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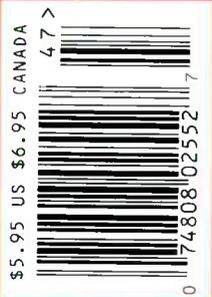
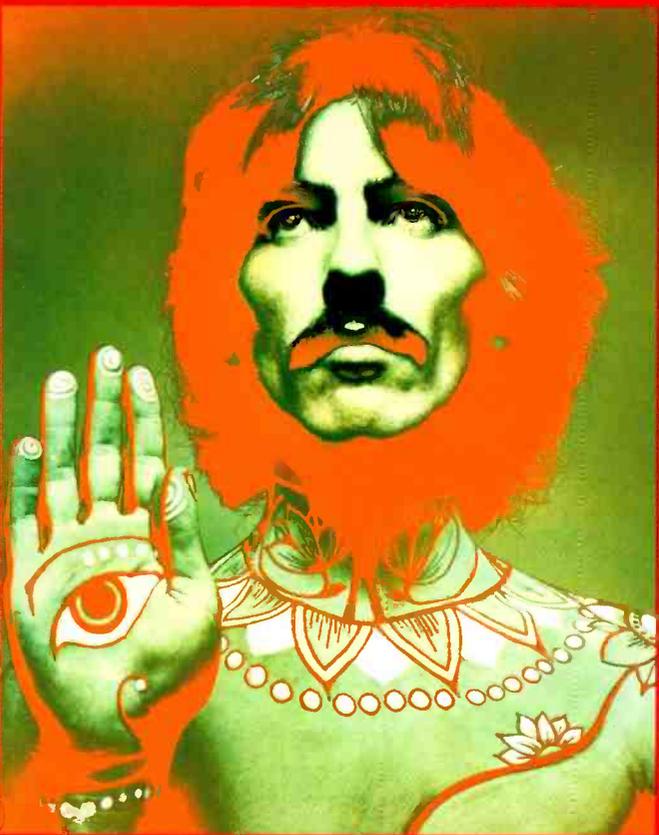
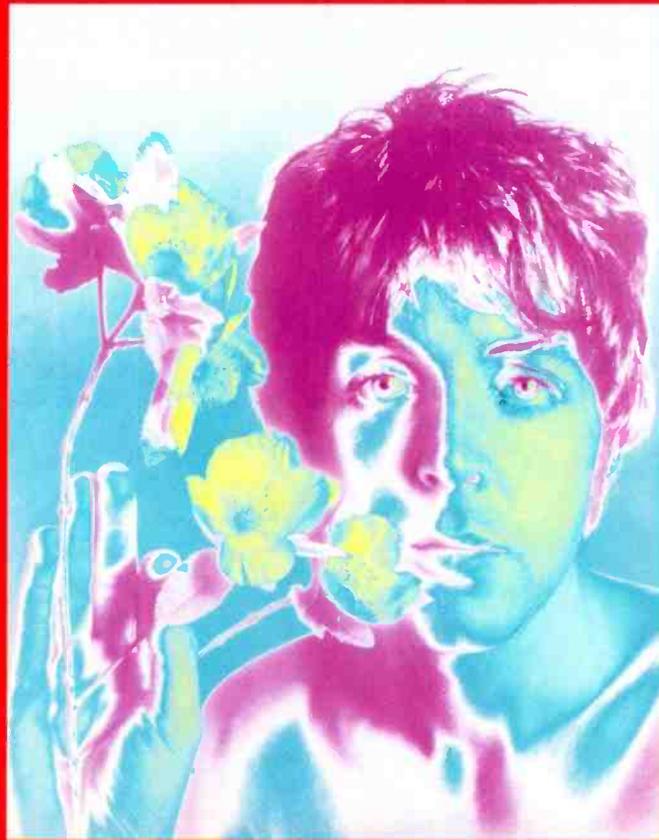
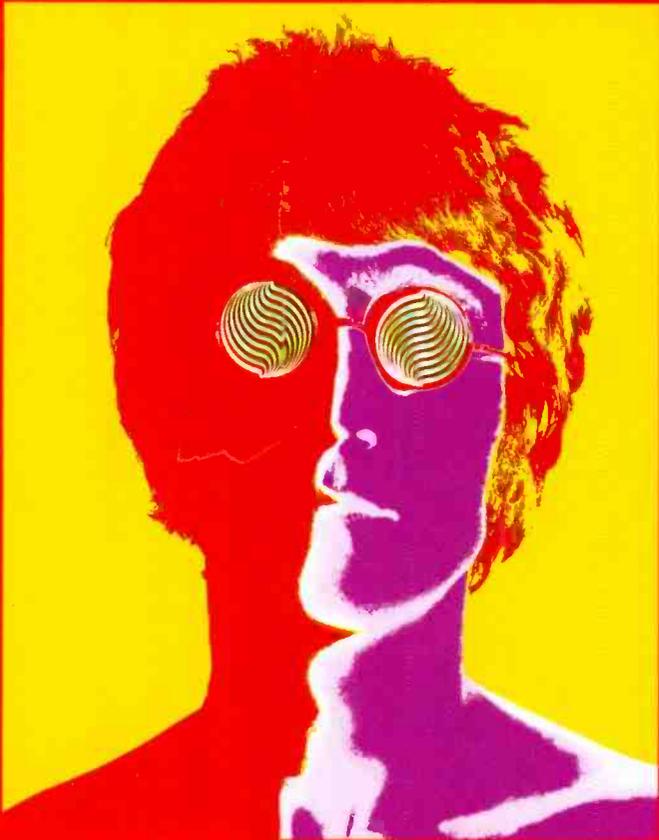
NEWSPAPER



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 18, 2000



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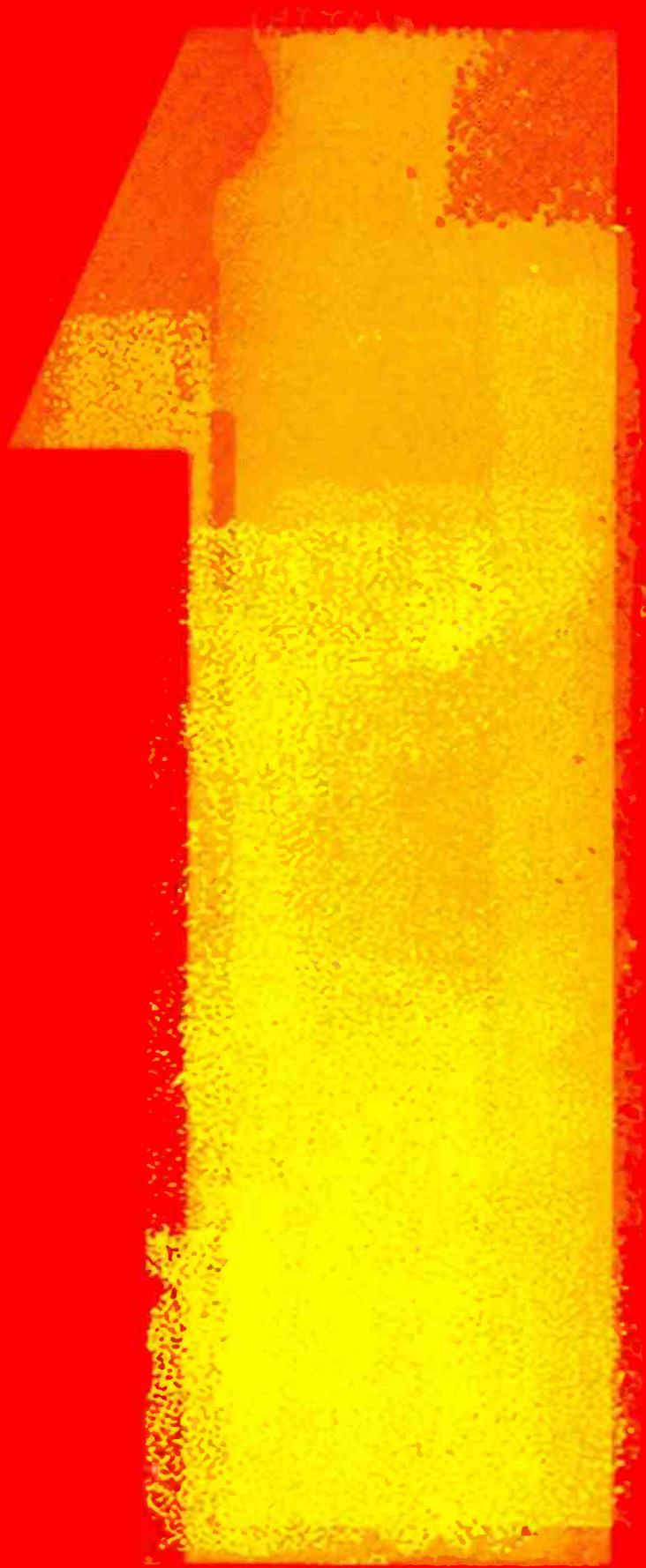
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John and Yoko
Something
Come together
Let it be
The long and
winding road

THE BEATLES



Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 18, 2000

BET, Viacom Solidify Merger

BY CARLA HAY and FRANK SAXE

NEW YORK—Black Entertainment Television founder Robert Johnson, who is selling the company he started 20 years ago to Viacom, vows that BET will



remain independent in its programming. The deal merges the largest African-American media company with the entertainment powerhouse that owns MTV, VH1, TNN, CMT, the Box, and MTV2, plus dozens of radio stations.

(Continued on page 122)

RUDI REDUX: GASSNER BACK TO RUN BMG

Company Shakeup Signals Music Is Its 'Core Biz'

A Billboard staff report.

NEW YORK—Rudi Gassner's ascension to the top spot at BMG Entertainment, only months after being driven from the company over differences in style with president/CEO Strauss Zelnick, is being seen as a victory for the creative ranks within Bertelsmann's music group.

However, the Lazarus-like turn by Gassner, as well as the resignations of Zelnick and chairman Michael Dornemann over the weekend of Nov. 4, comes at a critical period for the music division. Despite a year of record success, much of BMG's fate looks to hang in the balance as Gassner now responds to a number of strategic challenges—beyond the business of developing and marketing of artists—that promise to test him quickly.

As incoming president/CEO, Gassner not only inherits fragile relationships with many of his high-

profile label heads, a changing role for BMG in digital distribution, and a raging debate over a recently announced alliance with file-swapping service Napster, but he also may have a major merger deal to contend with.



GASSNER



NEWS ANALYSIS

Sources familiar with the situation say parent company Bertelsmann AG is exploring the possibility of making a play for EMI Recorded Music, following EMI's failed merger with Warner Music Group.

But, as Gassner tells Billboard, despite questions surrounding mergers and the Internet, his primary focus will be "all about the

music."

"It's a different ballgame from before, to the extent that I have been given the mandate very clearly to look

after the development of our artists, our music, signing the right talent, marketing them extremely

(Continued on page 114)

Bay Area Studios See Hard Times

BY CHRISTOPHER WALSH

Thirty-three years after San Francisco—ground zero in the Summer of Love—celebrated the dawning of the Age of Aquarius, the mood here is decidedly less festive. As the dotcom economy of Silicon Valley has pushed the already high cost



of real estate to astronomical levels, tension among longtime San Francisco residents, and in particular those involved in the arts, has neared the boiling

(Continued on page 123)

Half.com, Buy.com Team On Latest Used-Goods Site

BY EILEEN FITZPATRICK and BRIAN GARRITY

LOS ANGELES—In another linking of a retailer of new CDs and a used-goods seller, consumer electronics site buy.com is teaming with eBay's Half.com on a co-branded service for buying and selling secondhand CDs, videos, and DVDs.

Under terms of the agreement, music and videos for sale on Half.com will be featured on the buy.com site on a co-branded page called the Entertainment Marketplace. Additionally, buy.com consumers will be able to sell CDs, DVDs, and VHS tapes through the marketplace service, which is expected to launch next year.

According to Half.com VP of business development Chris Fralic, the deal reflects the increased consumer demand for used products. "Consumers are looking for

(Continued on page 115)

Motown's Badu To Deliver 'Gun'

BY RASHAUN HALL

NEW YORK—There is a time and a place for everything, according to Erykah Badu. In this case, following the success of her debut effort, 1997's "Baduizm," and the follow-up "Live" set, it was time for children.

In 1998, the singer took some time off to have a son, Seven. But now, it's time to get back to the music. Badu makes her return official with "Mama's Gun," due Nov. 21 on Motown.



BADU

"Timing is very important," the artist says. "I felt it was the right time for my career. When my son was born, I took the time to give him emotionally what I would give my record. So, I couldn't do both things at once.

"I never took the time off completely. I continuously write songs," Badu continues. "This time I produced the record, wrote all the music and lyrics, and participated in a

(Continued on page 119)

C'right Suits Could Suffer From Lack Of Registration

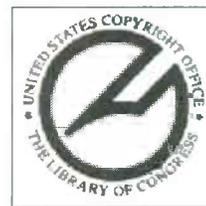
BY BILL HOLLAND

WASHINGTON, D.C.—A Billboard search survey of the U.S. copyright registrations for 100 best-selling or critically acclaimed albums released in 1997, 1998, and the first half of 1999 reveals that about one-third of those recordings have no copyright registration as sound recordings with the Copyright Office.

If copyright owners fail to register recordings entirely, say the Library of Congress and Copyright Office officials, they lose, under Section 412 of the Copyright Act, and all infringement compensation remedies available in civil cases—including the ability to collect statutory damages and lawyer's fees.

"You can't bring suit unless you're registered—until you have a certificate of registration," says Kent Dunlap, a senior attorney in the office of general counsel at the Copyright Office. "Otherwise, it's going to be

(Continued on page 112)



HEATSEEKERS

Don Moen's 'I Will Sing' Re-Enters Chart At No. 1
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IN THE NEWS

Henley May Be Called To Testify At Universal/MP3.com Hearing
See Page 115

The Mark, Tom & Travis Show (The Enema Strikes Back!)

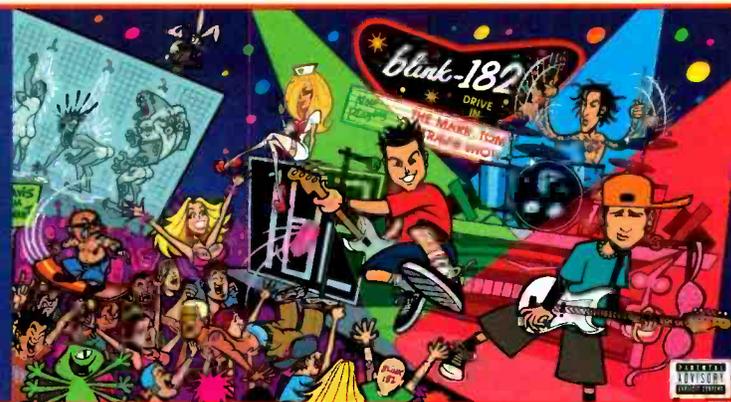
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Denise Donlon To Lead Sony Canada

BY LARRY LeBLANC

TORONTO—Canadian music industry leaders are elated that Canada's top video network executive, Denise Donlon, has been named president of Sony Music Entertainment (Canada), effective Dec. 1. She will report directly to Rick Dobbis, president of Sony Music International.

