA KING OF THE BEACH EASTWEST	13	14	THE CORRS IN BLUE 143/LAVA/ATLANTIC	13	10	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
14	19	S.E.N.S. TOMEI NA ONGAKU BMG FUNHOUSE	14	8	FUNF STERNE DELUXE NEO.NOW ZOMBA	14	NEW	PINK CAN'T TAKE ME HOME LAFACE/ARISTA	14	NEW	ANDRE RIEU LA VIE EST BELLE PHILIPS/UNIVERSAL
15	18	FUJIKO HEMMING YUUSYUU NO NOCTURNE VICTOR	15	10	THE CORRS IN BLUE 143/LAVA/EASTWEST	15	11	BILLIE PIPER WALK OF LIFE INNOCENT/VIRGIN	15	17	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL
16	13	THE ELEPHANT KASHIMASHI SWEET MEMORY FAITH	16	13	MELANIE C NORTHERN STAR VIRGIN	16	16	SONIQUE HEAR MY CRY SERIOUS/UNIVERSAL	16	13	CRAIG DAVID BORN TO DO IT EDEL/SONY
17	7	EIKICHI YAZAWA STOP YOUR STEP TOSHIBA-EMI	17	RE	REAMONN TUESDAY VIRGIN	17	15	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	17	RE	ALAIN SOUCHON AU RAS DES PACHERETTES VIRGIN
18	16	FUJIKO HEMMING LA CAMPANELLA VICTOR	18	7	DIE FLIPPERS DER FLOH IN MEINEM HERZEN ARIOLA	18	17	RONAN KEATING RONAN POLYDOR	18	11	SOUNDTRACK O BROTHER, WHERE ART THOU? MERCURY/UNIVERSAL
19	12	L'ARC-EN-CIEL REAL KI/OOM	19	12	ROSENSTOLZ KASSENIGT POLYDOR/UNIVERSAL	19	9	SPANDAU BALLET GOLD—THE BEST OF CHRYSALIS	19	14	CLAUDE NOUGARO EMBROQUEMENT IMMEDIAT EMI
20	14	WHITEBERRY HATSU SONY	20	19	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	20	NEW	MOBY PLAY MUTE	20	15	THE CORRS IN BLUE 143/LAVA/EASTWEST
1	5	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	5	RADIOHEAD KID A EMI	1	NEW	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
2	1	MOST GIRLS PINK ARISTA/BMG	2	2	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	2	1	THE CORRS IN BLUE 143/LAVA/WARNER	2	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	8	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI	3	3	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	3	8	K'S CHOICE ALMOST HAPPY DOUBLE T/SONY	3	1	MUSIC MADONNA MAVERICK/WEA
4	3	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	4	5	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL	4	3	KREZIP NOTHING LESS WARNER	4	7	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
5	2	MUSIC MADONNA MAVERICK/WEA	5	7	WALK ON WATER MILK INC. EMI	5	14	7 DAYS CRAIG DAVID EDEL	5	5	FREESTYLER BOMFUNK MC'S EPIC
6	4	ROCK DJ ROBBIE WILLIAMS EMI	6	6	HIDE U KOSHEEN ZOMBA	6	15	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE	6	9	I'M OUTTA LOVE ANASTACIA EPIC
7	6	FILL ME IN CRAIG DAVID SHOCK	7	4	I TURN TO YOU MELANIE C VIRGIN	7	15	I'M OUTTA LOVE ANASTACIA EPIC	7	NEW	BLACK COFFEE ALL SAINTS WEA
8	7	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC	8	11	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR	8	14	SUPERSTRING CYGNUS X ID&T	8	4	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
9	10	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	9	8	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	9	16	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM ARISTA/BMG	9	8	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
10	9	EVERYTHING YOU NEED MADISON AVENUE VIRGIN	10	17	WER BISTO TWARRES EMI	10	NEW	THE WAY I AM EMINEM POLYDOR/UNIVERSAL	10	3	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
11	11	I TURN TO YOU MELANIE C VIRGIN	11	9	I WOULD STAY KREZIP WARNER	11	12	MUSIC MADONNA MAVERICK/WARNER	11	11	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
12	16	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	12	10	7 DAYS CRAIG DAVID EDEL	12	13	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	12	6	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
13	18	TEENAGE DIRTBAG WHEATUS COLUMBIA	13	15	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE	13	14	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	13	12	TORO LOCO REMIX PIERO PELLU WEA
14	14	I WANNA BE WITH YOU MANDY MOORE EPIC	14	14	I'M OUTTA LOVE ANASTACIA EPIC	14	14	THE CORRS IN BLUE 143/LAVA/WEA	14	10	ROCK DJ ROBBIE WILLIAMS EMI
15	15	DON'T YOU WORRY MADASUN V2/ZOMBA	15	13	SUPERSTRING CYGNUS X ID&T	15	15	THE CORRS IN BLUE 143/LAVA/WEA	15	15	IT FEELS SO GOOD SONIQUE UNIVERSAL
16	NEW	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL	16	16	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM ARISTA/BMG	16	NEW	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN	16	14	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
17	12	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	17	12	VICTORIA BECKHAM ARISTA/BMG	17	20	I'M OUTTA LOVE ANASTACIA EPIC	17	20	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
18	17	I'M OUTTA LOVE ANASTACIA EPIC	18	NEW	THE WAY I AM EMINEM POLYDOR/UNIVERSAL	18	17	LUCKY BRITNEY SPEARS JIVE/ZOMBA	18	NEW	BOYS B.O.N. S4/SONY
19	13	LUCKY BRITNEY SPEARS JIVE/ZOMBA	19	18	MUSIC MADONNA MAVERICK/WARNER	19	13	TIME TO BURN STORM WARNER	19	NEW	7 DAYS CRAIG DAVID EDEL
20	20	WE WILL ROCK YOU FIVE & QUEEN BMG	20	19	SPANISH GUITAR TONI BRAXTON ARISTA/BMG	20	20	SPANISH GUITAR TONI BRAXTON ARISTA/BMG	20	18	PAROLE DI BURRO CARMEN CONSOLI POLYDOR/UNIVERSAL
1	1	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD, OFFICIAL MUSIC FROM T-HE OPENING CEREMONY SONY/BMG	1	2	BLOF WATERMAKERS EMI MUSIC	1	1	RADIOHEAD KID A EMI	1	NEW	POOH CENTO DI QUESTE VITE CDG/WEA
2	NEW	RADIOHEAD KID A CAPITOL/EMI	2	1	MADONNA MUSIC MAVERICK/WARNER	2	1	THE CORRS IN BLUE 143/LAVA/WARNER	2	1	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
3	NEW	GREEN DAY WARNING REPRISE/WARNER	3	5	CRAIG DAVID BORN TO DO IT EDEL	3	2	KYLIE MINOGUE LIGHT YEARS FEST V&L	3	NEW	RADIOHEAD KID A EMI
4	3	MADONNA MUSIC MAVERICK/WARNER	4	3	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	4	3	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D/UNIVERSAL	4	2	Laura PAUSINI TRA TE E IL MARE CGD/WEA
5	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER	5	13	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	5	4	MADONNA MUSIC MAVERICK/WARNER	5	3	MADONNA MUSIC MAVERICK/WEA
6	5	CREED HUMAN LASH EPIC/SONY	6	NEW	RADIOHEAD KID A EMI	6	NEW	GREEN DAY WARNING WARNER	6	4	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
7	6	EMINEM THE MARSHALL MATHERS LP WEBB AFTERMATH/UNIVERSAL	7	6	THE CORRS IN BLUE 143/LAVA/WEA	7	NEW	SAVAGE GARDEN AFFIRMATION RO,ADSHOW/WARNER	7	5	PEARL JAM LIVE IN EUROPE EPIC
8	NEW	98° REVELATION UNIVERSAL	8	12	K'S CHOICE ALMOST HAPPY DOUBLE T/SONY	8	4	ANASTACIA NOT THAT KIND EPIC	8	NEW	GREEN DAY WARNING WEA
9	NEW	THE MOFFATTS SUBMODALITIES EMI	9	7	KREZIP NOTHING LESS WARNER	9	7	THE CORRS IN BLUE 143/LAVA/WEA	9	10	SANTANA SUPERNATURAL ARISTA/BMG
10	NEW	GREAT BIG SEA ROAD RAGE WARNER	10	4	BON JOVI CRUSH MERCURY/UNIVERSAL	10	5	RONAN KEATING RONAN POLYDOR/UNIVERSAL	10	6	THE CORRS IN BLUE 143/LAVA/WEA
11	6	BARENAKED LADIES MARDON REPRISE/WARNER	11	9	ANDREA BOCELLI VERDI UNIVERSAL	11	8	PINK CAN'T TAKE ME HOME ARISTA/EMG	11	12	MORCHEEBA FRAGMENTS OF FREEDOM WEA
12	NEW	VARIOUS ARTISTS HOUSEMIX 3 UNIVERSAL	12	10	DE DIJK ZEVENDE HEMEL MERCURY/UNIVERSAL	12	7	CRAIG DAVID BORN TO DO IT SHOCK	12	15	MOBY PLAY VIRGIN
13	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	13	14	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	13	10	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	13	7	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA' RCA
14	12	BABY BLUE SOUNDCREW PRIVATE PARTY: COLLECTORS EDITION MCA/UNIVERSAL	14	8	KANE AS LONG AS YOU WANT THIS BMG	14	13	JOHN FARNHAM 33 1/3 BMG	14	NEW	SACRED SPIRIT INDIANI-IL NUOVO CAPITULO DEI CANTI VIRGIN
15	12	SOUNDTRACK COYOTE UGLY CURB	15	20	HANS TEEUWEN TRUI ROADRUNNER/ARCADE MUSIC	15	11	MOBY PLAY FESTIVAL	15	9	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
16	8	NELLY COUNTRY GRAMMAR FO' REAL/UNIVERSAL	16	15	ANASTACIA NOT THAT KIND EPIC	16	NEW	CHRISTINE ANU COME MY WAY FESTIVAL	16	13	PIERO PELLU' NE' BUONI NE' CATTIVI WEA
17	9	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	17	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	17	17	RED HOT CHILI PEPPERS CALIFORNICATION WEA	17	8	ST. GERMAIN TOURIST EMI
18	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CAPITOL/EMI	18	RE	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL	18	17	HI-5 IT'S A PARTY EPIC	18	RE	ANASTACIA NOT THAT KIND EPIC
19	13	VARIOUS ARTISTS PLANET POP 2001 BMG	19	16	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	19	17		19	NEW	CRAIG DAVID BORN TO DO IT EDEL
20	15	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	20	17	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	20	14		20	16	CARMEN CONSOLI STATO DI NECESSITA' CYCLOPE/UNIVERSAL
20	16	MOBY PLAY V2/BMG									
1	1	MUSIC MADONNA MAVERICK/WARNER	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	5	RADIOHEAD KID A EMI	1	NEW	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
2	2	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	THE CORRS IN BLUE 143/LAVA/WARNER	2	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	3	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	3	3	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	3	8	KYLIE MINOGUE LIGHT YEARS FEST V&L	3	1	MUSIC MADONNA MAVERICK/WEA
4	4	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH	4	5	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL	4	3	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D/UNIVERSAL	4	7	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
5	5	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL	5	7	WALK ON WATER MILK INC. EMI	5	2	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN	5	5	FREESTYLER BOMFUNK MC'S EPIC
6	6	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL	6	6	HIDE U KOSHEEN ZOMBA	6	4	THE POLYESTER EMBASSY VIRGIN	6	9	I'M OUTTA LOVE ANASTACIA EPIC
7	9	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK	7	4	I TURN TO YOU MELANIE C VIRGIN	7	6	ANASTACIA NOT THAT KIND EPIC	7	NEW	BLACK COFFEE ALL SAINTS WEA
8	7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	8	8	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR	8	10	THE CORRS IN BLUE 143/LAVA/WEA	8	4	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
9	8	BANG BANG BANG THE MOFFATTS EMI	9	11	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	9	10	THE CORRS IN BLUE 143/LAVA/WEA	9	8	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
10	10	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	10	17	WER BISTO TWARRES EMI	10	9	MADONNA MUSIC MAVERICK/WARNER	10	3	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
11	16	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR/UNIVERSAL	11	9	I WOULD STAY KREZIP WARNER	11	11	MUSIC MADONNA MAVERICK/WARNER	11	11	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
12	15	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY	12	10	7 DAYS CRAIG DAVID EDEL	12	16	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL			

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA	SPAIN	
10/14/00			(AFYVE/ALEF MB) 09/30/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MUSIC MADONNA MAVERICK/WARNER BROS.	1	NEW
2	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY	2	1
3	6	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	3	NEW
4	4	I'M OUTTA LOVE ANASTACIA EPIC	4	2
5	10	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	5	5
6	3	LUCKY BRITNEY SPEARS JIVE	6	3
7	9	MOI... LOLITA ALIZEE POLYDOR	7	4
8	8	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY	8	10
9	5	I TURN TO YOU MELANIE C VIRGIN	9	NEW
10	NEW	THE SPIRIT OF THE HAWK REDNEX JIVE	10	NEW
1	1	ALBUMS	1	1
2	NEW	MADONNA MUSIC MAVERICK/WARNER BROS.	2	NEW
3	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	3	NEW
4	3	CRAIG DAVID BORN TO DO IT WILDSTAR/VEOL	4	3
5	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	5	4
6	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	2
7	6	THE CORRS IN BLUE 143/LAVA/ATLANTIC	7	5
8	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	8	6
9	RE	BJORK SELMASONGS ONE LITTLE INDIAN/POLYDOR	9	NEW
10	NEW	MOBY PLAY MUTE	10	8
		KYLIE MINOGUE LIGHT YEARS PARLOPHONE		

MALAYSIA		(RIM) 09/26/00	HONG KONG	
			(IFPI Hong Kong Group) 08/06/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	NEW	RAHMAT, EKAMATRA, SALEEM & IKLIM RAHMAT, EKAMATRA, SALEEM & IKLIM EMI	1	1
2	1	VARIOUS ARTISTS NOW 6 EMI	2	4
3	2	SAMMI CHENG LADIES FIRST WARNER	3	5
4	3	CRAIG DAVID BORN TO DO IT WILDSTAR/BMG	4	2
5	4	M2M SHADES OF PURPLE WARNER	5	7
6	NEW	98° REVELATION UNIVERSAL	6	3
7	9	SITI NURHALIZA THE BEST OF SITI NURHALIZA SUWAH	7	6
8	6	WESTLIFE SPECIAL EDITION BMG	8	NEW
9	RE	RONAN KEATING RONAN UNIVERSAL	9	10
10	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	10	9

IRELAND		(IRMA/Chart-Track) 10/14/00	BELGIUM/WALLONIA	
			(Promuvi) 10/13/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	1	1
2	3	KERNKRAFT 400 ZOMBIE NATION DATA	2	3
3	2	LADY (HEAR ME TONIGHT) MODJO SOUND OF BARCLAY/POLYDOR	3	2
4	NEW	THE WAY I AM EMINEM INTERSCOPE	4	4
5	8	I'M OUTTA LOVE ANASTACIA EPIC	5	5
6	NEW	BLACK COFFEE ALL SAINTS LONDON	6	7
7	4	GRADUATION (FRIENDS FOREVER) VITAMIN C ELEKTRA/EASTWEST	7	6
8	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	8	9
9	5	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	9	10
10	NEW	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK/EMI	10	NEW
1	NEW	ALBUMS	1	1
2	2	RADIOHEAD KID A PARLOPHONE	2	2
3	RE	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	3	3
4	1	STEREOPHONICS PERFORMANCE & COCKTAILS V2	4	7
5	3	MADONNA MUSIC MAVERICK/WEA	5	4
6	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	6	5
7	4	DAVID GRAY WHITE LADDER IHT	7	10
8	7	SHARON SHANNON & FRIENDS THE DIAMOND MOUNTAIN SESSIONS GRAPEVINE	8	6
9	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	9	9
10	8	THE CORRS IN BLUE 143/LAVA/EASTWEST	10	NEW
		THE DOORS THE BEST OF THE DOORS ELEKTRA/EASTWEST		

AUSTRIA		(Austrian IFPI/Austria Top 40) 10/03/00	SWITZERLAND	
			(Media Control Switzerland) 10/15/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZDMBA	1	1
2	3	I TURN TO YOU MELANIE C VIRGIN	2	2
3	2	WE WILL ROCK YOU FIVE & QUEEN BMG	3	4
4	4	BUM BUM MABEL WARNER	4	7
5	6	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL	5	3
6	7	ELECTRONIC LADY MARQUE EDEL	6	NEW
7	5	LUCKY BRITNEY SPEARS JIVE/ZDMBA	7	6
8	8	MY HEART BEATS LIKE A DRUM ATC BMG	8	5
9	10	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG	9	8
10	NEW	LA PASSION GIGI D'AGOSTINO ZYX	10	NEW
1	1	ALBUMS	1	1
2	4	MADONNA MUSIC WARNER	2	2
3	3	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	3	4
4	2	SOUNDTRACK COYOTE UGLY EMI	4	3
5	NEW	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	5	5
6	NEW	RADIOHEAD KID A EMI	6	NEW
7	5	UDO JURGENS MIT 66 JAHREN—WAS WICHTIG IST BMG	7	7
8	NEW	JANTJE SMIT EIN BISSCHEN LIEBE UNIVERSAL	8	8
9	NEW	ANDREA BOCELLI VERDI UNIVERSAL	9	NEW
10	10	JIMI HENDRIX EXPERIENCE HENDRIX—THE BEST OF UNIVERSAL	10	10
		RED HOT CHILI PEPPERS CALIFORNICATION WARNER		

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
2	1	MUSIC MADONNA MAVERICK/WEA
3	NEW	SKY SONIQUE UNIVERSAL
4	2	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	5	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
6	3	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
7	4	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA
8	10	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
9	NEW	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC
10	NEW	IN DEMAND TEXAS MERCURY/UNIVERSAL
1	1	ALBUMS
2	NEW	ALEJANDRO SANZ EL ALMA AL AIRE WEA
3	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
4	3	LUIS MIGUEL VIVO WARNER MUSIC
5	4	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
6	2	ESTOPA ESTOPA ARIOLA
7	5	MADONNA MUSIC MAVERICK/WEA
8	6	MIRA QUE ERES CANALLA AUTE MIRA QUE ERES CANALLA AUTE VIRGIN/ARIOLA
9	NEW	CHAYANNE SIMPLEMENTE COLUMBIA
10	8	HEVIA AL OTRO LADO HISPANOX
		JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA

THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG GREATEST HEAT AVCD UNIVERSAL
2	4	ELLE ELLE EP 02 IN SUMMER BMA
3	5	EKIN CHENG BEAUTIFUL LIFE BMG
4	2	NICHOLAS TSE TO UNDERSTAND EEG
5	7	VARIOUS ARTISTS EMPEROR'S BEST VOL. 2 EEG
6	3	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
7	6	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
8	NEW	LEO KU JUMPING GAME WARNER
9	10	KELLY CHEN PAISLEY GALAXY GO EAST
10	9	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	3	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	2	BELSUENCE BREAKDOWN BOUGA VIRGIN
4	4	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
5	5	MUSIC MADONNA MAVERICK/WARNER
6	7	I'M OUTTA LOVE ANASTACIA EPIC
7	6	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
8	9	A QUOI BON SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
9	10	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
10	NEW	ELLE EST A TOI ASSIA VIRGIN
1	1	ALBUMS
2	2	MUSICAL ROMEO ET JULIETTE MERCURY/UNIVERSAL
3	3	MADONNA MUSIC MAVERICK/WARNER
4	7	MICHAL SARDOU FRANCAIS MERCURY/UNIVERSAL
5	4	COMEDIE MUSICALE LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	5	THE CORRS IN BLUE 143/LAVA/WARNER
7	10	HOOVERPHONIC THE MAGNIFICENT TREE COLUMBIA
8	6	FREDERICKS/GOLDMAN/JONES PLURIEL '90-'96 COLUMBIA
9	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
10	NEW	CRAIG DAVID BORN TO DO IT EDEL
		RADIOHEAD KID A EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
2	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	4	BISCH PARAT? LASSO MUSIKVERTRIEB
4	7	THE SPIRIT OF THE HAWK REDNEX JIVE/ZDMBA
5	3	MUSIC MADONNA MAVERICK/WARNER
6	NEW	FUOCO NEL FUOCO EROS RAMAZZOTTI BMG
7	6	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL
8	5	THE REAL SLIM SHADY EMINEM UNIVERSAL
9	8	I TURN TO YOU MELANIE C EMI
10	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER UNIVERSAL
1	1	ALBUMS
2	2	MADONNA MUSIC MAVERICK/WARNER
3	4	LAURA PAUSINI TRA TE E IL MARE WARNER
4	3	ANASTACIA NOT THAT KIND SONY
5	5	SUBZONIC ACHTERBAHN SONY
6	8	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
7	7	THE CORRS IN BLUE 143/LAVA/WARNER
8	NEW	CRAIG DAVID BORN TO DO IT PHONAG
9	6	RADIOHEAD KID A EMI
10	10	RONAN KEATING RONAN UNIVERSAL
		MUSICAL ROMEO & JULIETTE UNIVERSAL

DON'T TEMPT FATE by calling them the new Oasis. But former Creation Records boss Alan McGee is convinced the Cosmic Rough Riders are his most exciting signing since he discovered the one-time Brit-



COSMIC ROUGH RIDERS

pop brand leader seven years ago. A quintet from Glasgow, Scotland, the Riders play classic, California-influenced pop that recalls a more organic era when drum machines and samplers had not been invented. "Enjoy The Melodic Sunshine" will be released Nov. 6 on McGee's new Poptones label in the U.K. and is the group's third album in 18 months, following the release of "Deliverance" and "Panorama" on its own Raft Records. "I love quality pop and vocal harmonies," says lead singer/songwriter Daniel Wylie, who freely acknowledges a debt to his parents' collection of Eagles and Beach Boys albums. "I can't deny I'm influenced by the past a lot. But I don't think our music is a carbon copy. I feel we've stamped our own personality." NIGEL WILLIAMSON

THE VITAL ROLE of music in Africa is underscored by the decision of the Musicians Union of Ghana (Musiga) to launch an album aimed at "educating the public on its civic responsibilities." The 20-track recording, covering gospel (Daughters Of Glorious Jesus), hiplife (Tic Tac), high-life (C.K. Mann), and reggae (Ras Kobby), is part of a program by Musiga to promote peace and tolerance during the upcoming December elections, at which longtime President Jerry Rawlings plans to step down. According to Musiga president Alhaji Sidiku Buari, concerts and videoclips will also be organized to promote the "democratic culture based on two principles of free and fair elections." KWAKU

SPANISH SINGER Carlos Cano is in Cuba to record an album called "Así Cantan Los Niños De Cuba" (This Is How Cuban Children Sing), promoted by Spanish non-governmental organization Proyecto Mundo (World Project) to stimulate contact between the children of Spain and Cuba. Cano has already recorded the legendary "Guantanamo" in Havana's Abdala Studios with Compay Segundo, the 90-year-old star of Buena Vista

Social Club, and a children's chorus. On Sept. 29 Cano performed at Havana's luxury Hotel Nacional to celebrate its 70th anniversary. HOWELL LLEWELYN

FORMER BACKING SINGER Laith Al-Deen, a 28-year-old of Iraqi descent who was born and raised in Germany, is enjoying chart success with the debut single "Bilder Von Dir" (Pictures Of You) (Epic). The record is still climbing after 12 weeks; it reached No. 32 this issue. The pop/soul song gradually became a radio airplay hit after his performance at the SWF3 New Pop Festival and other summer radio festivals. The video has also been on rotation on German music channel Viva and recently on "Breakout" MTV rotation. The album entitled "Ich Will Nur Wissen" (I Only Want To Know), produced by the team of Ralf Hildenbeutel, A.C. Boutsen, and Stevie B-Zet, entered the charts at No. 44 two weeks ago. ELLIE WEINERT

EMI-MEDLEY HAS RELEASED the soundtrack to "Hjælp Jeg Er En Fisk" (Help I'm A Fish), claimed to be the most ambitious project in the history of the Danish film industry. With a budget of 100 million kroner (\$11.7 million), the animated feature will go head to head with forthcoming Disney productions. The first half of the double-CD features the title song by Creamy and tracks by Cartoons, Eurovision Song Contest winners Olsen Brothers, Meja, Zindy, and the film's villain, Alan Rickman, all singing in English. The second disc will feature local artists in the respective territories where the film is distributed and will be sung in the local language. The movie premieres this month in Scandinavia, timed for the autumn school holiday. A worldwide cinema release is planned for next Easter with a different but coordinated CD release in each territory, according to EMI director of international exploitation Ole M. Mortensen. Lisa Stokke, who was discovered by Abba's Björn Ulvæus and Benny Andersson, will appear on the Norwegian version, and Jade and Isabel will be featured on the Swedish release. CHARLES FERRO

IN AN UNUSUAL MOVE, Sony/ATV Music Publishing Scandinavia's Fredrik Ekander and Kim Rosenberg, managing director and creative director, respectively, have set up their own label, Kred, under the umbrella of Sony Music Entertainment Sweden. The label plans to release only two or three albums a year. The first three acts on Kred are Awa, Bravo 6, and Sheri, whose publishing is signed to Universal Music Publishing Scandinavia, where the two executives previously worked. "We want to be with these artists all the way, because they're strong songwriters and unique artists," Ekander says. "And although they're signed to Kred, we won't necessarily only be offering the music to Epic or Columbia." KAI R. LOFTHUS

Canadian Tammy Fassaert Self-Releases 2nd Bluegrass Set

BY LARRY LeBLANC

TORONTO—Over a decade, diversely talented singer/songwriter/bassist Tammy Fassaert has quietly established herself as one of the leading figures in Canada's vibrant West Coast folk music scene.

On Sept. 26, Fassaert released her second solo album, the bluegrass-tinged "Corner Of My Eye," on her own Tam Can Productions label, handled nationally here by Festival Distribution of Vancouver. The album is available in the U.S. via mail order from Virginia-based Country Sales.

"There are quite a few bluegrass musicians in this area," notes Festival Distribution president Jack Schuller. "We distribute about 15 titles by [local] bluegrass acts. They are mostly regional, but artists like Tammy and [mandolinist] John Reischman go into the U.S. and perform there often."

Playing bluegrass and traditional and contemporary folk music, Fassaert has toured not only throughout North America but through Europe, the U.K., Taiwan, and Japan in the past decade. In addition to performing dates accompanied by guitarist David Moshier; she is in high demand as an acoustic bass and guitar instructor; spending summers at various workshops throughout North America.

"I'm quite happy with my career," says the 38-year-old artist. "I feel I'm well-respected in my field, and bookings are getting easier: I'm making almost enough money to relax. It's a pretty good lifestyle. It's certainly better than slogging away at a job 40 hours a week."

For the past four years, Fassaert has lived in Courtenay, British Columbia, on the east coast of Vancouver Island. Nes-

ted against a backdrop of mountains, Courtenay is a service center for the surrounding logging, fishing, and farming region and a major ski center. "It's a beautiful place," she says. "I went for a walk yesterday morning, and I watched a bear fishing from across the river. There's a nice little community here—a mix of resource-based employment and a lot of artists and musicians. You can do anything you want here."

Well, almost anything. Since moving to Courtenay, Fassaert has found little time for songwriting due to increasing career demands. "I haven't written any songs since I got here," she admits. "My brain is so into doing business. I'm not a prolific writer in the first place."

Nevertheless, "Corner Of My Eye" is a solid gathering of a handful of Fassaert original songs as well as covers of compositions by Canadian songwriters John and Michelle Law, Tod Gorr; Meg Tennant, and Joe Charron and U.S. bluegrass songwriters Delia Bell and Bill Grant, Johnny Mullins, and Wayne Raney.

Musicians on the album include producer Reischman on mandolin, Chris Stevens and Nathan Tinkham on guitar, Sally Van Meter on dobro, Alberta fiddle champion Byron Myhre on that instrument, Jordy Sharp on banjo, and Doug Schmidt of local Celtic band the Paperboys on accordion. Bass duties are split between Paul Bergman and Fassaert, who also plays guitar.

Fassaert recorded four of her own songs for the album, and each is remarkable. The title track is a love song from a man's perspective, "Leaf On A Vine" relates how Fassaert's parents pushed her in contrary directions (toward being a free spirit by her mother, toward academics by her father), "Proud Ponderosa" chronicles

the deepening of love in a relationship over time, and "Set Me Free" nimbly deals with the closing moments of a terminal illness.

Fassaert reveals she had the blueprint for the album five years ago. "I waited until I thought the material was all good," she says. "I also wasn't sure of what direction to take. When I decided to go in the bluegrass



FASSAERT

vein, I added 'Lonely Violet' and 'Moods Of A Fool.' Those were the last tunes I decided on."

California-born Reischman, who has lived in Vancouver since 1991, was a natural choice to helm the album. As one of the top-ranked bluegrass mandolin players in North America, he has toured and recorded for many years with San Francisco Bay Area group Good Ol' Persons and was a member of the cutting-edge Tony Rice Unit in the early '80s. He now performs and records with a wide range of musical configurations, including John Reischman & the Jaybirds.

Fassaert met Reischman in 1984, when the Vancouver-based Pacific Bluegrass Heritage Society brought the Good 'Ol Persons to perform in a local club. Since then, Fassaert and Reischman have performed together in a half-dozen bands.

A guitar player since age 8, Fassaert switched to bass when she started performing music professionally in 1984.

"I put the guitar down because I just couldn't keep up with all those flat-pickers," she jokes. "There also weren't any bluegrass bass players around."

Fassaert drew early inspiration from the playing of "new acoustic" bluegrass pioneers like David Grisman, Sam Bush, and Ricky Skaggs, who were blazing paths in the genre in the '70s and '80s. "It took me time to get a taste for [bluegrass legend] Bill Monroe," she admits. "I first heard Ricky Skaggs singing on Emmylou Harris' 1980 album 'Roses In The Snow.' I didn't know who he was, but I sure liked his voice."

From 1988-91, Fassaert toured North America backing San Francisco-based bluegrass star Laurie Lewis. With an emphasis on original material and a willingness to push the boundaries of traditional bluegrass, Lewis' band was a perfect setting for Fassaert to hone varied acoustic-based musical styles. "My life changed when Laurie hired me," she says candidly. "Music became a full-time job."

Prior to joining Lewis, Fassaert wanted to be a veterinarian; she had graduated from the University of British Columbia in 1983 with a bachelor's degree in science and agriculture. "I had wanted to go to vet school but couldn't get the grades," she says. "I was doing four- to six-month contract work for Agriculture Canada and the British Columbia Ministry of Agriculture. Then I'd go on unemployment insurance for a while before doing another contract."

In 1994, Fassaert's debut solo album, "Just Passin' Through," was issued by Strictly Country Records in Holland. Produced by guitarist Scott Nygaard and featuring Reischman and Van Meter, it was an impressive mix of the bluegrass

and traditional country she had been performing with the short-lived group Tammy & the Americans. Two years later, it was released in Canada by Tam Can Productions but went ignored. "We distributed the album, but sales were slow, because it had come out in Europe first and was also available as an import here," recalls Schuller. "Also, Tammy didn't do much promotion on it."

Fassaert acknowledges her inability to pitch her music has been a career drawback. "I'm not good at the sales thing," she says. "I don't want to bullshit all the time just to get my name out there. That's just not my style. I'm an up-front, direct person; that's not good in winning business deals."

Sony Music Japan Seeking Increases In Overseas Sales

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) (SMEJ) has unified its international marketing activities as part of its efforts to increase overseas sales of Japanese music.

SMEJ's Asian affairs and international marketing sections—the latter of which promotes the label's domestic repertoire in overseas territories apart from Asia—have been merged into an expanded international marketing section. One key reason for the move is to more effectively use the Internet to push Sony Japan domestic acts outside Japan.

"In terms of online promotion, the first thing we want to do is coordinate better with our overseas affiliates," explains Sampei Yamaguchi, VP of international marketing. Yamaguchi, who is now also GM of the expanded international marketing section, reports to SMEJ corporate executive Hiroshi Goto. Remaining as VP of international marketing is Aki Tanaka, who will continue to oversee Sony's marketing efforts in Asian territories. (Tanaka reports to Yamaguchi.) The expanded section has a staff of 14.

In Asia, Sony's current focus is on promoting Japanese rock band L'Arc-En-Ciel and singer/songwriter Ken Hirai. Other priority acts are male idol group Tokio and pop/R&B singer Toshinobu Kubota.

In territories outside Asia, Sony is pushing Mondo Grosso, a club-music unit led by Shinichi Osawa. Mondo Grosso's latest album, "MG4," is being released by Sony affiliates in more than 20 territories. And in an unusual move, Sony Music France will release eight albums by SMEJ acts in a campaign called "Made In Japan" in January.

FRYLAND EXITS TO PRAISE

(Continued from page 64)

became managing director of Danish rackjobber Music Rack until joining local Warner licensee Metronome Records in 1975.

Three years later he took the helm of PolyGram, where he remained until the Universal acquisition in 1998. "It's sad to leave Universal," he says. "It's been a wonderful time."

"I've been in the industry during its best period," Fryland adds, "when the CD was introduced and growth was 15-18% annually." However, "the past three years have been difficult; the market has been flat, and marketing costs are high."

Of his future, Fryland tells Billboard, "I have some different options, and it may be outside the music industry."

Jesper Bay, managing director of music consultant MusicMatters, which has been heavily involved in organizing events—including the annual Dansk Grammy Awards—and other major projects for IFPI in the past few years, pays tribute to Fryland. "He has natural authority as the 'Grand Old Man' of the Danish music industry," he notes. "But the reason he has reached this status is because

he is wise and fair; both as an ally and an opponent."

In the mid-1980s, PolyGram had a long roster of local acts, and the company held around 40% share as the dominant player. Fryland succeeded in getting a lot of the Danish indies to sign distribution deals with PolyGram. Subsequently, the company was distributing 80%-90% of all local repertoire.