Donlon joins Sony from video networks MuchMusic and MuchMoreMusic (owned by Canadian CHUM Ltd.), where she was VP/GM, overseeing all production activities of MuchMusic since 1997. In 1998, Donlon supervised the launch of MuchMoreMusic, Canada's first AC-styled video network.

She is being succeeded in both positions by David Kines, who had been program manager and director of operations for the two networks.

"It's a good move for Sony and for our industry," says Deane Cameron, president of EMI Music Canada. "She is so energetic and entrepreneurial."

"It will be invigorating," says Garry Newman, president of Warner Music Canada. "She will make us all do our jobs better. She's a great marketing person who gets along with artists amazingly well, and she's reasonably technologically advanced."

Donlon joined MuchMusic and its Toronto sister station CITY-TV in 1985 as the anchor for MuchMusic's "Rockflash News" program. In 1986, she became an on-air host and producer for CITY-TV's nationally syndicated program "The New Music." Two years later, she also produced and hosted MuchMusic's country program, "Outlaws & Heroes." From 1993-97, Donlon served as director of music programming of MuchMusic and CITY-TV.

At Sony, Donlon replaces Rick Camilleri, who resigned Sept. 1. Camilleri, who was named president in January 1993, left to pursue interests outside the music business, according to the company. Sony

also says that he will be a consultant to Sony Music International "on various technology priorities and initiatives."

Since Camilleri's departure the senior executive management team of Sony Music (Canada) has been coordinating day-to-day activities.

"I'm excited by having Denise move to Sony," says Eric Lawrence, co-president of Coalition Entertainment Management, which manages Sony Canada's top rock act, Our Lady Peace. "There's already a strong relationship with us [there]. I'm glad they decided to bring someone in from the outside with marketing sense and bring some new fire into the company."

"Denise is an amazing executive," says

Steve Hoffman of Toronto's S.R.O. Management, which handles Columbia teenage pop trio b4-4. "I had heard the rumor, but it sounded at first like a long-shot rumor."

While Donlon has also worked in artist management, she has never held a position at a label. Cameron, however, doesn't feel that her lack of label experience will handicap her at Sony. "Denise is not going to break a beat," he says. "She's been a senior person [at the video channels]; she's entrepreneurial, multi-tasked, and incredibly creative. There will be a lot of parallels at Sony to what she's already experienced. She's got an energy and objectiveness that will be sensational for our business. She's also an artist's person."



Sony's Hot CoCo. Sony and Sony Music International executives recently met with Sony Music International recording artist CoCo Lee following her performance at Sony's company-wide global marketing conference in Tokyo. Pictured, from left, are Jim Morey, president of the Morey Management Group; Norio Ohga, chairman of the board of directors for the Sony Corp.; Lee; Robert M. Bowlin, chairman of Sony Music International; and Rick Dobbis, president of Sony Music International.

U.S. House Committees To See New Faces

New Chairmen Will Head Panels Dealing With Entertainment Industry

BY BILL HOLLAND

WASHINGTON, D.C.—The unfolding presidential cliffhanger drama did not extend to the results of congressional elections, although term limits on House committee chairmen will ensure changes once the 107th Congress convenes in January 2001.

Among the changes in the House will be new chairmen of the Judiciary and Commerce committees, which deal with issues affecting the entertainment, cyberspace, and broadcasting industries.

Republicans maintained control of both the Senate and House, although in the final vote count the Democrats picked up three seats in the Senate and two seats in the House, giving the GOP only a slim 50-49 majority on the Senate side and a 221-212 majority in the House.

Under the Gingrich-era Contract With America, the current Judiciary Committee chairman, Rep. Henry Hyde, R-Ill., is required to step down, having fulfilled three terms. In seniority, Rep. James Sensenbrenner, R-Wis., would be the first choice as Hyde's successor. The music industry, particularly the performing right societies, does not view Sensenbrenner as an ally.

Sensenbrenner was the driving force for 1998 legislation, now law, that carved out background-music licensing exemptions for the restaurant and tavern industry.

ASCAP and BMI fought to defeat the Fairness in Music Licensing Act for four sessions of Congress, but Sensenbrenner played hardball and effectively blocked all copyright legislation from coming to votes in committee, including the Sonny Bono Copyright Term Extension Act, until the performing right societies withdrew opposition to his bill.

The chairman of the Commerce Committee, Rep. Thomas A. Bliley, R-Va., has announced his retirement. Although the Republican leadership will not announce committee assignments until January, it is expected that Rep. W. J. "Billy" Tauzin, R-La., who is next in seniority, will assume the chairmanship. Tauzin has been chairman of Commerce's Subcommittee on Telecommunications, Trade, and Consumer Protection.

Overall, there were few surprises in incumbent-friendly races. Most of the members sitting on Senate and House committees that deal with industry issues won their back-home contests.

However, on the House side, two con-

servative members of the Judiciary Committee have been defeated.

In a closely watched contest, incumbent James Rogan, R-Calif., who also sits on the Judiciary Committee's Subcommittee on Courts and Intellectual Property, was beaten by Democratic challenger Adam Schiff. Rep. Bill McCollum, R-Fla., failed in his bid for the Senate in a race against Democratic challenger Bill Nelson.

Rep. Charles Canady, R-Fla., who also sits on the House Judiciary Committee, had announced his retirement because of term limits. Another Republican, Adam Putnam, will assume his seat in January.

There was only one major shift on the Senate side. Conservative John Ashcroft, R-Mo., who sits on both the Judiciary and Commerce committees, fell in his contest against the late Mel Carnahan, the popular governor who was killed in an airplane crash three weeks ago. Carnahan's widow, Jean, has said she would assume her late husband's seat if he won.

Sen. Orrin Hatch, R-Utah, and Sen. John McCain, R-Ariz., are expected to retain their chairmanship of the Senate Judiciary and Commerce committees, respectively.

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CLASSICAL CROSSOVER	★ LA LUNA • SARAH BRIGHTMAN • NEMO STUDIO / ANGEL
JAZZ	★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE
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NEW AGE	★ IF I COULD TELL YOU • YANNI • VIRGIN

TOP OF THE NEWS

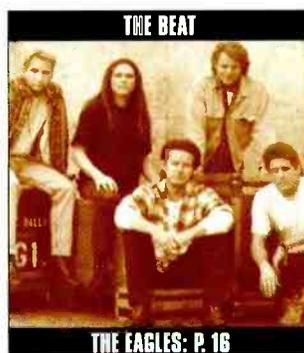
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ARTISTS & MUSIC

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16 Ricky Martin gets loud on his new set, "Sound Loaded."

16 The Beat: The Eagles take flight with their first boxed set.



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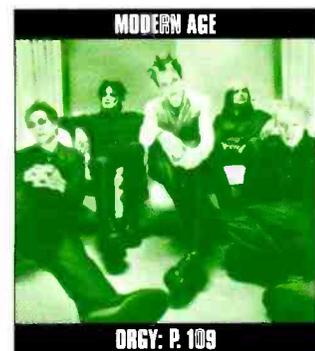


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Philly Gets A New Label/Publishing Group

BY GAIL MITCHELL

LOS ANGELES—Philadelphia is now home to another new industry start-up, Majera Entertainment Group.

President/CEO Marcy Rauer heads the operation, which includes three major divisions: Bosou Records, Majera Records, and Majera Publishing. Other members of the Majera Entertainment executive team include partner Glenn A. Manko, who doubles as president of Bosou; COO Vince Kershner; and VP of business and legal affairs Jessica Sol.

Both labels are gearing up for first- and second-quarter releases.

Bosou, derived from the Haitian spirit meaning "bountiful earth" and whose symbol is the bull, will focus on music that encompasses R&B, rap, hip-

hop, and soul. The label is now in final negotiations with Philadelphia-based singer Louis Logic.

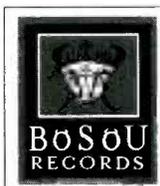
Majera, under the direction of Rauer, is a non-genre-specific label that will focus initially on modern rock, pop, country, and roots. That label's first signings include modern rock band Tyus and country female singer Clarice Rose.

The publishing division will oversee worldwide licensing for use of Majera music in TV, film, and other areas. Majera recently signed a distribution agreement with North New Jersey-based Big Daddy. Sales and marketing are being handled by another North Jersey company, In-Tune Music.

"I've been planning this company for most of my adult life," says founder

Rauer. "I've also been fortunate to come across a great team of people in Glenn, Vince, and Jessica, as well as to get on board with national distribution out of the box. Philadelphia is a hotbed of music right now, and we're terrifically excited about being part of that and taking it to the next level. We're a very A&R/song-driven label and hope to accomplish great things."

Rauer is a former entertainment attorney whose background also includes stints in music production and songwriting ("I'm Not Your Man" by Sony/Columbia artist Tommy Conwell). Kershner was previously VP of promotion at WEA entity Mystic Music, while Sol is a former federal litigator who worked for the city of Philadelphia. Public-relations veteran Manko most recently served as VP of media relations for Antra/Artemis Records and before that spent nearly seven years with Ruffhouse.





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Disco, Funk

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Baroque, Chamber M

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New Age

Atmospher

Instrume

Pop

Ad

R

China Seeks Managers' Advice

Vets Explain Licensing, Other Issues In 1st Such Seminar

BY MAYA KOVSKAYA

BEIJING—Until recently, there were no professional artist managers in China. Management work was usually handled by production company staff or by individuals working on a volunteer or commission basis. All other artist management has been handled by Song and Dance Troupes, state-run "work units" that arrange performance opportunities for their artists.

That situation is changing, however, as a new breed of music professionals comes to the fore. Among them is Gary Chen, CEO of Pulay Music, one of the first music management agencies to set up shop in mainland China, whose artists include pioneer Chinese rock star Cui Jian. With the support of China's Audio Video Assn., Chen organized the China Music Managers Forum, China's first such conference, which took place Oct. 24 here.

Attending the seminar were high-profile veteran managers Michael McMartin, chairman of the International Music Managers Forum, and Music Managers Forum U.K. council member Peter Jenner. Also present were such representatives of domestic record labels as Xiyangyang DMVE's Zhang Jing (artist management) and Cim International GM Zhang Ling.

The seminar featured lectures by McMartin and Jenner, who shared their rich management experience

and gave the participants a crash course in the ABCs of music management. This included discussion of such issues as copyright, contracts, human resources, marketing, promotion, and managing and representing artists.

Says Jenner, "There is a general desire to develop a more coherent commercial music industry in China, and that's basically why we traveled to Beijing. The desire

'Our main goal in holding this seminar was to plant the seeds of some basic business concepts'

— GARY CHEN —

seems to center around something that conforms more with Western standards whilst maintaining the Chinese characteristics."

Jenner points out that with the vast majority of music in China being Mandarin or Cantonese pop, the penetration of Western music is to a very small minority. "However, if you look at the population of China and you can interest just 1.5% of the people in Western music, you are still talking about a potential audience equivalent to the entire population of Aus-

tralia—it's a very significant potential market. And there's also a significant potential market for Chinese music outside the PRC, if you start looking at Taiwan, Hong Kong, Singapore, Indonesia, etc."

Jenner adds, "The subtext of my speech was very basic first principles of what management is all about and about what the modern manager does—that he is there to serve the artist and to try to make what the artist wants to do work within the context of the industry. I suspect that is not the way that a lot of the Chinese music industry has worked in the past."

Chen's lecture took these basic management concepts and put them in the context of challenges unique to China, addressing difficulties posed by restrictions on release, distribution, and licenses, as well as the challenges in obtaining promoter licenses. Promotion, like release and distribution, is state-controlled via the Ministry of Culture.

"Other significant management-related challenges facing the Chinese music industry include the widespread lack of trained, qualified, and knowledgeable human resources in every area of the industry," says Chen.

"Our main goal in holding this seminar was to plant the seeds of some basic business concepts in the minds of people in the music industry," he says. "Perhaps this will stimulate other efforts to continue this kind of dialogue and help those seeds sprout and take root."

'Singing Governor' Jimmie Davis Dies, Wrote Classic Hit 'You Are My Sunshine'

BY DEBORAH EVANS PRICE

NASHVILLE—Jimmie Davis, the "Singing Governor" well-known for his classic "You Are My Sunshine," died in his sleep Nov. 5 at his Baton Rouge, La., home.

Former governor of Louisiana, Davis was reportedly 101, though he once admitted he wasn't quite sure about his age, and some sources cite his birth date as Sept. 11, 1902. He was a member of both the Gospel Music Hall of Fame and the Country Music Hall of Fame. Last year, "You Are My Sunshine" was named a Towering Song by the Songwriters' Hall of Fame.

"He was absolutely one of a kind," says Maggie Lewis Warwick, a Shreveport, La.-based singer/songwriter and "Louisiana Hayride" producer. "The fact that he excelled at both politics and his music was phenomenal... As far as his influence on Louisiana and the music scene, he's just irreplaceable."

Born James Houston Davis in Beech Springs, La., Davis had an impressive career in both music and politics. Despite humble beginnings as a sharecropper's son, he earned a bachelor's degree from Louisiana College Pineville, as well as a master's from Louisiana State Univer-

sity in 1927.

After graduation he took a teaching post at a college in Shreveport, but the entertainment bug bit, and he soon found himself performing on local radio stations. He recorded his first project in 1928 and signed with the Victor label a year later. A prolific artist, he recorded 70 sides for the label before moving to Decca Records in 1934.

Davis recorded several hits, including "Nobody's Darling But Mine" and "It Makes No Difference Now," but his biggest success came from his self-penned "You Are My Sunshine." He first recorded the song in 1940. Over the years it has been recorded by a variety of artists and become an American musical classic. A music publishers' promotional CD was made by publisher peermusic that showcased many versions of the song.

However, music wasn't his only passion, and the winning personality that made him a successful recording artist also served him well in politics. He became chief of police in Shreveport in 1938 and moved to

state government four years later, when he was elected Louisiana's public service commissioner.

He was elected governor of Louisiana in 1944 and served four years. He again served as Louisiana governor from 1960-64. During his tenure, Davis is credited with creating the state's first driver's licenses and successfully navigating Louisiana during the desegregation battles of the early 1960s.

All the while he was excelling in politics, he never abandoned his entertainment career. He scored five hit singles during his first term, including "Is It Too Late Now," "There's A Chill On The Hill Tonight," and "There's A New Moon Over My Shoulder." He also starred in three western films in the '40s, including a semiautobiographical role in the 1947 movie "Louisiana."

Davis also had a successful career in gospel music with such hits as "Supper Time." A prolific songwriter, Davis is credited with writing more than 400 songs and recording at least 52 albums.

"Gov. Jimmie Davis has made a significant contribution to gospel music, as well as music in general," says Gospel Music Assn. (GMA) president Frank Breedon. "He was

(Continued on page 119)

For Universal's Leeds, It's All About The Song

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject is Steve Leeds, senior VP of promotion for Universal Records.

Pop music has been flourishing over the last couple years. Do you see a shelf life for its current popularity?

We're in the midst of a very heavy pop-music cycle, which you can view in terms of historical perspective. Just look at New Kids On The Block, the Jackson 5, New Edition, Menudo, the Bay City Rollers... Is Lil' Bow Wow any different from Kris Kross?

It's definitely a cycle where we're reaping the benefits of consumers' desire for happy-go-lucky, carefree pop music now. But at the end of the day, it's about songs and how you present them—either in a teen pop manner or a hard rock manner. What makes the elements of Britney vs. 3 Doors Down or Godsmack hit is about the quality of the songs. It always has been, it always will be.

What part do video outlets now play?

MTV, which is synonymous in America with music videos, has been in the business for 21 years, and it remains a vital part of the industry. But the uniqueness of music video is long gone, so there are new challenges. There's a concerted effort by the power structure at MTV to have some pure music video again—that's healthy. The combined distribution of the Box and MTV2 bodes well for video music.

What made MTV real at their launch is that they broke Duran Duran. MTV2 has to find its Duran Duran to prove its true validity. BET is a great vehicle for African-American music, but they frustrate me and their viewers with non-music shows, the sitcoms, the brokered time shows. It remains to be seen what will happen, but I think there's a great opportunity for MTV and Viacom.

What are the most pressing issues for the future?

We are looking at the distillation of American radio broadcasting into five or six major players. The [Federal Communications Commission] licenses radio stations on the basis of public interest, need, and necessity. I just hope that charter still holds forth.

There are cost savings through broadcast consolidation, but it's going to take a year or so for the economics to determine whether that's good or bad. And how does the industry continue to show Wall Street that these weren't one-time cost savings?

On the air, breaking a band now seems to go beyond just airplay. The practice of "I'll play your record and get ratings and you sell CDs" seems to have gone by the wayside. With

constant economic pressures and spot loads maxed out, nontraditional revenue has now been expanded to include participation in the band's live performances.

Another concern for the radio industry is single voice-tracking. When you have a single voice track that's played from one market to another, it eliminates jobs and training. Where are future disc jockeys going to come from? Imagine if Howard Stern never had the chance to develop his personality in Hartford [Conn.]. I just wonder where the next compelling media stars are going to come from.

How about the utilization of new media?

People are going to consume music differently than they have in the past. Will they view their computers as an entertainment center as opposed to a tool? Distribution is going through a shakedown, with the phone company, your cell phone, and satellites all in the game. With that comes fragmentation. So, unlike the past, it's going to become difficult to have a mass mainstream movement again. In the '60s, say, with the Beatles, you had one media source: Ed Sullivan. Such doesn't exist anymore. Time will tell us if there is truly an economic base to sustain fragmented niches.

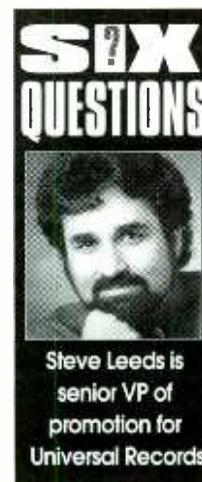
We're in an era where technology allows us to do almost anything, but just because it exists doesn't mean we should utilize it. The technology exists to offer free music to everybody and to share it, but does that mean it gives you the right to automatically use it? At least in America, the rights of the individual were always protected, and there's no protection of that now. We live in a capitalist society, and we need to get paid.

So obviously, new business models present new challenges?

In this new millennium, information and access to it are the commodities. In some ways, that seems more important than money. We can see the day when computer chips will be more valuable than currency. Right now, businesses are about information flow and having that information on a timely basis.

Where does that leave the arts?

There's no passion for theater, movies, music—any of the arts anymore. We're living in a very dispassionate era. People have passion for inanimate things like the speed of their Internet connection or getting restaurant reservations at the right places. But there's not a warm, fuzzy feeling for intangible things anymore. The biggest challenge we have in this industry is to find a way to instill passion in the consumer. **CHUCK TAYLOR**



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McLaughlin Readies For New HMV Post

BY TOM FERGUSON

LONDON—Brian McLaughlin, the newly promoted COO of HMV Media Group (*Billboard* **Bulletin**, Nov. 8), is expecting his new post to spice up his 32-year “marriage” to the music retailer.

McLaughlin, London-based managing director of HMV Europe, was named to the newly created post of COO Nov. 8. A company veteran with three decades of front-line retail experience at HMV, McLaughlin is highly respected within the U.K. music industry. He has twice served terms of two years apiece as chairman of the British Assn. of Record Dealers (BARD). On Jan. 1, 2001, he will take up his new post, reporting to HMV Media Group CEO Alan Giles.

In the new role, based in Maidenhead, west of London, McLaughlin will take day-to-day operational responsibility for all the group's businesses worldwide.

“Brian's track record at HMV speaks for itself,” Giles says. “In the U.K., HMV has been a magnificent business in terms of Brian's restless quest for quantitatively improved performance. It's of great benefit to the group to bring his experience and drive into play across all the operations and businesses of the group—not just HMV in the U.K.”

McLaughlin, who was appointed managing director of HMV U.K. in 1987 and joined the HMV Media Group board in May 1999, says he is “very much looking forward” to his new global role. “I've done this job

now here for 13 years,” he says, “and HMV and I are ‘married’ in all senses of the word... So it makes sense for me to go on, to try to work with and try to improve the other businesses in the group.”

David Pryde, currently HMV Europe operations director, replaces McLaughlin. Finance director John Clark is promoted to the new post of deputy managing director, HMV Europe, while retaining his existing role.



McLAUGHLIN

Giles says that the promotion of Pryde and Clark is “very much about continuity.” He adds, “They've worked very closely with Brian for a long time, and Brian will still be closely involved with that [HMV Europe] business. The aim is to free up some of Brian's time to bring it into play in the overseas HMV businesses and also [U.K. bookseller] Waterstone's.”

McLaughlin admits, “It's not going to be easy for me giving up my involvement in the U.K. record industry, and I'm not going to. But at the same time, David and John are going to want to steer the company in their own direction, and I'm going to be around if they want any advice or help, but I'm not going to do it for them.”

He adds that there is “every chance” he will maintain his involvement with BARD.

Pryde and the managing directors of the group's other three divisions—Peter Luckhurst at HMV North America, Chris Walker at HMV Asia Pacific, and David Neil at Waterstone's—plus E-commerce director Duncan Bell, will report to McLaughlin.

“I'm particularly looking forward to being involved in the book side,” McLaughlin says. “It's new territory for me. I've been working for one brand, HMV, for the past 32 years. What a fabulous opportunity this is to work with another great brand.”

However, McLaughlin faces an uphill struggle to revive the fortunes of the bookseller, which has consistently under-performed in recent years. HMV Media Group's annual figures for the year ending April 29 showed Waterstone's sales growing from 390.6 million pounds (\$591.4 million) to 403.9 million pounds (\$611.6 million). But over the same period, its earnings before interest, taxes,

(Continued on page 115)



Ravi's Return To NYC. Ravi Shankar returned to New York's Carnegie Hall recently, joined by his daughter Anoushka Shankar, in his only New York appearance this season. The performance highlights a year of celebrations of the sitar master's 80th birthday and the continuation of the Full Circle world tour with his daughter, his first full U.S. concert tour in decades. The concert was recorded live for an album that Angel Records will be releasing early next year. Shown backstage, from left, are Bruce Lundvall, president of Capitol Classics & Jazz; Shankar; and Gilbert Hetherwick, senior VP/GM of Angel Records.

Interpol Pledges Aid Against Global Piracy

BY LARS BRANDLE

LONDON—International police organization Interpol has passed a resolution recommending action on crimes against intellectual property, particularly in the music field.

The body says in a statement that the global \$4.1 billion pirate music trade can “only effectively be addressed in cooperation with the international business community by implementing a comprehensive program not only aimed at raising awareness of the problem, but also focusing on a comprehensive strategy to actively combat this form of crime.”

During its Oct. 27-Nov. 3 General Assembly in Rhodes, Greece, Interpol conceded that a resolution on

counterfeiting adopted in 1994 had a “limited impact internationally” and that intellectual property violations “continue to pose a major problem to legitimate business interests, negatively impacting on the scale of investments and on the economies of the countries affected.” Interpol General Secretariat (IPSG) was mandated to implement the resolution.



The announcement comes more than a year after the International Federation of the Phonographic Industry (IFPI) began actively liaising with Interpol over the issue of music piracy. In a bid to rally support for greater awareness of the global piracy issue and its involvement with organized crime, the IFPI this year attended the Interpol conference—recognized as the biggest international/intergovernmental forum outside the United Nations—for the first time.

The IFPI has applauded the initiative, which sees major music pirates become priority criminal targets, as Interpol's strongest commitment yet in the fight against global music piracy.

“What they're proposing now has got the chance of becoming some real action,” says Iain Grant, the IFPI's London-based head of enforcement. “Private industries should be supporting conventional law enforcement in the fight against organized crime. Interpol is proposing something that will have some real practical application, and we're very encouraged by that,” he says, adding that “Interpol will be a crucial ally in the process of fighting piracy.”

A global police response, asserts the IFPI, is crucial in combating the problem of music piracy, which thrives on weak legislation and poorly coordinated law enforcement across national borders. In theory, an enhanced alliance between the IFPI and Interpol creates an impressive global anti-piracy network. Interpol's law enforcement opera-

(Continued on page 119)

Retailers Break Street Date In Holland For New U2 Album

BY ROBERT TILLI

HILVERSUM, the Netherlands—Again Dutch retailers ignored the European street date of a major album release. Due to sales in the days before Oct. 30, the officially designated U2 Day, the Irish band's new album, “All That You Can't Leave Behind” (Island), enjoyed a No. 1 entry in the Dutch Mega Top 100 albums chart on Nov. 3.

The album also entered at No. 1 in the Eurochart Top 100 Albums, as published weekly by Billboard sister publication Music & Media. Universal Music Holland sales director Wim Derksen says that “unfortunately with Monday releases this problem is usual business. With such releases one has to ship before the weekend.”

Universal Music Holland's key accounts, such as retail chain Free Record Shop, received the U2 album on Thursday, Oct. 26, and had to sign a letter to guarantee they would stick to the embargo. All the remaining retailers received their stock on Oct. 27 with a letter informing them about the embargo.

“Logistically, it is impossible to ask these shops to sign this letter,” says Universal's Derksen. “We trust our clients that they will stick with this gentlemen's agreement. The sales before the official street date started off with retailers who have got their U2 albums from other sources

than us, for instance from German wholesalers. They don't have our letter, so they don't feel obliged to play the game according to our rules.”

Derksen says that it is impossible for Universal to track down which retailer started to sell before Oct. 30. “Once one of those shops which don't work with us started selling, a snowball effect was generated, and many of our clients followed. By definition this happens with Monday releases. It has happened already three times before with our local star Marco Borsato [on Polydor].”

Says Ad Zwager, buyer at independent retail chain Plato, “Such gentlemen's agreements never work. After we received our CDs and the ‘no-go letter,’ I called Universal to check if we could start selling in the weekend anyway. They didn't communicate simple answers like yes or no, so we did start selling. What else can you do when everybody else does? I have the impression [Universal doesn't] really mind, as it generates the best publicity for U2's new album.”

Universal's Derksen frankly admits that this is a typical “luxury problem” for the company. “There is no solution for the problem, but as long as we're talking about best-sellers, we can live with it,” he adds.

In its first week, 100,000 units of the new U2 set have been sold in the Netherlands.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Hilary Shaev is promoted to executive VP of promotion for Epic Records Group in New York. She was senior VP of promotion for 550 Music.

Michael Johnson is promoted to senior VP of R&B promotion for Arista Records in New York. He was VP of R&B promotion.

Charlotte Blake is named head of marketing for Giant Records in Burbank, Calif. She was a marketing executive for Alchemy Marketing.

Diane Mayer is named director of video promotion for Capitol Records in New York. She was director of video promotion for Mammoth/Ideal Records.

Kami Broyles is promoted to paralegal for business and legal



SHAEV



JOHNSON



BLAKE



MARINACCIO

affairs for MCA Records in Santa Monica, Calif. She was an assistant for business and legal affairs.

PUBLISHERS. Universal Music Publishing Group promotes **Dana Kasha-Murray** to director of creative services in Los Angeles. Universal Music Publishing Group also names **Toni Ann Marinaccio** VP of international in

Los Angeles. They were, respectively, manager of creative services and senior director of international acquisitions for BMG Music Publishing.

Nancy L. Tuck is named director of operations for Hamstein Music Group in Nashville. She was office and account manager for Willin' David Music and House of David Studio.

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Hit Single Helps David Gray Raise 'White Ladder' On ATO

BY CARLA HAY

NEW YORK—It's being hailed as one of the most un-trendy hits of the year. David Gray's latest album, "White Ladder" (ATO/RCA Records), has built a steadily increasing audience for Gray, whose personal songwriting is in the tradition of Bob Dylan and Van Morrison.

Industry observers credit the growing attention for the album to strong word-of-mouth, touring, and radio and video exposure for the album's first single, "Babylon."

"White Ladder" is the first album from ATO (According to Our) Records, the label whose principals are Dave Matthews; Matthews' personal manager, Coran Capshaw; his tour manager, Michael McDonald; and Matthews associate Chris Tetzeli (Billboard, Feb. 12).

Released March 21 in the U.S., "White Ladder" entered the Heatseekers chart at No. 47 in the July 15 issue. The album stayed on the chart for the next several weeks, eventually ascending to No. 1 in the Nov. 4 issue. It reached Heatseekers Impact status in the Nov. 11 issue, when the album jumped from No. 108 to No. 92 on The Billboard 200. This issue the album is No. 79 on that chart.

"ATO has done a brilliant job working this record, and we've worked really hard to get to where we are," says Gray.