Says Fryland, "We found out, from a sales company's point of view, that was not too healthy, so we decided to exit the deals. There was a tendency to forget international repertoire, and it took too much time from the organization."

At the time, Bay worked at the independent Genlyd label—later acquired by BMG—and dealt with Fryland on a PolyGram distribution deal. "We all got good treatment, and everybody benefited. It was a win-win situation and a lucrative arrangement for PolyGram," Bay recalls. "[Stefan] has a way of dealing with people. He can provide the services needed, and he can also say 'no' in a decent way."

Through the 1980s the Danish industry changed, as larger concert

venues appeared and a larger number of international acts got more attention. During that period, commercial radio was introduced to the country, providing more music exposure.

Under Fryland, PolyGram Sweden moved its distribution operation to a central hub in Hannover, Germany, five years ago. After the Universal acquisition, the distribution system was refined, with Swedish company GDC handling chart material and catalog coming from Hannover; ordering and invoicing goes through GDC. Fryland says, "For a small territory it's the best way to distribute."

When Fryland took the IFPI chair in 1982, it was still a fledgling organization. "I have nothing but praise for Stefan," says IFPI board member and Sony Music Sweden managing director Jan Degner. "Through the years he has been a good man for the industry and for IFPI; he's been dedicated to the tasks at hand. He has transformed the organization from a small group of small players into a large, well-functioning apparatus. In the industry, he's been there since it was a 'Mickey Mouse' busi-

ness until it became a real industry, primarily in the past 10 years."

Ritto believes Fryland's diplomatic talents helped establish the Danish branch of IFPI as a broad group seen as representing labels of many sizes. Says Bay, "As the chairman of IFPI, he has been able to protect all the labels through the years by finding the best compromise solutions. And he's done this consistently, so people listen to him."

Among his achievements, Fryland spearheaded the IFPI's successful battle to remove an excise tax on CDs a few years ago. Sales charts showed sharp upward spikes immediately after the tax was repealed. Ritto will be assuming the IFPI chair at a time when Danish music has made inroads abroad, but like the rest of the industry faces an uncertain future in the digital age.

"There will be lots of changes—distribution will change a lot," Fryland concludes. "But I believe that electronic distribution will not become any more than 20%-25% of the total. I still believe in the pride of having a physical product and the feeling which going into a music store gives you."

Merchants & Marketing

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Universal Is Top Albums Distributor For First Nine Months

It's Also Leader In R&B, Country; BMG Tops Singles

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution continues to press the pedal to the metal, as it effortlessly captured four of the five U.S. market-share categories tracked by Billboard for the first nine months of the year.

In the remaining category, singles distribution, traditional leader BMG Distribution continues to see its lead on the No. 1 spot narrowed by Universal.

As the No. 1 distributor in both total albums and current albums market share, Universal improved on

the leads it held in the first six months. For total albums, Universal tallied up a 27.3% slice of the pie in the first nine months, leading independent distributors, which collectively place at No. 2 with 16.9%, by more than 10 percentage points. By contrast, in the first half of the year Universal fell just short of a 10 percentage point lead, with 26.8% vs. then No. 2 BMG's 17%.

Similarly, for current albums, Universal scored a 28.9% share in the first nine months, an improvement of almost one percentage point from the 28% it had at the end of the first half of the year. In the same period, No. 2 BMG slipped slightly more than one percentage point to 19.8% in current albums, down from 20.9%.

Universal was also the No. 1 distributor in country albums, where it had a 28.5% share, and R&B albums, with 40.1%. In singles, BMG saw its lead shrink to less than a percentage point as it tallied a 22.5% share, while Universal finished at No. 2 with 21.9%.

The market-share rankings are for the period beginning Jan. 3 and ending Oct. 2. They are determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's

release (12 months for classical and jazz albums).

In scoring 27.3% in the total albums category, Universal improved upon the 26.9% it garnered in the first nine months of 1999. Its industry-leading total was based on strength in alternative rock, jazz, rap, soundtracks, catalog, and deep catalog. It is the No. 1 distributor in each category. Universal was the No. 2 distributor in classical and hard rock and in placing albums on Billboard's Heatseekers album chart.

The independent sector enjoyed a surge in the third quarter that allowed it to slip past BMG in total albums. BMG was the No. 2 distributor at the halfway point this year. The indies collectively garnered 16.9% in the first nine months of this year, up from the 16.3% they had in the first nine months of 1999. Independent distributors showed

strength by coming in first in gospel and classical and in placing albums on the Heatseekers chart. They were No. 2 in Latin.

BMG, the No. 3 distributor in total albums, garnered 16.2% in the first nine months of this year; up from the 15% in the same time period in 1999. But it fell out of the No. 2 spot it held in the first six months of this year. BMG's total was helped by its strong showing in gospel, where it ranked as the No. 2 distributor; and new age, where it came in first.

WEA managed to stem the market-share erosion it has been suffering by finishing the first nine months of the year with 15.9% in total albums, up from the 15.6% it garnered in the first six months of the year. But its nine-month tally was down from the 16.3% the company had in the first nine months of 1999. In coming in as the No. 4 distributor in total albums, WEA showed strength in hard rock, where it was the No. 1 distributor; and in alternative rock, jazz, soundtracks, catalog, and deep catalog, where it was the No. 2 distributor in all those categories.

Sony Music, on the other hand, suffered a slight decline in total albums share, finishing as the No. 5 distributor with 14.7%, down from the 15.5% it had in the first six months of the year. In placing fifth, Sony showed strength in Latin music, where it was the top distributor.

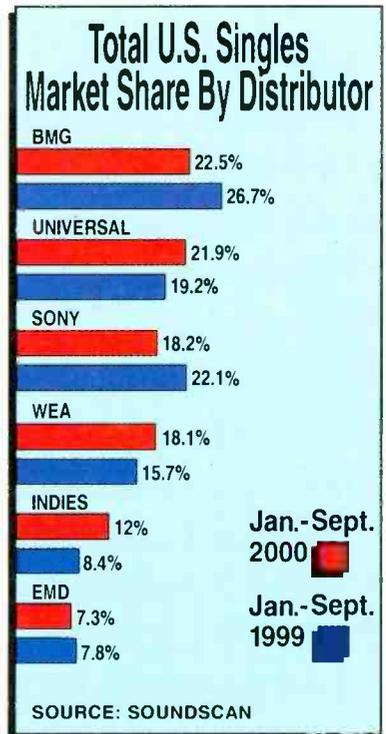
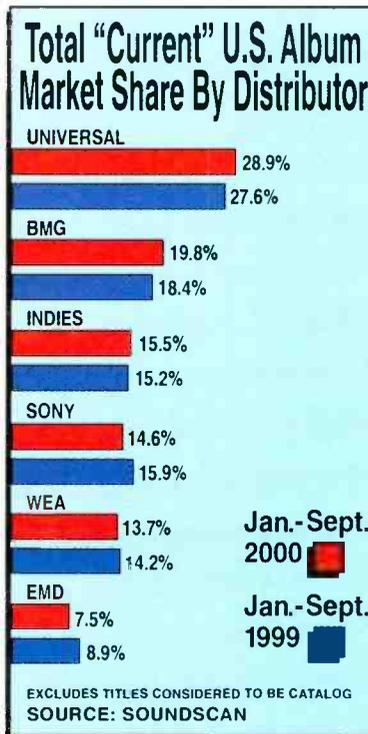
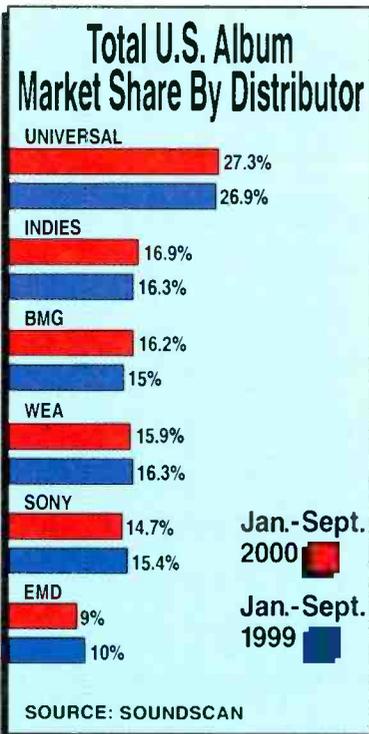
EMI Music Distribution finished in last place with 9% in total albums, down from the 10% it had in the first nine months of 1999 but up from the 8.8% it garnered in the first six months of this year.

As the No. 1 distributor in current albums, Universal had big albums with Eminem's "The Marshall Mathers LP," Dr. Dre's "Dr. Dre—2001," Sisqó's "Unleash The Dragon," Nelly's "Country Grammar," DMX's "... And Then There Was X," 3

Doors Down's "The Better Life," Jay-Z's "Vol. 3... Life And Times Of S. Carter," Papa Roach's "Infest," Eiffel 65's "Europop," Sting's "Brand New Day," and a "Now That's What I Call Music" various-artists compilation.

While BMG's current albums total of 19.8% is down from the score it had in the first six months of the year; it is an improvement on the 18.4% the company had in the first nine months of 1999. So far this year, BMG has four of the top five sellers. 'N Sync's "No Strings Attached" currently is the No. 1 seller in 2000. Britney Spears' "Oops!... I Did It Again" was No. 3, followed by Santana's "Supernatural" and Creed's "Human Clay." Other big sellers for BMG are Christina Aguilera's self-titled album, Backstreet Boys' "Millennium," Joe's "My Name Is Joe," and

(Continued on next page)



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MUSICLAND STORES reports that comparable-store sales for the five weeks ending Sept. 30 decreased 4.2%. CFO Keith Benson attributes the decline to a weak music release schedule and softness in shopping due to the Olympics. Same-store sales at the mall stores division (Sam Goody and Suncoast Motion Picture Company) decreased 2.9%, while sales at the superstores division (Media Play and On Cue) decreased 6.4%. Total sales for the month decreased to \$139 million from \$142.6 million a year ago. Total sales at Sam Goody and Suncoast fell 4.2% to \$88.7 million from \$92.5 million a year ago. Total sales for Media Play and On Cue increased 0.7% to \$50.3 million from \$49.9 million last September. For the 39 weeks ending Sept. 30, Musicland's comparable-store sales increased 1.5% and total sales increased 2.7% to \$1.20 billion from \$1.17 billion the year before.

In other news, the company has entered into a marketing agreement with the Mall of America in Minneapolis to rebrand its main rotunda "Sam Goody Central." The space will be the live event center at the mall, featuring celebrity appearances, music, movie screenings, and other attractions.

POSTHUMAN RECORDS, Marilyn Manson's label, will release the soundtrack to "Book Of Shadows: Blair Witch 2" as its first album. Posthuman is distributed by Priority. The soundtrack will feature a previously unreleased track by the artist, a cover of Johnny Mandel and Michael Altman's "Suicide Is Painless" from the film "M.A.S.H." The album, due Tuesday (17), also features cuts by Rob Zombie, at.the.drive.in, and Elastica.

BMG ENTERTAINMENT and Capital One Bank have partnered to offer a credit card that will earn users points toward free CDs, concert tickets, and audio equipment. The BMG Visa gives cardholders three points for every \$1 spent via the BMG Music Service club and one point for every \$1 spent elsewhere. Points can be traded for merchandise from BMG Music Service and other sources. Until Jan. 1, a portion of every transaction will go to the Christina Aguilera Foundation for abused, homeless, or sick children.

AMPLIFIED.COM, a business-to-business fulfillment service, has inked licensing deals with indie labels Delicious Vinyl, GNP Crescendo, K Records, the End Records, and Monarch Records. The deals add nearly 7,000 tracks to Amplified's catalog, including material by Duke Ellington, Beck, John Lee Hooker, Built To Spill, and Tone Loc.

TVT RECORDS has signed a deal with Supertracks to digitally distribute its catalog to online music stores. The companies have kicked off their new alliance by making 20 albums—including titles by Nine Inch Nails, XTC, and Guided By Voices and the "Buffy The Vampire Slayer" soundtrack—available on HMV.com. Prior to the deal, consumers could only purchase TVT product via the company's Web site. Each album sells for \$7.38.

PRIORITY RECORDS and rock indie Spitfire Records have entered into agreements with PlayJ, an advertiser-supported provider of digital downloads, to distribute promotional tracks from their artists online. Priority is a wholly owned unit of the EMI Group; its roster includes Ice Cube, Lil' Zane, Mack 10, and Snoop Dogg, and it distributes labels such as Rawkus and Master P's No Limit. Spitfire acts include Alice Cooper, Deep Purple, Sebastian Bach, Twisted Sister, and Gary Numan. New York-based PlayJ, a subsidiary of EverAd Inc., offers encrypted downloads that are free but display customized advertising material as tracks are played. The company—which offers more than 65,000 titles and distributes its content through a network of affiliate partner sites, including Listen.com—recently released promotional tracks by Wyclef Jean and T-Boz of TLC. PlayJ also recently signed a distribution agreement with Danny Goldberg's Artemis Records.

CAPRICORN RECORDS has further trimmed its staff. Three employees were terminated at the beginning of October: college promotion director Amy Leavell, publicist Paula Donner, and Trip Norton, assistant to CFO Scott Segler. In the past year, Atlanta-based Capricorn has cut some 15 jobs. The label—home to 311, Gov't Mule, the Glands, and others—now employs 14, according to VP of business affairs Philip Walden Jr., who says he's not sure if more cuts are on the way. Capricorn had about 40 staffers prior to the cuts. Capricorn is distributed by Universal but has been seeking a new deal for more than a year. In that time, it has received offers for the entire label and, separately, its catalog, Walden says. The catalog includes albums by 311, Cake, and Widespread Panic. Recently, the members of 311 filed suit against Capricorn, alleging breach of contract and seeking a termination of their label deal. Also, Cake and Widespread Panic have left the label.

UNIVERSAL IS TOP ALBUMS DISTRIBUTOR FOR 1ST NINE MONTHS

(Continued from preceding page)

Tony Braxton's "The Heat."

In finishing third in current albums with 15.5%, the independent sector moved up one notch from the fourth-place position it held both in the first six months of this year and in the first nine months of 1999.

Sony Music Distribution, the No. 4 distributor, finished with a 14.6% tally in current albums, down from the 15.9% it had in the same time frame last year. Sony's big sellers are Destiny's Child's "The Writing's On The Wall," Dixie Chicks' "Fly," Macy Gray's "On How Life Is," Celine Dion's "All The Way . . . A Decade Of Song," and Mark Anthony's self-titled album.

WEA finished in fifth place in current albums, the same ranking it held last year in the first nine months. But its total in the category was down to 13.7% from 1999's 14.2%. WEA's big-selling albums

this year are Kid Rock's "Devil Without A Cause," Faith Hill's "Breathe," the Red Hot Chili Peppers' "Californication," Kid Rock's "The History Of Rock," and matchbox twenty's "Mad Season By Matchbox twenty."

EMI Music Distribution, which came in last place in current albums, finished the first nine months with 7.5%, down from the 8.9% it had in the same time frame last year. Its best-selling album is D'Angelo's "Voodoo."

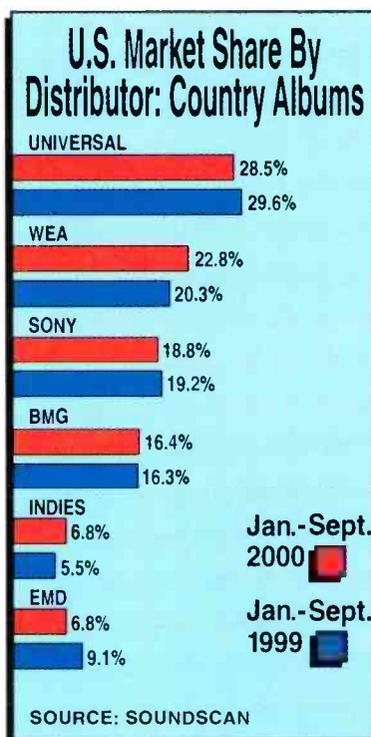
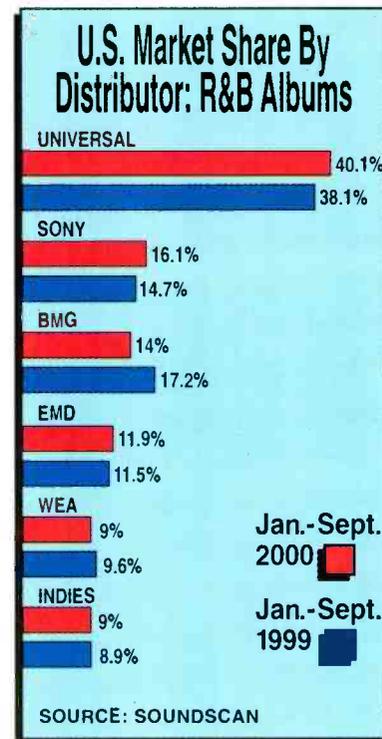
In singles distribution, BMG's 22.5% share represented a loss of more than four percentage points from the 26.7% it had in the first nine months of last year. But it still managed to hold on to the lead in this category. BMG's two biggest singles are Santana's "Maria Maria," which is the No. 1-selling single so far this year, and Britney Spears' "From The Bottom Of My Broken Heart."

Universal's second-place tally of 21.9% in singles was an improvement on the 19.2% it had in the first nine months of 1999. Universal's big hits are Sisqó's "Incomplete" and Montell Jordan's "Get It On Tonight."

Coming in third place in singles distribution for the first nine months of the year was Sony, which finished with an 18.2% share, down from the 22.1% it had in the same time frame last year. Its best-selling titles are Mariah Carey With Joe And 98's "Thank God I Found You" and Destiny's Child's "Say My Name."

WEA finished fourth in singles distribution with an 18.1% share, up from the 15.7% the company had in the first nine months of 1999. WEA's best-selling titles are Faith Hill's "Breathe" and Madonna's "Music."

The independent sector collectively placed fifth in singles distribution with a 12% share, up from the 8.4% it had in the first nine months of 1999. And EMI Music Distribution came in last place with a 7.3% share, down from the 7.8% it garnered in



EXECUTIVE TURN TABLE

HOME VIDEO. Suzanne White is promoted to VP of marketing for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing.

BBC Worldwide Americas names Aimee White director of retail marketing and licensing, Allison Weiss Haberman director of BBC Direct, and Britta von Schoeler manager of video marketing in New York. They were, respectively, director of sales administration for Sony Music Entertainment, director of direct marketing for Promotions.com, and manager of home video for Golden Books Family Entertainment.

DISTRIBUTION. Craig Applequist is promoted to senior VP of sales and new technologies for Sony Music Distribution in New York. He was senior VP of sales.

BMG Distribution promotes Wendy Schlesinger to VP of new



APPLEQUIST

PRISAMENT

media applications and Matthew Newell to director of new media development in New York. BMG Distribution also names Kevin Clement senior director of new media operations in New York. They were, respectively, VP of marketing, manager of alternative music marketing, and co-founder of YesterDay Online.

NEW MEDIA. Robert Prisament is promoted to senior director of grassroots/community marketing for Electric Artists in New York. He was director of project management.

the first nine months of 1999.

In country albums, Universal's 28.5% was down more than a percentage point from the 29.6% it had in the first nine months of 1999, but it was still good enough to lead the U.S. industry. The No. 2 country albums distributor, WEA, was almost six percentage points behind Universal. But its 22.8% share was an improvement on the 20.3% it obtained in the first nine months of 1999.

Sony Music came in third in country albums distribution with an 18.8% share, down from the 19.2% it had in the same time frame last year. BMG Distribution held steady as the No. 4 distributor with 16.4%, up a tick from the 16.3% it had in the same period in 1999.

Independent distributors collectively came in as the No. 5 country albums distributor with a 6.84% score, while EMI finished last with 6.76%.

In R&B albums, Universal romped to a 24-point lead over Sony. Universal had a 40.1% share, up from 38.1% in the first nine months of 1999. The No. 2 distributor, Sony, scored a 16.1% share in the first nine months, up from the 14.7% it had in the corresponding period last year.

BMG, meanwhile, suffered a market-share decline to 14% in R&B albums, down from the 17.2% it had in the same time frame last year. That decline resulted in the company moving from No. 2 in 1999 to No. 3 in the first nine months of this year.

EMI Music Distribution collected 11.9% in R&B albums in the first nine months of 1999, up from the 11.5% it had in the same time frame last year, and held on to its No. 4 ranking.

WEA suffered a slight decline in R&B albums, going from 9.6% in the same period last year to 8.97% in the first nine months of this year. The independent sector collectively garnered 8.95% during that time period to finish last.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
NO. 1					
1	1	3	BALLER BLOCKIN' Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
2	RE-ENTRY		TRIBUTE ▲ Virgin Music Video 77849	Yanni	24.95
3	3	4	SUPERNATURAL LIVE Arista Records Inc. BMG Video 15750	Santana	19.98
4	5	4	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95
5	4	7	AARON'S PARTY (COME GET IT) — THE VIDEO ● Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95
6	13	10	BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
7	RE-ENTRY		50 YEARS Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.95
8	RE-ENTRY		GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
9	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
10	8	238	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
11	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
12	6	2	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95
13	7	6	LIVE ON TOUR Cash Money Universal Music & Video Dist. 53252	Cash Money Millionaires	19.95
14	11	40	DEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
15	9	46	TIME OUT WITH BRITNEY SPEARS ▲ Jive/Zomba Video 41651	Britney Spears	19.95
16	12	46	S & M ▲ Elektra Entertainment 4218	Metallica	19.95
17	15	47	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95
18	10	5	MUSIC (DVD) Warner Reprise Video 38526	Madonna	9.95
19	14	12	BIG MONEY HUSTLAS Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
20	17	2	MANILOW LIVE Image Entertainment 9530	Barry Manilow	19.98
21	16	100	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
22	RE-ENTRY		I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill & Gloria Gaither And Their Homecoming Friends	29.98
23	19	21	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
24	21	161	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
25	18	10	THONG SONG Ventura Distribution 40143	Sisqo	14.98
26	28	2	CECE WINANS - LIVE IN CONCERT Sparrow Video Chordant Dist. Group 43251	CeCe Winans	19.98
27	23	48	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	10.95
28	2	3	GOD IS WORKING: LIVE Word Video Sony Music Entertainment 50233	The Brooklyn Tabernacle Choir	19.95
29	24	13	SPIT IN YOUR EYE Artemis 751037	Kittie	15.95
30	27	46	THE VIDEO COLLECTION 92-99 Warner Reprise Video 38506	Madonna	19.95
31	20	7	PURPOSE BY DESIGN Verity Video 43140	Fred Hammond & Radical For Christ	19.95
32	25	47	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
33	32	237	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
34	26	43	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.95
35	35	43	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 38510	Eric Clapton	19.95
36	34	68	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
37	38	17	TWO AGAINST NATURE Image Entertainment 9583	Steely Dan	19.98
38	29	95	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.95
39	39	70	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95
40	33	24	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

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- Paul Gauguin



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What Does Future Hold For EMI Music Distribution, Now That The EMI/Warner Merger Is In Limbo?

WITH THE WARNER Music Group/EMI Recorded Music deal now up in the air, if not outright dead, it's been interesting watching EMI Music Distribution (EMD) management and staff continue to function throughout the process, seemingly without a worry about their fate.

Many in the industry have speculated that if the deal had been completed, EMD would have been swallowed up by WEA, since the latter company has long been considered one of the stronger major distribution companies.

Actually, what would have probably happened is that the best people of both companies would have found a place in the combined entity, while some good people at both companies would have lost their jobs. But for sure the dead weight at both companies would have been out of work. Even in this scenario, however, many were of the opinion that WEA would remain the dominant entity.

That view was buttressed by the recent incorporation of the Rhino sales and marketing staff into WEA. Industry speculators believed that Warner Music Group chairman/CEO Roger Ames likely had a rough idea of how the two distribution companies, WEA and EMD, might fit together and wouldn't have let the Rhino thing happen, if it would have had to be dismantled down the line when the merger was completed. So industry observers thought Ames was tipping his hand with the Rhino move.

But now all bets are off as to what would have happened in the merger, because most of the betting current-

ly taking place dismisses the notion that the merger will be revived.

Some suggest EMI might be sold to another major, others suggest that it might be sold to a new third party player from outside the industry, while still others suggest that it could be sold off in pieces.

So whatever eventually happens to EMI Recorded Music, it looks like



EMD gets a new lease on life, which is deserved, because in Retail Track's view, the company has made great strides in improving itself in the past few years.

Back before EMI had the management shakeup that brought Ken Berry into power as EMI Recorded Music president/CEO and Richard Cottrell in as president/CEO of EMI Music Distribution, the company was considered the weakest distribution company of the majors. That's because the then EMI Music Distribution management was handcuffed by the then EMI powers that be, which first forced a downsizing of distribution and then followed that up by withholding resources needed to upgrade the company's distribution pipeline in order to meet the growing demands for just-in-time inventory replenishment. For a while back

then, every time an EMI label had a hit, EMD would immediately fall into a back-order position—i.e., it would be out of stock and scrambling to manufacture more.

But in the summer of 1998, under the leadership of Cottrell and the new management at EMI Recorded Music, \$10 million was committed to re-engineering the distributor's supply chain. Among the improvements was the integration of its distribution facility in Jacksonville, Fla., into the same building as its manufacturing plant. Without a doubt, EMI has improved its capacity greatly in that area.

Similarly, EMD management hasn't been stagnant in issuing new policies, regardless of the fate hanging over its head. In July, it revamped its policies concerning catalog, moving away from the three-tiered catalog program to an ongoing discount of 4% with an extra 30 days dating for front-line catalog and a 7% discount for midprice titles.

An ongoing discount has its pluses and minuses, and in the latter area, you lose out on the sales burst that periodic catalog promotions bring. EMD management, however, recognized this by implementing its Choice 2000 Fall Catalog campaign, which provided incentives to load up on catalog, thanks to discounts that provided an extra pop.

Phase two of that campaign ran Sept. 4-15 and gave accounts the choice of discounts and dating. For example, if accounts were only interested in discounts, they could choose a 12% discount for front-line catalog (17% for midline) and have no extra dating on top of the normal 60 days.

Or accounts could choose a 10% discount for front-line catalog (15% for midline), with an extra 60 days dating, which meant accounts would have 120 days to pay. The final choice, aimed at accounts that preferred dating over discounts, offered a 7% discount (12% for midline) with 90 days extra dating, which meant accounts would have 150 days to settle up.

Moreover, EMD offered accounts two extra shots to take advantage of its Choice 2000 Fall Catalog campaign—Oct. 2-13 and Oct. 30-Nov. 10—with discounts slightly less than above but still much larger than the normal ongoing year-round discounts.

At the National Assn. of Recording Merchandisers Convention, Gene Rumsey, executive VP of sales and marketing at EMD, told me that the catalog program was "designed to be customer-friendly, presenting accounts with a program that demonstrates flexibility—which recognizes that our customers have different needs. Customers have the flexibility to choose between discount vs. dating."

Notice Rumsey's choice of words: "friendly," "flexibility," and "recognizing different needs," which are all key ingredients, in Retail Track's view, for a successful account/distributor relationship.

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Lithgow's 'Farkle McBride' Gets Full Orchestral Treatment

'FARKLE' SPARKLES: Actor John Lithgow's smashing new kids' book, "The Remarkable Farkle McBride," is soon to be a book and CD package, at which point it should take its place as a children's music classic. The first significant introduction-to-the-orchestra piece since Paul Tripp and George Kleinsinger's 1945 "Tubby The Tuba"—itself the only other major work of this type after Prokofiev's 1936 "Peter And The Wolf"—"Farkle McBride" was recently performed live with Lithgow and the Chicago Symphony Orchestra

(CSO) at the Windy City's Symphony Center.

Child's Play caught both Chicago "Farkle & Friends" shows (it's our home base) and later caught up with Lithgow, star of TV's "3rd Rock From The Sun," to talk about his new creation.

These thoroughly terrific performances, which took place back to back Sept. 23 in front of large and appreciative houses, also featured songs from Lithgow's 1999 Sony Wonder album "Singin' In The Bathtub" (Child's Play, Billboard, Jan. 30), as well as a pair of new tunes he wrote with collaborator Bill Elliott. Elliott was the arranger and conductor on the big-band pieces on that album, and he composed "Farkle's" orchestral music. Elliott also conducted the CSO at Lithgow's shows, which also featured producer and keyboardist Jai Winding on piano, members of the Chicago Children's Choir, and vocal quartet the Lucky Stars.

It was only the third and fourth time Lithgow had appeared live with a full orchestra. "When we were preparing the CD, I did a lot of concerts,



by Moira McCormick

but in small venues with piano and guitar," he says. "The first time we [performed with] a small jazz orchestra was at UCLA a year ago. And then we did Carnegie Hall with the New York Pops, the first time with a full orchestra. This time, it was with a great, great orchestra, so

it sounded incredible."

Lithgow had had a full orchestra in mind ever since making "Singin' In The Bathtub," he says, "because there was a lot of big orchestra music in it. I approached major orchestras, just by phone call. Of course, I'd always be transferred to their education departments. And the first question always was, 'What is the educational component?' Of course these are novelty songs, and I've always felt they're plenty educational—the intention was to get kids into a concert hall and give them a wonderful experience.

"But I realized that if I [was]

going to strengthen this pitch, I'd better have some education up my sleeve," Lithgow continues. "So I quite calculatedly invented the story of Farkle McBride as a sort of education adjunct to the silly song. And of course I wanted to make it a fun story, so I made it about a little boy trying all the instruments and becoming a conductor. I visualized isolating the four sections of the orchestra and certain instruments. And once I had written the text, before I'd even contacted a composer, it suddenly came upon me like a lightning bolt—I'm a children's book author! I've written

(Continued on page 75)



LITHGOW

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AFIM Special Projects Maestro Exits; Landreth Sizzles On 'Levee Town' Set

MOVING ON: It was never easy to find Mary Neumann during a convention of the Assn. for Independent Music (AFIM). She was always off somewhere, getting something done.

It's now difficult to believe that we won't be encountering the hard-working Neumann at future AFIM conventions. After two decades of service to the independent music community, Neumann, AFIM's director of special projects, has tendered her resignation.

She informed AFIM executive director Pat Bradley of her decision to leave in late August, but word only began circulating in earnest after the indie trade group held its board meeting in Atlanta during the last week of September.

It's a startling development, since Neumann has performed so much of the heavy lifting for the small, Whitesburg, Ky.-based organization for so long. Working out of her home in Altamont, N.Y., a suburb of Albany, she took a major role in planning AFIM's annual conventions, directed the balloting for its Indie Awards, and edited its much-improved and highly readable magazine, Indie Music World.

Moreover, Neumann's departure represents the severing of an important link with the association's past. In 1981, she was a returns specialist at the now-defunct Pennsauken, N.J.-based distributor Richman Brothers Records (where her husband, Ted, was a buyer), when the company's Jerry Richman and his wife, Sunny, took the reins of the fiscally troubled National Assn. of Independent Record Distributors (NAIRD), which changed its handle to AFIM in 1997.

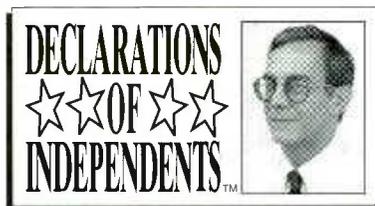
Neumann had the distinction of working with three of the trade group's executive directors: Sunny Richman, Holly Cass (who was, like herself, a longtime Richman Brothers employee and succeeded Sunny in 1986), and Bradley, who succeeded Cass in 1993.

"It is definitely the closing of an era," says Bradley of Neumann's departure. "She's going to be so tremendously missed."

Explaining her decision to leave the organization, Neumann—who is always hesitant to talk about herself—says only, "I've made other changes in my life. It's time for me to move on to something different . . . It really is just time to add other skills to my repertoire."

She says she will stay on with AFIM until late November or early December.

Neumann's exit will leave the organization's staffing situation up in the air for the time being. "I'm not sure what is going to happen with that," Bradley says. "I'm going to be hiring additional staff



by Chris Morris

here . . . [but] it's not going to be somebody who will take over all of Mary's responsibilities. It's going to be a matter of shifting responsibilities among the staff. There won't be a person to replace Mary. That's not possible."

Declarations of Independents wholeheartedly concurs. And we'd like to personally thank Neumann for her invaluable assistance over the years, dating back to the days when we began covering the indie beat on a learn-while-you-earn basis.

Neumann formally says goodbye to her friends in the business in a typically self-effacing piece she penned for the November issue of Indie Music World, which is going to press as this is written. In it, she writes, "The truly extraordinary aspect of my job for these past 20 years has been working with the independent music community."

Anyone in that community who has had any contact with NAIRD or AFIM over the years undoubtedly owes some sort of debt to Mary Neumann. We hope that debt will be recognized during AFIM's 2001 convention, scheduled for May in Los Angeles.



LANDRETH

FLAG WAVING: Guitar aficionados will have cause to celebrate next Tuesday (17), when Durham, N.C.-based Sugar Hill Records releases "Levee Town," the new album by the wizardly fret-blaster Sonny Landreth.

Amazingly, the collection is the first album of new material by Landreth since the now-defunct Zoo Records released his "South Of I-10" in 1995. Though he exited the label not long after that, it took him a long time to get back in the studio.

"I was on the road for 10 months in 1995 and for much of '96, and I wrote two songs in three years," Landreth says.

Next, he was sidetracked by work with German musician Peter Maffay, who recruited an international crew of his favorite musicians, including Landreth, for a recording and touring project that ran into 1998. "That was a huge production," Landreth says.

He also took time out to play on and produce an album with vocalist Marce Lacouture, who worked as a background vocalist on Landreth's 1992 album "Outward Bound" and the current set. "We've been working on that album for years," he says of that still-unreleased project.

And, of course, Landreth has continued to record and tour occasionally with singer/songwriter John Hiatt's group the Goners.