The singer/songwriter—who previously recorded for Caroline Records, Virgin Records, and EMI Records—says that working with ATO has made a significant difference, particularly with his U.S. breakthrough. "I've toured the U.S. more than any other place in the world, and it's an awfully big country. Breaking into America is such a long-term thing; you need a record company who's behind you. You can't have people pulling the plug halfway through your tour. That's soul-destroying. ATO has a steely glint in their eye. ['White Ladder'] was the first record they put out and the only record they had to focus on, and it meant so much to them."

According to ATO co-founder Tetzeli, Matthews and his associates became passionate converts to Gray's music "when Dave bought David Gray's first album, and it spread like wildfire in our camp. Dave took David on tour with him as an opening act."

Gray made his recording debut with the 1993 album "A Century Ends"; 1994's "Flesh" and 1996's "Sell, Sell, Sell" followed. All were virtually ignored by the American music-buying public.

After parting ways with the major labels that released his previous albums, Gray released "White Ladder" in 1998 on his own independent label, IHT Records. The album was initially issued only in Ireland, where it has since sold more than 180,000 copies, reaching 12-times-platinum status, according to ATO. In the U.K., the album has gone platinum, hitting No. 2 on the U.K. album chart and selling in excess of 300,000 copies, according to ATO.

The demand for more Gray music in the U.K. was so high, in fact, that this year, Gray's IHT label released in the U.K. the album "Lost Songs," a collection of tracks that didn't make "White Ladder" or "Sell, Sell, Sell."

Tetzeli says, "The idea of starting a record label was simmering about two years ago. [Gray publicist] Ambrosia Healy knew we were thinking about starting this label and that we were huge fans of David Gray. When he put out 'White Ladder,' it forced our hand in putting the label together to release the album in North America. We saw David as the absolute perfect artist to sign to the label."

"Our approach to this album all along was we don't spend a lot of time studying trends," adds Tetzeli. "We knew it was a magical album that struck a nerve, and we felt so confident in it that it was mainly a grass-roots, word-of-mouth effort to get people to hear the music."

ATO was initially an independent label distributed through BMG, but it has since partnered with RCA for mar-

keting and promotion.

Gray applauds the move. "RCA has come on board at the right time. They've done a really good job of getting the album more exposure, more radio and video play. We're getting blanket coverage for the first time ever."

"It's like RCA has stepped up with a bigger bat to hit people with over the head," he adds with a laugh.

Gray's growing popularity in the U.S. is due in large part to "word-of-mouth, his live performances, and radio keeps playing his songs," says Eddie Neto, assistant manager of Tower Records' Van Ness Avenue location in San Francisco.



GRAY

"This record wasn't supposed to happen, according to the typical music-industry formula," says Tetzeli. "We released 'Babylon' to triple-A radio in March, and we hired independent promoters to work the record. Our belief in the record was verified when we saw how triple-A radio was creating sales. Throughout, we've had amazing publicity. And there's been the hard-work touring from David and his band."

"This is a strong reaction record," says Amy Brooks, music director of triple-A WBOS Boston, which has "Babylon" in heavy rotation. "The new David Gray album is something I tell people they've got to have in their collection. It's one of the best records of the year, and our audience adores him."

Tetzeli says, "It's been a seamless transition with RCA, which has helped increase the trajectory of this record and kicked in with mass marketing."

We're now multi-format with 'Babylon.' It's one of those tracks that comes along that doesn't fit what's usually on [commercial] radio, but it strikes a chord because the music is so honest."

RCA senior VP of artist development/creative services Hugh Surratt says of Gray's breakthrough success, "We've just seen the tip of the iceberg. RCA officially got involved with this record in August, and the first thing we did was develop a strategy for how we could reach further into the marketplace. This meant putting more product in the marketplace, ramping up the street and college marketing, and taking 'Babylon' to radio formats other than triple-A, such as modern adult, hot AC, modern rock, and top 40. This record goes beyond any formatted restrictions, radio-wise and video-wise. It crosses boundaries."

"Babylon" has been rising up the Adult Top 40 chart, where it stands this issue at No. 21.

In addition to the increasing radio airplay, "Babylon" is getting notable exposure on major music video networks. The low-budget first version of the "Babylon" video was set aside in favor of a more stylized second version, directed by "Leaving Las Vegas" film director Mike Figgis. VH1 has selected the clip for its Inside Track promotion, and MTV has put the video in Buzzworthy rotation.

Two passionate supporters of "White Ladder" have been VH1 president John Sykes (who sent the "White Ladder" CD to industry tastemakers with a personal note raving about it) and VH1 executive VP of talent and music programming Wayne Isaak.

"We were inspired by the sound of the music," says Isaak. "RCA showed us a performance of his at a festival in Europe, and we were all so moved by his performance and how he connected with people. Sometimes you have to stand up for music whether or not it's going to be the next mainstream hit."

VH1 has featured Gray on its pro-

gram "The List," as well as on its VH1 atWork online radio programming on VH1.com.

Gray—who is booked in North America by Marty Diamond at Little Big Man Booking and outside North America by Mike Greek of Helter Skelter—is currently touring in Europe, and he will return for a U.S. tour sometime in late March or early April 2001.

In the meantime, Gray (who has already performed on "Late Show With David Letterman") will make select U.S. TV appearances this month: "Saturday Night Live" on Saturday (18), a second "Letterman" appearance Nov. 24, as well as "The Charlie Rose Show" and "Austin City Limits," with air dates to be announced.

For Gray, his breakthrough in the U.S. is special because "so few British acts have broken significantly in the States in the last few years. In America, you have to make personal contact to make the whole thing work. You can't just do it on the phone."

Gray is managed by Rob Holden, a former A&R executive at Polydor U.K. His songs are published by Chrysalis Music (ASCAP).

The singer/songwriter adds that the common thread in many of the fans' responses to the music is that "they say that my music is genuine. I'm a 'heart on sleeve' kind of songwriter."

"I've become more understated and more confident in my writing. I used to be more wordy, and I've moved away from that," he says.

Looking ahead to the future, he says, "'White Ladder' is only the beginning for me musically. I have a number of songs finished and a large pile of musical ideas for my next album. I don't think my next album will be a million miles away from 'White Ladder,' but it'll sound better because we'll have more money to spend in the studio. We'll just have to see what happens in the studio situation because I've got so much I'd like to explore."

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Busy Martin Makes Set On The Road

Artist Aims To Top Himself With Columbia's 'Sound Loaded'

BY LARRY FLICK

NEW YORK—Ricky Martin never slows down.

"What can I say? I'm an adrenaline junkie," he says with an infectious laugh during a rare moment of quiet in his Miami home. "But seriously, I've worked so hard to reach this point. To let a moment slip by would feel like a waste."

But Martin's schedule does beg the question: When does the man sleep? The Latin heartthrob, who enjoyed a monumental pop breakthrough in 1999 with the smash hit "Livin' La Vida Loca" (spawned from an equally successful eponymous English-language album), never even left the road to record the follow-up, "Sound Loaded" (Columbia, Tuesday [14]).

"Whenever I had a day off from touring, I'd dash back to Miami to lay down a vocal or work on a track," he says, his voice accelerating to a breathless rhythm as he outlines a schedule that would see him "leave the stage, hop on a plane to Miami to do some work on the record for a few hours, and then get back on a plane and jet off to the next city to do a show."



MARTIN

It's a schedule that would trigger groans of exhaustion and self-pity from most artists, but Martin insists that such a punishing pace "never felt like a sacrifice. I'm surrounded by extraordinarily talented people who make life a pleasure. My band is family, and I just can't get enough of being onstage. Then, in the studio, I had the privilege of having Walter [Afanasiyeff] in one room and Emilio [Estefan Jr.] in the other. There's no room for anything other than gratitude in a situation like that—except to also learn from such great people."

The resulting "Sound Loaded" is a sterling, wholly engaging album on which Martin accomplishes the tricky, unenviable task of sating fan demand

for familiarity à la "Livin' La Vida Loca" while also sweetening the pot with a plethora of fresh, ultimately satisfying musical ingredients. In addition to working with Afanasiyeff and Estefan, the artist collaborated with producers Robi Rosa, Desmond Child, George Noriega, Randall Barlow, Steve Morales, Mark Taylor, and KC Porter on the set's 15 tracks.

"It might sound clichéd, but it was my dream team," Martin says. "It was a situation devoid of egos. It was (Continued on page 24)



Smith At Work. Veteran musician Jimmy Smith is currently working on "Dot Com Blues," his first album in over five years. Due Jan. 9 on Verve, the set features guest appearances by B.B. King, Keb' Mo', Etta James, Dr. John, and Taj Mahal. Pictured at Cello Studios in Los Angeles, from left, are Ron Goldstein, president of Verve; Smith; bassist Reggie McBride; drummer Harvey Mason; and Dr. John. Seated is James.

Alula Label's Nass Marrakech Brings Moroccan Music To U.S.

BY PHILIP VAN VLECK

DURHAM, N.C.—The Moroccan band Nass Marrakech recently appeared in concert at Duke University here during a brief U.S. tour sponsored by Alula Records, also based in Durham. The act's sold-out performance in Duke's Nelson Music Room was a sensation.

The location, usually the site of classical music performances, was alive with people dancing and the driving rhythms of gnawa music, fueled by three drummers, the wild, metallic beat of the karkabas (metal double castanets), and the soaring vocals of Abdeljalil Kodssi and Abdelaziz Arradi.

Alula released its first album with Nass Marrakech, "Sabil 'A Salaam," last February, and the band's trip to the U.S. was the first visit to this country for all the band members, as well as its manager/producer, Florenci Mas.

Mas and Nass band member Moulay M'Hamed Ennaji (aka Sheriff) were upbeat when discussing the band's success outside of Morocco. Given that the group is performing traditionally based music in Arabic, their sound has nonetheless attracted a substantial following in Europe.



NASS MARRAKECH

"The first time we really played outside Morocco was at a great festival in Barcelona [Spain]," Sheriff says. "We didn't know anything about how the public would react to our music, so we just went onstage and played like we were in Morocco. We played for 2½ hours, and the crowd was asking for more when we finished. We also played a rock festival in Holland in '92,

before and after rock bands. The critics who heard us there were impressed with how powerful our music was, considering that we were using acoustic instruments."

"They just haven't had any problems," Mas adds. "Even if people don't understand the words, they understand the music."

Indeed, whether in Holland or France or North Carolina, music fans who hear Nass Marrakech like what they hear and, at some intuitive and physical level, they connect with the music. Sheriff was not especially surprised by this observation.

"When it's music that can bring gnawa people to a state of trance or bring them to dance, then why not the same for Dutch people, or Americans?" Sheriff asks.

(Continued on page 22)

The Eagles Let Fly Their First Boxed Set; Beatles Have Web Site, New Hits Release

WHAT THE HECK TOOK THEM SO LONG? After years of saying no, the Eagles have finally given in and joined the boxed-set brigade. The four-disc collection "The Eagles: Selected Works 1972-1999" comes out Tuesday (14) on Elektra Entertainment. The first three discs contain Eagles' classics, while the fourth disc is a live concert culled from the group's Dec. 31, 1999, concert at Los Angeles' Staples Center.

"We always resisted a boxed set," says Eagles singer/guitarist Glenn Frey. "We have a nice catalog that has performed quite well over the years. We've been able to follow its performance, and we thought it was doing just fine by itself." Indeed, the Eagles' "Their Greatest Hits 1971-1975" collection has been certified for sales of more than 26 million units in the U.S. by the Recording Industry Assn. of America, tying it with Michael Jackson's "Thriller" as the top-selling album in U.S. history.

However, Frey says that "the millennium is over; it's a brand-new calendar. We just thought, 'Let's wrap up the first 28 years of this band.' It just made a lot of sense to put it out." So Frey, singer/drummer Don Henley, longtime manager Irving Azoff, and producer Bill Szymczyk went into the vaults and put together the collection. Other than two hidden tracks of what Frey calls "amusing studio outtakes that we wanted to throw in" and the live disc, the set does not include previously unreleased material.

"The term 'alternate takes' just sounds like versions that weren't good enough to be on the record," says Frey. "Also, the fact of the matter is we never finished songs that we didn't think were good enough to be on the record, so we don't have a stockpile of unreleased Eagles material. What we do have to offer are some rare performances. At least half of the stuff on the [live disc] are songs we don't really do live, like 'Ol' 55,' 'Those Shoes,' or 'Take It To The Limit' with me on lead."

The live tracks will be available for free download starting the day of the boxed set's release. Eight online retail sites, including Amazon.com, Twec.com, Borders.com, Towerrecords.com, and Musicland.com, will offer the downloads from Tuesday (14) until Dec. 31. Once downloaded, the tracks will not time out.

"If you put out a boxed set and there's 12 live Eagles songs on it, some of our die-hard fans don't want to pay boxed-set prices to get one CD," says Frey. "Since we own the live tracks, we thought we'd do it for them as a sign of good will." (Elektra still owns the rights to the studio-recorded material.)

Frey says the band has no plans to tour behind the boxed set. "It's a special project. It's not a new

album, and we're not promoting it as such. At the same time, it's nice to have a boxed set where all the important stuff is included in one place."

"The Eagles: Selected Works 1972-1999," has a suggested list price of \$59.98.

ALL YOU NEED IS A MODEM: The Beatles have sanctioned their first official Web site. The site, thebeatles.com, will launch Monday (13) in conjunction with the worldwide release of "1," a greatest-hits CD coming from EMI worldwide. (The album, which features 27 British and American No. 1's by the group, will come out Tuesday (14) in the U.S. on Capitol. The Web site will feature interactive links to each song. For example, when the viewer clicks on "I Wanna Hold Your Hand," he or she will get a tour of a Beatles session at Abbey Road Studios.

Additionally, ABC will air a two-hour special on the group, "The Beatles Revolution," on Friday (17). Although the three

remaining members of the group didn't give new interviews for the TV special, the program will include spots with such artists as Keith Richards, Sting, Lenny Kravitz, and Pete Dinklage about how the Beatles influenced them. A VH1 special is also in the works.

STUFF: Britney Spears will host the 28th annual American Music Awards, which will air live Jan. 8 on ABC... Who knows where he finds the time, but top music attorney Donald Passman has just had his second novel published by Warner Books. "Mirage" is a thriller about a genius who works at a cyber-encryption company and becomes the prime suspect after his office building is bombed... Bruce Springsteen and a number of other Jersey musicians, including Joe Grushecky & the Houserockers, helped raise \$20,000 in the fight against Parkinson's disease when they convened Nov. 3 at the Stone Pony in Asbury Park, N.J. The concert was organized by Grushecky's manager, Bob Benjamin, who suffers from the disease, and Concerts East's Tony Pallygrosi.