"We had a little reunion gig, and we had so much fun, we did a whole album," Landreth says of Hiatt. That project, which was begun when the gifted tunesmith was still on Capitol Records, was completed before Hiatt's current Vanguard acoustic release, "Crossing Muddy Waters" (Billboard, Aug. 12), and has not yet been issued.

Somehow, in the middle of all this activity, Landreth managed to finally pull together an album's worth of solid tunes, and he again completed much of the work at engineer Tony Daigle's Dockside Studio in Maurice, La., half an hour from his Lafayette home.

Like past works, the songs on "Levee Town" reflect Landreth's bayou roots. Tracks like the title cut, "This River," "The U.S.S. Zydecoldsmobile," and "Deep South" all deftly capture La Louisiane and its environs.

Hiatt, Bonnie Raitt, and Cajun fiddler Michael Doucet of Beau-soleil are among the featured guests on "Levee Town," but Landreth performs in no one's shadow here. No slouch as a singer, he continues to amaze with his sizzling and utterly distinctive guitar style, which mates nimble slide work with dizzying finger-picking.

"That's the key to the whole thing," says Landreth of his one-of-a-kind attack. "There's several techniques that have to do with positions and the combination of the glass with fretted notes."

He adds, "As a kid, I really wanted to develop my own sound. I don't know what inspired that sound, but as I got older, I recognized a vocal quality in my blues heroes. That's still a very big part of it for me."

Landreth will support the release of "Levee Town" with a full-blown tour that commences in early 2001.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	11	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	No. 1 WHO LET THE DOGS OUT 5 weeks at No. 1
2	2	2	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
3	3	39	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
4	4	3	LOS TIGRES DEL NORTE FONOVI SA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
5	6	17	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
6	NEW		PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
7	NEW		KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
8	5	6	2GETHER TVT 6840 (10.98/17.98)	AGAIN
9	7	9	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
10	8	4	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
11	17	39	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	9	2	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
13	15	8	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
14	10	25	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
15	NEW		VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
16	13	2	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP
17	NEW		SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) HS	MUGGS PRESENTS THE SOUL ASSASSINS II
18	20	3	VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
19	23	3	VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
20	16	2	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
21	14	9	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNEGRO
22	18	30	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
23	19	4	RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
24	22	39	KITTIE NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
25	24	3	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
26	NEW		THE SEA AND CAKE THRILL JOCKEY 086* (14.98 CD) HS	OUI
27	25	36	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
28	RE-ENTRY		MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98) HS	MARVELOUS THINGS
29	12	2	AFI NITRO 15835* (14.98 CD) HS	THE ART OF DROWNING
30	28	4	CONJUNTO PRIMAVERA FONOVI SA 10118 (8.98/12.98) HS	EL RECADO
31	29	17	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
32	27	2	DJ TAUCHER WEBSTER HALL NYC 17 (16.98 CD) HS	LIVE AT WEBSTER HALL NYC
33	30	14	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
34	NEW		VARIOUS ARTISTS LASERLIGHT 21376 (2.98/4.98)	THE HAUNTED HOUSE CD
35	32	4	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY
36	34	28	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
37	26	2	VARIOUS ARTISTS ALICE RADIO 34 (16.98 CD)	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 4
38	33	11	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
39	21	2	JUVENILE D3 33344 (16.98 CD)	PLAYAZ OF DA GAME FEATURING DJ JIMI
40	37	16	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
41	35	12	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
42	31	7	BUJU BANTON ANTIPENTHOUSE 86580*/EPITAPH (10.98/16.98) HS	UNCHAINED SPIRIT
43	39	7	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) HS	MIRROR CONSPIRACY
44	RE-ENTRY		SOLDIER AT WAR MILLITARY 57571 (8.98/13.98)	HU\$SLIN 4 A KAU\$E
45	42	2	ROXETTE ROXETTE 18205/EDEL AMERICA (16.98 CD)	DON'T BORE US, GET TO THE CHORUS — GREATEST HITS
46	38	23	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
47	RE-ENTRY		SEVENOUST ● TVT 5820 (10.98/16.98)	HOME
48	41	6	PEPE AGUILAR MUSART 12326/BALBOA (10.98/17.98) HS	LO GRANDE DE LOS GRANDES
49	44	10	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
50	45	20	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). *Asterisks indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■■ indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

CHILD'S PLAY

(Continued from page 73)

a children's book!

"So I contacted my friend, [illustrator] C. F. Payne, who'd done the 'Bathtub' album artwork, and sent him the text before I gave it to anybody," Lithgow says. "He just loved it, and he'd never done a children's book before. Together we took it to Simon & Schuster; they loved it and signed it up immediately. And only after that did I start collaborating with Bill Elliott on the orchestral arrangement for it."

"The Remarkable Farkle McBride" tells of young Farkle, a musical prodigy who can play

anything from a very young age. But because he's so brilliant on not only violin but flute, trombone, and percussion, he's not happy sticking with any one instrument and destroys them in fits of pique. Only when he tries his hand at conducting does he find true happiness, because what he loves most is the sounds of all the instruments playing together.

In concert, Lithgow read the book from an easy chair in front of the orchestra, and the effect of hearing the witty, rhythmic text in conjunction with the masterful sounds of the CSO was a thrill.

Lithgow also devised an ingenious trick for helping kids keep track of which instrument was being highlighted. Farkle wears a red baseball cap in the book, so each of the symphony's soloists—including the entire percussion section and, ultimately, conductor Elliott as well—donned a red cap and stood up for the solo. The words are delightful, the music sublime, and kids are left with a solid foundation in orchestral education.

Lithgow's entire performance formed one of the best kids' concerts Child's Play has yet encountered. Long a successful actor, Lithgow nevertheless knows that performing for kids is quite a specialized and difficult thing to pull off. Interaction is

'Experience is the only teacher—you learn what kids like and, much more, what they don't like'

— JOHN LITHGOW —

crucial, but it has to be fun interaction, and Lithgow kept the audience with him at every juncture, whether it was singing along to simple choruses, guessing out loud what animal the actor was drawing on an easel set up next to the orchestra, or shouting hellos at the pair of live dogs he brought out after doing a world premiere of a new song, an ode to his own canines called "Fanny And Blue."

"I thought the kids would love that better than anything," he says with a chuckle. "Describe the dogs in detail in a song and then bring them onstage." (These were stand-in pooches; the real Fanny and Blue made their stage debut earlier this month when Lithgow did "Farkle" at UCLA.)

Lithgow, who has three children of his own, has been performing for kids since his own started entering the world, especially when they became school kids, and he started playing in their classrooms, assemblies, and at school benefits. "Experience is the only teacher—you learn what kids like and, much more, what they don't like," he says. "I know what things make them laugh, and I keep the tunes simple enough but challenging enough too."

Next on the recording agenda for Lithgow is getting "Farkle's" music down so Simon & Schuster can start releasing the book with the companion CD. And, he assures, there will be a follow-up to "Singin' In The Bathtub." "We're just accumulating songs," he says. "And this time we're writing a lot more."

Billboard®

OCTOBER 21, 2000

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
<div style="display: flex; justify-content: space-between;"> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY </div>				
<div style="display: flex; justify-content: space-between;"> ▶ No. 1 ◀ </div>				
1	10	131	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
2	1	200	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
3	3	25	VARIOUS ARTISTS ● WALT DISNEY 060625(5.98/9.98)	HALLOWEEN SONGS & SOUNDS
4	2	249	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	4	102	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
6	5	66	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
7	6	32	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
8	7	22	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
9	9	268	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
10	8	11	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
11	12	183	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
12	11	203	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
13	14	214	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
14	16	180	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
15	17	33	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER
16	19	7	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
17	24	46	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
18	13	212	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	18	254	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
20	20	3	CEDARMONT KIDS CLASSICS BENSON 80016(3.98/5.98)	GOSPEL ACTION SONGS
21	21	110	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
22	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
23	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
24	23	26	CEDARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
25	22	21	CEDARMONT KIDS CLASSICS BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

The premiere reference guide for anyone who books, promotes, and manages talent...



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- Venues • Clubs • Equipment Rentals
- Staging & Special Effects • Security Services
- Charter Transportation • Merchandisers
- Insurance Companies

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Indie Label Artemis Records Launches Digital Download Store

This issue's column was prepared by Marilyn A. Gillen.

BMG ENTERTAINMENT may have grabbed the headlines recently with the announcement of its plan to have as many as 2,500 digital titles for sale online by the holidays—starting with 100 albums and singles up now at Lycos Music (see story, page 1)—but indie labels have long been ahead on this curve.

The latest to dive into the digital waters is Artemis Records, which said Oct. 11 that it is making its catalog of music available for sale digitally via the Liquid Audio distribution network, as well as on its own Web site, artemisrecords.com.

The indie label, founded by chairman/CEO **Danny Goldberg**, says it will offer current and back-catalog album tracks for sale, as well as make available for download or streaming free promotional versions of rare and unreleased tracks, B-sides, and remixes.

As of Oct. 10, the label was already offering album tracks for sale in the new download store on its site from such acts as **Kitie, Kurupt, Steve Earle**, and **Cindy Bullens**. Tracks are

priced at 99 cents each and can be burned to a CD-R or exported to a portable device.

The Liquid Network now adds a distribution reach for that product of some 900 participating affiliate retail sites.

In other indie-skewed Liquid news, the company has inked a deal to offer its digital-distribution services to clients of Disc Makers, a CD manufacturer for independent artists. Disc Makers will promote and sell Liquid technology as a value-added service; indie acts that are creating CDs will now be able to make their music available via download on Liquid's online distribution network.

GOING ONCE... TO YAHOO! AllStarCharity.com is aiming to raise its profile—and the amount of money it brings in for good causes—with a move from the vast wilds of the Web to a snug home within the popular Yahoo! Auctions site (auctions.yahoo.com).

Launched in mid-July and supported by Sony Broadband Entertainment, the nonprofit AllStarCharity, as its name implies, offers for bid at auction unique packages based on



celebrity "experiences," as well as celebrity possessions. One hundred percent of each winning bid is donated to a charity of the celebs' own choosing, meaning that many lesser-known—but no less deserving—groups often benefit, according to AllStarCharity executives.

The site has helped raise money for more than 35 charities since its launch. Among the monetary highlights thus far was a signed **Eric Clapton** guitar, which netted \$10,500 for the Musicians' Assistance Program (MAP).

Other music items on tap promise to fetch equally lofty sums from fervent fans. They include a guitar from **Lenny Kravitz's** personal collection, with proceeds benefiting Society of Singers; a scarf from **Andrea**

Bocelli, worn during his North American tour, along with a note and signature, benefiting the Starlight Children's Foundation; a script from the "Lisa The Vegetarian" episode of "The Simpsons," signed by **Paul McCartney** and the cast, benefiting People for the Ethical Treatment of Animals; and a **Doors** limited-edition gold record, signed by the band, benefiting MAP.

Log in and bid or donate something to spur others on. It's all for the good.

A ROYAL(TIES) PAIN? Details were still pending at press time, but it looks as if the Webcast performance royalty called for under the 1998 Digital Millennium Copyright Act is starting to move from concept to reality.

The proof is in the putting together of a Recording Industry Assn. of America (RIAA)-backed collection and distribution body to handle those presumed-in-the-pipeline funds.

According to sources, the U.S. recording industry is readying rollout of SoundExchange, a Webcast royalty collection and distribution body that aims to oversee and handle the performance royalties Webcasters must pay artists and labels under the Digital Millennium Copyright Act.

The level of royalties is not stipulated in the act; Yahoo! and others have struck private licensing deals with the RIAA, but some online companies have gone to arbitration to set terms.

The RIAA has long expressed its intention to oversee Web-license collection, but the decision of which agency will administer the fees is ultimately up to the Copyright Office, and many expect a challenge to the RIAA plan.

To allay some fears about "the cat guarding the henhouse," in the words of one online executive, SoundExchange will have a board of directors drawn from various segments of the industry, including artists, sources say.

Details are expected soon. The program was to have been unveiled Oct. 11, but the launch was pushed back to allow for a meeting of the new board.

STATS ENTERTAINMENT: If candidates seem to be leaning toward Net-centric issues this year, there's a reason: Nearly 90% of Web users plan to vote in this year's elections, according to a study released Oct. 11 by online measurement firm Media Metrix.

ONLINE AD-VANCES: Priority Records and rock indie Spitfire Records have entered into agreements with PlayJ, an advertiser-supported provider of digital downloads, to distribute

promotional tracks from their artists online.

Priority is a wholly owned unit of the EMI Group; its roster includes **Ice Cube, Lil' Zane, Mack 10, and Snoop Dogg**, and it distributes labels that include Rawkus and Master P's No Limit. Spitfire artists include **Alice Cooper, Deep Purple, Sebastian Bach, Twisted Sister, and Gary Numan**.

New York-based PlayJ, a subsidiary of EverAd Inc., offers encrypted downloads that are free but display customized advertising material as tracks are played. The company—which offers more than 65,000 titles and distributes its content through a network of affiliate partner sites, including Listen.com—recently released promotional tracks by **Wyclef Jean** and **T-Boz** of **TLC**. PlayJ also recently signed a distribution agreement with **Danny Goldberg's** Artemis Records.

MORE BANDS FOR THE BUCK: MP3.com is offering an annual subscription to its classical music channel for \$29.99, which is 75% less than the service's \$10 monthly rate.

The service gives subscribers unlimited access to 4,000 downloadable tracks from acts including **Luciano Pavarotti, the Royal Philharmonic Orchestra, and Alicia de Larrocha**.

QUICK BYTES: Webcast company MCY.com has inked a content deal with SFX Entertainment. Under the deal, which runs through 2001, MCY will have the opportunity to acquire exclusive digital rights or sponsorship to events produced or promoted by SFX. The companies have collaborated before, when MCY served as primary sponsor and exclusive digital distributor of SFX concerts this year by **Backstreet Boys** and **'N Sync**.

Digital storage locker company Myplay is denying that recent layoffs were caused by a lack of funding opportunities. The company declines to say how many staffers have been let go; reportedly, it is between five and 12. In a statement, the company says, "Myplay eliminated some positions last week related to editorial content, marketing, and administration. At the same time, the company is increasing staffing in the areas of sales and business development." Myplay recently received \$25 million in additional funding.

Online delivery service Kozmo.com says it has abandoned plans to acquire its main rival, urbanfetch.com. "The deal is dead," a Kozmo spokeswoman confirmed. It is understood that Kozmo executives had questioned urbanfetch's finances.

Billboard.

OCTOBER 21, 2000

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		KID A CAPITOL 27753	RADIOHEAD	1
◀ NO. 1 ▶ I week at No. 1					
2	NEW		YOU'RE THE ONE WARNER BROS. 47844	PAUL SIMON	19
3	NEW		WARNING: REPRISÉ 47613*/WARNER BROS.	GREEN DAY	4
4	2	2	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	75
5	1	3	MUSIC MAVERICK 47598/WARNER BROS.	MADONNA	6
6	NEW		IF I COULD TELL YOU VIRGIN 49893	YANNI	20
7	3	4	MAROON REPRISÉ 47814/WARNER BROS.	BARENAKED LADIES	24
8	NEW		THE VERY BEST OF CAT STEVENS A&M/UTV 54138*/UNIVERSAL	CAT STEVENS	58
9	NEW		PERFECTO PRESENTS ANOTHER WORLD LONDON-SIRE 31035 [RS]	PAUL OAKENFOLD	114
10	8	3	ALMOST FAMOUS DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	43
11	6	4	RED DIRT GIRL NONESUCH 79616/AG	EMMYLOU HARRIS	97
12	5	2	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT	160
13	7	3	TIMELESS: LIVE IN CONCERT COLUMBIA 63778/CRG	BARBRA STREISAND	52
14	16	6	NO ANGEL ● ARISTA 19025 [RS]	DIDO	41
15	NEW		CHANCHULLO WORLD CIRCUIT/NONESUCH 79503/AG [RS]	RUBEN GONZALEZ	—
16	4	2	REVELATION UNIVERSAL 159354	98 DEGREES	5
17	10	17	RIDING WITH THE KING ▲ DUCK/REPRISÉ 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	50
18	15	42	HUMAN CLAY ▲ WIND-UP 13053*	CREED	8
19	RE-ENTRY		IT'S LIKE THIS ARTEMIS 751054	RICKIE LEE JONES	—
20	11	4	IN BLUE 143/LAVA/ATLANTIC 83352/AG	THE CORRS	57

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

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. soniconet.com	15.4
2. launch.com	10.7
3. billboard.com	9.8
4. mtv.com	9.5
5. mp3.com	9.5
6. harmony-central.com	9.2
7. pollstar.com	8.1
8. nsync.com	8.0
9. vh1.com	6.9
10. country.com	5.7

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mp3.com	900
2. mtv.com	784
3. launch.com	409
4. soniconet.com	370
5. rollingstone.com	338
6. vh1.com	207
7. checkout.com	196
8. virgin.net	193
9. bmg.com	179
10. ubl.com	179

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mp3.com	1,349
2. mtv.com	1,267
3. rollingstone.com	656
4. launch.com	592
5. soniconet.com	565
6. vh1.com	353
7. checkout.com	327
8. peeps.com	295
9. virgin.net	292
10. ubl.com	268

Source: Media Metrix, July 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 65,000 individuals throughout the U.S. participate in the Media Metrix sample.



Wrestler Chyna Shares Her Fitness Tips On WWF Home Video

BY ANNE SHERBER

NEW YORK—At first glance, Chyna doesn't look like your average star of a workout video.

The only woman who wrestles the men of the World Wrestling Federation (WWF), Chyna is a towering six feet and tips the scale at somewhere between 180 and 200 pounds. The wrestler has the beefy, defined muscles and thick neck of a bodybuilder and is frequently rumored as being a man in drag or a product of extensive plastic surgery, both of which she denies.

While lacking the petite perki-



ness or aerobic credentials of fitness queens Denise Austin or Kathy Smith, Chyna is the WWF's first-ever female Intercontinental champion and is the company's best hope to crack into the fitness

market.

Chyna began her career in the federation as a bodyguard for WWF stars Triple H and Shawn Michaels, and the company is betting that the fitness market's core 18- to 35-year-old female demographic will want to learn and employ Chyna's secrets in their own workouts.

"We feel that Chyna has a story to tell," says Robert Mayo, director of home video for WWF Home Video. "She is obviously a very fit woman. If anybody has the ability to empower women, to get them to work out and get them to be as fit

as they can be, she does. She sends the message that you don't have to be stick-thin to be beautiful."

The 60-minute video, titled "Chyna Fitness: More Than Meets The Eye," features a 40-minute circuit training routine alternating strength training and cardio work, footage from Chyna's favorite wrestling matches, and interviews with Chyna and WWF stars Triple H, Rikishi, and the Big Show.

Mayo says the company's goal is to offer a workout that is medically sound and physically challenging. To accomplish that, WWF hired certified fitness instructors Michelle and Phil Dozios, who have starred in four "Buns Of Steel" videos, to produce the video.

"We made a decision to work with well-known fitness instructors and producers to produce this video," says Mayo. "We want it to be a true fitness video." The tape carries a suggested retail price of \$14.95.

Like her male WWF counterparts, Chyna, whose real name is Joanie Laurer, is making some high-profile appearances to raise her awareness level. For example, she appeared on the MTV Video Music Awards, has a small, recurring role on the NBC sitcom "3rd Rock From The Sun," and has made a number of guest appearances on "The Tonight Show With Jay Leno."

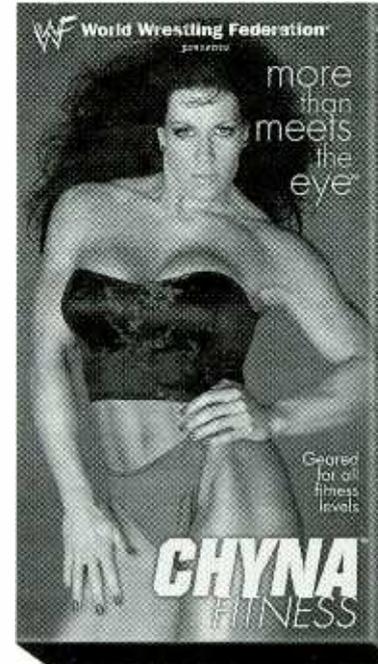
There's more to come. This month she is featured in a "revealing pictorial" in Playboy, is the subject of a new comic book from Chaos! Comics, and has written an autobiography that is due shortly in bookstores.

In a break from its traditional product line, "Chyna Fitness" is the first non-wrestling video that the WWF has ever released. Mayo says that diversifying the label's line is a natural extension of their wrestling videos.

"Our performers are very athletic," he notes. "Most of them are extremely fit and do a lot of workout and exercise on their own. And we have a lot of experience and success in the home video marketplace, selling product through to consumers."

Even with the full force of the WWF's marketing and sales machine behind the product, the question remains as to whether women will respond to Chyna as a fitness expert and role model.

Mayo says that, although it seems contrary to expectations,



there is a significant overlap between the WWF audience and the target audience for "Chyna Fitness."

"Our research shows that our fan base skews more toward men, but we do have quite a

large female demographic," he notes. He declined, though, to give any specific statistics.

However, the company does have enough confidence in the number of female viewers that it will run a promotional spot for the workout on WWF television programming. Other ads will be placed on the WWF's Web site and in its magazines.

Mayo says that one challenge in

marketing the workout will be to make sure that retailers recognize that it belongs with fitness product and not in the sports sections with the other WWF product.

Although WWF chose to release "Chyna Fitness" in September to take advantage of the publicity surrounding Chyna's various projects, the company has plans to carry the promotional activities for the title through December and January, which are traditionally the key sales period for fitness product.

Mayo notes that there are also plans to release an extended DVD version of the workout in late December or early January that will feature things not included on the VHS version, such as more of Chyna's personal history, more footage of Chyna's wrestling matches, and nutritional advice from the wrestler.

Warner Consolidates Use Of Distributors; MGM Doubles Its Number Of DVD Releases

DISTRIBUTION SQUEEZE: Universal Studios Home Video has sort of followed Warner Home Video's lead by consolidating the use of distributors.

Under Universal's new plan, the supplier will distribute rental and sell-through product through both Ingram Entertainment and Sacramento, Calif.-based Video Product Distributors. Valley Media will continue distribution of sell-through product only. DreamWorks Home Entertainment titles, distributed by Universal, will continue to use all the traditional distributors for both rental and sell-through product.

Universal's plan, though, differs from Warner's; it went direct with retailers on rental product, cutting out distribution completely. Warner hired Ingram only as a third-party sales and administration agent.

"What we've done is cut down on the number of distributors we use," says Universal president Craig Kornblau. "We're playing to the strengths of distributors we've chosen and are not doing a back-office deal, like Warner has done."

Kornblau says the move was triggered by the company's desire to have more direct contact with retailers and eliminate multiple sales calls on the same product by the eight different distributors out there. In addition, Kornblau says, the company will no longer support sub-distributors.

"This way it's a fair system with the biggest benefits to retailers because there's more focus and enhanced understanding of our product," he says.

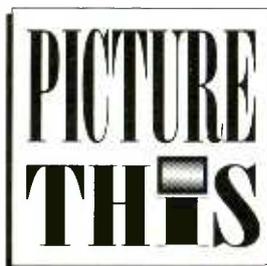
While it's probably better for Universal and retailers, it's another blow to the distribution community, which is already standing on shaky ground. The loss of rental product will result in a 5% loss of revenue for Valley, which said it was "disappointed" in the decision. But at least the company is trying to look on the bright side.

"We appreciate Universal's recognition of our leadership position in video sell-through and racking," says Valley senior VP of sales and marketing Peter Anderson. "In light of the success we've had with rental video this past year, we're obviously disappointed in their decision regarding rental product. But our commitment to the rental business is unaffected by this decision, and we expect to see our growth in this market continue."

The new system will take effect with the Dec. 5 release of "Nutty Professor II: The Klumps." The title

is priced at \$22.98 on VHS and \$26.98 on DVD and features cross-promotional partners Church's Chicken, MSN.com, Windows Media.com, and Carpoint.com.

Extras on the DVD-ROM enhanced disc include deleted scenes, a director's commentary by Peter Segal, an additional one with Segal and producer Brian Grazer, and a behind-the-scenes featurette. The title will also launch Universal's new copy-depth program for rental product.



by Eileen Fitzpatrick



DOUBLE THE DVDS: MGM Home Entertainment says it will more than double its DVD releases next year, scheduling more than 350 films for the format.

"The reason we're increasing the schedule is because the market is driving it," says MGM executive VP of marketing Blake Thomas.

"DVD has caught the imagination of the public, and in a way we can't sit on these titles any longer."

Thomas says the titles will be grouped into themes. About 30-40 titles new to DVD will be released each month representing a mix of MGM and United Artists titles, as well as acquired product from Orion and PolyGram. Titles include "Alice's Restaurant," "Mystic Pizza," "Terminator," and a special edition of "When Harry Met Sally . . ."

The accelerated schedule begins in January to take advantage of new DVD purchasers. This year the company expects to release approximately 150 DVD titles.

NEW LOOK: Entertainment preview Web site FirstLook.com relaunched recently with numerous new features. The site now offers consumers more than 3 million streamed movie clips from theatrical features, DVD and VHS titles, and, soon, television shows produced by Carsey-Warner.

To debut the new television section, the site will conduct a contest awarding a walk-on role on "That '70s Show," "3rd Rock From The Sun," or "Normal, Ohio." The contest is slated to begin in November.

In addition, the site has an interface with an embedded media player; a searchable database, links to online retailers, and product reviews. Links also help users purchase movie and concert tickets. Product previews, hints for playing hundreds of video games, wish lists, tour schedules, and entertainment news round out the redesign.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	2	3	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
2	5	13	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
3	7	11	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
4	1	8	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
5	6	19	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
6	10	14	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
7	14	8	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
8	4	20	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
9	8	20	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
10	9	7	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
11	3	6	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
12	27	4	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
13	24	4	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
14	11	9	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
15	13	42	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
16	34	3	BOYS DON'T CRY	FoxVideo	Hilary Swank Chloe Sevigny	1999	R	19.98
17	38	2	AARON'S PARTY (COME AND GET IT)—THE VIDEO	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
18	19	5	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
19	15	5	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
20	20	3	THE SIMPSONS TRICK OR TREEHOUSE	FoxVideo 2000478	The Simpsons	2000	NR	24.98
21	30	3	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
22	17	5	END OF DAYS	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
23	36	3	THE BONE COLLECTOR	Universal Studios Home Video	Denzel Washington Angelina Jolie	1999	R	19.95
24	12	17	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
25	16	4	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
26	26	46	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
27	21	41	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
28	18	12	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
29	22	15	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
30	23	45	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
31	28	14	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
32	25	9	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
33	29	21	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
34	33	6	TOM GREEN SHOW UNCENSORED	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000	NR	19.98
35	32	4	FOR LOVE OF THE GAME	Universal Studios Home Video 84156	Kevin Costner Kelly Preston	1999	PG-13	19.98
36	31	32	DEATH ROW UNCLUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.95
37	35	8	GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS	Ventura Distribution 0213	Various Artists	2000	NR	19.95
38	37	26	STAR WARS EPISODE I: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
39	NEW ▶		LUKE'S FREAKSHOW VOL. 1	Ventura Distribution 5543	Various Artists	2000	NR	19.98
40	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	5	4	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
2	1	7	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
3	2	4	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
4	6	3	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
5	3	10	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
6	12	2	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
7	4	7	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
8	10	5	GHOST DOG (R)	Artisan Home Entertainment 10352	Forest Whitaker
9	NEW ▶		GORGEOUS (NR)	Columbia TriStar Home Video 05458	Jackie Chan
10	15	7	TITUS (R)	FoxVideo 200059	Anthony Hopkins Jessica Lange
11	13	5	THE NEXT BEST THING (PG-13)	Paramount Home Video 334227	Madonna Rupert Everett
12	7	11	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
13	9	5	THE BIG KAHUNA (R)	Universal Studios Home Video 85774	Kevin Spacey Danny DeVito
14	8	8	REINDEER GAMES (R)	Dimension Home Video Buena Vista Home Entertainment 20619	Ben Affleck Gary Sinise
15	11	10	THE NINTH GATE (R)	Artisan Home Entertainment 4123	Johnny Depp
16	14	10	THE BEACH (R)	FoxVideo 60608	Leonardo DiCaprio
17	NEW ▶		FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
18	NEW ▶		PRINCESS MONOKE (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 64312	Animated
19	16	9	ROMEO MUST DIE (R)	Warner Home Video 18128	Jet Li Aaliyah
20	19	17	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 2711	Winona Ryder Angelina Jolie

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Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	5	6	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
2	1	2	FINAL DESTINATION (R) (24.98)	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter
3	NEW ▶		THE ROCKY HORROR PICTURE SHOW (R) (29.98)	FoxVideo 000574	Tim Curry Susan Sarandon
4	2	3	THE LITTLE MERMAID II: RETURN TO THE SEA (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19303	Animated
5	4	4	MISSION TO MARS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
6	3	6	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
7	NEW ▶		THE NIGHTMARE BEFORE CHRISTMAS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20102	Animated
8	7	55	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
9	NEW ▶		CONTACT (SPECIAL EDITION) (PG) (19.98)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
10	RE-ENTRY		THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
11	NEW ▶		UNFORGIVEN (R) (19.98)	Warner Home Video 12531	Clint Eastwood Gene Hackman
12	9	17	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
13	10	6	TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger
14	19	10	ROMEO MUST DIE (R) (24.98)	Warner Home Video 18128	Jet Li Aaliyah
15	RE-ENTRY		HOUSE ON HAUNTED HILL (R) (24.99)	Warner Home Video 18018	Geoffrey Rush Famke Janssen
16	RE-ENTRY		FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
17	RE-ENTRY		ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
18	NEW ▶		L.A. CONFIDENTIAL (R) (19.98)	Warner Home Video 14913	Kevin Spacey Russell Crowe
19	NEW ▶		SNOW DAY (PG) (29.99)	Nickelodeon Video/Paramount Home Video 336644	Chevy Chase Chris Elliott
20	6	12	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment 908064	Cary Elwes Robin Wright

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Pierson Brings Back '60s Shows 'Hullabaloo,' 'Music Scene'

Jim Pierson has produced many CD reissues of classic songs from the '60s and thought it was time for a video tribute as well. He convinced MPI Home Video to hire him for the project. The result is a reissue of the '60s variety shows "Hullabaloo" and "Music Scene," which will be released Tuesday (17) on VHS and DVD. Here Pierson talks about the transition from audio to video and the look of music video today.

had audiotapes of many of the shows. We digitally remastered those and then synchronized them with the kinescopes.

Was there much lip-syncing in those days?

No, in fact, most of "Hullabaloo" was live. A few artists would sing live to a track, others performed with the show's orchestra, and some, like the [Rolling] Stones, would sing to a [pre-recorded] track.

Who else appeared on "Hullabaloo"?

It had people like the Animals and Lovin' Spoonful for the kids, and then for adults there would be Sammy Davis Jr. and Jack Jones. You'd also have artists of the British Invasion, like Gerry & the Pacemakers and Herman's Hermits in segments hosted by Beatles manager Brian Epstein.

And how about "Music Scene," which aired in the late '60s?

It's amazing how just a few years make it a totally different ballgame. The whole music world was changing. "Music Scene" was definitely skewed toward a youth market, with David Steinberg and a troupe of players, including Lily Tomlin pre-



PIERSON

"Laugh-In," doing topical humor. And the music was an intriguing mix of styles based on different Billboard charts. For instance, there might be Janis Joplin, Buck Owens, Frankie Laine, and Crosby, Stills, Nash &

Young, all in a couple weeks' time. It was an extremely eclectic show.

Whatever happened to the musical variety show?

In its heyday, shows like "The Ed Sullivan Show" appealed to the masses by offering a smorgasbord of performers. But then TV grew into so many different directions, and popular music evolved to so many factions. Top 40 radio moved into a new era of narrowcasting.

How do you think the visual representation of music then compares with that today on MTV and VH1?

In the old days, you really focused on the performer doing the song. You didn't get bogged down with too much visual distraction. At the same time, the music video has become an art form, and there are wonderful examples of technology blending

with artistry. To me, though, the best music videos still allow you to create your own reality.

Why do you think shows like these are still popular?

Well, they really are time pieces with the far-out costumes and exaggerated dances. For baby boomers like me, they'll transport us back to another time in our lives. For the younger crowd, I'm sure they will seem very quaint and old-fashioned—in other words, campy.

Also, I think for serious music listeners and casual listeners, everyone looks back at the '60s as one of the most solid periods in music. It was the era when rock music came into full bloom, and yet there were also crooners still around and a growing folk music scene. This music is the soundtrack of the last 40 years. It's the era that just does not go away.

CATHERINE CELLA

How was this home video production like your audio work?

Basically, it's the same—compiling and reviewing existing material into the best representation on an artistic as well as commercial level.

In the case of "Hullabaloo," there were 48 original programs, and it was one of the first color broadcasts on NBC back in 1965. Unfortunately, the networks did not save tapes in that era, so we have only three in color; the rest being in black-and-white kinescope. But since most viewers didn't have color television in 1965, seeing it in black and white is actually a representative time capsule.

What about the sound quality?

Audio-wise we were able to enhance the sound quality because the producer of the show, Gary Smith,

Billboard.