Epic/550 went back to the "Ally McBeal" well a third time for the Nov. 7 release of "Ally McBeal: A Very Ally Christmas Featuring Vonda Shepard." The project, which follows 1998's "Songs From Ally McBeal" and 1999's "Heart And Soul: New Songs From Ally McBeal," features Shepard's take on seven holiday favorites, as well as performances by "Ally" actresses Calista Flockhart and Jane Krakowski. Additionally, the set includes Macy Gray's rendition of "Winter Wonderland," recorded in 1998 but never released commercially.



by Melinda Newman

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Reunion's Smith Finds Instrumental 'Freedom'

BY DEBORAH EVANS PRICE

NASHVILLE—With his long-awaited instrumental album, "Freedom," due Nov. 21 on Reunion, Michael W. Smith says he's finally written a soundtrack for the movies in his mind.

However, the famed singer/tune-smith isn't letting the creative flow stop with the album. He plans on launching a film company and is already co-writing the screenplay for a film in which he'll portray the lead character.

"There are three or four songs inspired by the Civil War," says Smith, a Grammy and Dove award-winning artist whose accolades include being named the Gospel Music Assn.'s 1999 artist of the year. "We've started writing a movie based on this album. Jimmy A, Ben Pearson, and myself have been talking about making a short film."

He adds that there are plans to begin filming in early 2001. The lead character will be based on a soldier whose letter to his wife, Sarah, became part of Civil War history.

"It will rip your heart out. It's one of the most beautiful love letters I've ever read," Smith says of the famed, poignant letter penned by Union soldier Sullivan Ballou. "He says, 'Obviously I don't know what battle holds this week. It's going to be intense. I hope to come home because I want to raise my boys, but if I don't come home, just know that if I go down, my last breath will be 'Sarah.'" He died a week later."

The letter was the inspiration for the beautiful composition "Letter To Sarah." The album's title cut came from Smith picturing a battle scene in his mind. Many of the songs, however, were inspired by events much closer to home.

"Carol Ann" was written after a close family friend died suddenly in a horseback-riding accident. "Prayer For Taylor" came after one of his son's 11-year-old friends succumbed to cancer. "It's been an emotional year," says Smith. "The Carol Ann thing just rocked our world. I've never been through anything like that. She was [my wife] Deb's best friend. I'd known her for 20 years."

"The last thing I wanted to do was go write Carol Ann a song," he adds. "Sometimes I just don't know how to verbalize. I weep, and I cry, and I'm bent over, and I don't know how to express what I'm really feeling. I really do believe it comes through my fingers."

"The 'Carol Ann' song was not what I expected to write when you write for somebody who has passed on," Smith says. "It's not this ballad [where] you're really jacking with somebody's emotions. I wrote it in five minutes the night of the memorial. I was so distraught and sad—knowing that God is in control and it's going to be OK—but, golly, this is one of the hardest things I've ever been through. I started thinking about her life, and that's what happened."

Produced by Smith and Bryan Lenox, the Reunion Records project features the Nashville String Machine. Smith credits David Hamilton's orchestrations for playing a major part in the album's sound. The Irish Film Orchestra also gives "Freedom" a distinctive feel. Portions of the album were recorded in Dublin utilizing the famed orchestra.

"I'd heard about the Irish Film Orchestra quite a bit," he says. "The folks from Word went over there and did the 'Streams' record, and I was impressed. I heard how passionate they were when they played, and more than anything else I wanted to go to Ireland. That's one place I've wanted to go my whole life that I'd really never been to."

"Freedom" is Smith's 14th album, and it's his first instrumental effort. However, he says, it definitely



SMITH

won't be his last. "This has been a dream come true, and I think this is one of the things I do best. As to how it sells, that's all yet to be seen, but what a great adventure it was."

Reunion GM Dean Diehl anticipates the project selling well. "People are excited about this record because Michael is one of the most talented people in this industry and beyond. It's amazing. It's going to exceed people's expectations."

Diehl adds that this album is hitting the street the same time that Smith's previous album, "This Is Your Time," did last year. "I've been able to watch the reactions," he says. "The sell-in on this record is every bit as strong as it was on 'This Is Your Time.' So retailers have not hedged their bets at all. They are right behind this thing. Family Christian Stores actually put in a larger initial order than they did on 'This Is Your Time.'"

"We are extremely excited about this new record," says John van der Veen, music buyer for the Grand Rapids, Mich.-based Family Christian Stores chain. "It's a very moving, moving record. Personally, when I listen to it, it brings out every kind of emotion in me. I laugh. I cry. I smile. It makes me happy and sad. It's a very moving piece. It's epic. This is a record that you cannot play enough. It's just a beautiful, beautiful record."

Diehl says the label is looking to boost first-week sales through an aggressive pre-sale campaign. "If you pre-buy the album, you get a

free live recording of Michael called 'Michael W. Smith The Acoustic Set.' It was recorded at a church in Ohio," says Diehl. "It's over 40 minutes long and includes Michael talking as well as some of his biggest hits. People love that acoustic set. We are counting on that at the retail level to build excitement."

Diehl says the pre-sale campaign includes a floor display to help increase awareness of the project. There will also be radio advertising and print ads. Reunion executives are in discussion with their mainstream partner, Jive Records, to explore mainstream opportunities with the record outside the Christian market.

"With this album Michael is truly doing something new," says Diehl. "We even talked about calling the album 'Beyond Words' at one point. He reached into his heart and soul beyond the barrier of words. It's pure communication. What you're hearing on this record is Michael's soul with no words to intervene and channel how you interpret it. It's soul-to-soul communication."

Smith is managed by GET Management and booked by Creative Artists Agency; he recently signed a new publishing deal with Word Music Publishing. He has also signed on as the spokesman for Musicforce.com. "We're excited about working with Michael W. Smith," says Dave Jaworski, senior VP/GM of Gaylord Digital. "He is truly a superstar in Christian music and has a wonderful ministry."

"As Michael seeks to work more from Nashville and spend more time with his growing family, this gives us an opportunity to have a true win-win," he continues. "Michael can reach his existing fans and his ever-growing fan base over the Internet, and we have the opportunity with both Musicforce.com and Lightsource to reach those existing and new fans in new and exciting ways with original content from Michael. We're very excited to be moving forward in this relationship."

Smith will embark on a Christmas tour this month that will include some songs from "Freedom." There are also plans for him to perform dates with symphony orchestras around the country next year. He's already booked to play with the Atlanta Symphony the night before the International Christian Booksellers Assn. Convention starts next July.

In 2001, he also plans to launch a new venture. "My desire is to start a film company," says Smith, adding that it will likely be called Rocketown. (He already owns a successful Christian record label by the same name.) "We have a lot of talent in this town, a lot of great writers, and I just think if I'm going to be in something and have creative control over the content, I want to head this thing up. I think there's some great stories to be told that can be for the kingdom of God. I'm ready to go for it."



One From The Boys. Epic act B.O.N. recently paused from its promotional trek across the U.S. in support of its up-and-coming debut single, "Boys." The pop-driven track is already a smash throughout Europe, including the act's native Germany. Epic is preparing to release B.O.N.'s first album here in the first quarter of 2001. Pictured, from left, are bandmates Guy and Claus.

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						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
VICENTE FERNANDEZ, EDITH MARQUEZ	Universal Amphitheatre Universal City, Calif.	Nov. 3-5	\$1,185,268 \$129/\$179/\$69/\$64	16,416 16,597 three shows	House of Blues Concerts Hauser Entertainment	
TINA TURNER, JOE COCKER	Charlotte Coliseum Charlotte, N.C.	Oct. 13	\$654,027 \$79.25/\$55.25	12,107 16,366	SFX Music Group/ Cellar Door	
IN SYNC	Charlotte Coliseum, Charlotte, N.C.	Oct. 17	\$787,128 \$49.75/\$39.75	17,466 sellout	SFX Music Group/ Cellar Door	
TINA TURNER, JOE COCKER	Ervin J. Nutter Center Dayton, Ohio	Nov. 4	\$686,459 \$77.75/\$55.75/ \$40.75	11,027 sellout	SFX Music Group/ Sunshine Promotions	
VICENTE FERNANDEZ, LOS HURACANES DEL NORTE	Allstate Arena Rosemont, Ill.	Oct. 22	\$531,880 \$50/\$45/\$30	11,322 14,700	Cardenas/Fernandez & Associates Hauser Entertainment	
ANGER MANAGEMENT TOUR: LIMP BIZKIT, EMINEM, PAPA ROACH, XZIBIT	Bradley Center Milwaukee	Nov. 1	\$488,750 \$37.50	13,300 sellout	Jam Prods	
BARENAKED LADIES	First Union Spectrum Philadelphia	Oct. 28	\$484,175 \$40/\$35/\$25	14,435 sellout	New Park Entertainment	
POWER 99 FM POWER-HOUSE: JAY-Z, LIL' KIM, JA RULE, CARE THOMAS, MYSTIFAL, MYA, NO QUESTION	First Union Spectrum, Philadelphia	Oct. 27-28	\$481,230 \$29/\$19.99/\$9.99	17,468 two sellouts	Power 99 FM	
ANI DIFRANCO	Hammerstein Ballroom New York	Nov. 3-5	\$335,888 \$32.50	10,325 three sellouts	Metropolitan Entertainment Group, Virginia Giordano Prods	
STONE TEMPLE PILOTS	First Union Spectrum Philadelphia	Oct. 3	\$288,568 \$12.50	8,682 sellout	SFX Philadelphia	

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OCT 15 INDIANA UNIVERSITY • OCT 16 NORTHERN ILLINOIS UNIVERSITY • OCT 17 FERRIS STATE
OCT 24 ILLINOIS STATE UNIVERSITY • OCT 26 ST. LOUIS UNIVERSITY • OCT 27 UNIVERSITY OF MISSOURI
OCT 28 TRUMAN STATE • OCT 30 UNIVERSITY OF COLORADO @ BOULDER
NOV 1 UNIVERSITY OF CALIFORNIA @ IRVINE • NOV 4 SANTA BARBARA CITY COLLEGE
NOV 5 UNIVERSITY OF CALIFORNIA SAN DIEGO • NOV 6 CAL POLY TECH • NOV 7 SAN JOSE STATE UNIVERSITY

Look for MTV's Campus Invasion Tour in Spring 2001

BMG Africa Focuses On Pushing Mahlasela Set

BY DIANE COETZER

LONDON—In marketing “Miyela Africa,” the latest recording by South African icon Vusi Mahlasela due Nov. 21, BMG Africa will utilize its ever-expanding global Internet properties.

Says Lance McCormack, click2music.co.za editor, “The Web presents us with a fantastic new medium to deliver the magic of an artist like Vusi to a worldwide audience. It’s a big part of the overall marketing plan to expose Vusi and educate consumers about what great new music Africa has to offer. The existing Bertelsmann online sales



MAHLASELA

platforms like CDnow, barnes&noble.com, getmusic, and bol.com are our natural starting points in the campaign to expose world-class African content to a global audience.”

That BMG Africa has chosen to focus on Mahlasela as one of its key artists to expose internationally through avenues like the Internet is hardly surprising. Says BMG Africa A&R and marketing director Dave Thompson, “Vusi is a major priority at BMG Africa and, in our opinion, a national treasure.”

Since the release of his 1992 debut album, “When You Come Back”

(which dealt with the theme of returning exiles and is considered a South African classic), Mahlasela has carved himself a reputation as possessing a singular musical style that incorporates as much folk as it does pop, jazz, funk, and traditional music.

Mahlasela’s highly developed social and political consciousness yet common touch is a thread running through albums like “Wisdom Of Forgiveness,” “Silang Mabele” (which earned him two 1998 South African Music Awards), and “Miyela Africa.” It’s earned him the praise of many, including renowned South African author Nadine Gordimer:

“My admiration for his music and him continues to grow,” she says.

(Continued on page 25)



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)				
NO. 1				
1	1	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (12.98/18.98) [HS]	GODSMACK 3 weeks at No. 1	96
2	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [HS]	WIDE OPEN SPACES	145
3	3	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [HS]	DEVIL WITHOUT A CAUSE	97
4	5	CREED ▲ ⁵ WIND-UP 13049 (11.98/17.98) [HS]	MY OWN PRISON	162
5	4	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	157
6	7	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	482
7	—	'N SYNC ▲ ⁷ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	23
8	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	315
9	11	VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	FAITH: A HOLIDAY ALBUM	10
10	—	KENNY G ▲ ² ARISTA 19090 (11.98/17.98)	LEGEND	10
11	9	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	594
12	10	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1233
13	8	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	521
14	12	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	137
15	22	BACKSTREET BOYS ◆ ³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	169
16	17	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	192
17	19	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	157
18	16	ANDREA BOCELLI ▲ ² PHILIPS 539207 (12.98/18.98) [HS]	ROMANZA	153
19	14	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	71
20	15	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	10
21	24	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	330
22	21	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	209
23	26	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	187
24	40	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	9
25	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	383
26	23	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	343
27	29	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	178
28	33	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	107
29	—	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	1
30	—	KENNY G ▲ ⁸ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	66
31	18	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) [HS]	THREE DOLLAR BILL, Y'ALL	124
32	13	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	3
33	31	STYX ● A&M 540387/UNIVERSAL (10.98/17.98)	GREATEST HITS	54
34	30	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	126
35	—	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	GREATEST HITS	41
36	—	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	30
37	—	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	101
38	41	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	140
39	—	LINDA RONSTADT ▲ ⁸ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	98
40	36	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	323
41	34	RADIOHEAD ▲ CAPITOL 55229 (10.98/16.98)	OK COMPUTER	60
42	39	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	138
43	48	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	120
44	32	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	87
45	42	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	111
46	—	VARIOUS ARTISTS ● CEDARHUNT KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)	CRASH	11
47	50	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	233
48	—	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	213
49	43	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	369
50	44	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	125

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

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NASS MARRAKECH

(Continued from page 16)

"There's something good and something bad here," Mas notes. "In the First World, people tend to label music, you know—put it in little boxes. Everything is quite organized. The good thing is that people don't think in this way in Africa. There's no separation between so-called intellectual music and entertaining music. There's just music. All music is the same; it has to entertain, and it has to have a social function. That's it. Just good music that moves you."

When Angel Romero, co-founder of Alula Records, decided to do a licensing deal with Nass Marrakech, the sort of elemental response to the group's sound that Mas alluded to figured in his decision.

"I was at [world music trade fair] WOMEX last year," Romero says, "walking around the booths, and I met Florenci Mas, and he had a CD he'd produced with Nass on their own label. I brought a lot of CDs back from Berlin, and theirs was one of the best. Somehow our sales manager, Sarah Wolfe, got her hands on it and just fell in love with it. She started asking if we could do something with Nass Marrakech. I thought about it and decided that it's a good thing when your sales manager is really behind a project. We decided to license the CD."

Romero says Nass showcased at WOMEX last year, and, due to the response in Berlin, the band was invited to the Chicago World Music Festival 2000, as well as to quite a few festivals in Europe.