OCTOBER 21, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			NO. 1					NO. 1	
1	1	25	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	1	4	2	BILLY BLANKS: TAE-BO LIVE Ventura Distribution TB2274	39.95
2	2	8	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	2	1	93	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
3	3	24	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	3	2	85	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
4	4	8	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	4	3	66	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
5	6	6	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98	5	5	31	WEIGHT LOSS-YOGA Living Arts 21	9.95
6	5	6	ECW: EXTREME EVOLUTION Pioneer Entertainment 71405	14.98	6	6	39	LIVING YOGA COLLECTION Living Arts 61187	17.98
7	7	8	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95	7	7	100	TOTAL YOGA Living Arts 1080	9.98
8	8	69	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	8	8	75	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
9	9	12	NBA: 2000 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60089	19.95	9	12	60	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
10	10	21	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95	10	9	22	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
11	12	46	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	11	13	14	THE METHOD: PRECISION TONING Parade Video 30572	12.98
12	11	12	WWF: INSURREXTION World Wrestling Federation Home Video 258	19.95	12	10	312	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
13	RE-ENTRY		KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99	13	11	41	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
14	13	3	WWF: FULLY LOADED 2000 World Wrestling Federation Home Video 250	29.95	14	14	92	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
15	14	9	XTREME WRESTLING DGD Video 9002	14.95	15	15	45	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.98
16	15	25	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 6004	14.95	16	16	81	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98
17	19	64	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	17	17	71	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Entertainment 51565	14.98
18	18	66	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	18	20	17	KAREN VOIGHT'S YOGA SCULPTURE Karen Voight Video 1009	9.95
19	17	27	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95	19	RE-ENTRY		DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
20	RE-ENTRY		XTREME WRESTLING: HARDCORE CONCEPTION DGD 9001	14.95	20	18	40	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98

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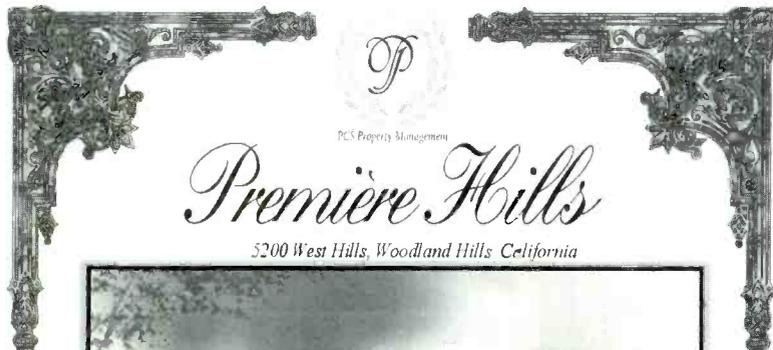
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AUSTRALIAN MUSIC WEEK LAUNCHES

(Continued from page 63)

us—not just the artists, but also management, agencies, venue owners, retailers, record companies, publishers, and the media—that there's a lot of great product coming out of this country. In this open market, inevitably some of those slip through the cracks.”

The AMW concept was launched in 1989 by Ausmusic, itself set up in the '80s by the Labour Government as a grass-roots organization for operating courses in business management skills and finding initiatives to help expand the independent music sector. But a change of government in 1997 saw Ausmusic's funding slashed, and the new administration privatized the company. It was subsequently bought by educational firm Entertainment World Ltd., which expanded its education function. Then two years ago, the Australian Music Foundation was set up as a nonprofit “enterprise” sector of Ausmusic, with the aim of finding corporate sponsorship to benefit local music.

Gavin Ward, chairman of trade group the Australian Music Retailers Assn., says that raising public awareness of domestic music is a

major point in the AMW's favor. “Good product—and making the public aware of the existence of that product—sells units,” he notes. Ward adds that “the issue of pricing is not that important.”

According to Cadd, the AMW—which runs from Oct. 14-21—is “a time to refocus and concentrate on homegrown music—especially now, as we're heading into the Christmas marketing thrust and the summer festivals.”

The scheduling of the AMW enables the event to take advantage of publicity surrounding a string of almost simultaneous music-related events taking place around the country: the Spontaneity alternate music festival, Oct. 14 in Brisbane; the second Live Music Awards, Tuesday (17) in Melbourne; the Pacific Circle Music Expo, Oct. 19-22 in Sydney; the Golden Stylus Awards, commercial radio's tribute to the advertising industry, Friday (20) in Melbourne; the alternate music Livid Festival, Saturday (21) in Brisbane; the commercial radio awards the Rawards, Saturday (21) in Melbourne; the ARIA Awards, Oct. 24 in Sydney;

PLATINUM EUROPE HONORS

(Continued from page 63)

theme (“Independent Women Part 1”) to the new “Charlie's Angels” movie.

It has taken 2½ years since its March 1998 release for Destiny's Child's album to hit European platinum, but Robbie Williams cleared that bar within weeks of the Aug. 28 unveiling of his third Chrysalis album, “Sing When You're Winning.” Ireland's Ronan Keating also made short work of his first award for “Ronan” (Polydor), the second solo release by the Boyzone front man, which was released on the last day of July.

Besides Keating, two more artists from the Universal family, Sting and Eminem, were on the IFPI A-team for September, both of them reaching 2 million units. Sting's “Brand New Day” has surprised many with its staying power since appearing in September 1999. Jurgen Grebner, VP of marketing at Interscope Geffen A&M, says the album is now triple-platinum (300,000 units) in Italy, close to double-platinum (600,000 units) in Germany, and comfortably platinum in the U.K., where sales have risen above 400,000.

“We're particularly happy,” says Grebner, “because if you see [Sting's] sales curve before this record came out, it looked like it had peaked. But clearly with this album he reinvented himself, and now it looks like it's going to be his biggest studio album ever.”

The worldwide sales total for “Brand New Day” is now 6 million, according to the executive, who cites its second single—“Desert Rose,” featuring Cheb Mami and a club-friendly mix by Vic Calderone—as a breakthrough. “With the first single ‘Brand New Day,’ we targeted classic Sting fans, but [“Desert Rose”] really appealed to a younger demographic. It had such a fresh, energetic feeling, and because of that we gained support in areas where we didn't have access before, such as [music-TV outlets] Viva and MTV.”

Grebner also applauds the hard work of Sting himself, who toured the

record in Europe for almost six months this year, and points to the imminent release of another single from the album, “Thousand Years,” which will reap the promotional benefit of its appearance in the Warner Bros. movie “Red Planet,” opening in select European territories during November.

Grebner is equally excited about another double-platinum IFPI winner, Eminem's “The Marshall Mathers LP” (Interscope), whose worldwide sales have reached 11 million, he says.

“Sales outside North America are now 3 million,” Grebner notes, “and the U.K. is by far the star performer with 900,000. Germany has done 400,000 and France 300,000. We have a fantastic team in the U.K., and secondly we have the black audience, although obviously Eminem has gone far beyond that R&B/hip-hop crossover.”

“We didn't have a long-lead setup with this album, but he only released [the previous] album [“The Slim Shady LP”] in May last year, so he was still fairly fresh in the memory,” Grebner says.

Thanks to that and exposure on Dr. Dre's “Forgot About Dre” hit, “The Marshall Mathers LP” made top 10 sales debuts all over Europe upon its release in May, leading to the subsequent blockbuster single “The Real Slim Shady,” a 1.5 million-seller worldwide, according to Grebner.

“We had really limited access to him, only a five-day promo period where he went to the U.K., France, and Holland,” he says. “The rest was street and Internet marketing, and we had amazing support from MTV. We think the next single, ‘Stan’ [due next month], will be the biggest hit yet, and we'll have a European tour from him in 2001. It's redefining what you can sell and can't sell, because a year ago everyone was telling us you can't sell hip-hop and rap to such a huge extent.”

and the Aborigine and Torres Strait Islander music awards the Deadlys, Oct. 25 in Sydney.

Taking place in the middle of the AMW is Ausmusic's Tuesday (17) launch of a new initiative, MusicIT.com, which puts its music training program online. The program—which includes courses on producing demos, song arrangement, the manufacture and distrib-

REID SEEKS A&R TURNAROUND IN U.K.

(Continued from page 64)

Clive, now I'm with you.” It's not that easy.

The more frustrating thing, I'll be really upfront with you, is not the artists; it's more the industry. I get a lot of respect when I'm in Atlanta or London, but I have a tough time in New York. Because people are just not willing to accept that it's me. I've always been a little bit under the radar. I don't promote myself, so people don't really know me that well, but they know my work. But that's not enough. I find a tough time getting through [to] just the industry at large, whether it be certain editors, television producers, or other record executives who've been doing it for a long time.

It's an uphill battle for me. They love Clive Davis and are so attached to him that anybody that comes in, [it's] “How dare you step into the shoes of Clive Davis?”

That must have been fueled by the fact that it was a less than harmonious changeover.

That's exactly right, and that's not wrong of people. I don't believe it was the smoothest transition in terms of the succession plan. It was a tough thing for my family, so I know it was a tough thing for the rest of the industry.

Was it portrayed accurately [by the media]?

No, it wasn't accurate at all. No artist came to me and said, “I want to leave”—not one. Whitney Houston didn't say, “Write me a check and I'm leaving.” Whitney Houston said, “L.A., I've known you for the last 10 years. I'm really proud of you; let's do something wonderful together.” Carlos Santana didn't say, “Give me money or I'm leaving.” Carlos said, “Look, as long as you work hard to help me find the right song for my next record, that's all I care about.”

The biggest misconception was that artists were going to leave and there were key-man clauses and those things, all false. The fact that people thought Mr. Davis was ousted and fired was always false. It was never that. The conversations were more along the lines of succession and whether he accepted me as a successor or not, because he hadn't named one.

And did he?

Accept me? No. We're close, we're close as two guys who've been through what we've been through can be. We've worked for many years together. He knows I'm a man of musical passion and I work 24 hours a day. We have that in com-

mon... But I don't know that Clive or the industry at large accepted I had the goods to run a company like Arista Records.

Was it that he didn't name a successor because he didn't want there to be a successor?

I think it's because Clive doesn't really believe that there is one. I don't think he thinks of anyone as a successor, and I have to understand that.

Is songwriting and making your own records in the past now?

I don't know. It's really tough to say. I went to the studio with Babyface and Jimmy Jam and Terry Lewis, and the four of us were planning to write and produce the entire soundtrack for the film “Shaft.” The only reason we didn't do it was that our opinion was that the film leaned more street and that we weren't the appropriate producers for it. We decided to postpone to another time. So I can't tell you that I won't.

JASRAC GIVES OK

(Continued from page 63)

ers). Other factors included acoustic analysis results and the amount of time required to embed and extract watermarks.

JASRAC notes that the evaluation showed that Victor's and Signum's watermarks required further “tuning” between robustness and audibility, while BlueSpike's entry was weighted too heavily toward robustness. MarkAny's watermark technology, the society says, has an optimum robustness/audibility balance but needs improvement in terms of copyright management information data transmission speed.

“While digital watermarks are an essential ingredient for the administration of copyrighted musical works and copyrights in the digitized/network age, [they have] not gained full recognition and utilization due to insufficient promotion,” JASRAC says in a statement explaining the purpose of the STEP 2000 project. “This project is aimed at furnishing enterprises involved in digital music distribution with major options for selection of digital watermark technology.”

JASRAC says STEP 2000 is part of the society's Dawn 2001 project to develop a copyright management system for the digital age, and as such is intended to complement and not compete with digital copyright protection initiatives by record labels such as the Secure Digital Music Initiative.

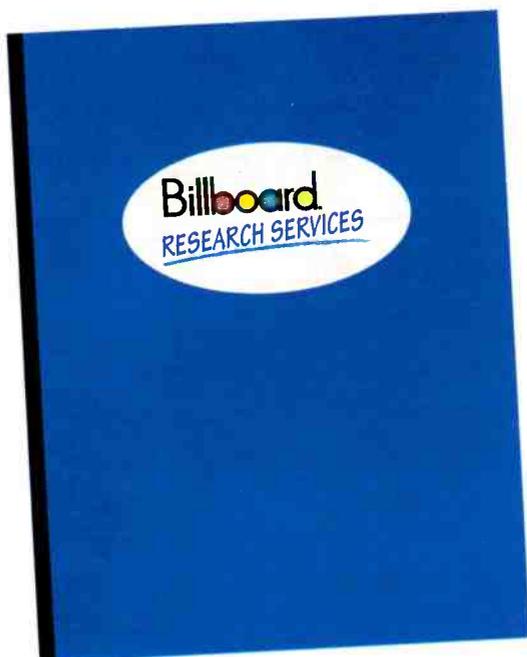
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THE MONSTER IS HUNGRY. Feed the Monster Media (FTMM) is considering pulling the plug on its Internet operations, citing a cash shortfall. The company, which develops content for radio station Web sites, says it is negotiating with investors, banks, and potential partners to acquire new capital. FTMM says an announcement on its future will come "very soon," adding that if it is not successful "it will suspend operations." FTMM also says two directors, Robert Wilson and Greg Mastroieni, have resigned. Among its client stations are modern rock KROQ Los Angeles, news/talk KCBS San Francisco, top 40 WBBM Chicago, and modern rock WHFS Washington, D.C.

COURT KILL RULES. The Federal Communications Commission's (FCC) personal attack and political editorial rules are no more. On Oct. 11, the U.S. Court of Appeals for the District of Columbia Circuit ruled that the FCC regulations, which require broadcasters to give political candidates a chance to respond to personal attacks and political endorsements, impinged on free speech. The challenge was brought by the National Assn. of Broadcasters (NAB) and the Radio-Television News Directors Assn. The ruling comes on the heels of an FCC 60-day suspension of the rules, issued the week before, for the remainder of the 2000 election. In its opinion, the court stated that "it is folly to suppose that a 60-day suspension and call to update the record cures anything." NAB President Edward O. Fritts called the ruling a great day for the First Amendment. He says, "This decision represents an historic victory in the 20-year fight to grant broadcasters the same free-speech rights as print journalists." The court stated that the FCC could formulate new rules after a public inquiry. A "disappointed" FCC chairman Bill Kennard says the commission will move forward promptly to study the public interest obligations, including whether the rules should be reinstated.

JONES PULLS IPO. Jones International Networks, the parent company of Jones Radio Networks, is pulling its initial public offering, first filed with the Securities and Exchange Commission Dec. 22, 1999. "We just looked at market conditions, and it doesn't seem like a good time for a public offering," says Jones president Jeffrey Wayne. He says the company will consider going back to Wall Street later this year or early next year. In the meantime, he says, the canceled offering should not influence its planned growth, although Wayne notes that "we might need to go to the private equity markets" to raise the needed capital.

CORRECTION. A story in the Oct. 14 issue incorrectly named the promoter working with BroadBridge Media on a hyperCD product. New York-based McGathy Promotions has teamed with BroadBridge. McGathy's next project will likely be for 3 Doors Down, a band managed by Bill McGathy.

With reporting by Frank Saxe in New York and Bill Holland in Washington, D.C.

Getting Used To Radio's New Face

Seminar Examines Voice-Tracking, Contesting, Other Issues

A Billboard staff report.

NEW YORK—While it often seems that convention participants are divided into haves and have-nots, you could draw a different (albeit related) distinction at this year's Billboard/Airplay Monitor Radio Seminar, held Oct. 5-7 in New York.

There, participants could be divided into those who had come to grips with the new paradigm of voice-tracking, collective contesting, and overall group muscle, and those still troubled by it. And people often were not on the side of the line that you might expect.

That was most evident when former KHKS Dallas PD Ed Lambert addressed the top 40 panel. Several weeks after leaving a successful station as a result of the Clear Channel/AMFM merger, Lambert said only, "These things happen. They had too many programmers making too much money. Just try

to learn something from it and move on."

But keynoteer Jimmy de Castro, who built AMFM into a radio power and didn't hang around for the merger, was less diplomatic.

"There are some dark clouds on [radio's] horizon" due to a "technical and entertainment revolution," he said. "Consolidation has come crashing down, and our lives will never be the same... [because the consolidating] companies don't care about you or management. They do it to cut costs and get control. Consolidation is an aggregation game, but today's consumers want disaggregation. They want a one-to-one relationship with their entertainment, like they get with Napster. They want their own things at their own time—and they're going to get it."

"I don't buy [Clear Channel's] Randy Michael's hub-and-spoke [system of voice-tracking], and you can't tell me collective contests are

the best way to market a city like New York," de Castro added. He also disputed the recent Arbitron/Edison Media Research finding that it was important for stations to stream audio, claiming that the Internet is already too crowded and the technology isn't there yet to offer a truly quality product in terms of sound and portability.

De Castro noted that radio's biggest future competition will be from cellular technology and memory sticks. Although he thinks satellite radio will be a part of the future, he believes it won't kill terrestrial radio because it'll never have a local element. He also thinks that offering 100 stations is almost a prescription for clutter-induced listener confusion.

All that said, de Castro also counseled the audience to make the most of the new paradigm. "Use your talents, or [you'll regress] into drone jobs," he said. "There will

(Continued on page 88)

Radio Applauds J Records' First Acts

BY FRANK SAXE and SEAN ROSS

NEW YORK—The most anticipated release of the year may not be that of any artist, but of the new record label headed by Clive Davis. Where Davis' J Records will go and what it will sound like, at least initially, was made more clear at the 2000 Billboard Radio Awards. Preliminary reaction indicates there may be at least a hit or two in the making.

At a standing-room-only event, Davis presented his first acts and discussed his acrimonious split with Arista Records, the label he had helmed for 16 years. For those searching for bad blood or gossip,

Davis left them empty-handed, joking, "You were looking for a little dirt... There's really no dirt."



Davis added that "Arista will always be my baby. I will always root for Arista to do well." Citing his reworking of Columbia Records in

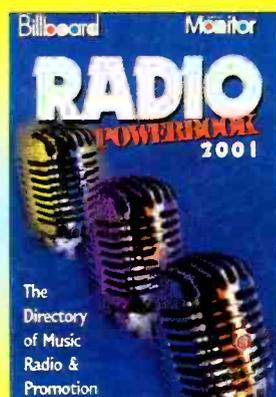
the mid-'60s, Davis told his audience, "Every label has the burden of reinventing itself every few years."

Davis also revealed that he was offered the opportunity to be a "worldwide corporate chairman" for Arista parent BMG, but he chose a situation in which he'd have equity. "I always want to be at the operating level as long as my health is good and my ears don't go over the hill," Davis said.

Davis told his audience, which welcomed him to the stage with a five-minute ovation, that there was never any question of BMG being involved in his new label and that

(Continued on page 93)

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The 2000 Billboard/Airplay Monitor Radio Seminar & Awards



Paul Simon, left, took questions from the crowd. Asked to name a favorite among his songs, he cited the Grammy-winning "Bridge Over Troubled Water," which he penned in 1970. Pictured with Simon is Billboard Editor in Chief Timothy White.



VH1 executive VP Bill Flanagan brought four top label presidents together for a conversation on music and radio trends. Pictured, from left, are Tommy Boy Records president Tom Silverman, Lava Records president Jason Flom, Flanagan, Island/Def Jam president Kevin Liles, and Artemis Records president Daniel Glass.



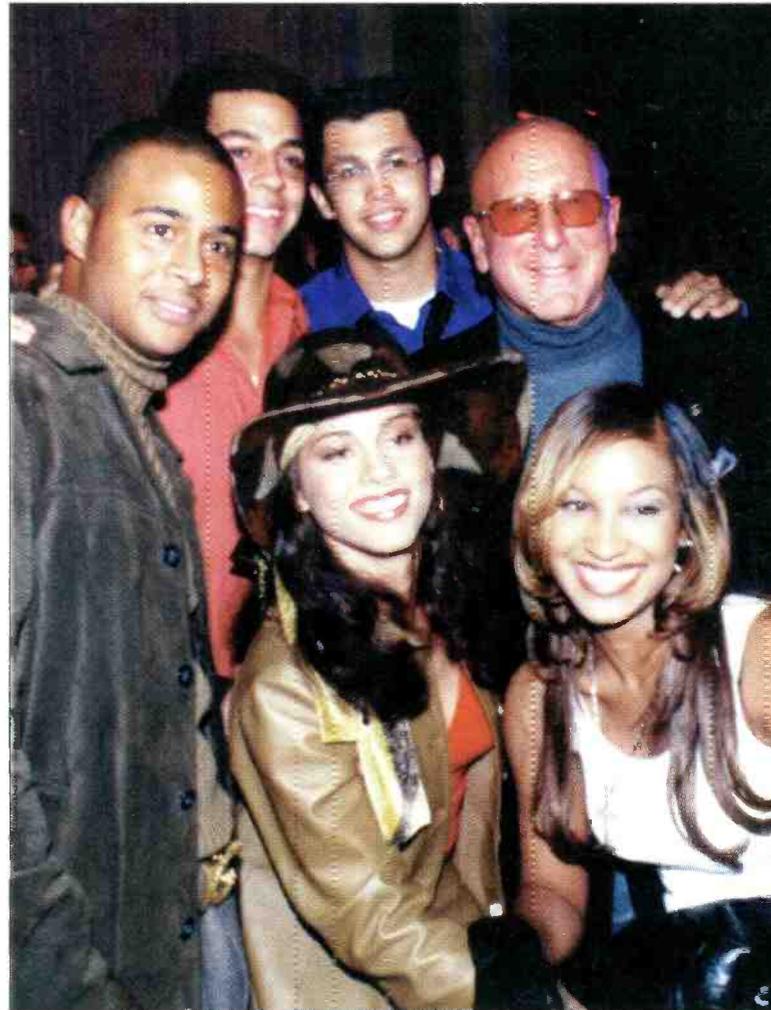
It wasn't just stations that won awards—personalities were honored as well. Pictured, from left, are WKTU New York jock Broadway Bill Lee, rhythmic top 40 personality of the year; KMJQ Houston PD Carl Conner, who picked up the award for Larry Jones, adult R&B personality of the year; WXRK New York jock Will Pendarvis, modern rock personality of the year; and WLTW New York host Valerie Smaldone, AC personality of the year.



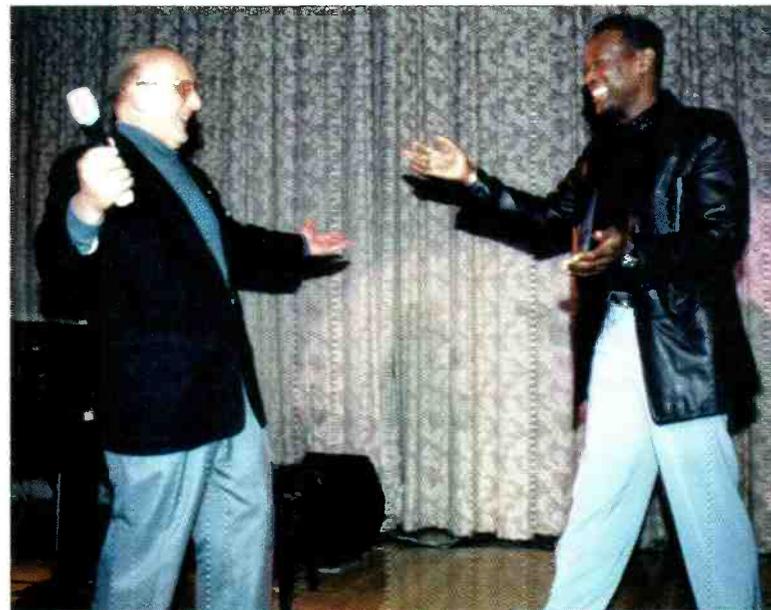
You never know who will stop by the Billboard/Airplay Monitor Seminar & Awards. Here, Virgin Records' Lenny Kravitz mugs for a photo. Pictured, from left, are MCA Records regional Diane Monk, Arista Records national director of top 40 promotion Lori Rischer, Kravitz, and Reprise Records' Tommy Page.

Held Oct. 5-7 in New York, the annual Billboard/Airplay Monitor Radio Seminar & Awards attracted a crowd of 1,500 radio programmers and personalities, consultants, record industry executives, Internet programmers and executives, independent promoters, and publishers. There were a number of performances during the three-day event, as well as panels dealing with such topics as terrestrial radio stations broadcasting on the Web, hosting a station concert, and the success of top 40 and hip-hop music. (All photos by Chuck Pulin.)

Billboard RADIO Monitor seminar 2000



J Records president Clive Davis poses with his first stable of artists. Pictured in back, from left, are Jimmy Cozier, O-Town's Trevor Penick and Erik-Michael Estrada, and Davis. In front, from left, are Alicia Keys and Olivia. There are early indications of the label's promise, as a number of programmers asked Davis if they could begin breaking the acts.



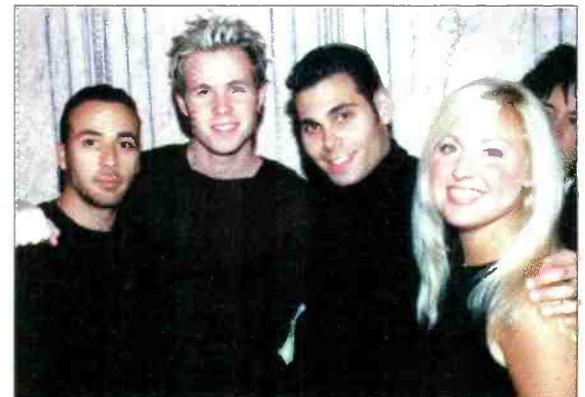
At a kickoff event, Clive Davis rolled out his first signings to his newly formed J Records. Davis, left, welcomes Luther Vandross to the stage.



Warner Bros. artist Paul Simon, left, thanks Billboard Editor in Chief Timothy White for hosting the interview/discussion of his new album, "You're The One."



Billboard country chart manager Wade Jessen celebrates with several winners at the Billboard/Airplay Monitor Awards in New York. Pictured, from left, are WPOC Baltimore promotion director Sheila Silverstein, Jessen, Robin Rhodes of ABC Radio Networks' "American Country Countdown With Bob Kingsley," and WXTU Philadelphia assistant PD/music director Cadillac Jack.



Adding star power to the awards show was Howie D. of the Backstreet Boys. Shown, from left, are Howie D., O-town's Ashley Angel, Evolution Talent Agency's Eric Podwall, and Billboard's Michele Jacangelo.



A number of stations walked away with multiple honors, KYSR (Star 98.7) Los Angeles among them. The station was named best major-market adult top 40 station of the year. PD Angela Perelli was named PD of the year for adult top 40 and music director Chris Patyk was named music director of the year. Plus, KYSR afternoon host Ryan Seacrest hosted the awards show! Pictured, from left, are KYSR afternoon co-host Lisa Foxx, Perelli, Patyk, and Seacrest.



Seminar attendees got a chance to pick the brains of the best in the industry, as the Air Personality Supergroup made its return. Pictured, from left, are WXTU Philadelphia morning hosts Steve Harmon and Scott Evans, Jones Broadcast Programming host Delilah, XM Satellite Radio's Mark Parenteau, and ABC Radio Networks' Doug Banks and DeDe McGuire.



What better way to spend a night than with Blackground Records artist Tank? Pictured with the Blackground staff at a penthouse party, from left, are Brad Davidson, Larmonique Roberts, Heather Wesley, Tank, Greg Baker, and Parrish Johnson.



The Artist Panel has become a seminar tradition. Pictured, from left, are Billboard West Coast bureau chief Melinda Newman, Vertical Horizon vocalist Matt Scannell (RCA), Vitamin C (Elektra), Shaggy (MCA), and Sixpence None The Richer vocalist Leigh Nash (Squint Entertainment).



Virgin Records artist Crystal Sierra kept the top 40 panel jumping with her new single, "Playa No More."



Tommy Boy Records artist Amber provided the night's entertainment at the Radio Awards. Among the songs she performed was her new single, "Love One Another."



Former AMFM president/CEO Jimmy deCastro gave the keynote at the seminar, telling the crowd they face a tough challenge from the Internet and emerging technologies, although there will always be a need for creative content.



European pop songstress French Affair performed her hit "My Heart Goes Boom (La Di Da Di)" at the Logic Records party at Twirl.



AFRT Music artist Eartha performed her debut single, "Love Jones," at the Oct. 6 R&B panel.

Enjoying the spotlight onstage, from left, are mainstream and rhythmic top 40 winners Zapoleon Media consultancy president Guy Zapoleon; KILS Los Angeles PD Dan Kieley; KMXV (Mix 93.3) Kansas City, Mo., PD Jon Zellner; WHTZ (Z100) New York assistant PD/music director Paul "Cubby" Bryant; WFLZ Tampa, Fla., assistant PD/music director Stan "the Man" Priest; Billboard/Airplay Monitor chart manager Silvio Pietroluongo; WKTU New York PD Frankie Blue; WBBM-FM (B96) Chicago PD Todd Cavanah accepting for music director Erik Bradley; and WLLD (Wild 98.7) Tampa music director (and PD) Orlando.



The awards show rocked, so to speak, with the handing out of trophies in the rock category by WWDC Washington, D.C., morning host Eliot Segal. Pictured, from left, are Universal Records' Steve Leeds; WAAF Boston PD Dave Douglas; WRIF Detroit assistant PD/music director Troy Hanson; WHJY Providence, R.I.'s Joe Bevilacqua; Universal Records' Howard Leon; and WBCN Boston music director Steve Strick. Universal's entire mainstream rock and modern rock promotion team were award winners.



This year's Billboard/Airplay Monitor F&B Radio Award winners show off their trophies. Pictured, from left, are label promotion team of the year Def Jam Records' Michael McAuthur, Tanikia Smith, and Johnnie Walker; WUSL Philadelphia's Simone Jones (promotions and marketing director of the year) and operations manager Helen Little (mainstream PD of the year in a major market); Def Jam's Thomas Lytle; WOWI Norfolk, Va.'s Heart Attack (mainstream music director in a secondary market); WSOL Jacksonville, Fla.'s K.J. Brooks (accepting for adult R&B PD of the year Doc Wynter); WCFB Orlando, Fla.'s Joe Davis (adult R&B music director in a secondary market); and Billboard/Airplay Monitor R&B chart manager Stephanie Lopez.

Top 40 Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	13	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
◀ No. 1 ▶					
2	2	3	11	MUSIC MAVERICK/WARNER BROS.	MADONNA
3	3	6	12	MOST GIRLS LAFACE/ARISTA	PINK
4	4	4	8	WITH ARMS WIDE OPEN WIND-UP	CREED
5	5	2	26	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
6	6	8	13	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
7	8	9	14	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
8	9	7	26	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
9	11	20	4	THIS I PROMISE YOU JIVE	'N SYNC
10	7	5	16	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
11	13	23	7	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
12	10	10	10	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
13	22	—	2	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
14	15	15	10	YOU'RE A GOD RCA	VERTICAL HORIZON
15	19	29	3	SHE BANGS COLUMBIA	RICKY MARTIN
16	12	11	23	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
17	14	12	25	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
18	20	18	9	DON'T THINK I'M NOT COLUMBIA	KANDI
19	17	17	11	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
20	26	28	7	PINCH ME REPRISE	BARENAKED LADIES
21	24	26	9	WHO LET THE DOGS OUT S-CURVE/ARTEMIS	BAHA MEN
22	16	14	14	WONDERFUL CAPITOL	EVERCLEAR
23	21	22	13	FADED MCA	SOULDECISION FEATURING THRUST
24	27	27	7	NO MORE EPIC	RUFF ENDZ
25	23	21	23	BACK HERE HOLLYWOOD	BBMAK
26	28	30	5	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
27	25	16	25	IT'S GONNA BE ME JIVE	'N SYNC
28	30	34	3	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
29	29	24	21	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
30	32	—	2	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
31	31	31	6	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
32	33	33	9	DEEP INSIDE OF YOU ELEKTRA/EEG	THIRD EYE BLIND
33	35	39	3	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
34	36	—	2	INCOMPLETE DRAGON/DEF SOUL/IDJMG	SISQO
35	38	—	2	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
36	NEW ▶	1		HE LOVES U NOT BAD BOY/ARISTA	DREAM
37	34	35	16	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
38	NEW ▶	1		SHAKE YA ASS JIVE	MYSTIKAL
39	37	37	22	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
40	NEW ▶	1		E.I. FO' REEL/UNIVERSAL	NELLY

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. 248 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

GETTING USED TO NEW FACE OF RADIO

(Continued from page 84)

always be plenty of radio jobs out there... No matter what it is, people will always want good content."

Likewise, when KLUC Las Vegas assistant PD Spence complained during the top 40 panel that national syndication was robbing radio of its new-talent farm system, WHTZ (Z100) New York PD Tom Poleman responded, "Like it or not, cyberjocks are here to stay. You've got to find new ways to [find new talent]... in the new world order."

But not everybody agreed. At the air personality panel, Broadcast Programming syndicated AC night star Delilah declared, "Even though my company does it, voice-tracking is disgusting and pathetic and is taking away the small-market breeding ground for new talent. Consultants and voice tracking are killing radio."

At the adult top 40 panel, WCPT Albany, N.Y., PD J. Davis thought it worked to his advantage that Clear Channel rival WPYX's successful morning team Wolf and Mulrooney is now beamed back to the station from their new home at WMMX Cleveland.

Davis said, "People wonder why this show that had been in the market for six years, had been No. 1, and beat [syndicated radio personality Howard] Stern is now talking about Cleveland... They've given us a lot of reason to become Albany's radio station."

GROUPS IN CONCERT?

At the rhythmic top 40 panel, WLLD (Wild 98.7) Tampa, Fla., PD Orlando alleged that he had lost a potential concert act that his station had broken because of rival Clear Channel's ability to leverage airplay nationally. Orlando told the panel that "B.J.," an apparent reference to Clear Channel group programmer B.J. Harris, was telling labels, "I'm going to drop you from L.A. to Tampa Bay." Harris had not responded to Orlando's charges by press time.

Orlando found some sympathetic ears among his fellow panelists. KKFR (Power 92) Phoenix PD Bruce St. James noted, "If those stations won't play hits [in retribution for a label giving Wild a concert], that will be [the stations'] problem."

But he also said, "If the labels give in to terrorism... then that's going to become the way business gets done."

And WBBM-FM (B96) Chicago PD Todd Cavanah told moderator John McMann of Atlantic, "It seems to me that you as a label... need to take a little more control of that."

But Clear Channel's WKTU New York assistant PD Geronimo noted that such competitive warfare has been around for years, the only difference being the scale.

St. James concurred by saying, "You can go back 100 years, when there probably was a convention of buggy-whip makers here and they

complained about what automobiles were doing to their business."