"A lot of music from northwestern Africa—that area known as the Magreb—is very popular in France, because there are 6 million Muslims in France, and most are from Algeria and Morocco," he says. "France was, therefore, the first country after Spain to respond to Nass Marrakech. Germany followed."

Romero's real challenge, however, is not Europe but the U.S., since its geography is an issue. "It is a major problem," he acknowledges. "Bringing Nass over here means a lot of money, whereas in Europe you just can put them on a bus and travel to several different countries in a few hours. In the U.S. distances are huge, and a tour of, say, the East Coast does nothing for you on the West Coast. So if you do get a world music act over here, it doesn't mean you're doing a national tour. It's usually a regional tour. Only major artists can do a national tour in the U.S."

Romero points out that in Europe, governments at all levels spend money to produce cultural events, including music festivals. This concept is virtually unheard-of in the U.S., where funding for music events comes mainly from the private sector. But Romero is optimistic that he will be able to bring Nass Marrakech back to this side of the pond next year for a more far-reaching tour.

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Artists & Music

BUSY MARTIN MAKES SET ON THE ROAD

(Continued from page 16)

all about creativity. Everyone was open to working toward the same goal, which was to make the best possible record.”

The general consensus at Columbia is that Martin and cohorts effectively achieved their goal.

“Overall, this is a better album, and that’s amazing considering how incredibly strong that [last] record was,” notes Don Ienner, president of the label. “As a listener, you get closer to who Ricky is on this album than on the last one. He exudes immeasurable confidence throughout this record. Without question, it’s his finest work to date.”

Such accolades are being supported by an elaborate marketing plan worthy of a superstar. The project began unfolding Sept. 19, when “She Bangs” went to radio. “We did a world premiere of the single via satellite to 200 stateside stations during a half-hour special via Westwood One,” notes Charlie Walk, executive VP of promotion at Columbia. “It just exploded from there.” The radio special was made available to various territories throughout Europe.

The video accompanying “She Bangs” became an instant staple on MTV and its influential week-day program

“Total Request Live.” The clip was also the subject of an episode of the network’s popular “Making The Video” show that aired Sept. 25.

Adding to the video’s exposure, “Good Morning America” offered its broadcast television premiere on Sept. 26. The ABC-TV program marked the start of what will be a string of high-profile television appearances that will stretch through the end of 2000. Already locked in are spots on “Saturday Night Live” (Nov. 11), “The Today Show” (Tuesday [14]), “Late Show With David Letterman” (Wednesday [15]), and “The Rosie O’Donnell Show” (Nov. 21). Martin is also scheduled to appear on the Billboard Music Awards Dec. 4 and “The Tonight Show With Jay Leno” in December.

“America discovered Ricky via television,” notes Larry Jenkins, senior VP of marketing and media at Columbia. “It’s logical that we devote an extensive portion of Ricky’s schedule to maintaining that foundation of support.”

Beyond TV, Martin will build his profile at radio and retail. A string of interviews are planned, as well as a major in-store appearance on Tuesday (14). The site was still to be confirmed at press time.

“It’s vital to Ricky that we create scenarios that allow him as much contact with his fans as possible,” notes Rocco Lanzilotta, senior director of creative marketing at Columbia. “He thrives on that kind of interactive energy.”

To that end, the label is immersed in a meaty Internet campaign designed to close the gap between

Martin and his loyalists. Besides promotions and chats with America Online, TV Guide.com, and MSN.com, Martin presides over his own impressive site. Launched Oct. 31, the multilingual site offers streaming snippets of “Sound Loaded,” a brief introduction from the artist, and a wall of videos, allowing visitors to view clips of past singles in addition to “She Bangs.”

And, of course, no marketing plan for a Ricky Martin release would be complete without a lengthy concert tour. Dates are being eyed for early spring. “I have to be out there,” says Martin with an excited grin. “It’s in my blood. I’ve been doing this since I was 12. I don’t know anything else. If I’m off the road for too long, I start to feel jittery. I need to feel that connection with people.”

Constantly being in the public eye, however, requires developing a tough skin. Martin’s success (which includes a career sales total of 44 million records worldwide and 15 million records worldwide of his last set, according to Columbia) has put his

*“Without question,
it’s his finest
work to date”*

- DON IENNER -

name on the hit list of members of the media hungry for dirt on his private life. To date, Martin has handled the intrusion with good humor and a philosophical

hand.

“In the end, it’s just so silly,” he says, his tone getting serious as he ponders the issue. “It can get frustrating to create music you love and have people quiz you about everything but the music. But I can’t get hung up on people whose lives are that empty. I just pray for them, and I ask God to grant me the serenity to accept the things that cannot be changed. It’s a waste of time and energy to focus on the negative when so much of life is good and productive.”

With that, Martin turns his attention back to “Sound Loaded.” His pride in the final product is palpable—and deserved. His vocals are notably more relaxed—edgy and seductive on percussive uptempo jams like “One Night Man” and “Loaded” (the next single), and then downright heart-breaking on more introspective tunes like “The Touch” and “Come To Me.” The latter two songs are particular favorites of the artist.

“I was completely open, emotionally bare on those songs,” he says. “I’ve never been more emotionally present than I am on those two songs. I hope that comes across to the listener.”

For Martin, walking the line between displaying raw emotion and being the swaggering, Elvis Presley-like belter is crucial. “I need that variety,” he says, preparing to get back to the hectic pace of the life he’s built. “I need to feel free to stretch, to try a little of this and a little of that. There’s so much more to learn, so much more to experience. This is only the beginning for me.”

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

A NEW GROOVE FOR DISNEY: It's no secret that one of the best gigs in the soundtrack business is to have a song or songs on a Disney animated feature soundtrack. Why? Not only do the soundtracks perform well at retail, but Oscar usually takes note of these musical endeavors.

Pop icons seem to clamor to the Mouse: The likes of **Phil Collins** and **Elton John** have longstanding relationships cranking out soundtracks and hits for Disney. Enter **Sting**. Sting? Yes, Sting.

Disney's latest animated outing, "The Emperor's New Groove," hits theaters Dec. 15. Meanwhile, the soundtrack bursts into retail on Nov. 14 with lyrics by Sting and music by him and **David Hartley**; it also features original score tracks composed and conducted by **John Debney**.



DEBNEY

Sting's signature fusion of world beat, jazz, and contemporary rock permeates the five songs featured on the soundtrack (the other six are score songs by Debney). What's refreshing is the variety of artists used to perform them. Sting sings the first single, "My Funny Friend And Me," produced by **Jimmy Jam** and **Terry Lewis**. Another track, "One Day She'll Love Me," features **Shawn Colvin**. That song, however, is not in the film. While it was written for inclusion, it didn't make the cut, so look for the song to be exploited commercially.

Meanwhile, the hips that refuse to grow old, **Tom Jones**, leads off the outing with "Perfect World." The timeless **Eartha Kitt** growls and croons her way through "Snuff Out The Light" and reminds the listener that hers is a very under-utilized talent in this format. With such a distinctive and (surprisingly) still powerful voice, Kitt is perfect on the soundtrack and as a featured character in the film. **Rascal Flatts** rounds out the selection with "Llama Llama," another song recorded but not included in the film.

The songs fit perfectly around Debney's score, and instead of coming off as contrived, the mixture of songs and score captures what Disney does best: mass appeal. As with its films, here's a soundtrack that young and old alike will want, from Sting fans to hardcore film score buffs, baby boomers to children.

ROCK OF AGES: If there is a hell, loud rock music will be blaring there; at least, that's according to the new Maverick soundtrack release to the **Adam Sandler** film "Little Nicky."

Nicky is Satan's son and must do battle with evil siblings to save the world. While he is doing so, the likes of **P.O.D.**, **Cypress Hill**, and **Incubus** serve as the score to his misadventures.

"Adam Sandler's a good friend, and we're thrilled to be working with him once again," says Maverick partner **Guy Oseary**. "The first soundtrack Maverick ever did was for his 1998 film 'The Wedding Singer.' We did very well with that album, and we expect similar results with this."

While many of the tracks were not created specifically for the film, the first single by P.O.D., "School Of Hard Knocks," is original. It's produced by **Rick Rubin**, and the video is already completed. The album also contains an unreleased acoustic version of **Deftones'** "Be Quiet And Drive" and a special **FU's** Forbidden Little Nicky remix of "Stupify" by **Disturbed**. New Maverick signings **Insolence** and **unLo-co** have tracks "Natural High" and "I," respectively.

"These bands are the forerunners of today's new music scene, and we're lucky to have them," says **Michael Dillbeck**, music supervisor for "Little Nicky." "Such new music from up-and-coming bands gives the movie a great tone." According to Dillbeck, Sandler had specific ideas about what he wanted each song to do in the film, and he wouldn't settle for a song unless it worked. It's not often that the principals become involved in the scoring, but when the songs become a character, it's vital.

JUST IN TIME FOR THE HOLIDAYS: "Blue's Clues" fans rejoice—the soundtrack for Blue's "Big Musical Movie" is out on Kid Rhino Records. Interestingly enough, parents won't mind listening so much, thanks to the voices of **Ray Charles** and **the Persuasions**.

Also, the singing, dancing turtle Franklin has a new musical album out on Kid Rhino, "Hey, It's Franklin." On the set, billed as "music for the kid in us all," Franklin, at least musically, beats the tar out of that big purple dinosaur.

FOR THE RECORD: In the Nov. 4 edition of Billboard, Soundtracks and Film Score News carried an incorrect byline. **Charles Karel Bouley** is now the column's permanent author. He can be reached at 562-624-5863 or at karel@karel-andrew.com.

BMG AFRICA FOCUSES ON PUSHING MAHLASELA SET

(Continued from page 20)

"This new album retains beautifully his originality as a composer and performer while showing that he has the skill to take what is our right, as artists, to appropriate and embrace the cultures of the world—in his case musical choices."

U.S. writer and respected musicologist **Roger Steffens** is equally convinced of Mahlasela's abilities. "Vusi Mahlasela is one of the greatest voices to come out of Africa in the last 10 years," he says. "He's in a class with the continent's best, **Baba Maal** and **Salif Keita**. Vusi combines an inspired poetic consciousness with his haunting octave-spanning voice to produce a new kind of music that adds an African touch to jazz, folk, and pop."

Sting is another Mahlasela fan, personally selecting the artist to accompany him on a recent South African tour. He admires Mahlasela's voice so much that during his Durban and Cape Town shows, he collaborated with Mahlasela on his song "Fragile."

"When Sting held my hand and we walked from one side of the stage to another, I felt like he was saying to the audience, 'Hey, look at what you've got here,'" Mahlasela recalls. "Through the Sting concert I really feel like I won myself a whole new fan base."

Mahlasela is an artist whose appeal is broad, unusual in a still relatively divided South Africa. Says **Michelle Constant**, a DJ on national public radio station SAFM, "I think what Vusi does is truly represent South Africa on every level. He doesn't fit a specific genre or style, which makes him accessible to black and white audiences."

This ability to cross boundaries of all kinds is also seen at a retail level. "Everyone from other musicians to real South African music lovers of all ages and races are our clients for Vusi's repertoire," confirms **Brian Olsen**, merchandise and marketing director of Compact Disc Warehouse, a retail specialist with two branches in Johannesburg and one opening in Cape Town next year. "Vusi is one of our most steady sellers with a great catalog. Whenever he releases an album, it will fly up our charts and remain there for a long time."

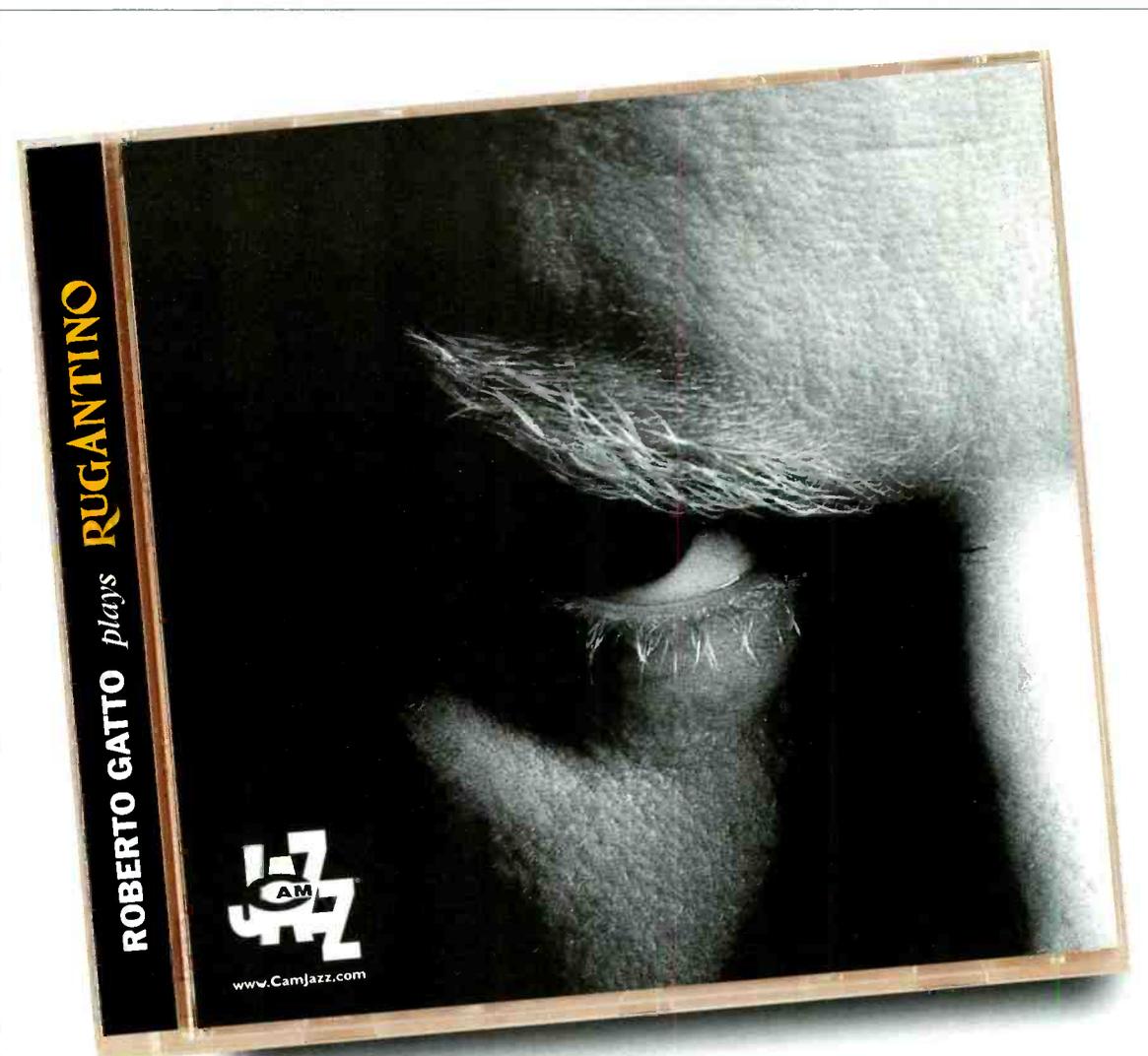
Olsen says that Mahlasela's collaborative effort with guitarist **Louis Mhlanga**, "Live At The Bassline," was CD Warehouse's fifth-best seller in the Afro-jazz genre in a recent sales report he had compiled.

Thompson confirms the longevity of the artist's catalog. "Vusi's career has been one of a slow build resulting in local success," he says. "This has

been essential given Vusi's wide range of styles both musically and language-wise, making it impossible to easily identify his core market. There has been a lot of activity at various media levels."

Thompson adds that the slow-build approach has been an integral part of BMG Africa's approach to Mahlasela's international career. "Over the past few years Vusi has performed all over the world and built a small but loyal fan base. However, we haven't been able to convert this to sales. What we need is a champion that can represent Vusi outside of South Africa and help us sell him to the world. I'm confident that we will find that person or people. There is no other voice like Vusi's. When you hear him sing for the first time, it stays with you forever. Add this to his poetic songwriting skills, plus lots of dedication and perseverance, and you have a recipe for success."

Mahlasela himself is eagerly looking forward to elevating his career to a new level. "My work with Sting and **Andy Narell** [who guests on "Miyela Africa"] makes me hopeful that bridges can be built between ourselves and artists of international status. I've realized that I can stay true to my music and move towards most styles of music and reach an international audience."



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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
				No. 1
1	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING
2	2	11	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
3	1	2	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
4	NEW	▶	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (8.98/12.98)	NO NAME FACE
5	3	66	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
6	NEW	▶	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
7	4	11	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
8	12	4	OSCAR DE LA HOYA EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
9	NEW	▶	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
10	6	4	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
11	5	2	PASSION WORSHIP BAND SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
12	13	16	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
13	9	5	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
14	7	2	REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
15	14	25	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
16	NEW	▶	CHRIS RICE ROCKTOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
17	11	2	AFU-R D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98)	BODY OF THE LIFE FORCE
18	10	2	RONI SIZE/REPREZENT TALKIN' LOUD/ISLAND 548201/DJMG (17.98 CD)	IN THE MODE
19	17	3	TONY IOMMI DIVINE 27857/PRIORITY (10.98/16.98)	IOMMI
20	8	2	KATHIE LEE GIFFORD UNIVERSAL 159690 (11.98/17.98)	HEART OF A WOMAN
21	NEW	▶	CRADLE OF FILTH MUSIC FOR NATIONS 8219*/KOCH (17.98 CD)	MIDIAN
22	20	10	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
23	19	21	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
24	24	4	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE

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. a 2000, Billboard/BPI Communications.

25	22	7	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
26	25	12	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
27	32	8	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
28	NEW	▶	LOS ANGELES DE CHARLY FONOVISA 6096 (8.98/12.98)	UN SUENO
29	15	2	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL (16.98 CD)	THE DROPPER
30	18	6	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
31	16	4	MARTHA STEWART MARTHA STEWART LIVING 79975/RHINO (5.98/9.98)	MARTHA STEWART LIVING: SPOOKY SCARY SOUNDS FOR HALLOWEEN
32	21	8	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
33	38	8	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
34	30	18	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
35	35	22	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
36	23	19	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
37	29	5	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
38	NEW	▶	BIG POKEY CHEVIS 5120 (11.98/16.98)	D-GAME 2000
39	34	2	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
40	44	27	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
41	NEW	▶	MARCO ANTONIO SOLIS FONOVISA 0521 (9.98/14.98)	EN VIVO
42	37	84	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
43	47	2	KATHY TROCCOLI REUNION 10070 (10.98/16.98)	LOVE HAS A NAME
44	NEW	▶	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98)	GOOD TIME
45	45	3	KIRK WHALUM WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
46	RE-ENTRY		DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
47	33	4	THE OC SUPERTONES BEC 17740 (16.98 CD)	LOUD AND CLEAR
48	26	3	DELTRON 3030 75 ARK 75033* (10.98/16.98)	DELTRON 3030
49	42	12	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
50	39	4	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS

POPULAR • UPRISINGS

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

DINOSAUR SOLO: In the late '80s and '90s, **Dinosaur Jr** was one of those alternative rock bands that had a loyal following but never quite made a massive break-



Latin Hip-Hop. Cuban hip-hop group **Orishas** makes its U.S. debut with the album "A Lo Cubano," due Tuesday (14) on Universal Latino. Group member **Ruzzo** says of Orishas' unique sound, "We are the victims of our own originality." Orishas begins a U.S. club tour Friday (17) in Los Angeles.

through. The band broke up in 1997, and now lead singer **J Mascis** has returned with his first solo album, "More Light" (Ultimatum Music), credited to **J Mascis & the Fog**.

Released Oct. 24, the album is bubbling under the Heatseekers chart.

Mascis is currently on a U.S. tour, with dates set for Nov. 21 in Austin, Texas; Nov. 22 in Dallas; and Nov. 24 in New Orleans.

THE 'SMELL' OF RICE: Contemporary Christian music singer **Chris Rice** has returned with his latest album, "Smell The Color 9" released Oct. 31 on Word/Epic Records. The singer, who won the 1999 Dove Award for male vocalist of the year, wrote all the songs on his current album. He's also written songs for **Amy Grant**, **Michael W. Smith**, and **Kathy Troccoli**.

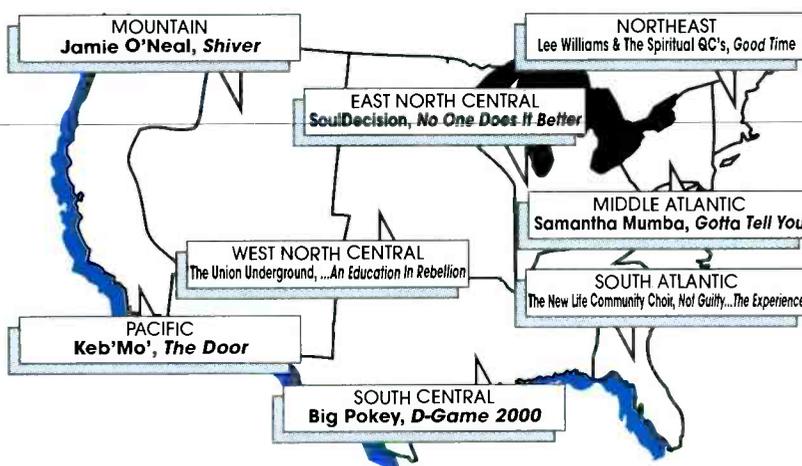
Rice is on a U.S. tour, with dates that include Friday (17) in Houston; Saturday (18) in Tulsa, Okla.; and Saturday (19) in Highlands Ranch, Colo.

CLASSICAL TRIO: The Grammy-nominated classical chamber of music of **Eroica Trio** has been



Rising Young Talent. R&B group Talent is a protégé act of R. Kelly, who signed it to his Interscope-distributed label, Rock Land Records. Kelly also wrote and produced most of Talent's debut album, "Bulls Eye," due in early 2001. Group member **Keith Murrell** says, "What we sing on tape is what you'll get live."

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. The New Life Community Choir Not Guilty... The Experience
2. Soldierz At War Hu\$Sin 4 A Kau\$e	2. Lifehouse No Name Face
3. The Union Underground...An Education In Rebellion	3. Donnie McClurkin Live In London And More...
4. Mr. C The Slide Man Cha-Cha Slide	4. Chayanne Simplemente
5. Nickelback The State	5. SoulDecision No One Does It Better
6. Brad Paisley Who Needs Pictures	6. Oscar De La Hoya Oscar De La Hoya
7. Tony Iommi Iommi	7. Brad Paisley Who Needs Pictures
8. Samantha Mumba Gotta Tell You	8. Paul Oakenfold Perfecto Presents Another World
9. The New Life Community Choir Not Guilty... The Experience	9. Jamie O'Neal Shiver
10. Cold 13 Ways To Bleed On Stage	10. Alejandro Sanz El Alma Al Aire

heard on the group's first three albums and its latest release, "Pasi3n" (Angel/EMI Classics). The album, as the title indicates, has a Latin flavor.

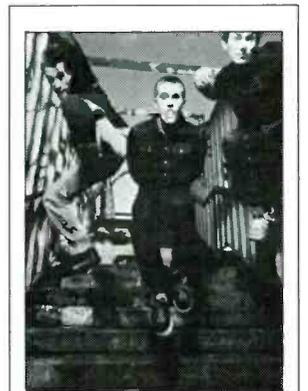
The trio—violinist **Adela Pe3a**, cellist **Sara Sant'Ambrogio**, and pianist **Erika Nickrenz**—is currently on a U.S. tour.

Upcoming tour dates include Dec. 2 in Las Vegas; Dec. 5 in Houston; Dec. 7-9 in Valencia, Calif.; and Dec. 10 in Stanford, Calif.

STEAL THIS BAND: British alternative metal band **Grand Theft Audio** was introduced to a U.S. audience this past summer when the group played select dates on the Warped tour. The band consists of singer **Jay Butler**, former **3 Colours Red** guitarist **Chris McCormack**, former **Wildhearts** drummer **Ritch Battersby**, and bassist/keyboardist **Ralph Jezzard**.

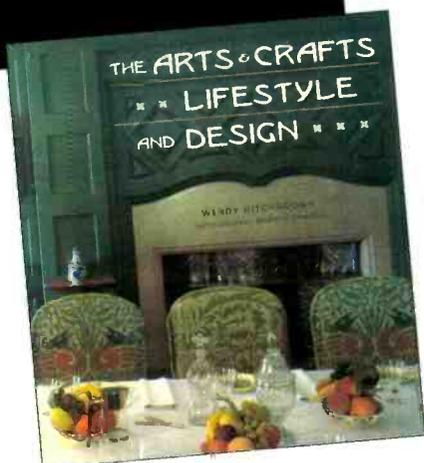
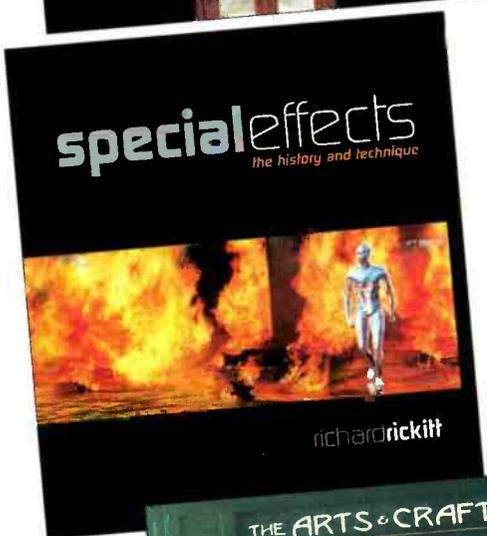
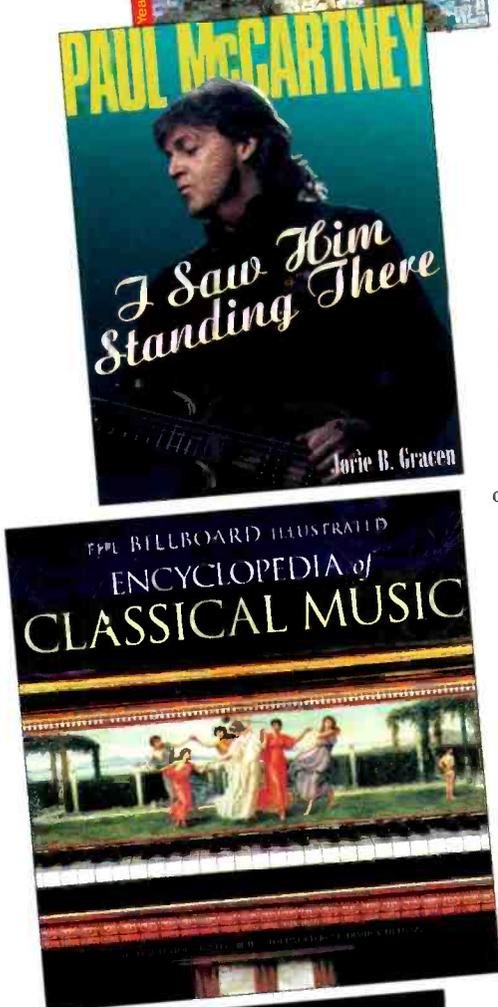
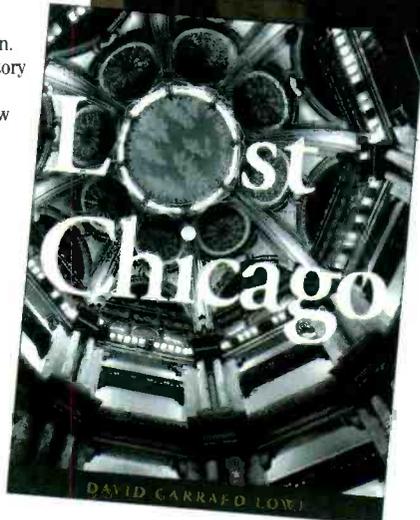
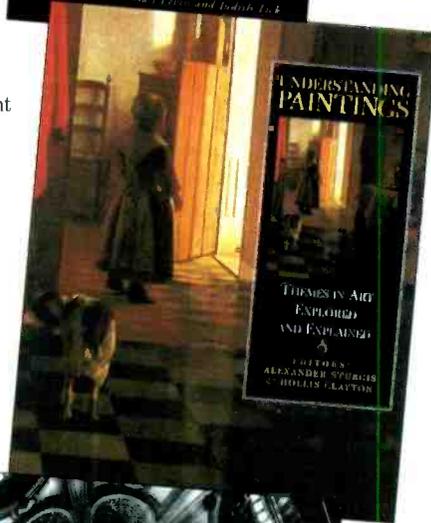
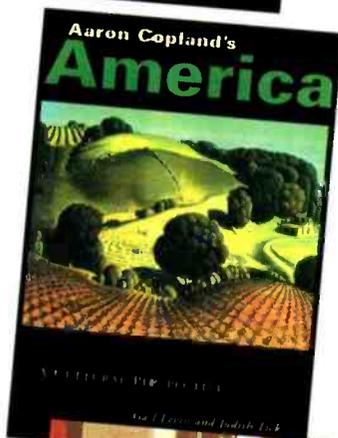
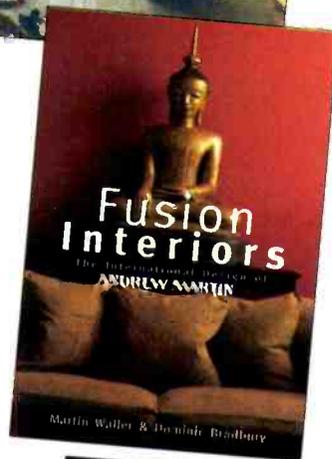
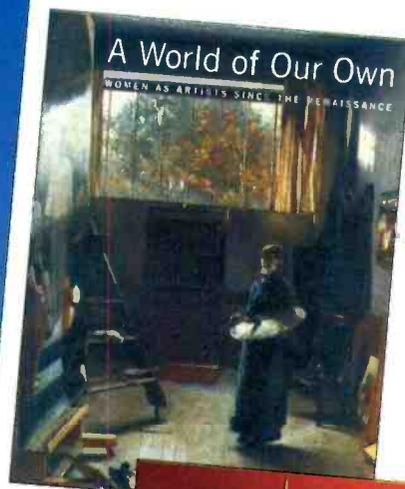
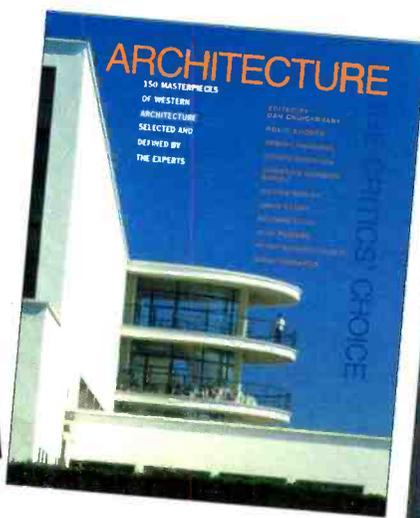
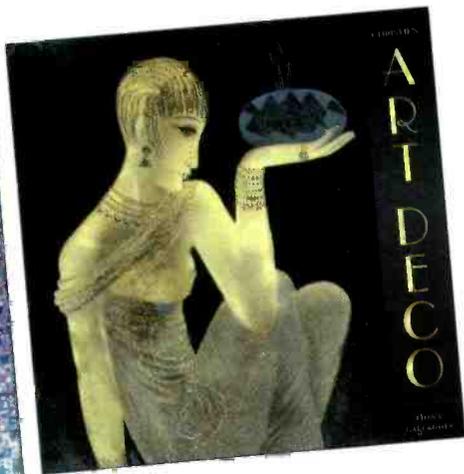
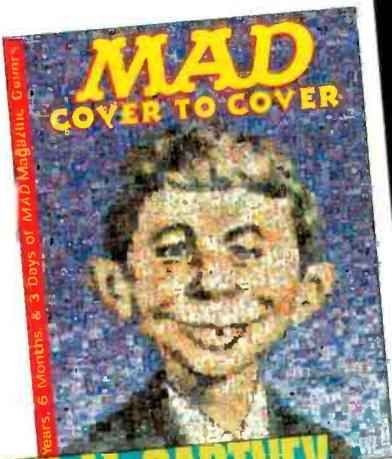
Grand Theft Audio's debut album is "Blame Everyone" (London-Sire Records). The album's first single, "We Luv U,"