The concert issue came up in most other format rooms as well. At an R&B panel, Helen Little, operations manager at WUSL (Power 99) Philadelphia, suggested that programmers "learn what [kind of money] an artist makes, because they go all over the country doing free shows, and when we're done with them, we drop their records and they go hungry. [PDs] say, 'We make all this money for you, you can come in and do a free show for me, [but] it's not really like that.'"

Larry Khan, senior VP of R&B promotion at Jive Records, said, "One thing that has gotten better is [stations'] willingness to pay the artist, but the amount of requests we get for track dates is out of control... For some of my artists, I'm beginning to pick and choose based on the money stations are offering them."

At a rock panel specifically devoted to stations' increased role in the concert business, Clear Channel's modern rock WRZX Indianapolis PD Scott Jameson encouraged stations to get to know booking agents and to stay realistic. "Get one band and go from there," he said. "You don't need a huge band to make it work."

WZTA Miami PD Gregg Steele also told PDs not to try to bulk up, calling it a waste of both label and station efforts to fly in a baby act to play before a handful of early arrivals. "That's not good for either of us," he said.

In the wake of Clear Channel's purchase of SFX Entertainment, some programmers, such as album WRIF Detroit assistant PD Troy Hanson, are worried about losing their concert venue. "I may also lose my ability to secretly plan a concert without [a Clear Channel rival] finding out," said Hanson.

GET ONLINE

As was the case at the recent National Assn. of Broadcasters Radio Show, radio's dealings with the Internet remained a major topic at the seminar. At the opening panel, Arbitron's Bill Rose noted that while the percentage of respondents who have cued traditional and Web-only stations is nearly the same, conventional radio has a competitive advantage. Listeners to Web-only stations are still more likely to also listen to conventional stations than those who go to the Web for conventional stations are to delve into Web-only signals. Edison Media Research's Joe Lenski added that radio streams are more favorably received than Net-only streams.

While "side channels"—Internet-only brand-extension stations that complement a station's main signal—are clearly a hot topic now, there's little agreement on how to execute them. At a panel on that topic, Andre Marcel, PD of R&B

WDKX Rochester, N.Y., hoped his forthcoming hip-hop channel would sound different from his main brand. But SBR Creative Media's Tom Fricke says, "Making [a side channel] sound like your station is important for branding."

In other Internet radio news, Clear Channel Web Services Group president John Martin says a facility is being built in San Antonio that will soon house all the operations for Clear Channel's 1,000 radio station Web sites. The goal is to put them all under one "architecture," as well as hire format-specific content managers. The company will also start a nationwide permission marketing club and sales operation to begin to leverage its Internet operations to "monetize" the Net.

THE ARTIST/LABEL PERSPECTIVE

Besides its emphasis on new-paradigm issues, the seminar still featured a heavy emphasis on talent and the music-breaking process. Interviewed by Billboard Editor in Chief Timothy White in front of a live audience, Paul Simon attributed the wide range of musical influences in his music to his earliest radio-listening days (see The Beat, page 12).

While there were fewer format choices in his formative years, "the music they called rock'n'roll was so diverse," Simon said, citing stations that played Ray Charles, Johnny Cash, Carl Perkins, the Everly Brothers, Frankie Lymon, and Etta James.

That guided the way Simon perceived music, and he said that when people hear his album "Graceland" as a stylistic jump, for instance, he disagrees. "That's how I heard [music] as a kid," said Simon, who called today's more fragmented radio "one of the great pities of what happened. Kids just hear one station playing one genre."

At the record label presidents' forum, moderated by VH1's Bill Flanagan, Lava Records president Jason Flom saw "less and less" powerful PDs today, "not because there are less great music people in programming but because of consolidation, consultants, and all the constraints on programmers. It's been tough to find as many people to step out on a record."

Artemis Records president Daniel Glass added, "I find the real big people are very close to the music. In the middle [markets] you drop out, then you have up-and-comers. The real pros are still finding music, but it's getting worse."

Asked if new technology would replace traditional record promotion, Flom said, "No matter what the method of delivery turns out to be, someone still has to go out and get the record exposed."

This story was prepared by Airplay Monitor's Dana Hall, Sean Ross, Marc Schiffman, and Jeff Silberman, along with Billboard's Frank Saxe.

RADIO STATION OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 <p>WLTW New York</p>	 <p>KYSR Los Angeles</p>	 <p>KPLX Dallas</p>
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 <p>WAAF Boston</p>	 <p>WNNX Atlanta</p>	 <p>WGCI-FM Chicago</p>
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 <p>WDAS-FM Philadelphia</p>	 <p>KIIS Los Angeles</p>	 <p>WKTU New York</p>

RADIO STATION OF THE YEAR (SECONDARY)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 <p>WEAT W. Palm Beach, Fla.</p>	 <p>WSSR Tampa, Fla.</p>	 <p>WSIX Nashville</p>
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 <p>WXTB Tampa, Fla.</p>	 <p>KXTE Las Vegas</p>	 <p>WPEG-FM Charlotte, N.C.</p>
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 <p>WYLD-FM New Orleans</p>	 <p>WKSS Hartford, Conn.</p>	 <p>KQKS Denver</p>

HONORING BEST IN BROADCASTING

(Continued from page 1)

Heller, who wins again this year. This is only the second year we've honored marketing directors at triple-A, making her the only winner there so far. As for WXRT, it reclaims station of the year honors after KBCO Denver broke its streak of consistent wins since the category's introduction in 1996. The same statistic goes for WXRT PD Norm Winer, who was bested last year by then KBCO PD Dave Benson.

Music director Patty Martin has been WXRT's longest consistent performer, locking down the triple-A category since we introduced it in 1996. WXRT's Lin Brehmer's win as triple-A air personality of the year marks a hat trick for him and makes him that category's sole winner since its introduction in 1998.

Album rock WAAF Boston and modern rock KXTE Las Vegas each copped three awards in their respective formats this year. And unlike WXRT's lengthy history with our awards, it was the first award for WAAF or KXTE.

At mainstream rock, WAAF was recognized as major-market station of the year, with PD Dave Douglas and music director John Osterlind also picking up awards (as an air personality in the latter case). Not only did WAAF collect the most mainstream rock awards, but it was the only mainstream rock station to win in more than one category. That accomplishment is all the more impressive given that this is the first trip to the stage for each of the winners.

Also, WAAF alone made its Entercom parent recipient of the most mainstream rock awards. WRIF Detroit and WMMR Philadelphia gave Greater Media two mainstream wins, while WXTB Tampa, Fla., and WHJY Providence, R.I., racked up two for Clear Channel.

While Philadelphia was recognized again this year in the mainstream marketing/promotion director post, it was WMMR's Chuck Damico who won this year after rival WYSP's Gil Edwards took the honors last year.

Jacobs Media's Fred Jacobs' win as mainstream rock consultant of the year marks a return of that company to the winner's circle in the category. Jacobs Media locked up the award for three years, from 1996-98. Prior to that streak—and last year—it was Pollack Media Group's Jeff Pollack who won.

SUSQUEHANNA STOPS INFINITY

WXRT and owner Infinity's strong modern rock showing made that owner the recipient of the most rock awards this year, with 11 trophies. The only other chain to come close was Susquehanna, with four awards, followed by Entercom's three and Clear Channel and Greater Media each winning in two rock categories.

If you weren't an Infinity or Susquehanna entity, you were not picking up a modern rock award this year. WXRK New York, KROQ Los Angeles, WBCN Boston, and KXTE (99X) Atlanta stopping them in the major-market station of the year and

PD categories. Additionally, Susquehanna's Brian Philips won modern consultant/group PD of the year. It's the third straight year WNNX has been named station of the year, and the same goes for PD Leslie Fram. Philips, by the way, also won as country PD of the year for his work at KPLX (the Wolf) Dallas.

The big modern rock winner, though, was KXTE, taking home three awards this year for station of the year, as well as Dave Wellington getting secondary PD of the year and Chris Ripley getting secondary music director of the year. Like WAAF, this is KXTE's first time getting any awards, let alone three.

WBCN's Steve Strick's winning the major-market assistant PD/music director award marks the first time the station was recognized in that category since Carter Alan capped off a three-year winning streak in 1997. Similarly, KROQ's Amy Stevens' win in the marketing/promotion director category returns the award to that station, which last won when Stacie Seifrit took back-to-back honors in 1994 and 1995.

Since this is the year for rock winners with no history of wins to nab multiple categories, Universal kept up the theme. This is only our third year honoring label promotion team of the year, but Universal was recognized in both the mainstream and modern rock categories. The last time a label copped both was when Capitol christened the categories in both formats in 1998.

On the syndicated front, we combined the mainstream and modern rock categories, and it was Westwood One's "Loveline" returning for another win after last year's award.

It should surprise no one that Howard Stern has taken the nationally syndicated air personality of the year honors every year including this one since we introduced the category in 1994, making him the winner with the longest consistent winning streak in the awards.

LITE HEAVY WITH TROPHIES

As if being the No. 1 station 12-plus in the nation's largest market wasn't enough, AC WLTW (Lite FM) New York garnered much of the spotlight at the awards, winning in all five of its nominated categories. A trio of stations—top 40 KIIS Los Angeles, rhythmic top 40 WKTU New York, and modern AC KYSR (Star 98.7) Los Angeles—took home three awards each.

In the major-market AC categories, WLTW won as a station, and PD Jim Ryan and air personality Valerie Smaldone won their respective awards for the third time in a row. They were joined by new winners: music director Haneen Hunter (who has since moved on to satellite radio) and promotion director Bridget Sullivan.

Repeat winners in the major-market mainstream top 40 category were KIIS as station of the year; KIIS promotion director Von Freeman, and WHTZ (Z100) New York music director Paul "Cubby" Bryant, who won for the third year in a row. They were

(Continued on page 92)

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	 JIM RYAN WLTW New York	 ANGELA PERELLI KYSR Los Angeles	 BRIAN PHILIPS KPLX Dallas	 DAVE DOUGLAS WAAF Boston	 LESLIE FRAM WNNX Atlanta	 HELEN LITTLE WUSL Philadelphia	 JOE "BUTTERBALL" TAMBURRO WDAS-FM Philadelphia	 DAN KIELEY KIIS Los Angeles	 FRANKIE BLUE WKU New York
SECONDARY	 LES HOWARD WEAT W. Palm Beach, Fla.	 SCOTT CHASE WSSR Tampa, Fla.	 COYOTE CALHOUN WAMZ Louisville, Ky.	 JOE BEVILACQUA WHJY Providence, R.I.	 DAVE WELLINGTON KXTE Las Vegas	 ANDRE CARSON WPEG Charlotte, N.C.	 DAVE "DOG" WYNTER WSOL-FM Jacksonville, Fla.	 JON ZELLNER KMXV Kansas City	 CAT COLLINS KGKS Denver

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

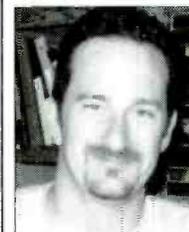
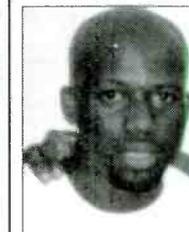


HOWARD STERN
Infinity

STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
 BRIDGET SULLIVAN WLTW New York	 SHEILA SILVERSTEIN WPOC Baltimore	 CHUCK DAMICO WMMR Philadelphia	 AMY STEVENS KROQ Los Angeles	 SIMONE JONES WUSL Philadelphia	 VON FREEMAN KIIS Los Angeles

ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR	 HANEEN HUNTER WLTW New York	 CHRIS PATYK KYSR Las Angeles	 CADILLAC JACK WXTU Philadelphia	 TROY HANSON WRIF Detroit	 STEVEN STRICK WBCN Boston	 JAY ALAN WGCI-FM Chicago	 DAISY DAVIS WDAS-FM Philadelphia	 PAUL "CUBBY" BRYANT WHTZ New York	 ERIK BRADLEY WBBM-FM Chicago
SECONDARY	 SCOTT MILLER WDOK Cleveland	 KOZMAN KALC Denver	 JAY ROBERTS WQYK/WRBQ Tampa, Fla.	 AL SCOTT KUFO Portland, Ore.	 CHRIS RIPLEY KXTE Las Vegas	 HEART ATTACK WOWI Norfolk, Va.	 JOE DAVIS WCFB Orlando, Fla.	 STAN "THE MAN" PRIEST WFLZ Tampa, Fla.	 ORLANDO WLLD Tampa, Fla.

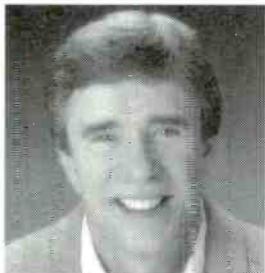
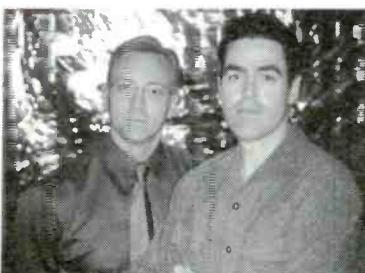
RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
					
GUY ZAPOLEON Zapoleon Media Strategies	RUSTY WALKER Rusty Walker Programming Consultants	FRED JACOBS Jacobs Media	BRIAN PHILIPS Susquehanna	TONY GRAY Gray Communications	GUY ZAPOLEON Zapoleon Media Strategies

TRIPLE-A

STATION OF THE YEAR	PROGRAM/OPS DIRECTOR OF THE YEAR	MUSIC DIRECTOR OF THE YEAR	LOCAL AIR PERSONALITY OF THE YEAR	PROMO/MKTG DIRECTOR OF THE YEAR
				
WXRT Chicago	NORM WINER WXRT Chicago	PATTY MARTIN WXRT Chicago	LIN BREHMER WXRT Chicago	JUDE HELLER KFOG San Francisco

NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
				
AMERICAN TOP 20 WITH CASEY KASEM AMFM Radio Networks	AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks/KCCS Productions	LOVELINE Westwood One	TOM JOYNER RIGHTBACKATCHA ABC Radio Network	AMERICAN TOP 40 WITH CASEY KASEM AMFM Radio Networks

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
					
COLUMBIA	MCA NASHVILLE	UNIVERSAL	UNIVERSAL	DEF JAM	JIVE

LOCAL AIR PERSONALITY OF THE YEAR

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
VALERIE SMALDONE WLTW New York	JEFF & JER KFMB-FM San Diego	BEN & BRIAN KMLE Phoenix	JOHN OSTERLIND WAAF Boston	WILL PENDARVIS WXRK New York	SKIP MURPHY KKDA-FM Dallas	LAWRENCE GREGORY JONES KMJQ Houston	KIDD KRADDICK KHKS Dallas	"BROADWAY" BILL LEE WKTU New York

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	24	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY 3 weeks at No. 1
2	2	3	33	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	3	2	29	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
4	5	6	11	BACK HERE HOLLYWOOD 164040 †	BBMAK
5	4	4	38	BREATHE WARNER BROS. 16884 †	FAITH HILL
6	6	5	58	AMAZED BNA 65957 †	LONESTAR
7	8	8	54	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	7	7	24	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
9	9	10	38	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
10	10	9	52	THAT'S THE WAY IT IS 550 MUSIC 79473/550-WORK †	CELINE DION
11	17	21	4	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
12	11	16	6	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
13	12	17	7	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
14	15	13	43	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
15	14	12	79	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
16	16	19	12	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
AIRPOWER					
17	23	27	3	THIS I PROMISE YOU JIVE ALBUM CUT †	'N SYNC
18	13	11	20	I WILL LOVE AGAIN COLUMBIA 79375 †	LARA FABIAN
19	18	15	10	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
20	19	18	51	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
21	20	14	21	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
22	21	22	7	FRIENDS NEVER SAY GOODBYE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
23	25	24	9	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
24	22	20	17	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
25	27	—	2	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	26	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 13 weeks at No. 1
2	2	5	8	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
3	3	3	15	WONDERFUL CAPITOL 58870 †	EVERCLEAR
4	4	2	26	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	8	10	9	PINCH ME REPRISE ALBUM CUT †	BARENAKED LADIES
6	6	7	14	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
7	5	4	28	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
8	9	9	14	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
9	7	6	46	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
10	10	8	20	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
11	12	13	10	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
12	11	12	13	IT'S MY LIFE ISLAND ALBUM CUT/IDJMG †	BON JOVI
13	13	11	17	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
14	14	15	24	BACK HERE HOLLYWOOD 164040 †	BBMAK
15	15	14	35	HIGHER WIND-UP ALBUM CUT †	CREED
16	17	16	68	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
AIRPOWER					
17	21	29	3	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
18	18	18	12	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
19	16	17	10	YOU'RE AN OCEAN HOLLYWOOD ALBUM CUT †	FASTBALL
AIRPOWER					
20	22	22	7	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
21	24	26	9	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
22	26	27	4	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
23	27	28	6	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
24	23	21	20	HERE WITH ME ARISTA ALBUM CUT †	DIDO
25	25	24	22	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 85 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. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/EMI Communications.

Radio

PROGRAMMING

HONORING BEST IN BROADCASTING

(Continued from page 89)

joined by KIIS PD Dan Kieley (who won in '98) and KHKS (Kiss 106.1) Dallas air personality Kidd Kraddick.

In contrast, there was only one repeat winner on the major-market adult top 40 side. New to the honors were KYSR as station of the year, PD Angela Perelli, and music director Chris Patyk. The sole returning victors were KFMB-FM (Star 100.7) San Diego morning duo Jeff and Jer.

In rhythmic top 40, WKTU was a repeat major-market station of the year winner, but PD Frankie Blue and air personality Broadway Bill Lee were honored as well. WBBM-FM (B96) Chicago music director Erik Bradley won for the third year in a row.

Newcomers were even more prevalent in the secondary markets. Mainstream top 40 brought all new faces to the podium: best station WKSS (Kiss 95.7) Hartford, Conn.; KMXV (Mix 93.3) Kansas City, Mo., PD Jon Zellner; and WFLZ Tampa, Fla., assistant PD/music director Stan "the Man" Priest. Secondary adult top 40 winners were new winner WSSR (Star 95.7) Tampa, Fla., and its PD, Scott Chase, and repeat winner KALC (Alice 106) Denver music director Kozman, who won last year at KMXB (Mix 94.1) Las Vegas.

In AC, WEAT (Sunny 104.3) West Palm Beach, Fla., and PD Les Howard claimed new honors with returning music director winner Scott Miller from WDOK Cleveland, who had actually left the station, then returned as its PD over the past year.

Then again, there was nothing but repeat winners at the rhythmic secondaries, where KQKS (KS 107.5) Denver and PD Cat Collins returned to the stage with WLLD (Wild 98.7) Tampa, Fla., PD/music director Orlando, who won again for his music duties.

In the other categories, Guy Zapoleon swept the top 40 and adult top 40 consultant honors for the third time running, and Casey Kasem's countdown shows took both top 40 and AC/adult top 40 syndicated show honors.

As could be expected, Clear Channel's absorption of AMFM stations helped it garner the lion's share of top 40 and adult awards. It snared 21 of the 30 honors, including all but one in mainstream top 40 and all but two in adult top 40 and AC. Elsewhere, five awards went to Infinity stations, two to Jefferson-Pilot, and one each to Emmis and Midwest TV.

WDAS LEADS R&B AWARDS

Adult R&B WDAS Philadelphia is this year's most-winning R&B station. For a second year, WDAS was recognized as best major-market adult R&B station. It also received a PD of the year award for Joe "Butterball" Tamburro. The assistant PD/music director of the year award went to Daisy Davis, her second win in as many years. The station took home three of the four awards it was nominated for overall.

While there were many repeat nominees in this year's awards, only five winners from 1999 repeated this year. In addition to WDAS and Davis, WGCI-FM Chicago was a repeat winner. It was named major-market mainstream R&B station of the year

for the fifth time in 10 years. (WGCI has also won three years in a row.) WGCI assistant PD/music director Jay Alan picked up his first win after being nominated several years running. The station was nominated for four awards this year.

In the secondary-market mainstream R&B category, two repeat winners were honored. WPEG (Power 98) Charlotte, N.C., PD Andre Carson took home the PD award again, while WPEG was named station of the year. (WPEG last won in 1997.) And for the second year in a row, WOWI Norfolk, Va., music director Heart Attack received his fourth career award for his music programming skills.

In the adult R&B category, WYLD-FM New Orleans won the secondary-market award for station of the year. WYLD was previously a winner in 1998 and 1990 (as a mainstream outlet). Adult R&B's PD of the year in a secondary market was Clear Channel's director of urban programming, Doc Wynter, who recently stepped down at WSOL (V101.5) Jacksonville, Fla., and its sister station to concentrate on his corporate duties.

CITY OF SISTERLY WINNERS

With a total of five, Philadelphia was the town that brought home the most wins, combining WDAS' three awards with two wins for sister station WUSL (Power 99). Operations manager Helen Little won for mainstream R&B major-market PD, while promotion director Simone Jones was the format's marketing/promotion director of the year.

Of the total 17 awards given out in the R&B formats, 10 went to Clear Channel-owned stations or employees. Other companies taking home awards were Infinity, with two awards (WPEG and PD Carson); Cox, which won one with JoJo Davis for secondary-market music director at adult R&B WCFB Orlando, Fla.; and Radio One, which, if you go by current ownership, picked up an adult R&B air personality of the year award for Lawrence Gregory Jones. Service Broadcasting, owner of KKDA-FM Dallas, was honored for mainstream personality of the year, morning man Skip Murphy.

Nationally, the awards recognized consultant Tony Gray for his work with the R&B genre in the past year. A 25-year-plus veteran, Gray works with a number of stations and groups, including Clear Channel, Inner City, and Blue Chip Broadcasting.

After being nominated consistently for the past five years, as well as several wins in the category, ABC Radio Networks syndicated morning man Tom Joyner was honored for network/syndicated program of the year for his weekend show, "Rightbackatcha."

Label promotion team of the year 2000 was won by Def Jam, ending the two-year streak held by Arista's promotion team.

LEADER OF THE PACK

In country, KPLX (the Wolf) Dallas heads back to the Metroplex with two trophies, winning in both categories for which it had been nominated, including

major-market station of the year.

Brian Philips, director of FM programming for parent Susquehanna Broadcasting, was named major-market PD of the year. In an unprecedented move, Philips was also selected as modern rock radio consultant/group PD of the year for his work with Susquehanna's modern rock WNNX and triple-A KKMR (the Merge) Dallas. He becomes the first person in the history of the awards to win in these disparate categories. KPLX previously won in the station of the year category four times, in 1988 and 1990-92.

Clear Channel's recently acquired WSIX Nashville was named station of the year in the secondary-market category. The station has won the award eight times, scoring previous wins in 1990 and a streak from 1994-99.

WAMZ Louisville, Ky., PD Coyote Calhoun won the award for secondary-market PD of the year for the sixth time since 1989. Calhoun has previously won two Billboard/Airplay Monitor Radio Awards, as music director of the year and seven awards in the local air personality category. This year's win gives Calhoun a total of 16 trophies, believed to be a record for these awards.

In the music director of the year category, the winners were WXTU Philadelphia's Cadillac Jack in the major-market category and WRBQ/WQYK Tampa, Fla.'s Jay Roberts in the secondary-market category. Both are first-time winners.

Two other first-time winners, KMLE Phoenix morning hosts Ben Campbell and Brian Egan, were named local air personalities of the year. WPOC Baltimore marketing director Sheila Silverstein won in the radio promotion/marketing director of the year category. It was Silverstein's fifth win, having previously scored in 1991, 1995, 1996, and 1999.

Rusty Walker of Rusty Walker Programming was named radio consultant/group PD of the year. Walker has now won this award in all six years the category has existed.

MCA Nashville was awarded record-label promotion team of the year honors, its first win in this category, in which it beat out RCA Label Group imprints RCA, BNA, and Arista/Nashville. This is the category's third year of existence. Previous winners were Arista in 1998 and Mercury in 1999.

"American Country Countdown With Bob Kingsley" was named network/syndicated program of the year for the 14th consecutive year. The program is produced by Kingsley's KCCS productions for ABC Radio Networks. This award category is for weekly longform or daily shortform shows.

HOW IT WORKS

The Billboard/Airplay Monitor Radio Awards is an annual event honoring excellence in the radio industry. Eligibility for this year's awards was from May 1999 to May 2000. For the purposes of these awards, Arbitron markets 1-20 were considered major, with all other markets classified as secondary.

Linkin Park's single about anger and frustration, "One Step Closer," appeals to listeners because it can be applied to a variety of situations, says Mike Shinoda, the band's vocalist.

"People pick the weirdest occasions to think about the song," he says. "We heard about one guy who called in to KROQ in L.A. and told [the disc jockey] that he was washing his clothes and his washing machine ate them. He just lost it and started beating up the washing machine. Our song was the first one that came to his head, so he's sitting there screaming the chorus to 'One Step Closer,' kicking the crap out of his washing machine. I thought that was a totally strange scenario."

Shinoda says there wasn't a specific occasion

that inspired the song, which is No. 28 on this issue's Modern Rock Tracks chart. "As far as the lyrics, it's very self-explanatory. I think that's one reason that it's being as well-received as it is,"



Shinoda says. "It was written at a time when we were in the studio and things with our social lives and our music were getting a little bit stressful. We were at the end of our ropes, so to speak."

He continues, "Anything can be an inspiration. It's crazy. Our guitarist one time recorded a car alarm, and we started a song around that. We've done songs off of pots banging, and we've done songs off of vocal melodies. It totally varies."

Shinoda feels that the varied sounds of Linkin Park's Warner Bros. debut disc, "Hybrid Theory," which combines rock, hip-hop, and electronica influences, makes the album something you can listen to "from start to finish. We didn't want to center in on some songs and make those really good and then just leave the other songs. We paid attention to every song as much as possible. We hope it shows. The most gratifying thing to me is being able to listen to it and not get tired of it."

J RECORDS

(Continued from page 84)

bringing Arista superstars Santana or Whitney Houston to the new label was "never in the cards" as long as he was going to another label under the BMG umbrella.

Then it was on to the next chapter in Davis' noteworthy history in the music business. He introduced tracks from LFO and new J signings Olivia, Jimmy Cozier, and Alicia Keys.

"It was a very moving and touching few hours," Davis said from his Waldorf Tower office a few days later. "I was amazed as one station after another said they thought that every record was a hit and they wanted to add it."

Top 40 WLLD (Wild 98.7) Tampa PD/music director Orlando says every programmer who is passionate about the music made sure they were in that room to see the label's rollout. "My advice for my competitors is 'Don't play any of this music—just leave it all for me,'" he jokes, adding, "It's amazing to watch Clive put all this together; I don't think this man can do any wrong." Orlando says he heard a number of "very strong records" that he would consider adding to his station.

Rhythmic top 40 KUBE Seattle operations manager Shellie Hart is among those congratulating Davis, who she says will increase his label's odds at succeeding because he "has made it a priority to reconnect with his core, which is radio." She says it is that "refreshing" attitude that will help J Records succeed with radio. As for the music, Hart is anxiously awaiting the first release by Keys. "I was stricken with her voice and presence. She has absolute star power."

Rhythmic top 40 KKFR Phoenix PD Bruce St. James agrees the future of J Records is bright. "I wouldn't bet against Clive Davis. The team and the talent roster that they've assembled already is a throwback to the way the record industry used to be, where artists weren't so disposable." Musically, St. James says, Olivia is "right in the middle of the bull's-eye where music is right now," and he calls newly signed Luther Vandross an icon who is poised to rewrite his history. "If Clive can do just half of what he did for Santana for Luther, it will be amazing."

Despite the positive programmer reactions, Davis is keeping his expectations realistic. "I don't make predictions, and I don't take anything for granted," he said, knowing whether or not radio follows through and adds J's records remains to be seen. O-Town will be J's first release; its single "Biz-Ounce" will be shipped to radio on Oct. 30. A single from Olivia is expected by the end of the year.

While J Records is now officially just five weeks old, Davis thinks "something special is happening" in that major-label executives and artists from the industry are joining his staff—although 80% of Davis' staff came from Arista. "It's clear that this is an instant major. Whether you're Luther Vandross or O-Town, to see them all choose J, it's exciting."

Billboard®

OCTOBER 21, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	18	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	3	6	4	WHY PT. 2 BLENDER	COLLECTIVE SOUL ATLANTIC †
3	2	2	15	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUM WITH OZZY DIVINE/PRIORITY
4	4	4	9	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
5	5	7	7	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
6	6	3	38	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
7	7	5	25	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
8	20	—	2	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
9	8	8	25	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
10	11	12	11	BREATHE THE STATE	NICKELBACK ROADRUNNER
11	12	13	16	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
12	9	9	17	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
13	10	11	27	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
14	13	15	23	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
15	16	16	6	MINORITY WARNING	GREEN DAY REPRISE †
16	18	21	4	SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
17	17	17	5	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
18	15	14	26	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
19	14	10	19	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
20	21	19	8	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
21	19	18	8	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/VEG †
22	23	26	4	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
23	22	25	6	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
24	29	35	3	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
25	27	29	7	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
26	31	32	4	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
27	NEW ▶	1	1	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
28	NEW ▶	1	1	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC
29	24	23	6	MELTDOWN STIFF UPPER LIP	AC/DC EASTWEST/VEG
30	32	31	9	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
31	33	33	6	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
32	36	36	4	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
33	25	22	13	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
34	37	37	4	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
35	26	20	15	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
36	39	38	5	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
37	38	34	5	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
38	35	24	21	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
39	34	28	11	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
40	RE-ENTRY	4	4	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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 21, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	7	MINORITY WARNING	GREEN DAY REPRISE †
2	2	4	9	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
3	3	3	17	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	5	5	12	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	4	2	27	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
6	7	11	4	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	BLINK-182 (w/3)MCA
7	6	6	5	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
8	8	7	7	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
9	9	8	22	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	11	10	18	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
11	10	9	22	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
12	12	13	9	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/VEG †
AIRPOWER					
13	NEW ▶	1	1	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA
14	19	22	6	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
15	20	20	6	AM RADIO SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL
AIRPOWER					
16	22	25	3	OPTIMISTIC KID A	RADIOHEAD CAPITOL
17	15	18	5	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
18	13	12	19	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
AIRPOWER					
19	24	24	5	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
20	14	14	31	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
21	21	21	5	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
22	17	17	7	NEXT YEAR THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
23	16	15	14	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
24	18	16	11	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
25	25	26	4	WHY PT. 2 BLENDER	COLLECTIVE SOUL ATLANTIC †
26	28	32	3	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
27	23	19	26	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
28	30	34	3	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
29	26	27	9	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
30	NEW ▶	1	1	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
31	27	28	8	SAD SWEETHEART OF RODEO KING JAMES VERSION	HARVEY DANGER LONDON-SIRE †
32	31	36	4	TANGERINE SPEEDO CAVIAR	CAVIAR BOMB TRAX/ISLAND/DJMG
33	36	39	5	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC †
34	33	33	6	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
35	34	31	4	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
36	29	23	19	PROMISE HORRORSCOPE	EVE 6 RCA †
37	40	—	2	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
38	37	37	8	PINCH ME MAROON	BARENAKED LADIES REPRISE †
39	NEW ▶	1	1	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC
40	NEW ▶	1	1	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †

Music Video

PROGRAMMING

Submissions Requested For Panel On New Artists At Video Confab

BILLBOARD MUSIC VIDEO CONFAB: Things are shaping up for another exciting Billboard Music Video Conference & Awards. This year's event is set for Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

On Nov. 9 we'll have a panel called "The Screening Room: Passing Judgment On New Artist Videos." During this discussion, an expert panel of judges and the audience will be looking at and critiquing videos by new artists and determining whether or not the artists have a chance of a breakthrough to the mainstream.

The videos will be selected in advance by me. Record companies are invited to submit eligible videos on VHS tape to me at **Carla Hay**, Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003. The clips must be from new or developing artists who've never had a video played on a national network.

Please include a letter indicating that you would like the video to be considered for the judging session at the conference.

Not all videos can be selected, but we'll try to have a wide variety of music represented at the judging session. Meanwhile, we'll soon be announcing the panelists for the conference and celebrity guest appearances. Award-winning music video director **Wayne Isham** will deliver the keynote speech Nov. 9.

A complete schedule of conference events can be found on the Web at billboard.com/events/mvc. For sponsorship opportunities, contact **Cebele Rodriguez** at 646-654-4648; crodriguez@billboard.com.

For questions about the conference panels and celebrity appear-

ances at the awards show, contact me at 646-654-4730 or at chay@billboard.com.

For all other questions and information about the Billboard Music Video Conference & Awards, contact **Michele Jacangelo** at 646-654-4660 or at bbevents@billboard.com.

THIS & THAT: **Sonia Ives** has exited Island/Def Jam Music Group as VP of creative services.

No replacement has been named.

Beggars Banquet Records has named **Jennifer Miller** its video promoter.

Maria Ruiz has exited the Box as music manager for a position at America Online Latin America.

The Revolver Film Company has added director **Steven Murashige** to its roster. He was with Bonfire Films of America.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Los Angeles-based hip-hop show "Peep Diss."

TV affiliate: KDOC-TV L.A.

Time slot: 7:30 p.m. Sundays.
Key staffer: **Mark St. Juste**, producer/host.

Web site: peepdiss.com.
E-mail address: mark@peepdiss.com.

Following are four videos from the episode that aired Oct. 1:

Snoop Dogg Presents Tha Eastsidaz, "Got Beef" (Dogg House/TVT).

Trina, "Pull Over" (Slip-N-Slide/Atlantic).

Shade Sheist Featuring Nate Dogg & Kurupt, "Where I Wanna Be" (London-Sire).

Nelly "(Hot S**t) Country Grammar" (Fo' Reel/Universal).

THE EYE



by **Carla Hay**

PRODUCTION NOTES

VARIOUS CITIES

Jill Scott's "Gettin' In The Way" was directed by **Jessy Terrero** in Philadelphia.

London was the location for **Stephen Gately's** "New Beginning," directed by **Simon Hilton**; **Naimee Coleman's** "Love Song," directed by **Joakim Sandstrom**; **Helicopter Girl's** "Subliminal Punk," directed by **Kevin Godley**; and **Coldplay's** "Yellow," directed by **James and Alex**.

In San Antonio, **Jeffrey Phillips** directed **Salvador's** "Lord I Come Before You," and **David Abbott** directed **Mark Willis's** "I Want To Know."

(Hed) p.e. teamed up with director **Mark Kalsfeld** for the "Bartender"

video in Tijuana, Mexico. **Craig Morgan's** "Paradise" was directed by **Pamela Springsteen** in Clarksville, Tenn., and Fort Campbell, Ky.

LOS ANGELES

Jeff Richter directed **De La Soul** featuring **Redman's** "Oooh." **Dwight Yoakam** directed his video for "What Do You Know About Love." **David Palmer** directed **Bosson's** "Where Are You." **Chris LeDoux's** "Silence On The Line" was directed by **Michael Salomon**. **Sanaa Hamri** directed **Mary Mary's** "I Sing" and **Monifah's** "I Can Tell." **Gerry Wener** directed **Eric Heatherly's** "Flowers On The Wall."

FOR WEEK ENDING OCTOBER 8, 2000

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

- R. Kelly, I Wish
- Mystikal, Shake Ya Ass
- Destiny's Child, Independent Women Part I
- Ja Rule, Between Me And You
- Outkast, B.O.B.
- Wyclef Jean, 911
- Sisqo, Incomplete
- Ludacris, What's Your Fantasy
- Lil' Bow Wow, Bounce With Me
- Erykah Badu, Bag Lady
- Profyle, Liar
- Mya, Case Of The Ex
- Jill Scott, Gettin' In The Way
- Scarface, It Ain't Part II
- Cash Money Millionaires, Baller Blockin'
- Lucy Pearl, Don't Mess With My Man
- Trina, Pull Over
- Changing Faces, That Other Woman
- Nelly, (Hot S**t) Country Grammar
- Cam'ron, What Means The World To You
- Chante Moore, Straight Up
- Toni Braxton, Just Be A Man About It
- LL Cool J, Imagine That
- Benie Man Feat. Mya, Girls Dem Sugar
- Yelanda Adams, Open My Heart
- Shyne, Bad Boyz
- DMX Feat. Sisqo, What You Want
- Shade Sheist, Where I Wanna Be
- Carl Thomas, Summer Rain
- Common, The Light
- Big Tymers, #1 Stunna
- Jay-Z, Hey Papi
- Joe, Treat Her Like A Lady
- C-Murder, Down For My N's
- Jagged Edge, Let's Get Married
- 3LW, No More
- Black Eyed Peas, Weekends
- Kelly Price, You Should've Told Me
- Tela, Tela
- Sparkle, It's A Fact
- Tamia, Can't Go For That
- Baha Men, Who Let The Dogs Out
- M.O.P., Ante Up
- Boyz II Men, Pass You By
- Three 6 Mafia, Tongue Ring
- Ideal Feat. Lil' Mo, Whatever
- Capone-N-Noreaga, Phone Time
- Sticky Fingaz, Get It Up
- Eminem, The Way I Am
- Liberty City, Who's She Lovin' Now

NEW ONS

- Sade, By Your Side
De La Soul, All Good
Nelly, E.I.
Bilal, Soul Sista
Wu-Tang Clan, Protect Ya Neck (The Jump Off)
Silkk The Shocker, He Did That
Prodigy, Keep It Thoro
Whitney Houston, Fine
Various Artists, Get It Together
Tank, Freaky



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- Jo Dee Messina, That's The Way
- Terri Clark, A Little Gasoline
- Faith Hill/Willie McGraw, Let's Make Love
- Billy Ray Cyrus, You Won't Be Lonely Now
- LeAnn Rimes, I Need You
- Aaron Tippin, Kiss This
- Vince Gill, Feels Like Love
- Toby Keith, Country Comes To Town
- Darryl Worley, A Good Day To Run
- Phil Vassar, Just Another Day In Paradise
- Travis Tritt, Best Of Intentions
- Carolyn Dawn Johnson, Georgia
- Sara Evans, Born To Fly
- Kenny Chesney, I Lost It
- Lisa Angelle, A Woman Gets Lonely
- Mark Willis, I Want To Know
- Lee Ann Womack, Ashes By Now
- Billy Gilman, One Voice
- Kenkyou Headhunters, Too Much To Lose
- Mark Chesnut, Lost In The Feeling
- Keith Urban, But For The Grace Of God
- Tammy Cochran, So What
- Dwight Yoakam, What Do You Know About Love
- Montgomery Gentry, All Night Long
- Gary Allan, Right Where I Need To Be
- Cledus T. Judd, My Cellmate Thinks I'm Sexy
- Bill Engvall, Now That's Awesome
- Billy Gilman, Oklahoma
- Faith Hill, The Way You Love Me
- Eric Heatherly, Swimming In Champagne
- The Kinleys, I'm In
- Faith Hill, Breathe
- Lonestar, What About Now
- Patty Loveless, That's The Kind...
- Jamie O'Neal, There Is No Arizona
- Toby Keith, How Do You Like Me Now
- Lee Ann Womack, I Hope You Dance
- Brad Paisley, He Didn't Have To Be
- Shedaisy, I Will...But
- Clay Davidson, I Can't Lie To Me
- Ricky Van Shelton, Call Me Crazy
- Loretta Lynn, Country In My Genes
- Marshall Dillon, Live It Up
- John Anderson, Nobody's Got It A I
- Ricochet, She's Gone
- Allison Moorer, Send Down An Angel
- Sons Of The Desert, Everybody's Gotta Grow
- Chalee Tennison, Makin' Up With You
- Jolie & The Wanted, I Would
- Dixie Chicks, Cowboy Take Me Away

NEW ONS

- Billy Ray Cyrus, We The People
Georgia Middleman, Kick Down The Door
Neal Coty, Legacy
Toby Keith, You Shouldn't Kiss Me Like This
Trick Pony, Pour Me



Continuous programming
1515 Broadway, NY, NY 10036

- Mystikal, Shake Ya Ass
- Green Day, Minority
- Samantha Mumba, Gotta Tell You
- Ricky Martin, She Bangs
- Britney Spears, Lucky
- Christina Aguilera, Come On Over Baby
- Baha Men, Who Let The Dogs Out
- Eminem, The Way I Am
- Mya, Case Of The Ex
- Nelly, (Hot S**t) Country Grammar
- Destiny's Child, Independent Women Part I
- Outkast, B.O.B.
- Limp Bizkit, Rollin'
- 98 Degrees, Give Me Just One Night
- Pink, Most Girls
- Madonna, Music
- Souldecision, Faded
- No Doubt, Bathtwater
- Orgy, Fiction (Dreams In Digital)
- Kenkyou Headhunters, Broken Home
- Fuel, Hemorrhage (In My Hands)
- Robbie Williams, Rock DJ
- U2, Beautiful Day
- Ruff Endz, No More
- Toni Braxton, Just Be A Man About It
- 3 Doors Down, Loser
- Limp Bizkit, My Generation
- Third Eye Blind, Deep Inside Of You
- Disturbed, Stupify
- Common, The Light
- Red Hot Chili Peppers, Californication
- Sr-71, Right Now
- Lil' Bow Wow, Bounce With Me
- Creed, With Arms Wide Open
- Lenny Kravitz, Again
- Janet, Doesn't Really Matter
- Guns N' Roses, November Rain
- Michael Jackson, Remember The Time
- Puff Daddy & The Family, Victory
- Busta Rhymes, Put Your Hands Where...
- Mariah Carey, Honey
- R. Kelly, Home Alone
- Jay-Z Feat. UGK, Big Pimpin'
- 2Pac, California Love
- Foo Fighters, Sleepwalker
- 2gether, The Hardest Part Of Breaking Up
- Shyne, Bad Boyz
- Good Charlotte, Little Things
- Foo Fighters, Next Year
- Matchbox Twenty, If You're Gone

NEW ONS

- Backstreet Boys, Shape Of My Heart
The Offspring, Original Prankster
Blink-182, Man Overboard
Jill Scott, Gettin' In The Way
Wu-Tang Clan, Protect Ya Neck (The Jump Off)
R. Kelly, I Wish
Musiq, Just Friends



Continuous programming
1515 Broadway, NY, NY 10036

- Madonna, Music
- Bon Jovi, It's My Life
- Creed, With Arms Wide Open
- Faith Hill, The Way You Love Me
- 3 Doors Down, Kryptonite
- Ricky Martin, She Bangs
- Vertical Horizon, You're A God
- The Wallflowers, Sleepwalker
- U2, Beautiful Day
- Barenaked Ladies, Pinch Me
- Lenny Kravitz, Again
- Janet, Doesn't Really Matter
- Dido, Here With Me
- Everclear, Wonderful
- Matchbox Twenty, If You're Gone
- Elton John, Tiny Dancer
- Red Hot Chili Peppers, Californication
- Christina Aguilera, Come On Over Baby
- Fantabul, You're An Ocean
- Toni Braxton, He Wasn't Man Enough
- Destiny's Child, Jumpin', Jumpin'
- Matchbox Twenty, Bent
- Evan & Jaron, Crazy For This Girl
- Nine Days, If I Am
- David Gray, Babylon
- Third Eye Blind, Deep Inside Of You
- No Doubt, Bathtwater
- The The Corrs, Breathless
- Nina Gordon, Tonight And The Rest...
- Brian Setzer Orchestra, Gettin' In The Mood
- Destiny's Child, Independent Women Part I
- Rolling Stones, Love Is Strong
- Whitney Houston, It's Not Right But It's Ok
- Jennifer Lopez, Waiting For Tonight
- Sting, Brand New Day
- Stone Temple Pilots, Sour Girl
- Hanson, This Time Around
- Go Go Dolls, Broadway
- Tal Bachman, Sir's So High
- Go Go Dolls, Iris
- Creed, Higher
- Sugar Ray, Every Morning
- Foo Fighters, Learn To Fly
- Sting Feat. Cheb Mami, Desert Rose
- Sheryl Crow, My Favorite Mistake
- Green Day, Minority
- Madonna, Beautiful Stranger
- Sinead O'Connor, Jealous
- Morcheeba, Rome Wasn't Built In A Day
- Macy Gray, I Try

NEW ONS

- Sade, By Your Side
Carl Thomas, Emotional

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 21, 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, 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
Wheatu, Teenage Dirtbag
Ludacris Feat. Shawnna, 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

- Travis, Turn
Godsmack, Awake
Black Eyed Peas, Weekends
Elton John, Tiny Dancer
Wyclef Jean Feat. Mary J. Blige, 911
Linkin Park, One Step Closer
Collective Soul, Why Pt.2
(Hed) Planet Earth, Bartender



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Papa Roach, Broken Home (NEW)
Jet Fuel, Take This Party Higher (NEW)
Wyclef Jean Featuring 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
1111 Lincoln Rd
Miami Beach, FL 33139

- Britney Spears, Lucky
Madonna, Music
'N Sync, It's Gonna Be Me
U2, Beautiful Day
Savage Garden, Affirmation
Robbie Williams, Rock DJ
Eminem, The Real Slim Shady
Moby, Porcelain
Christina Aguilera, Ven Conmigo (Solamente Tu)
Bloodhound Gang, The Bad Touch
Thalia, Regresa A Mi
Bon Jovi, It's My Life
Paulina Rubio, El Ultimo Adios
Green Day, Minority
Hanson, This Time Around
Five, We Will Rock You
Westlife, Fool Again
Kabah, Historia de una Noche
Travis, Why Does It Always Rain On Me?
Orgy, Fiction (Dreams In Digital)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Jill Scott, Gettin' In The Way
Mystikal, Shake It Fast
Profyle, Liar
Outkast, B.O.B.
Tamia, Can't Go For That
Sisqo, Incomplete
D.J. Clue & Memphis Bleek, Mind Right
Lil Bow Wow Feat. Xscape, Bounce With Me
Third Eye Blind, Deep Inside Of You
3LW, No More (Baby I'ma Do Right)
Madonna, Music
matchbox twenty, Bent
Destiny's Child, Independent Women Part I
Lenny Kravitz, Again
Joy Enriquez, Tell Me How You Feel
Britney Spears, Lucky
Lit, Over My Head



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- U2, Beautiful Day
Madonna, Music
R. Kelly, I Wish
B.B. King & Eric Clapton, Riding With The King
matchbox twenty, If You're Gone
The Wallflowers, Sleepwalker
Macy Gray, Why Didn't You Call Me
Tank, Freaky
Pink, Most Girls
Boyz II Men, Pass You By
Dido, Here With Me
Hoku, How Do I Feel
Bon Jovi, It's My Life
Tarsha Vega, Be Ya Self
3 Doors Down, Loser
Live, They Stood Up For Love
Our Lady Peace, Thief
Duran Duran, Someone Else Not Me
Christina Aguilera, Come On Over Baby
No Doubt, Simple Kind Of Life



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Christina Aguilera, Come On Over Baby
Mya, Case Of The Ex (Whatcha Gonna Do)
Sisqo, Incomplete
Vertical Horizon, You're A God
Kandi, Don't Think I'm Not
Lil Bow Wow Feat. Xscape, Bounce With Me
Third Eye Blind, Deep Inside Of You
3LW, No More (Baby I'ma Do Right)
Madonna, Music
matchbox twenty, Bent
Destiny's Child, Independent Women Part I
Lenny Kravitz, Again
Joy Enriquez, Tell Me How You Feel
Britney Spears, Lucky
Lit, Over My Head

Billboard music video CONFERENCE & AWARDS

NOV 8 - 10
UNIVERSAL HILTON
LOS ANGELES



EXCLUSIVE EVENT!

keynote address
by award-winning
director

WAYNE ISHAM

HIGHLIGHTS

- ▶ opening-night party - the first of many networking opportunities
- ▶ provocative panels - top music video professionals discuss the hottest topics in the industry.
- ▶ artist performances - featuring established and up-and-coming artists!
- ▶ exhibits - visit displays of the latest music video services and technology
- ▶ music video trivia contest - winner receives two tickets to the billboard music awards show in las vegas

2000 BILLBOARD MUSIC VIDEO AWARDS

the revamped show honors the best in 10 genres: pop, hard rock, modern rock, r&b, jazz & ac, country, rap/hip hop, dance, contemporary christian and the newly added latin category.

FOR THE 1ST TIME ...

winners will be chosen by billboard readers.

AMONG THE PARTICIPANTS ...

- david beal, sputnik7
- tim clawson, shooting gallery productions
- doug cohn, vh1
- mike drumm, music link productions
- kevin ferd, power play
- daniel glass, artemis records
- kelly griffin, bet
- ralph mcdaniels, video music box
- nathan mcguinness, asylum visual effects
- dave meyers, f.m. rocks
- lars murray, sudden industries
- sheira rees-davies, anonymous
- shane reynolds, soundcheck
- fatima robinson, choreographer, director
- lou robinson, rca records
- ryan thompson, pixel envy
- norman tiller, stormin' norman's last call
- jeff walker, arstomedia
- mark weinstein, r'n'r freelance



sponsorship opportunities

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646.654.4681 fx

for updates: www.billboard.com/events/mvc

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IT'S EASY! Register online at Billboard.com/events/mvc

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make check payable to billboard. confirmations may be faxed or mailed. please allow 10 business days. no phone calls please.

\$499 pre-registration - received by oct 27 • \$550 full registration - after oct 27 & walk up

first name: _____ last name: _____ title: _____
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paying by: check visa/mc amex money order
credit card #: _____ exp. date: _____ signature: _____
(charges not valid without signature)

cancellations must be received in writing. cancellations received before oct 20 are subject to a \$150 administrative fee. no refunds will be issued after oct 20.

EUROPEAN REGULATORS OK TIME WARNER/AOL

(Continued from page 1)

Warner, EMI, and BMG.

A statement from the commission says, "The proposed undertakings will prevent AOL from having access to Europe's leading source of music publishing rights, thereby eliminating the risk of dominance in the emerging markets for online delivery of music over the Internet and software-based music players."

In Europe, AOL operates mainly through two joint ventures—AOL Europe, a 50/50 deal with Bertelsmann, and AOL CompuServe France, a venture with both Bertelsmann and Vivendi subsidiaries Cegetel and Canal Plus.

At press time, an EC decision on Vivendi's acquisition of Universal Music Group parent Seagram was expected. Given the fact that AOL/Time Warner has received the green light, it is believed the commission will also treat the Vivendi/Seagram deal favorably.

Concentrating on the Bertelsmann link, the EC statement further says, "The merger will create the first Internet vertically integrated content provider, distributing Time Warner branded content (music, news, films, etc.) through AOL's Internet distribution network. Because of the structural links and some existing contractual arrangements with Bertelsmann, AOL/Time Warner would also have had preferred access to Bertelsmann content and, in particular, to its large music library. As a result AOL/Time Warner would have controlled the leading source of music publishing rights in Europe, where Time Warner and Bertelsmann together hold approximately one-third of the market."

The statement continues, "Against this background, nothing would have prevented AOL from dominating the emerging market for Internet music delivery online, which includes both digital downloads and streaming. AOL/Time Warner would have become the gatekeeper to this nascent market, dictating the conditions for the distribution of audio files over the Internet. AOL/Time Warner could also have been tempted to format Time Warner's and Bertelsmann's music in a way compatible only with AOL's music player Winamp but not with competing music players... Because of the technical limitations of the other music players, AOL/Time Warner would have been able to impose Winamp as the dominant player."

The commission, however, dismissed the claims by those opposed to the deal that the new entity would dominate the European market for Internet broadband access. The regulators said, "Those fears were unfounded since AOL/Time Warner has no broadband infrastructure in Europe."

The commission's four-month "phase two" investigation also addresses fears that AOL/Time Warner could dominate the Internet "paid-for content" market other than music (films, TV programs, etc.), saying, "Time Warner video content cannot be regarded as dominant in Europe."

AOL and Time Warner have apparently agreed to break the links between Bertelsmann and AOL, and,

in the interim, measures will be taken to ensure that the relationship between AOL and Bertelsmann will stay at arm's length until Bertelsmann's exit has been completed.

That move could, perhaps, help any revised deal between Warner and EMI, as it would remove Bertelsmann from the equation in the EC's probe.

European Competition Commissioner Mario Monti said, "The Bertelsmann undertaking also solved concerns in the U.K. Internet market, where AOL is one of the leading dial-up access providers and where the bundling of Time Warner's and Bertelsmann's music content with Internet subscriptions could have achieved dominance in this market."

He added, "An Independent Compliance Monitor will be appointed to ensure compliance with the undertakings concerning Bertelsmann until Bertelsmann exits from AOL Europe and AOL CompuServe France."

The idea of Bertelsmann and AOL scaling back their relationship is not

new. The German media conglomerate agreed in March to sell its stake in AOL Europe back to America Online for as much as \$8.25 billion, with payment of cash or stock to be made after Jan. 31, 2002.

In addition, Bertelsmann chairman/CEO Thomas Middelhoff has resigned from the AOL board of directors, citing a conflict of interest. Bertelsmann officials declined comment on the EC ruling.

But Tom Wolzein, an analyst with Sanford C. Bernstein who covers Time Warner, says the significance of the decree from European regulators "puts some more teeth" into divestiture plans between the two companies. "It establishes a monitor to make sure that they [Bertelsmann and AOL] actually do it, as opposed to changing their minds when the deal is done," he says.

The EC ruling is not expected to affect the \$250 million cross-marketing agreement between Bertelsmann and AOL, which was announced when Bertelsmann agreed to sell its AOL stake. Under terms of that deal, AOL will plug Bertels-

mann's media content and E-commerce properties—including GetMusic.com and its music and book clubs—via the AOL, CompuServe, and Netscape Online services.

Bertelsmann, in turn, will try to deliver 1 million new AOL subscribers by promoting the Internet giant via its various media properties. The two companies will also work together on monitoring the development of digital rights management.

Following the EC decision, AOL and Time Warner issued a joint statement calling the ruling "another important step forward in the approval process." AOL and Time Warner also said that they are on track to close their deal by the end of the fall.

The AOL/Time Warner merger still has to be cleared by U.S. antitrust authorities. Meanwhile, as the focus now shifts to regulatory approval for the deal in the U.S., analysts say the primary issues of concern are related to open access: for set-top cable boxes, Internet service providers, and instant messaging

services. Analysts, while predicting the success of the deal, have said that concessions to appease the Federal Communications Commission and Federal Trade Commission may yet be in order.

In related news, two U.S. senators have written to Monti to express concern over reviews of mergers involving U.S. companies (*Billboard Bulletin*, Oct. 9). Sens. Mike DeWine, R-Ohio, and Herb Kohl, D-Wis.—both of whom serve on the Subcommittee on Antitrust, Business Rights, and Competition—penned the letter in the wake of the withdrawal of the Warner/EMI merger application.

The senators told Monti, "We are troubled by the possibility that your analysis and outcomes have been influenced in part by Pan-European protectionism rather than by sound competitor policy."

The EC decision received muted reaction on Wall Street, where shares in Time Warner fell \$3.71, or 4.4%, to \$81.39 on Oct. 11. AOL shares slipped \$2.74, or 4.8%, to \$54.50.

COUNTRY TOUR BIZ LOSES BROOKS

(Continued from page 1)

the upper echelon of concert draws, having launched one of the most successful tours ever his last time out.

"In my opinion, Garth Brooks and Elvis Presley are the two strongest touring acts to ever set foot on the North American concert stage, without question, in the history of the entertainment business, period," says Ben Farrell, president of Lon Varnell Enterprises, one of a handful of promoters who worked with Brooks on the last tour. "Garth Brooks has meant an awful lot to this business."

In terms of sheer drawing power, Brooks easily heads the list in country, having assembled the genre's top-grossing tour ever. The last tour by Brooks, loosely centered around his 1998 Capitol release "Sevens," was a three-year extravaganza that grossed over \$105 million and drew close to 5.5 million people.

That tour, which saw Brooks perform 350 shows in 100 cities, remains country music's only \$100 million tour, a feat nearly as impressive as the 100 million albums sold when it's considered that Brooks charged a relatively paltry \$20 per ticket when he likely could have demanded three times that amount. Brooks' last tour dates were Nov. 19-21, 1999, at Texas A&M University in College Station.

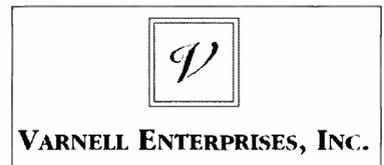
"He is the most significant country touring artist that ever existed," says Tony Conway, president of Buddy Lee Attractions, the only booking agency Brooks was ever signed to. Conway adds that a \$100 million country tour is as much a milestone as 100 million albums.

Prior to the 1996-98 tour, Brooks had toured in 1993-94, grossing over \$26 million that time out. With Brooks out of the picture, George Strait looms as country's top box-office draw, followed by newer acts like Shania Twain, Dixie Chicks,

and the Tim McGraw/Faith Hill package.

NOTABLE ABSENCE

The absence of Brooks, country's top touring artist ever, from the road would obviously be felt, particularly by those fortunate enough to work with him. Initially signed by Buddy Lee Attractions, Brooks eventually took his booking operation in-house. His brother Kelly Brooks took on the role of tour manager, routing the tour and masterminding an intricate ticket on-



VARNELL ENTERPRISES, INC.

sale strategy that became an industry model for fairness and for thwarting scalpers.

"Garth dealt with the same promoters from the beginning, the same ones he worked with when he was getting \$1,500 a night," says Conway. He also kept the same crew, dating back to county fair days. "I think it was a loyalty thing and also probably a comfort thing for Garth."

The numbers generated on Brooks' last tour remain unrivaled in country music, and when asked to cite specifics, Farrell can quickly respond. "One hundred and forty-two thousand people in Minneapolis in a nine-show run [\$3.5 million gross]," says Farrell. "One hundred and twenty-eight thousand people in Chicago. These kinds of numbers are awful strong."

Glenn Smith, president of Glenn Smith Presents, promoted several shows for Brooks, with a six-night sold-out stand in San Antonio (\$2.6 million gross, 120,000 attendance) among them. "What he did is unequaled and probably will never be

equaled, unless he decides to work again," says Smith. "So few acts can do a second night [in one market], and here he did three, four, five, six, seven, and more."

Brooks was not only a huge draw in the major markets but a monster in the heartland as well, says Smith. "He could do it in any city in America," he said. "He could go to Omaha [Neb.], Ames [Iowa], or Tulsa [Okla.] and do just as many nights."

Farrell adds, "The man averaged over 75,000 paid per city on the last leg of that last tour, to the best of my recollection. Nobody's ever done that, not even Presley, although he probably could have if he'd wanted to. The fact that Brooks is a country act just makes it that much more impressive."

APPLES AND ORANGES

For comparison's sake, the Rolling Stones, generally regarded as the top touring act in the world, averaged about 44,000 per city on their last global stadium tour, compared with about 55,000 per market over the course of Brooks' three-year arena tour. However, due to much higher ticket prices, the Stones grossed over \$300 million last time out, compared with Brooks' \$105 million.

The wide demographic appeal of Garth Brooks, as well as his "family" image, spurred his box-office success, according to Farrell. "He drew people from 6 to 60 [years old], country fans, the clean-cut family people, the contemporary people," he says. "They poured in to see him in droves."

And Farrell thinks Brooks could draw at such a level again if he wanted to. "If Brooks never sold another record in his life or never got another single played on the radio, people that saw him perform would come back," says Farrell. "They know what kind of man he is

and what kind of shows he gives for the ticket price. It's too powerful."

If indeed Brooks is permanently parking his tour bus, Smith thinks country fans will be missing out. "I hope everybody who wanted to get a chance to see him, because if they didn't they missed out on the best live country show there's ever been," he says. "Without question he is the strongest live act I've ever worked with."

Some view Brooks' retirement from the road with skepticism. "As a father I can understand that he wants to spend time with his children to watch them grow up, and if you're on the road with these intense tours you can't be home with the children," says Conway. "But no, I don't think this is the end of Garth Brooks touring. The way I know Garth Brooks, he loves being onstage in front of 17,000 people for two hours, and that's something he wouldn't want to give up."

Others who have worked with Brooks also think he may eventually return to the touring scene, perhaps within a few years. "I think everybody who knows him would be surprised if he didn't do another album and come back and do some type of live performing," says one insider who wished to remain anonymous. "He's too good at it. And he can do a lot of good for folks. That's his inner flame."

When and if Brooks does tour again, everyone agrees it will be another monster. "When he's ready to go back, it will be a major event," says Conway. "There will be a whole generation of people who haven't seen him live, and the word-of-mouth will carry over, similar to when Bruce Springsteen reunited with his E Street Band. He'll have all the fans he already has, plus all the fans that haven't seen him live. It will be huge."

U.K. CLUB CULTURE WINS DEVOTEES ACROSS U.S.

(Continued from page 1)

dance music. Without question, the Internet has played a vital role in the branding of U.K., as well as American, labels, clubs, and DJs."

Tong is not alone in this opinion. In fact, each executive participating in this report shared similar thoughts.

"Brands like Ministry of Sound, Essential, and Cream are now globally recognized," says Michael Cohen, VP of commercial marketing at the Warner Music Group (WMG), which launched Tong's "Essential" compilation series in the U.S. earlier this year (Billboard, March 11). "They've all grown from the U.K. scene and traveled the world."

"Now, it's America's turn," adds Cohen. "The scene in the U.S. has developed to wholly embrace the sound and lifestyle. The club culture in the U.S. has definitely changed in the past three years. People aren't afraid to embrace it. The seeds have been planted. Now we can foster growth."

Tong says, "It's as if the whole death of disco, and any of that genre's negative connotations in the U.S., never occurred. Today's generation is simply embracing this music for what it is. These kids didn't grow up with disco. For them, today's dance music is their music—plain and simple."

"Essential" made its U.S. debut last April with Fatboy Slim and Paul Oakenfold's beat-mixed compilation "Essential Selection, Volume One," which, according to SoundScan, has sold 49,700 units. Since then, WMG has issued DJ Icey's "Essential Mix" and DJ Skribble's "Essential Dance 2000," which have sold 20,000 and 30,000 units, respectively.

"Until 'Essential' entered the U.S., others were simply dipping their toes in the water," notes Cohen, who confirms that DJ-mixed "Essential Mix" compilations from Boy George, Pete Tong, and Grandmaster Flash are set for 2001.

Last month, URB magazine partnered with radio syndicate Bridge Media International to bring Tong's acclaimed radio mix show to U.S. radio (Dance Trax, Billboard, Sept. 23). Hosted by URB founder/publisher/creative director Raymond Roker, the two-hour weekly show, "URB Presents Essential Mix," airs on over 100 college stations nationwide.

"For us to be able to offer this great selection of music to a U.S. audience over the airwaves is very exciting," Roker told Billboard last month. "As far as U.S. radio goes, there's not much out there that compares to what Pete is doing in the U.K."

Tong, who's "incredibly excited" about having his "Essential Mix" show on U.S. airwaves, recently completed his first official U.S. DJ tour, which sold out clubs in Seattle, San Francisco, Los Angeles, Boston, Miami, and New York, among other cities. According to Cohen, Tong was treated like a Backstreet Boy everywhere he went.

"It was unbelievable," says Mike Bindra, GM of New York's Twilo

club, referring to Tong's Oct. 6 DJ set at the venue.

Most citizens of the club community credit Twilo with pushing the musical boundaries of clubland, as well as being among the first major U.S. clubs to invite European DJs to spin.

Notes Bindra, "Five years ago, when nobody cared about the DJ in U.S. clubs, and when the New York scene was getting stagnant, we began booking European DJs."

According to Bindra, initial response from clubgoers was lukewarm. "Four years ago, Sasha & Digweed began their Friday night residency at the club," he adds. "Now, DJs like Deep Dish, Timo Maas, Carl Cox, Paul Van Dyk, and Sven Väth all have residencies here."

On Saturdays, Twilo is home to New York DJ/producer Junior Vasquez. In fact, Twilo hopes to brand itself with the formation of its own in-house label, Twilo Records, which will be distributed by Virgin Records America. Its first dance compilation, "Twilo Volume 1: Junior Vasquez," streeted Sept. 26.

In 2001, Bindra says to expect Twilo residencies from Dave Seaman, Anthony Poppa, Chris Fortier, Quivver, and Sean Cusack.

"The DJ is now the pop artist," says Cohen. "Guys like Pete [Tong], Paul [Oakenfold], Sasha, and [John] Digweed are considered brand names by many. When anything becomes big business, professional elements enter the picture."

"I pride myself on simply working hard," says the globally revered Oakenfold, who adds, laughing, "I don't necessarily know if I'd consider myself branded, though. More importantly, I think it shows that people have a strong desire to show respect to the DJ."

In this issue, Oakenfold's new beat-mixed, two-disc set, "Perfecto Presents Another World" (Sire/London-Sire), enters The Billboard 200 at No. 114; on the Heatseekers chart, it debuts at No. 2.

His previous set, Kinetic Records' "Tranceport," has sold 170,000 units in the U.S., according to SoundScan. Says Kinetic president/founder Steve Lau, "In the beginning, big-name DJs were used to carry the brand rather than the brand carrying itself. Then, DJs realized that they needed to brand themselves."

Unlike Essential, Ministry of Sound, Gatecrasher, and Cream began as British super clubs. Throughout the '90s, such clubs greatly influenced the musical landscape of England. In fact, many industry observers credit these clubs with forever changing

the face of European club culture.

By the close of the decade—and due to the success and strength of name-branding—all three clubs had entered into England's lucrative dance music compilation market. They also took their club names on the road.

"About five years ago, the bigger U.K. clubs got off their asses and began releasing compilations and touring around the world," says Ministry of Sound managing director Matt Jagger. "The U.S. is the last frontier, which is odd, considering that this is where dance music originally started."

In the U.S., Ministry of Sound has entered into a licensing and distribution deal with New York-based independent dance label Ultra Records. This union has thus far resulted in one Ministry of Sound compilation—Taylor and Jimmy Van M.'s "Trance Nation America"—geared to the U.S. marketplace. On Oct. 31, Ultra will issue the second Ministry-approved disc, "Little Louie Vega and Erick Morillo's 'House Nation America.'"

On Wednesday (18), Ministry of Sound embarks on a six-week tour of the U.S., where it will—as it did last summer—take its sound system and DJs to the clubs of America.

"The U.S. is now at the point where the U.K. was five years ago," says Patrick Moxey, president of Ultra Records and senior VP of A&R at Virgin U.S. "If you look at the evolution of dance in the U.K., it began in the underground rave parties before entering the era of the super clubs like Ministry. Now, it's at a point in the U.K. where dance music is domi-

'The club culture in the U.S. has definitely changed in the past three years. People aren't afraid to embrace it'

- MICHAEL COHEN -

nating the charts. For the British, dance is synonymous with pop. And that's what's slowly happening here."

Following in the footsteps of Ministry of Sound is Gatecrasher. At 7 years old, the Sheffield-based club has built a reputation for flamboyance, individuality, and hedonism. The club has hosted numerous parties throughout the U.K., including clubs in Leeds, Cardiff, Milton Keynes, and Birmingham.

This year alone, Gatecrasher has hosted parties at clubs in Australia, Korea, Ireland, South Africa, Japan, and China. On Aug.

31, the club embarked on its first tour of the U.S. Two months later, on Oct. 31, Gatecrasher will unveil its compilation series in the U.S. with "Global Sound System" via INCredible/Epic.

"In America, there have always been a lot of people into dance music and club culture," explains Simon Raine, managing director of Gatecrasher. "But a major problem is the size of the country itself. The U.K. is a tiny, tiny country compared to the U.S., where you can have explosive scenes on both coasts and pockets spread throughout the middle. Now, and with the help of the Internet, we're watching as the two coasts and the inner pockets unite."

James Barton, managing director/co-owner of 8-year-old Cream, concurs, adding, "We've always wanted to do business in the U.S.,



OAKENFOLD

and now seems the right time." According to Barton, Cream is "preparing a roll-out plan in key territories around the world."

He says to expect a full U.S. tour early next year. "The tour will coincide with next year's Winter Music Conference," he says. "We'll have the first U.S. Creamfields event in Las Vegas on the Saturday after the Winter Music Conference." (Creamfields is Cream's annual outdoor music festival.)

Barton confirms that he is currently talking to "major labels" about bringing the "Cream" compilation series to the U.S. "We want to enter the U.S. compilation market with a clear strategy and with the right people," he notes. "We want to replicate the success we've experienced in the U.K."

Kinetic's Lau acknowledges that Cream was the basis for his 2-year-old "Tranceport" series.



"We took the U.K. blueprint and created 'Tranceport,'" he says. The series now boasts three volumes mixed by Oakenfold, Dave Ralph, and Sandra Collins.

At the same time that U.K. club-rooted companies are setting up shop in America, so too are British dance-oriented, artist-driven record labels.

Both Wall of Sound—along with its We Love You, Bad Magic, and Nu Camp imprints—and Warp Records have inked exclusive U.S. distribution deals with Caroline Distribution. These deals do not preclude the labels from working with external licensees and third parties on certain projects.

In the past, Wall of Sound has licensed its titles to such U.S. labels as Astralwerks (Les Rythmes Digitales) and Dream-Works/Geffen (the Propellerheads). Similarly, Warp has licensed titles to Sire (Aphex Twin) and Matador (Red Snapper).

On Oct. 31, two Warp titles (Two Lone Swordsman's "Tiny Re-

mindings" and Plaid's "Trainer") and one We Love You/Wall of Sound title (Shawn Lee's "Monkey Boy") are scheduled to street via Caroline's distribution channel.

Wall of Sound and Warp are scheduled to open U.S. offices by year's end. Additionally, Wall of Sound is hosting a monthly party (the third Wednesday of each month) at New York's Plant club.

"The identity of a label is incredibly important," notes Wall of Sound founder Mark Jones. "It's almost like a lifestyle statement. But while branding is indeed important, you need the artists to actually drive it."

Jones continues, "The fact that America is the last territory we've actually tackled means that we're not going to run before we can walk. I truly believe that we're



BARTON

going to witness a new breed of independent labels breaking into the U.S.—labels that are able to break acts in the underground."

While such sentiments make Warp managing director Rob Mitchell smile, they also make him cautious. "It's important that we don't assume that what works here in the U.K. will automatically work in the U.S.," he says. "In the U.S., you're dealing with much more space and a much bigger population. In the end, we're very optimistic."

Until recently, XL Recordings has done licensing deals with U.S. labels like Maverick (the Prodigy) and Astralwerks (Basement Jaxx). But with the Oct. 3 release of "The Hour Of Bewilderbeast" by Badly Drawn Boy—this year's recipient of the U.K.'s much coveted Mercury Music Prize—XL Recordings will now primarily travel through the Beggars Group network, which is distributed by Alternative Distribution Alliance.

Just do not dub XL Recordings a brand. "We have an anti-branding philosophy," explains Richard Russell, co-owner/co-founder of XL Recordings. "In the early '90s, when we were part of the early rave scene, we were a brand—and the Prodigy came from that. But apart from the Prodigy, we found the whole brand mentality very limiting."

"As a label that develops artists, we found this way of thinking to be non-visionary," Russell adds. "Furthermore, as long as we have artists who are able to sell T-shirts, we don't need to sell XL ones."

Perhaps Twilo's Bindra sums it up most succinctly. "These British brands and DJs had to first establish themselves in their own backyards," he says. "America is a vast country with no radio support for dance music—unlike in the U.K. For today's 20-somethings who were involved in rave and modern rock, today's dance music is the natural progression. Without question, this is the dawning of a new day in America."

BMG'S DOWNLOAD SERVICE OFFERS 'ONE-STOP SHOPPING'

(Continued from page 1)

Conroy, BMG's chief marketing officer/president of new technology, of the system BMG has chosen to employ for its download efforts. "This is the first integrated single-checkout shopping experience available in the marketplace... and we feel very strongly that it will help create a much better user experience, which is something that we have been committed to achieving for our launch."

Developed by Digital World Services and based on InterTrust's digital rights management platform, the "integrated shopping cart" system allows a buyer to place digital and physical titles in the same shopping cart and pay for them with a single transaction.

Liquid Audio—which was previously tapped by BMG to offer retail integration services (Billboard, April 15), offers a similar service, dubbed the Retail Integration and Fulfillment System—to its retail affiliates.

While it may seem a minor tweak, it eliminates what is viewed as a major headache by buyers and sellers alike, says Johann Butting, CEO of Digital World Services, which, like BMG, is a Bertelsmann company.

"We have spent a lot of time talking with a lot of retail companies, and they have told us that this is very important to them," Butting says. "It just makes sense to be able to go through a store and buy what you like—from CDs to books to downloads—and then check out only once with them. But often that is not possible now, and there is a great deal of frustration over this."

"We've got 30 million unique visitors on Lycos a month, and 12 million of them come looking for music of one form or another," says Ron Sege, executive VP of online portal Lycos, whose Lycos Music is the first site to sell the BMG titles. "But they are really looking for the comprehensive music experience... This level of integration really is unprecedented and offers one-stop shopping in every regard."

In addition to Lycos Music, which is also selling Universal Music Group's "bluematter" downloads, retailers such as Best Buy, GetMusic, Musicland, Trans World, Artist-Direct, Tower, Warehouse Music/Checkout.com, RollingStone.com, and Alliance Entertainment's TheStore24 will carry the BMG titles, the company says. Hopes are that the majority will be up and running before the holiday selling season.

BMG, which launched with some 100 albums and singles, intends to have 2,500 digital titles to stock those shelves with by then—the biggest commitment by far from any major yet. According to Conroy, the steady ramp-up will include a move to "day and date" release of titles in physical and digital form in the coming months, something EMI—which launched its downloads in July—has also begun moving into.

BMG also intends to branch beyond paid individual downloads this winter, Conroy says, with plans to explore subscription models and secure peer-to-peer music offerings. Details on those moves will be revealed later this year, he says.

Universal also is on track with its plans to launch a subscription service this fall, according to Heather

AT A GLANCE: THE MAJORS' EARLY MOVES

BMG
Launch date: Oct. 10
Region: U.S.
Product type: Albums and singles

Quantity: About 100 total at launch, with 2,500 due by year's end; plans to move to "day and date" soon

Business model: Commission
Future focus: Subscription and "peer to peer" model planned this winter.

EMI
Launch date: July 18
Region: North America
Product type: Albums and singles

Quantity: 100 albums, 40 singles at launch, with steady ramp-up thereafter; now moving to add titles

"day and date"
Business model: Gross margin
Future focus: Has expressed intent to try subscription this year.

SONY
Launch date: April
Region: North America; Sony Music Entertainment (Japan) is selling downloads in Japan via Sony's own bitmusic site

Product type: Singles
Quantity: More than 50 at launch, with about 100 up by press time
Business model: Commission
Future focus: Will launch subscription service as joint venture with Universal by year's end.

UNIVERSAL MUSIC GROUP
Launch date: July 31
Region: U.S.; expansion to Eur-

ope planned for fall
Product type: Singles
Quantity: 60 at launch, with about 20 added per week thereafter; about 200 by press time
Business model: Commission
Future focus: Will launch subscription service as joint venture with Sony by year's end.

WARNER MUSIC
Launch date: Nov. 1
Region: North America
Product type: Singles initially; albums due by January
Quantity: 100 singles at launch; 1,000 total titles planned by January

Business model: Gross margin
Future focus: Unknown, but America Online partnership portends move into subscription offering.

Myers, executive VP/GM of Universal Music Group's Global e division, which launched its own digital-download trials at the end of July. The subscription venture is part of a previously announced joint initiative with Sony Music.

PRICING STRATEGY

While they'll receive a simpler checkout process, what participating download retailers will not get from BMG is the opportunity to set the prices to be rung up when buyers bring those "integrated shopping carts" to the virtual registers.

Using what is referred to as the "agency" or "commission" business model (as opposed to the traditional offline "gross margin" approach, wherein retailers buy product from labels at wholesale and set their own margin), the record company will establish the prices for its own digital product. Retailers will receive a set, undisclosed commission for each sale.

This is the same model being employed by Sony Music and Universal Music Group; EMI and Warner have chosen gross margin instead—something most merchants say they prefer.

"What [labels] are asking us to do with the agency model is to reinvent our business model," says Tracie Reed, VP of merchandising at online

retailer CDnow, which will stock Warner Music Group's digital titles when they launch via the gross margin model on Nov. 1. "Our ability to affect our promotions and presentations of titles is paramount to what we are as retailers. And if the agency model restricts us from that ability, it keeps us from doing what we do best."

But while pricing will thus be standard for the same titles at all retailers, prices on individual BMG albums and singles will vary. Sony and Universal, by contrast, have priced all their singles (neither is selling albums yet) at the same level: \$3.49 list price equivalent/\$2.49 actual in-store price for Sony and \$1.99 for Universal.

"We're embracing a variable pricing strategy, and we believe that will allow us to assign prices to music in a way that reflects the differences in the marketplace and the needs of an evolving marketplace," Conroy explains.

At launch, BMG singles range from \$1.98 to \$3.49, albums from \$9.98 to \$14.98, and double-albums from \$11.98 to \$20.98. A quick price-check on Lycos Music found the self-titled album from Christina Aguilera and Lit's "A Place In The Sun" selling for \$13.98 and \$11.98, respectively, while singles from Toni Braxton ("Just Be A Man About It") and Dido ("Thank You") were \$3.49 and

\$2.98, respectively.

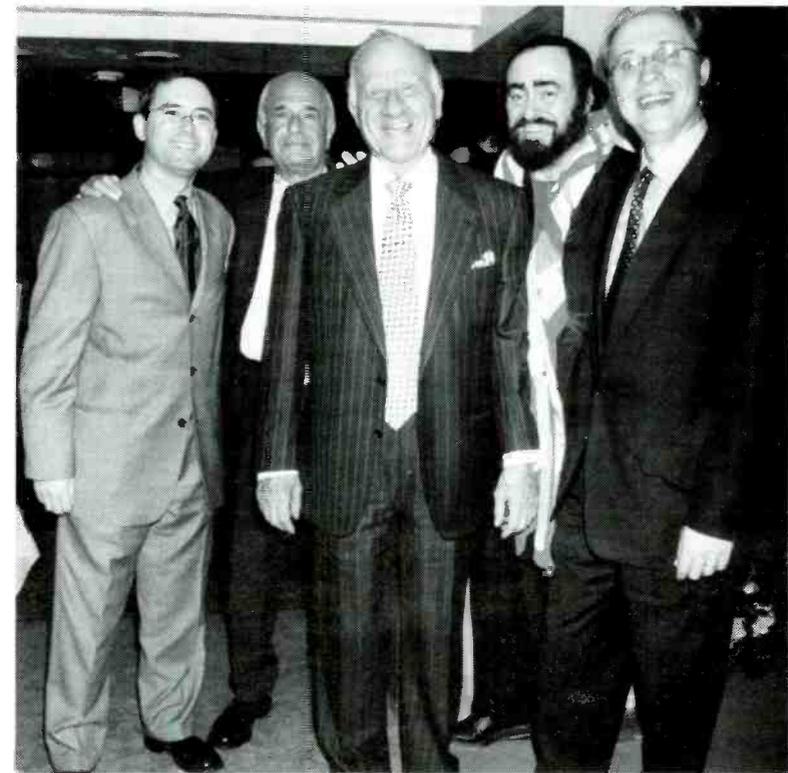
The price tags appear to be on par with those affixed to their physical equivalents, something Conroy says is not unintentional.

"We will continue to be flexible as we go forward, but the goal is to build a legitimate music market [online], so therefore we want to establish a price/value relationship that supports the underlying value of the music our artists create, that helps people associate that value with high-quality digital goods as well as physical goods," Conroy says.

"At the end of the day, you're paying for art, not the materials on which the art was manufactured, and I think that's an important message for us to be communicating," he adds.



Brightman Shines With Gold Album. Angel recording artist Sarah Brightman recently performed at New York's Madison Square Garden in support of her latest set, "La Luna." At the show, part of her current U.S. tour, she was presented with a gold disc for "La Luna." Shown backstage, from left, are Andrea Tay, senior marketing director for Angel Records; Gilbert Hetherwick, senior VP/GM of Angel Records; Brightman; Frank Peterson, producer; and Jurgen Otterstein, Brightman's manager.



Pavarotti In The Garden. Luciano Pavarotti recently performed a sold-out concert at New York's Madison Square Garden. This was his first concert in the arena since 1986 and the beginning of the Maestro's 40th anniversary season. After the show, Universal Classics celebrated his performance and his new album, "Pavarotti & Friends For Cambodia & Tibet," at New York's San Domenico. Shown, from left, are Kevin Gore, GM of Universal Classics Group; Herbert Breslin, manager; Tibor Rudas, president of Rudas Organization; Pavarotti; and Chris Roberts, chairman of Universal Classics Group.

DOWNLOAD DETAILS

BMG's titles will be encoded in Advanced Audio Coding (AAC), a secure format that is also being used by Universal Music Group.

The files are currently playable only via the MusicMatch Jukebox, but Lycos' Sege said Oct. 10 that Lycos' own Sonique player would be supported "within days." Other player support is likely to be added in the near future, Conroy says.

No hardware players currently support AAC—meaning no exporting to portables is possible now—but BMG VP of technology Christa Hausler says that should change this year.

Besides downloading the needed player, first-time buyers will also be required to open an account with the digital clearinghouse. Both are one-time processes.

"We did a lot of work on this technically, of course, but one of the most important things was having person after person sit down and download and download," Hausler says. "You want it to be about the music in the end and not the technology for the user."

That goal, given the cacophony of competing digital-music approaches that have now been laid out by all five majors and the multi-step processes still required to buy music this way, may be an elusive one.

"We recognize this as a very significant step forward, but we also know that this is a starting point and not the finishing line," Conroy says. "Our commitment as we go forward is to ensure that the functionality, the performance, the user experience continues to get better. That's the way we think we can finally begin to build a legitimate music market for downloadable music."

DIXIE CHICKS, BILLY JOEL JOIN SELECT FEW IN SALES NUMBERS

(Continued from page 6)

Janet was honored with her 19th gold single for "Doesn't Really Matter" (Def Jam/Def Soul), which was featured on the "Nutty Professor II: The Klumps" soundtrack. The only solo female artists who have earned more gold singles are Madonna and Whitney Houston.

Also in September, Kenny Chesney earned his first multi-platinum award for the BNA album "Everywhere We Go." Billy Gilman, Vitamin C, Yolanda Adams, and Pink received their first platinum albums. Nine Days, Avant, Beanie Sigel, and A*Teens were honored with gold records for their respective major-label debuts.

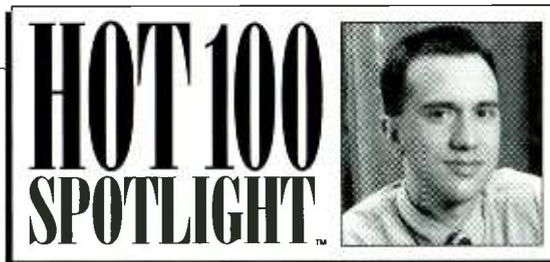
In the RIAA's August certifications, besides the aforementioned Billy Joel sales benchmark, teen sensations 'N Sync and Christina Aguilera racked up multi-platinum album gains. 'N Sync's Jive album "No Strings Attached" reached sales of 9 million units just five months after its release,

while Aguilera's self-titled RCA album was certified at the 7 million mark.

The legendary Bob Dylan received his 26th gold record for "MTV Unplugged" (Columbia). Tony Bennett received his first platinum honor for his "MTV Unplugged" (Columbia) effort. The crooner additionally was granted gold awards for "Steppin' Out," "All Time-Greatest Hits," and "16 Most Requested Songs."

Lil' Kim's "The Notorious KIM" (Queen Bee/Undeas/Atlantic) earned both a gold and a platinum award in August, and DMX reached the 4 million level with his Ruff Ryders/Def Jam project "... And Then There Was X." Ginuwine additionally earned his second consecutive multi-platinum honor with the Epic album "100% Ginuwine," which shipped 2 million units.

BBMak, Dido, Disturbed, Mary Mary, and Lucy Pearl were each awarded gold albums in August for their major-label debuts.



by Silvio Pietroluongo

COUNTRY COMES CALLIN': Compared with my fellow Billboard chart columnists, I do not often get the opportunity to discuss the effect awards shows have on my charts. Unlike album sales, the singles market often does not react in accordance to these broadcasts. The Country Music Assn. (CMA) Awards show, held Oct. 4, is an exception to the rule, as the broadcast has a notable effect on both Hot 100 Singles Sales and The Billboard Hot 100.

Travis Tritt's "Best Of Intentions" (Columbia Nashville) peaked two weeks ago at No. 48 on The Billboard Hot 100 and then fell to No. 51 last issue. After serving as a presenter on the show, Tritt sees sales of "Intentions" jump 73% to a one-week high of 7,500 units scanned, while the song climbs to a new peak of No. 38 on the Hot 100 and matches its peak of No. 27 on the sales chart.

LeAnn Rimes was perilously close to dropping off the Hot 100 with "Can't Fight The Moonlight" (Curb) after six weeks on the chart, resting at No. 99 last issue. Although Rimes performed "I Need You," it is her latest single, the more readily available "Moonlight" (Curb), that benefits from her appearance. "Moonlight" rises 54%, scanning 14,500 units and jumping 20-13 on the sales chart and 99-78 on the Hot 100. Off Faith Hill's performance on the show and her victory in the female vocalist of the year category, sales of "The Way You Love Me" (Warner Bros. Nashville) increase 33% for a total of 20,500 units. The gain allows her to hold at No. 11 on the sales chart and No. 18 on the Hot 100.

Other CMA beneficiaries on the sales chart include Jo Dee Messina with "That's The Way" (Curb), up 70%, moving 52-39, and "One Voice" by Billy Gilman (Epic Nashville), which increases in sales by 11% yet is pushed down two spots to No. 25. Oddly enough, the two largest percentage gains on the sales chart were singles by country artists on Monument who did not appear on the CMAs yet seem to take advantage of the increased foot traffic at retail: Comedian Cledus T. Judd is up 140%, scanning 5,500 units, good enough for a 59-33 jump, and Billy Ray Cyrus is up 115% and re-enters the sales chart at No. 51 while climbing up a step to No. 91 on the Hot 100.

PARTY UP: After peaking at No. 35 on the Hot 100 in the Sept. 16 and 23 issues, Aaron Carter's "Aaron's Party (Come Get It)" (Jive) proceeded to fall down the chart in subsequent weeks, ending up at No. 79 last issue. "Party" now reverses its downward chart trend and makes the biggest move on the chart, 79-51, thanks to an 11,000-unit jump in sales, enough to earn "Party" the Greatest Gainer/Sales award. Carter wrapped up his national Wal-Mart tour recently with a performance broadcast on Radio Disney from Minneapolis. Carter's exposure at these shows pays off, as 21,000 of the 33,000 units scanned are from mass-merchant retailers of the Wal-Mart variety.

CALIFORNIA DREAMING: Dream, a female quartet from California, has the second-largest jump on the Hot 100, climbing 22 spots to No. 59 with "He Loves U Not." Dream is the first pop act signed to Puff Daddy's Arista-distributed Bad Boy label. "Not" moves 30-20 on the sales chart with a gain of 3,500 units and is bubbling under the Hot 100 Airplay chart with a total audience of 17.5 million. Dream's debut album, "It Was All A Dream," is scheduled for release in January 2001.

SEPTEMBER CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 10 million.
Eminem, "The Marshall Mathers LP" Web/Aftermath/Interscope, 7 million.
Britney Spears, "Oops! ... I Did It Again," Jive, 7 million.
Savage Garden, "Savage Garden," Columbia, 7 million.
Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, 7 million.
Destiny's Child, "The Writing's On The Wall," Columbia, 6 million.
Creed, "Human Clay," Wind-Up, 6 million.
Faith Hill, "Faith," Warner Bros., 5 million.
Korn, "Follow The Leader," Epic, 4 million.
Nelly, "Country Grammar," Fo' Reel/Universal, 3 million.
Macy Gray, "On How Life Is," Epic, 3 million.
Kenny Chesney, "Everywhere We Go," BNA, 2 million.

PLATINUM ALBUMS

Pink, "Can't Take Me Home," LaFace/Arista, her first.
Soundtrack, "Bad Boys," Columbia.
Billy Gilman, "One Voice," Epic Nashville/Sony Nashville, his first.
Vitamin C, "Vitamin C," Elektra, her first.
Yolanda Adams, "Mountain High ... Valley Low," Elektra, her first.
Martina McBride, "Emotion," RCA Nashville, her fourth.
Big Tymers, "I Got That Work," Cash Money/Universal, their first.
Bon Jovi, "Crush," Island, its eighth.

GOLD ALBUMS

Anne Murray, "What A Wonderful World," Sparrow, her 14th.
Deftones, "White Pony," Maverick, their third.
Carman, "I Surrender All," Sparrow, his eighth.
Original Canadian cast, "Joseph And The Amazing Technicolor Dreamcoat," Decca.
Nine Days, "The Madding Crowd," 550 Music/Epic, their first.
Son By Four, "Son By Four," Sony Tropical, its first.
Alabama, "Twentieth Century," RCA, its 22nd.
Andy Griggs, "You Won't Ever Be Lonely," RCA Nashville, his first.
Big Tymers, "I Got That Work," Cash Money/Universal, their first.
Wyclef Jean, "The Eclectic: 2 Sides II A Book," Columbia, his second.
Avant, "My Thoughts," Magic Johnson/MCA, his first.
Soundtrack, "Cruel Intentions," Virgin.
Bon Jovi, "Crush," Island, its eighth.
Beanie Sigel, "The Truth," Roc-A-Fella/Def Jam, his first.
Aaron Tippin, "People Like Us," Lyric Street/Hollywood, his sixth.
A*Teens, "The Abba Generation," Stockholm/MCA, their first.

GOLD SINGLES

Sisqó, "Incomplete," Dragon/Def Soul, his first.
Janet, "Doesn't Really Matter," Def Jam/Def Soul, her 19th.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Julio Iglesias, "My Life: The Greatest Hits," Columbia, his sixth.
Julio Iglesias, "Moments," Columbia, his seventh.

GOLD ALBUMS

Julio Iglesias, "My Life: The Greatest Hits," Columbia, his seventh.
Julio Iglesias, "Moments," Columbia,

his eighth.

AUGUST CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Billy Joel, "Greatest Hits, Volume 1 & Volume II," Columbia, 21 million.
'N Sync, "No Strings Attached," Jive, 9 million.
Christina Aguilera, "Christina Aguilera," RCA, 7 million.
Eminem, "The Marshall Mathers LP" Web/Aftermath/Interscope, 6 million.
Britney Spears, "Oops! ... I Did It Again," Jive, 6 million.
Destiny's Child, "The Writing's On The Wall," Columbia, 5 million.
Red Hot Chili Peppers, "Californication," Warner Bros., 4 million.
DMX, "... And Then There Was X," Ruff Ryders/Def Jam, 4 million.
Godsmack, "Godsmack," Republic/Universal, 3 million.
Elton John, "Love Songs," MCA, 3 million.
ZZ Top, "Greatest Hits," Warner Bros., 3 million.
3 Doors Down, "The Better Life," Republic/Universal, 2 million.
Nelly, "Country Grammar," Fo' Reel/Universal, 2 million.
Papa Roach, "Infest," DreamWorks, 2 million.
Joe, "My Name Is Joe," Jive, 2 million.
Ginuwine, "100% Ginuwine," Epic, 2 million.

PLATINUM ALBUMS

Nelly, "Country Grammar," Fo' Reel/Universal, his first.
Lil' Kim, "The Notorious KIM," Queen Bee/Undeas/Atlantic, her second.
Depeche Mode, "Catching Up With Depeche Mode," Reprise, its fifth.
Harold Melvin & the Blue Notes, "Collector's Item," Epic, their second.
Stone Temple Pilots, "No. 4," Atlantic, their fourth.
Tony Bennett, "MTV Unplugged," Columbia, his first.
Soundtrack, "The Best Man," Columbia.
Jars Of Clay, "Much Afraid," Silver-tone, its second.
Black Rob, "Life Story," Bad Boy/Arista, his first.
Various artists, "Ryde Or Die, Volume 2," Interscope.
Soundtrack, "Nutty Professor II: The Klumps," Def Jam/Def Soul.
Kix, "Blow My Fuse," Atlantic, its first.

GOLD ALBUMS

Various artists, "Wow Gold," Brentwood Music.
BBMak, "Sooner Or Later," Hollywood, its first.
Nelly, "Country Grammar," Fo' Reel/Universal, his first.
Adam Sandler, "Stan & Judy's Kid," Warner Bros., his fourth.
Lil' Kim, "The Notorious KIM," Queen Bee/Undeas/Atlantic, her second.
Neal McCoy, "Neal McCoy," Atlantic, his fourth.
Jars Of Clay, "If I Left The Zoo," Silver-tone, its third.
Harold Melvin & the Blue Notes, "Collector's Item," Epic, their third.
Johnny Mathis, "16 Most Requested Songs," Columbia, his 14th.
David Allan Coe, "For The Record: The First Ten Years," Columbia, his third.
Various artists, "Hip Hop Hits, Volume 3," Polygram TV/Def Jam.
The Monkees, "Greatest Hits," Rhino, their eighth.
Tru, "Da Crime Family," Priority, its second.
Common, "Like Water For Chocolate," MCA, his first.
Bob Dylan, "MTV Unplugged," Columbia, his 26th.
Tony Bennett, "All-Time Greatest Hits," Columbia, his eighth.
Tony Bennett, "16 Most Requested

Songs," Columbia, his ninth.

Everclear, "Songs From An American Movie, Vol. One: Learning How To Smile," Capitol, its third.

Tony Bennett, "Steppin' Out," Columbia, his 10th.

Various artists, "Ryde Or Die, Volume 2," Interscope.

Various artists, "Phonics," Twin Sisters Prods.

Ideal, "Ideal," Noontime/Virgin, its first.

Dido, "No Angel," Arista, her first.

Mary Mary, "Thankful," C2/Columbia, its first.

Jo Dee Messina, "Burn," Curb, her second.

Soundtrack, "Nutty Professor II: The Klumps," Def Jam/Def Soul.

Lucy Pearl, "Lucy Pearl," Pookie/Beyond, its first.

Julio Iglesias, "Hey!," Columbia, his eighth.

Soundtrack, "Coyote Ugly," Curb.

Disturbed, "The Sickness," Giant, its first.

PLATINUM SINGLES

Bloodstone, "Natural High," Crystal Jukebox, its first.

GOLD SINGLES

Matchbox twenty, "Bent," Atlantic, its first.

'N Sync, "It's Gonna Be Me," Jive, its second.

Faith Hill, "Breathe," Warner Bros., her second.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Julio Iglesias, "Tango," Columbia, 600,000.
Julio Iglesias, "Libra," Columbia, 600,000.
Alejandro Sanz, "Mas," WEA Latina, 600,000.
Julio Iglesias, "Hey!," Columbia, 400,000.
Son By Four, "Son By Four," Sony Tropical, 400,000.

PLATINUM ALBUMS

Grupo Bryndis, "Por El Pasado," EMI Latin, their first.
Thalia, "En Extasis," EMI Latin, her third.
Thalia, "Amor A La Mexicana," EMI Latin, her fourth.
Alejandro Sanz, "Mas," WEA Latina, his first.
Julio Iglesias, "Libra," Columbia, his sixth.
Julio Iglesias, "Tango," Columbia, his seventh.
Julio Iglesias, "In Concert," Columbia, his eighth.
Julio Iglesias, "Hey!," Columbia, his ninth.

GOLD ALBUMS

Grupo Bryndis, "Por El Pasado," EMI Latin, their first.
Julio Iglesias, "Noche De Cuatro Lunas," Columbia, his seventh.
Thalia, "En Extasis," EMI Latin, her third.
Thalia, "Amor A La Mexicana," EMI Latin, her fourth.
Alejandro Sanz, "Mas," WEA Latina, his first.
Melina León, "Bano De Luna," Sony Tropical, her first.
Los Cadetes De Linares, "15 Exitos," Arias Music Ent., their first.
Julio Iglesias, "Libra," Columbia, his eighth.
Julio Iglesias, "Tango," Columbia, his ninth.
Julio Iglesias, "In Concert," Columbia, his 10th.
Julio Iglesias, "Hey!," Columbia, his 11th.

THE Billboard 200

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

OCTOBER 21, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	RADIOHEAD CAPITOL 27753 (11.98/17.98)	KID A	1
2	1	—	2	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
3	4	2	15	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
4	NEW	1	1	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
5	2	—	2	98 DEGREES UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
6	3	1	3	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
7	NEW	1	1	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
8	6	4	54	CREED ▲ ⁶ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
9	10	10	9	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT	9
10	9	9	35	3 DOORS DOWN ▲ ³ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
11	7	3	20	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
12	12	6	21	BRITNEY SPEARS ▲ ⁷ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
13	5	—	2	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
14	14	8	29	'N SYNC ▲ ⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
15	8	—	2	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
16	17	12	24	PAPA ROACH ▲ ² DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	5
17	11	5	4	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
18	13	—	2	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
19	NEW	1	1	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
20	NEW	1	1	YANNI VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
21	23	23	48	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
22	16	—	2	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
23	18	11	12	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
24	19	15	4	BARENAKED LADIES REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
25	15	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
26	46	44	58	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
27	20	13	4	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
28	22	19	63	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
29	34	36	24	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
30	21	7	3	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
31	31	29	27	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
32	NEW	1	1	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	32
33	33	26	7	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
34	38	37	20	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
35	25	20	54	STING ▲ ² A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
36	35	31	17	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
37	30	22	10	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
38	29	17	3	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
39	24	16	4	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
40	37	25	59	CHRISTINA AGUILERA ▲ ⁷ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
41	47	57	21	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	41
42	36	34	31	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
43	43	69	4	SOUNDTRACK DREAMWORKS 450279*/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
44	39	24	70	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
45	53	51	16	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
46	28	18	4	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
47	45	48	12	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
48	26	14	3	CAM'RON UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
49	41	32	24	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
50	40	28	17	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
51	NEW	1	1	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
52	27	21	3	BARBRA STREISAND COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
▶ Pacesetter ▶						
53	97	90	20	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
54	44	27	4	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23

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	42	33	6	SARAH BRIGHTMAN NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
56	50	40	47	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
57	51	39	4	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
▶ Greatest Gainer ▶						
58	151	152	27	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	58
59	NEW	1	1	SOUNDTRACK COLUMBIA 85149/CRG (12.98 EQ/18.98)	SONGS FROM DAWSON'S CREEK VOLUME 2	59
60	54	35	5	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
61	48	38	8	VARIOUS ARTISTS DEF JAM 542829*/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
62	52	43	42	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
63	49	30	6	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
64	63	58	68	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
65	59	56	15	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
66	56	46	25	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
67	57	49	21	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
68	NEW	1	1	BISHOP ANDREW MERRITT & THE STRAIGHT GATE MASS CHOIR INTEGRITY/WORD 63841/EPIC (11.98 EQ/16.98)	FAITH IN THE HOUSE	68
69	62	53	13	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
70	69	71	6	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
71	65	54	69	SANTANA ◆ ³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
72	68	62	11	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
73	70	70	24	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
74	58	47	3	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	47
75	60	—	2	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
76	32	—	2	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE	32
77	64	52	13	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
78	66	55	61	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	45
79	74	61	45	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
80	61	42	4	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
81	71	60	19	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
82	77	75	15	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
83	87	86	25	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
84	79	73	54	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
85	81	66	93	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
86	107	110	75	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
87	78	68	45	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
88	117	101	16	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
89	93	91	47	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
90	84	67	63	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
91	89	82	20	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE MONSIEUR	4
92	76	59	5	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
93	NEW	1	1	LUIS MIGUEL WEA LATINA 84573 (11.98/17.98)	VIVO	93
94	75	72	3	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
95	55	45	3	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	45
96	73	153	65	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
97	85	65	4	EMMYLOU HARRIS NONESUC-1 79616/AG (11.98/17.98)	RED DIRT GIRL	54
98	80	63	46	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
99	88	81	73	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
100	96	94	92	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
101	72	79	21	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
102	RE-ENTRY	23	23	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	102
103	92	—	2	LOS TIGRES DEL NORTE FONOVISA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO	92
104	101	88	17	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
105	67	—	2	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	67
106	119	100	10	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
107	100	93	40	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
108	90	74	14	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2

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	TITLE	PEAK POSITION
109	86	80	16	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
110	NEW ▶	1	1	ROBBIE WILLIAMS CAPITOL 29024* (17.98 CD)	SING WHEN YOU'RE WINNING	110
111	82	41	3	BJORK ELEKTRA 62533/EEG (18.98 CD)	SELMASONGS (SOUNDTRACK)	41
112	91	76	7	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
113	95	64	6	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13
114	NEW ▶	1	1	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD	114
115	114	103	74	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
116	106	98	5	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
117	139	188	17	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
118	102	104	4	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
119	133	137	9	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	87
120	121	117	22	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
121	NEW ▶	1	1	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	121
122	131	118	48	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
123	94	78	5	VARIOUS ARTISTS COLUMBIA 61586/CRG (12.98 EQ/18.98)	PLATINUM HITS 2000	59
124	120	120	46	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
125	108	92	41	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
126	127	134	7	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
127	98	77	6	2GETHER TVT 6840 (10.98/17.98)	AGAIN	15
128	NEW ▶	1	1	INDIGO GIRLS EPIC 61602 (12.98 EQ/18.98)	RETROSPECTIVE	128
129	105	87	28	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
130	146	143	9	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION	130
131	104	89	9	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
132	112	99	20	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
133	111	105	13	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
134	109	84	4	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	64
135	145	132	71	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
136	83	50	3	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	50
137	123	107	85	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
138	99	95	4	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
139	115	106	7	RUFF ENZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
140	122	148	26	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
141	113	112	23	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
142	132	121	38	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
143	116	83	3	WILLIE NELSON ISLAND 542517/DJMG ()	MILK COW BLUES	83
144	118	102	91	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
145	129	131	7	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	108
146	143	145	8	DAVID GRAY ATO 21539 (16.98 CD) HS	WHITE LADDER	143
147	124	109	30	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
148	149	126	16	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	81
149	163	146	40	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
150	130	116	7	JIM BRICKMAN WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
151	128	113	46	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
152	135	123	23	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
153	NEW ▶	1	1	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	153
154	152	155	20	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
155	RE-ENTRY	54	54	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60

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Jo Dee Messina 106
Luis Miguel 93
Moby 78
John Michael Montgomery 25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	157	142	27	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
157	141	122	8	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	58
158	140	124	21	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
159	126	108	21	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
160	110	—	2	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS	110
161	NEW ▶	1	1	VAN MORRISON & LINDA GAIL LEWIS POINTBLANK 50258/VIRGIN (12.98/17.98)	YOU WIN AGAIN	161
162	189	—	2	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	162
163	136	111	22	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
164	160	133	71	BLINK-182 ▲ ² MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
165	138	115	11	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
166	147	114	40	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
167	184	159	31	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
168	142	119	11	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
169	158	136	9	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE	130
170	155	125	24	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
171	NEW ▶	1	1	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	171
172	154	149	13	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
173	196	168	50	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
174	150	129	20	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
175	144	85	3	TERRI CLARK MERCURY (NASHVILLE) 170157 (11.98/17.98)	FEARLESS	85
176	162	181	64	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
177	177	—	2	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	177
178	NEW ▶	1	1	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) HS	MUGGS PRESENTS THE SOUL ASSASSINS II	178
179	159	127	25	SON BY FOUR ● SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
180	156	130	8	WHEATUS COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS	76
181	NEW ▶	1	1	VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES	181
182	161	138	7	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
183	166	151	49	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
184	153	97	3	FASTBALL HOLLYWOOD 162237 (11.98/17.98)	THE HARSH LIGHT OF DAY	97
185	169	158	7	(HED)PLANET EARTH VOLCANO 41710/JIVE (11.98/17.98)	BROKE	63
186	164	139	28	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
187	170	141	22	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
188	188	162	47	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
189	172	147	8	SPM DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	SPM PRESENTS: THE PURITY ALBUM	57
190	183	156	40	STONE TEMPLE PILOTS ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
191	NEW ▶	1	1	VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS	191
192	173	160	7	VARIOUS ARTISTS ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	148
193	180	169	4	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD) HS	ESSENTIAL DANCE 2000	158
194	199	—	2	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	194
195	171	128	4	JOAN OSBORNE INTERSCOPE 490737 (11.98/17.98)	RIGHTEOUS LOVE	90
196	148	—	2	ALEJANDRO SANZ WEA LATINA 85052 (16.98 CD) HS	EL ALMA AL AIRE	148
197	191	180	28	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
198	176	150	19	VARIOUS ARTISTS ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
199	RE-ENTRY	37	37	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
200	RE-ENTRY	7	7	VARIOUS ARTISTS TIME LIFE 79779/RHINO (16.98 CD)	SOLID GOLD SOUL: DEEP SOUL	94

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newsline...

THE U.S. SUPREME COURT, without comment, has turned down an appeal by Collectibles Records, which had argued that it should not have to pay damages to a group of Texas blues musicians for unauthorized use of their names and photographs. In upholding the earlier appeals court ruling, the court on Oct. 10 refused to hear the claim that the damages were pre-empted by federal copyright law. The appeals court had ruled that copyright law protects only a sound recording, and the words and music of a recording, and does not usurp state law preventing unauthorized use of names and likenesses. The musicians include Joe Hughes, Leonard Brown, Walter Price, Pete Mayes, and James Nelson.

BILL HOLLAND

SINGAPORE-BASED ONLINE MUSIC PORTAL Soundbuzz has forged an alliance with BMG Music Publishing. Under the agreement, Soundbuzz will connect BMG Music with unpublished songwriters from Southeast Asia, India, Taiwan, Hong Kong, and Australia who have uploaded their music onto the Soundbuzz Web site. Soundbuzz CEO Sudhanshu Saronwala says the agreement could create opportunities for independent artists and songwriters to enter into publishing deals.

STEVE McCLURE

BET.COM HAS FINALIZED the acquisition of 360hip-hop.com (Billboard, Sept. 9). The hip-hop site is now a wholly owned division of BET.com, which is held in partnership by BET Holdings II and investors Microsoft, Liberty Digital, USA Networks, and News Corp. In exchange, 360hip-hop investors will receive an undisclosed equity stake in the company. While both sites will remain independent on the Web, they will function as one business unit with fully integrated teams.



Russell Simmons, founder/CEO of 360hip-hop, becomes vice chairman of BET.com, and BET.com COO Scott Mills will supervise daily operations for both sites. Selwyn Hinds, 360hip-hop's chief creative officer, and Retha Hill, BET.com's VP of content development, will continue to oversee content for their respective sites.

GAIL MITCHELL

JAMES YELICH has been named GM of the recently renamed Nashville division of booking agency Monterey Peninsula Artists, formerly known as Monterey Artists. Yelich, a 17-year booking agency veteran, began his career with the Halsey Co. in Tulsa, Okla., and later co-founded and co-owned Chief Talent Agency. Most recently, he was a partner in EventBooking.com, an online event management network. Steve Dahl, who opened Monterey's Nashville office, has been named director of fairs and festivals for the company.

PHYLLIS STARK

SONY MUSIC ENTERTAINMENT EUROPE and Microsoft are to collaborate on a European online music-video channel that will feature localized programming highlighting Sony artists. The videos will be streamed in the Microsoft Windows Media format and will be featured on localized MSN portals and Sony Web sites. Programming will include interviews and news on local and international acts. The initial service, expected to begin in November, will feature German-language content tailored to viewers in Germany, Switzerland, and Austria, as well as a Swedish version.

LARS BRANDLE

MIAMI-BASED MUXXIC LATINA, the label jointly owned by Spain's Gran Via Musical (GVM) conglomerate and Universal Music Group, has named Angel Pecci as its first managing director. Pecci, now managing director of GVM label MuXXic in Madrid, assumes the post Nov. 1; the executive will be replaced in Madrid by Carlos San Martin, formerly president of BMG Argentina and director of Chrysalis Spain.

HOWELL LLEWELLYN

SCOTT GELMAN, 25-year veteran talent buyer with Chicago promoter Jam Productions, has left Jam to join national promoter SFX to head up its Chicago office and oversee operations in Illinois and Minnesota, effective Monday (16). "We couldn't be more excited," says Riek Franks of SFX Detroit. Franks and SFX Detroit's Mark Campana will work closely with Gelman, but Franks adds, "He runs his territory, and we'll defer to his judgment." Gelman's exit comes as a surprise to many, as Jam and SFX have been heated competitors in Chicago. "We'll miss him, he was a great employee, and we wish him the best," says Army Granat, co-president of Jam. Gelman's new duties will include overseeing operations at such Chicago market venues as the New World Theatre, Alpine Valley, and Allstate Arena.

RAY WADDELL

INGRAM ENTERTAINMENT, a music and video distributor, has agreed to acquire the assets of distributor Major Video Concepts. Terms of the deal, expected to close in mid-October, were not disclosed. With Indianapolis-based Major Video Concepts' reported revenue at about \$266 million in 1999 and Ingram's at about \$1 billion, the new company would have approximately \$1.3 billion in sales. Decisions about how the two companies will be integrated are expected by year's end.

ED CHRISTMAN

Czechs Set To Launch Bonton Online Division

BY MARK ANDRESS

PRAGUE—Bonton a.s., the Czech Republic's entertainment and music giant that celebrated its 10th anniversary Oct. 11, says it plans to focus on its online division.

Bonton Online will officially be launched at the end of October. At that time, the outcome of talks with potential business partners could also be announced, says chairman Martin Kratochvil. "We're in negotiations with a few people, starting with big telecoms to Amazon-type companies," he says, declining to identify them.

Bonton Online, a wholly owned subsidiary of Bonton a.s. that was established at the start of this year, aims to become the Czech Republic's biggest entertainment portal and to sell products online.

Two sites began operating before the official launch: the entertainment portal bontonfun.cz, which started in June, and the online shop bontonland.cz, which launched in September. Already, bontonfun.cz has 20,000 registered users. Bontonland.cz offers product that is sold in the video and music retail chain Bontonland and uses Bonton subsidiary and distribution company Panther to deliver the goods. Panther, created in 1994, has developed a network of 800 accounts in the Czech Republic and 400 in neighboring Slovakia.

"We think that the future belongs not to those that can handle music on computer screens but can handle the substructure [and] the logistics of the sale, which operates reliably, and has warehouses that can deliver on time and cheaply," says Kratochvil. "This is more important than the front screen end. Our strategy is in controlling the prices of the product. We're a major player in video, film, and book production, so we can start with much lower prices."

The online division's first major advertising drive is expected to follow the official launch. First, Kratochvil says, Bonton wants to make sure it has a polished product. "Sooner or later, we will jump into electronic sales of digital music. I think Bonton is predestined to be a player."

In its 10 years, Bonton has become the Czech Republic's major multimedia player. Its divisions are film distributor Bontonfilm (100% owned), VHS and DVD distributor Bonton Home Entertainment (100% owned), film studio Ateliery Bonton Zlin (88.9%), Radio Bonton (50%), a Sony Music/Bonton joint venture (51%/49%), children's book publisher Albatros (76.6%), and retail chain Bontonland (100%).

With the Czech Republic now coming out of a three-year recession, the Bonton group reports a 26.9% increase in operating profit this year through July, vs. the same period last year. Total sales rose 11.9%. Actual figures were not released.

Bonton's expected revenue for 2000 is 1.63 billion koruna (\$40 million), with operating profit of 215.7 million koruna (\$5.3 million). In 1999, revenue was 1.34 billion koruna (\$33 million), and operating profit was 184.3 million koruna (\$4.5 million).

Its biggest-selling album during the 12 months from June 1999 was Czech country spoof band Tezkej Pokondr's "Vypustte Krakena," which sold 119,300 copies.

BETWEEN THE BULLETS™



by Geoff Mayfield

TUNED IN: OK, you knew the new **Radiohead** album would do well—but did you think it would be this big? The U.K. band powers through 207,000 units in its first frame, more than four times its previous top U.S. sales week. Considering the band's track record and the low-key manner in which this album was set up, the opening sum is downright stunning. The **Billboard** 200's top slot continues to be a revolving door, as the U.K. band's "Kid A" becomes the fifth No. 1 album in as many weeks.

Each of the band's previous full-length albums was certified platinum (1998's "Airbag/How Am I Driving" was an EP), with its most recent, 1997's "OK Computer," getting off to the fastest start of the three. Later nominated for the album of the year Grammy, that title opened at No. 21 with 51,000 units for Radiohead's largest previous SoundScan week. "OK" needed eight weeks to scan as many copies as "Kid A" does in just its first.

Obviously, "OK"—which bows at No. 20 on Top Pop Catalog Albums—did a better-than-OK job of creating awareness for the band. There is no video yet on MTV, and lead track "Optimistic," which bullets 22-16 in its third week on Modern Rock Tracks, has only been at radio for a short while. Further, at the band's direction, Capitol kept a tight leash on advance copies. In a deliberate effort to protect its tracks from leaking out through Napster, there were but two advance CDs in circulation until about the time the album hit stores. Many of the reviews that were written came from a pair of listening sessions that were staged in New York and Los Angeles. The band also did sit-down interviews with Spin, The New York Times Magazine, and Time; phone chats helped spawn coverage in GQ, Newsweek, and New York magazine, among others.

Radiohead's bow ends a long, cold streak for Capitol's Los Angeles hub, which has not had a No. 1 since **Beastie Boys** held a three-week reign on distributed label Grand Royal in the summer of 1998. Of course, '90s album king **Garth Brooks** had the label's name at the top of the page frequently throughout the decade, but he, of course, is signed to Capitol's Nashville division. Put Brooks and the Beasties aside, and this is Capitol proper's first No. 1 since **Bonnie Raitt**'s "Longing In Their Hearts" rang the bell in April 1994.

So, Capitol topper **Roy Lott** has reason to smile. Somewhere—either at his Santa Barbara, Calif., retreat or off trotting the globe—former label president **Hale Milgrim**, who guided Capitol when Radiohead was signed, must also be grinning.

ROCK ON: Read any rock-is-dead obituaries lately? Wake up your local album reviewer and tell him that four of this issue's top 10 albums are by rock bands, with two of them there for a while. Keeping company with chart-topping **Radiohead** are **Creed**, at No. 8, which has been in the top 10 for 25 straight weeks, and rookie act **3 Doors Down**, which hasn't been lower than No. 10, its current rank, in 14 weeks.

Green Day joins the party at No. 4 with 155,500 units, less than the 172,000 pieces that entered its sophomore album at No. 2 in 1995 but more than the 82,000 that started its last album at No. 10 in 1997. Lead track "Minority" has been No. 1 for four weeks on Modern Rock Tracks and bullets 16-15 on Mainstream Rock Tracks; Broadcast Data Systems puts it at No. 2 on MTV and MTV2.

With former **Geto Boys** member **Scarface** bowing at No. 7, three of the top 10 slots are owned by rap—also represented by last issue's champ, **Mystikal** (now No. 2 with 181,000 units), and **Nelly** (No. 3, 161,000 units). This is Scarface's lowest bow since 1993, when "The World Is Yours" also started at No. 7, with 82,000 copies. In the interim he has had three top five albums, including 1997's "The Untouchable," which started at No. 1 with 168,500 units.

OLD FRIENDS: Not all that's new raps or rocks, as this issue's bows include fare for the mature consumer, too. At No. 19, **Paul Simon** has his highest rank since "Rhythm Of The Saints" peaked at No. 4 in 1990. Of the four albums he has released since **Billboard** picked up SoundScan data in 1991, this is by far his best standing, eclipsing the No. 42 peak of his last album, 1997's "Songs From The Capeman."

Yanni's second Virgin album bows at No. 20. Although two of his prior albums reached the top 20, this is the highest debut in his career, topping the No. 34 start in 1997 for Private Music's "In The Mirror" . . . VH1's "Behind The Music" premieres its **Cat Stevens** episode. Ergo, he gets the Greatest Gainer on The **Billboard** 200 (151-58) and his first-ever appearance on Top Pop Catalog Albums. Sales of both albums almost triple . . . After a glorious 151-week ride on The **Billboard** 200, **Shania Twain**'s "Come On Over" finally slipped below No. 100 last issue and checked into Top Pop Catalog Albums, where it now resides at No. 3. That's the longest stint on the big chart since January 1997, when we streamlined our catalog criteria to 2 years old and below No. 100 on The **Billboard** 200. Twain surpassed **Dixie Chicks**' "Wide Open Spaces," which logged 134 weeks . . . "Spaces," by the way, jumps to No. 1 for the first time on Top Pop Catalog in the wake of the Chicks' triumphs at the Country Music Assn. (CMA) Awards. That album's 26% bump and **Brad Paisley**'s 18-1 leap on Heatseekers are but two examples of the CMA telecast's ample influence (see Country Corner, page 38, and Hot 100 Spotlight, page 101).

SONY DISCOS' CRESPO UNLEASHES 'WOW! FLASH'

(Continued from page 1)

ning with its *cumbia*-like drum intro—marks a departure from the relentlessly upbeat merengue sound associated with Crespo.

"I think evolution is good as long as it's well thought out," says Crespo, talking about this, his third disc as a soloist on Sony Discos. "This is an evolved production that hasn't lost its essence."

That essence, he adds, lies in "simple lyrics, crystal-clear lyrics that can be sung by children and by adults alike."

The tone is set by "Wow! Flash," which has a slower beat than its predecessors but still has that catchy club groove that propelled "Suavemente" and "Tu Sonrisa" to the top of the charts, in both languages.

"One of the things we got on the first album ["Suavemente"] which we missed on the second ["Píntame"] was the ability to expose his music on rhythmic radio," says Oscar Lord, president of Sony Discos. "And with this record we wanted to make sure we had that kind of repertoire available. We have a dance rhythmic version of 'Wow! Flash' and a merengue version as well. So I think we can get the whole market. When you can expose Latin talent like Elvis to both a Latin audience and an American radio audience, you have a great combination."

That combination will be exploited by pairing up Sony Discos resources with those of Columbia for a joint marketing campaign aimed at re-establishing Crespo's traditional Latin base while broadening his appeal among English speakers.

The trick lies in widening the spectrum of merengue, a very spe-

cific genre. But if anyone can do it, it would be the down-to-earth, even lovable Crespo, who, having sold more than 3 million albums in less than three years, is arguably the most successful merengue singer today.

Crespo came to Sony Discos with a pedigree. He was the lead vocalist of Grupomania, one of the best-known merengue bands in Puerto Rico, and his slightly nasal, potent voice was already a trademark.

When he opted to go solo, several labels wooed him, but he turned to Sony (Grupomania, after all, was a Sony Tropical act), who first showcased him at the 1998 Billboard Latin Music Conference in Miami. The impact was immediate. A stage veteran with commanding presence, Crespo performed what could best be described as "power merengue," and he had an arsenal of irresistible songs at his disposal, including "Suavemente" and "Tu Sonrisa," both of which he wrote.

"Suavemente" became a hit in the Spanish-language market. Then, despite the fact that Crespo spoke little English, the song—thanks to a bilingual remix—entered rhythmic radio with equal strength.

As the year wore on, and well into 1999, "Suavemente" and "Tu Sonrisa" topped Billboard's Hot Latin Tracks and climbed both The Bill-

'It's hard to please everyone. If you change too much, they'll also be disappointed. Now, I think I have a balance'

- ELVIS CRESPO -

board Hot 100 and Billboard's Hot Dance Music/Maxi-Singles Sales charts.

In the meantime, the then 27-year-old Crespo and his long, black mane made appearances on "The Tonight Show With Jay Leno" and occupied the front page of The New York Times Arts & Leisure section. A full year ahead of Ricky Martin's "Livin' La Vida Loca," you could say Crespo was ahead of his time.

But Crespo's sophomore effort, "Píntame," didn't fare as well, partly because the title track was a virtual remake of "Suavemente" and because none of its singles broke into the English market as its two predecessors had.

"Wow! Flash" seeks to remedy

this, and the market seems to be ready for Crespo.

"What's happened now is a variety of different artists, including non-Latin artists, put a Latin beat and assume we're going to play their record," says Kid Curry, PD at WPOW Miami. "But in this case, Elvis is so popular, and he has such appeal in the female market, he's certainly someone I need to look at as one of our core artists."

Curry was one of the first programmers in English-language radio who played Crespo, spinning not just his remixes but also his original, all-Spanish versions. Reaction to both, he found, was equally enthusiastic.

"Once I was in a cruise in the middle of the Bahamas, and people were singing 'Suavemente,'" Curry says with a laugh. "It was a much bigger record than some people may believe."

With "Wow! Flash," Crespo is taking a calculated risk, not abandoning but certainly veering slightly from his tried and true formula.

"Hopefully, it will be a departure from what he's done in the first two productions," says David Gleason, VP of Hispanic Broadcasting Corp. "The second one was kind of a let-down because it was more of the same and didn't seem to generate the response the first one did."

In his effort to evolve, Crespo is now co-producing not with Luis Cruz—who worked on his two previous albums—but with Yan Duclerk, a music teacher in Puerto Rico who has long been Crespo's first trumpet. Although Duclerk has arranged for various salsa artists on the island, he had never produced at this level. Regardless, the result is a well-rounded album—versatile but cohesive—which is musically superior to "Píntame."

Crespo introduces violins to "Bella Flor" and flamenco/pop guitars to "No Me Olvidarás." He also includes one salsa track and a cover of the hit "Otra Noche." And although several tracks have the thrusting "Elvis" beat and the distinctive, ferocious horn licks, there are also tinges of nostalgia.

"The idea was to feature an Elvis Crespo who not only sang merengue," says Crespo. "I wanted to prove I could do other things. But we also took care not to create the impression that we were just mixing things up. It's hard to please everyone. If you change too much, they'll also be disappointed. Now, I think I have a balance."

That balance is evidenced by the fact that Crespo didn't succumb to the temptation to sing in English—something he eventually plans to do but that right now might not ring

true.

"He is what he is," says Lord. "An artist who comes from merengue, and merengue is a music form that has enjoyed worldwide success in Spanish. If some songs lend themselves to English mixes we'll do it, but it wasn't preconceived as part of the upfront strategy."

Where Crespo is venturing is into the Brazilian market, recording a bilingual version of "Suavemente" with pop group Araketu that will be the single in an upcoming compilation album designed specifically for Brazil. The disc will go on sale in November.

"This is the first artist we have singing in Portuguese in a while, especially tropical music," says Angel Carrasco, senior VP of A&R for Latin America for Sony Music International. Although Brazil is traditionally a difficult market for a Spanish-language artist, the waters have already been tested by Juan Luis Guerra, who recorded a half-Portuguese, half-Spanish album.

"This is a natural step for Elvis based on his success," adds Carrasco.

Meantime, Crespo's traditional Latin fan base is waiting for its due. "Wow! Flash" "is a big deal, because it's been a while since the last two releases, and they both did very well," says David Massry, president of major retail chain Ritmo Latino, which caters mostly to Hispanic buyers. "In my stores, we have more expectations for Elvis Crespo than someone like Ricky Martin. Latinos are going to buy it."

BMG ONLINE CLUB ANGERS MERCHANTS

(Continued from page 6)

attrition, say record club observers. But such clubs are geared toward "people who are responsive to deals, promotions, and sweepstakes," which drive them to make purchases, Rose notes.

About two years ago, Columbia House embraced the positive-option model when it introduced its "Play" record club, which lets members place orders only when they wish.

Industry observers say record clubs are trying new business models because they have suffered declining sales over the past few years.

Rose says BMG Direct created OnePriceCDs to expand its audience. She says that BMG Direct will spend \$5 million advertising

the new club, using mainly television, radio, and People magazine, and that the campaign will run through December, targeting ex-club members. "We are not going to market this to current members," she adds.

BMG Direct says start-up costs are small because it leverages its infrastructure, which has fulfillment and customer-service capabilities in place.

On the other hand, Rose points out that BMG Direct is moving into uncharted territory because "one price is new to us. With BMG Music Service, you are dealing with a known quantity. We know how the customer will respond to promotions."

BOXMAN DROPS PLANS IN FACE OF BANKRUPTCY

(Continued from page 8)

totaling some 500 companies, institutions, and individuals, each of whom owns less than 4% of the company. At the launch in 1997, investors Kjell Spångberg and Jan Carlzon held a combined share of 40%.

"I'm clearly disappointed [at the investors]," says Salter. "We have exactly the same group of investors which made additional investments in our company in March and June, and they invest zero now. Over that period, Boxman is the same company with the same business plan, so I guess that speaks for itself."

For the business year 1999, Boxman's losses escalated by 238%, from 5.6 million pounds (\$8.3 million) in 1998 to 18.9 million pounds (\$28 million) (Billboard, June 3).

Losses incurred during the first half of 2000 were reportedly 23 million pounds (\$34.4 million).

It is publicly known that the retailer's trading prospects have been shaded by logistical problems since its launch. In the first six months of this year, Boxman's group turnover was 6.2 million pounds (\$9 million), unchanged from the same period last year. Total turnover for 1999 was 12.7 million pounds (\$18.5 million).

Says Salter, "We're at an early stage in what we believe will be a big market. But while we have a centralized structure, we have a level of costs which is quite complex. Now we need to be funded to the moment when we have a level of sales and margin to make a profit from those costs."

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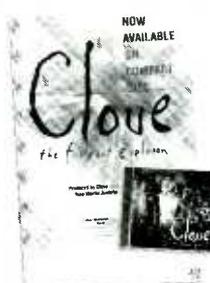
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Billboard Salutes 'Hard Music' With CD Sampler, Special Issue

Some of the most interesting acts on the hard rock and heavy metal scene will be featured on a new CD compilation titled "Hard Music Billboard 2000 Sampler Volume II." The sampler will be distributed by Billboard to key radio stations and retailers around the U.S.

The sampler is a companion to Billboard's upcoming salute to hard music in the Dec. 2 issue of the magazine. Inclusion in the sampler is part of a larger marketing package being offered by Billboard.

Last summer's "Hard Music Volume I" CD featured tracks from major artists, including Alice Cooper, Bender, and Rancid. With so many new acts and unique talents emerging from this scene and with all of the twisted sounds that have not yet risen from the underground, this ongoing series gives artists an outlet for their music to be heard by key radio and retail

decision-makers.

Paying tribute to the hard music scene, Billboard's special issue will be packed with reviews, interviews, and in-depth reports. The special will offer insight into what the future holds for hard



rock, punk, and metal music. It will preview upcoming releases, new artists, hard-music on the Internet, and more. In addition to these elements, the special will investigate Scandinavia's booming metal scene, metal in the movies, and report on the latest developments in marketing and retail. It also will take a look back at the year-to-date with reports on the top acts and most-successful tours.

To learn more on how to secure a track on the "Hard Music Billboard 2000 Sampler Volume II" compilation, contact Evan Braunstein at 646-654-4646 or email him at ebraunstein@billboard.com.

PERSONNEL DIRECTIONS

A key addition has been made in the editorial department at Amusement Business. Randy Tierney has been named editor of the Nashville-based publication, effective Oct. 19.

Prior to a recent stint as editor-in-chief and VP of Creative Planet, an Internet-based entertainment trade publication, Tierney was editorial director of special issues at The Hollywood Reporter which, like Amusement Business, is part of BPI Communications. He has 18 years experience as a journalist and editor and has won numerous awards for articles and issues, including the Neal Award presented by the American Business Press.

Before joining The Hollywood Reporter, Tierney held various editorial posts at American Film, Islands, and Santa Barbara Maga-

zine. He is a graduate of the University of California, Los Angeles.

Tierney will be based in BPI's Los Angeles office, along with numerous other members of AB's editorial and marketing staff. He will report to Karen Oertley, publisher and editor-in-chief of Amusement Business.



TIERNEY

In an item in last week's Homefront, the new title for Michele Jacangelo was stated incorrectly. Jacangelo has been promoted to director of conferences 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.

Jacangelo continues to report to Howard Appelbaum, associate publisher/licensing and VP of marketing.

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Radiohead Upgraded From 'OK' To 'A'

FOR A GROUP THAT never even came close to the top 10 before, Radiohead scores big with its first No. 1 album, "Kid A" (Capitol). The British band's previous best on The Billboard 200 was "OK Computer," which peaked at No. 21 the week of July 19, 1997. Ironically, that very same week was the last time a British act had the No. 1 album in Billboard, until this issue. Prodigy spent a lone week in pole position that July with "The Fat Of The Land."

Since that time, the Brits have been shut out of the No. 1 spot ("The British Evasion: Why Can't U.K. Music Conquer U.S.?", Billboard, Sept. 9). Before Prodigy, the only other U.K. acts to reach the summit in the past five years have been Spice Girls ("Spice," 1997), Bush ("Razorblade Suitcase," 1996), and the Beatles ("Anthology 1," "Anthology 2," "Anthology 3"). That's not counting the No. 1 success of Anglo-American Fleetwood Mac in 1997 with "The Dance."

Radiohead isn't the only U.K. act to debut on The Billboard 200 this issue. Great British hope and labelmate Robbie Williams enters at No. 110 with "Sing When You're Winning," an album that has already topped the U.K. album chart. Radiohead is also No. 1 at home this issue, allowing the group to reign on both sides of the pond. And Radiohead has company in the top five of The Billboard 200, where rock act Green Day opens at No. 4 with "Warning." (Reprise).

LET THE 'MUSIC' PLAY: Mary J. Blige moves to the top of the Hot Dance Music/Club Play chart with "Your Child" (MCA), ending Madonna's five-week run at the top with "Music" (Maverick). That makes "Music" one of

only three titles to be No. 1 for at least five weeks since 1984, when Prince was on top for six weeks with "When Doves Cry." Aside from "Music," the other five-week champs are "Gonna Make You Sweat (Everybody Dance Now)" by C+C Music Factory Featuring Freedom Williams and "Believe" by Cher.

Prior to 1984, songs often had longer runs on the Club Play chart, but a high turnover has been the norm since then. The longest-running No. 1 in the chart's 24-year history is "Thriller" (LP Cuts) by Michael Jackson. In this chart's early days, entire albums or a group of album tracks were often listed together.



by Fred Bronson

EVEN HIGHER: Two sophomore acts in the top 10 of The Billboard

Hot 100 are faring better with their second singles than their first. Creed's first Hot 100 appearance was with "Higher," which peaked at No. 7 (and is still No. 39 in its 51st chart week, tied with Faith Hill's "Breathe" as the longest-running song on the chart). The group bested that performance last issue when "With Arms Wide Open" (Wind-Up) reached No. 5. This issue, the single advances to No. 3. The other act with a bigger second single is Pink. "There You Go" took her to No. 7, but "Most Girls" (LaFace) tops that, marching 8-5.

CRUISE CONTROL: Huey Lewis has his first Adult Contemporary hit since January 1997, when "100 Years From Now" peaked at No. 10. Lewis is about to return to the top 10 with a remake of a Smokey Robinson tune, "Cruisin'." (Hollywood). His duet partner on this cover version is a newcomer to the AC chart, Gwyneth Paltrow, his co-star in the film "Duets."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 10/8/00

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	578,167,000	579,364,000 (UP 0.2%)	CD	433,088,000
ALBUMS	511,667,000	535,735,000 (UP 4.7%)	CASSETTE	77,418,000
SINGLES	66,500,000	43,629,000 (DN 34.4%)	OTHER	1,161,000

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,931,000	12,931,000	1,000,000
LAST WEEK	LAST WEEK	LAST WEEK
14,029,000	13,073,000	956,000
CHANGE	CHANGE	CHANGE
DOWN 0.7%	DOWN 1.1%	UP 4.6%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,830,000	12,259,000	1,571,000
CHANGE	CHANGE	CHANGE
UP 0.7%	UP 5.5%	DOWN 36.3%

	DISTRIBUTORS' MARKET SHARE (9/4/00-10/1/00)					
	UMVD	INDIES	WEA	BMG	SONY	EMD
TOTAL ALBUMS	27.7%	18.3%	17.2%	14.2%	13.2%	9.6%
CURRENT ALBUMS	29.9%	16.9%	15.3%	16.8%	12.9%	8.3%
TOTAL SINGLES	25.9%	11.7%	27.2%	14.3%	13.7%	7.3%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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A Grand Auction led by Joe Smith & Ann Coigin promises exotic wines and killer prizes. If you haven't been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Photo by Rick Mariani/The Wine Spectator. Courtesy of Marvin Shanken



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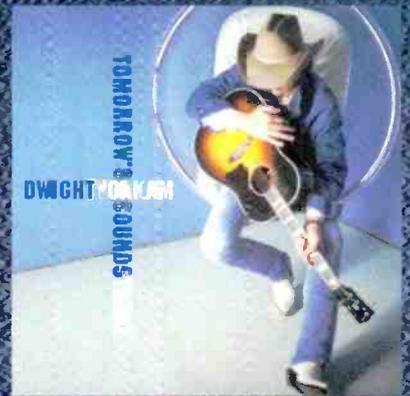
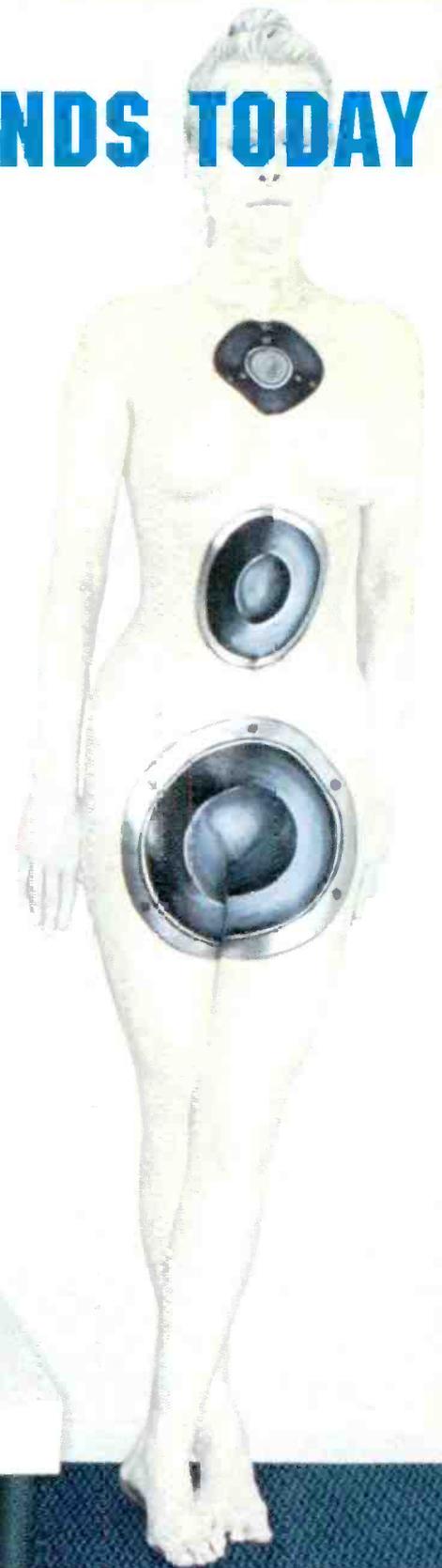
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