received early spins on modern rock stations WXRK New York; WHFS Washington, D.C.; and WPLY Philadelphia.



Not So Dumb. British modern rock band **Dum Dums** has had two top 20 hits in the U.K. this year: "Everything" and "Can't Get You Out Of My Thoughts." The songs are on the band's U.S. debut album, "It Goes Without Saying" (MCA). A "love for Seattle music" helped bring the band together, says bassist Steve Clarke.

Picture the pleasure with these beautiful gifts from WATSON-GUPTILL



CHRISTIE'S ART DECO
By Fiona Gallagher. Gleaned from precious private collections and the archives of the world-famous auction house, the objects in this stunning illustrated survey trace the development of Art Deco within the historical context of an era marked by the quest for a lifestyle filled with speed and opulence. 120 color illus.

MAD: COVER TO COVER
An inside look at the outside of *MAD* — the most successful satire magazine in the country. Here are all of the first 400 covers, together for the first time, along with rare, never-before-seen art, photos, and sketches from *MAD*'s humble inception right up to the present. 400 color, 50 b&w illus.

PAUL McCARTNEY: I SAW HIM STANDING THERE
By Jorie B. Gracen. Exclusive photographs taken by the author who had unique access to the artist since 1976 combine with revealing statements by McCartney himself and stories by fans in this unique glimpse into the private persona of one of the world's greatest musician-singer-songwriters. 180 color, 40 b&w illus.

THE BILLBOARD ILLUSTRATED ENCYCLOPEDIA OF CLASSICAL MUSIC
Edited by Stanley Sadie. Containing a dazzling display of information, analysis and color, this comprehensive, authoritative and accessible volume is ideal for background reading or use as a wide-ranging reference work. Organized chronologically by musical era, it brings to life the key composers and personalities, musical styles, forms and instruments. 900 color illus.

SPECIAL EFFECTS: The History and The Technique
By Richard Rickitt. Spanning the rich history of movie magic, from George Méliès's *A Trip to the Moon* to the Wachowski Brothers' *The Matrix*, this spectacular guide to visual trickery is unparalleled in scope, presenting a lushly illustrated chronicle of special effects development over ten decades of filmmaking. 350 color, 60 b&w illus.

THE ARTS AND CRAFTS LIFESTYLE AND DESIGN
By Wendy Hitchmough. This unique book explores the ways in which objects, interiors, and buildings were put together and used after they left the Arts and Crafts designer's studio. Organized on a room-by-room basis, this handsome volume explores the individual interpretations that gave the style its enduring substance. 120 color, 10 b&w illus.

ARCHITECTURE: THE CRITICS' CHOICE
Edited by Dan Cruickshank. This engrossing guided tour is divided into ten chapters, ranging from antiquity to modernism and beyond, each written by an eminent specialist. The contributors' choices give the reader an enormously varied selection from world-famous structures to lesser-known masterpieces that have, until now, been the private pleasures of the experts. 190 color, 50 b&w illus.

A WORLD OF OUR OWN: Women as Artists Since the Renaissance
By Frances Borzello. Told for the first time, here is the stirring account of the centuries-long struggle of gifted women who confronted the exclusionary tactics of a male-dominated art establishment but pressed ahead to gain public acceptance as sought-after professional artists. 100 color, 100 b&w illus.

FUSION INTERIORS: The International Design of Andrew Martin
By Martin Waller and Dominic Bradbury. This beautifully illustrated atlas of design is a virtual travel book for the house, each chapter offering a new geographic experience and suggesting recipes for elegant living, fusing ideas from many different cultures into eclectic, exciting, and unique home interiors. 180 color, 20 b&w illus.

AARON COPLAND'S AMERICA: A Cultural Perspective
By Gail Levin and Judith Tick. This fresh and engaging look at a great American composer reveals a little-known but critically important passion in his life — cherished friendships with some of the most remarkable artists of the twentieth century who had a significant influence on Copland's music. 50 color, 90 b&w illus.

UNDERSTANDING PAINTING: Themes in Art Explored and Explained
Edited by Alexander Sturgis and Hollis Clayton. This fresh approach to understanding the history of art is the only book to explore painting by genre, rather than chronology, providing a new and enlightened way to view and appreciate the language of art through the ages. 550 color illus.

LOST CHICAGO
By David Garrard Lowe. Now available in a revised and updated paperback edition, this highly acclaimed book recreates the magical built environment that thrilled generations of Chicago residents and visitors before falling to the wrecking ball of "progress." 270 b&w illus.

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ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ SHAWN LEE

Monkey Boy

PRODUCER: Shawn Lee

We Love You/Wall of Sound AMOUR 2CD

Raised in Wichita, Kan., the London-residing Shawn Lee has created a fine, genre-bending debut. Musically alive, "Monkey Boy" finds Lee—who wrote, arranged, and produced the set—cavorting with a veritable potpourri of musical elements, including blues, folk, funk, hip-hop, and bossa nova. Influences include Prince ("I Can't Save You"), P.M. Dawn ("Floating"), Seal ("Hangin' By A Thread"), Beck ("Kill Somebody"), Lou Reed ("A&R Man Of Love"), and Astrud Gilberto ("Happiness"). Throughout the 11-track set (don't miss the additional two quirky hidden tracks), such influences never stand taller than Lee's deft skills as a singer/multi-instrumentalist. In the end, though, a few questions remain: Will "Monkey Boy" prove to be too soulful for the indie scene and too indie for the pop/R&B community? Or will it create a niche all its own? Here's to hoping for the latter. Distributed by Caroline.

★ CASPAR BRÖTZMANN

Mute Massaker

PRODUCER: Caspar Brötzmann

Thirsty Ear 57093

German avant-axeman Caspar Brötzmann leans far more to hard rock than to the free jazz of his father, lauded veteran saxist Peter Brötzmann. But the heavy-metal instrumental extravaganza "Mute Massaker" burns with a textured improvisational fire rare among rockers. Fronting his power trio live in the studio (and eschewing vocals this time out, thankfully), Brötzmann channels the ghosts of Jimi Hendrix and Sonny Sharrock on a half-dozen gems of spiritualized skronk; the rhythm section—bassist Ottmar Seum and drummer Robert Dämmig—pounds with invention, but the main attraction are Brötzmann's six shredding strings. The title track sets a grand, spacious tone, while "Cheyenne" whips up a storm of distorted, distressed poetry on the pervasive Native American theme. The mostly solo "Rain" courses with subtly ruminative melodicism, and "Woodstock Hymne" ends it all in a beautiful cathedral of noise.

R & B / HIP-HOP

► R. KELLY

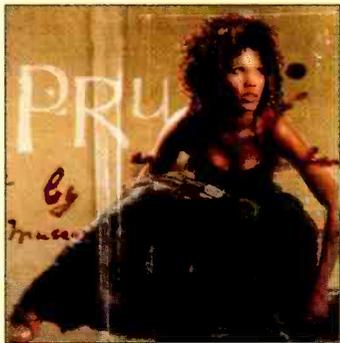
TP-2.com

PRODUCER: R. Kelly

Jive 41705

R. Kelly's mixture of masculinity, sensitivity, and sexuality has redefined modern R&B for a generation. On this, his fifth set, he returns to solidify his place in R&B history. Not to be outdone by the generation of singers he has influenced, he raises the bar with the

SPOTLIGHT



PRU

Pru

PRODUCERS: various

Capitol 7243 5 23120 0 9

Webster's defines the word "prudent" as "capable of exercising sound judgment." Capitol artist Pru (nee Renfro) definitely fits the bill with this noteworthy debut. Picking up the lyrical gauntlet thrown down by such neo-soul sistahs as Angie Stone, Jill Scott, and musical influence/label-mate Rachelle Ferrell, this Houston-bred singer/songwriter sparkles with colorfully imaged songs about love won, lost, and anticipated—laid against an R&B backdrop rhythmically punctuated with hip-hop, Latin, pop, jazz, rock, and country. The creative interpolation of Smokey Robinson's "Tracks Of My Tears" on lead single "Candles" gives way to other stay-with-you standouts like the sensuous "Aroma Of A Man," the country-flecked hip-hop love story "183 Miles," the euphoric "Got Me High," and tender ballad "Hazy Shades." Confident enough to put a Latin spin on Sade's signature "Smooth Operator," Pru is an up-and-comer who deserves to be heard.

19-track set. The emotional "I Wish" serves as the leadoff from "TP-2.com." Set against a rich guitar track, Kelly remembers friends and family that he's lost. The gospel-influenced, and potential crossover hit, "The Storm Is Over Now" is reminiscent of "I Believe I Can Fly" with its dramatic musical backdrop and inspirational lyrics. Although grandparents and kids love this R. Kelly, there is most certainly another side to the artist: the uptempo "R&B Thug" and the sensual "The Greatest Sex." On the Latin-tinged, radio-ready "Fiesta," Kelly's lothario persona is coupled with a staccato step. "TP-2.com"—a nod to Kelly's classic "12 Play"—seamlessly highlights his two faces.

BRAND NEW HEAVIES

Trunk Funk Classics (1991-2000)

PRODUCERS: various

Rhino/Delicious Vinyl 79992

Whatever you want to call it—rare groove or acid jazz—there's no denying the Brand New Heavies are a major factor in that movement. The proof is this 15-track compilation: the band's first best-of CD to be released domestically and the first fruit from Rhino's new licensing deal with Delicious Vinyl. The pivotal London act conjures up a spicy mix of vintage funk, R&B, jazz, and disco that still percolates, set off by vocal divas N'dea Davenport, Siedah Garrett, and Carleen Anderson. Culled from the Heavies' major releases, this set offers up the obligatory hits ("Never Stop," "Dream On Dreamer"), tight mixes (the previously unreleased "Dream Come True '92," "Sometimes" with Q-Tip), additional guest appearances (Mos Def,

SPOTLIGHT

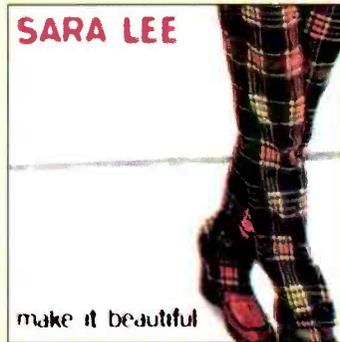
SARA LEE

Make It Beautiful

PRODUCERS: Peter Scherer, Harvey Jones

Righteous Babe RBRO21

British bassist Sara Lee has been plying her feisty musical wares since the late '70s. As an in-demand session player, Lee has toured and recorded with numerous high-profile acts, including Fiona Apple, the B-52's, Indigo Girls, Thompson Twins, Gang Of Four, and Ryuichi Sakamoto. Four years ago, she accompanied singer/songwriter Ani DiFranco on tours of Europe and North America. With "Make It Beautiful," the ultra-photogenic Lee finally delivers her greatly anticipated solo debut. Throughout the set's 10 tracks, funky beats seamlessly collide with decidedly pop mannerisms, and new-



wave aesthetics joyously embrace disco rhythms. Groove is in the heart, indeed. Dig a little deeper, though, and discover a rich harvest of stimulating tales, dealing more often than not with love gone wrong. On tracks like "Hood Over Hood," "Grace," and "Gone," Lee receives sisterly assistance from DiFranco, Indigo Girl Emily Saliers, and Gail Ann Dorsey, respectively. In the end, Lee couldn't have named this album anything else.

the Pharcyde), and a special bonus: the aptly titled brand-new cut "Finish What You Started," featuring the inimitable Davenport.

DANCE

★ ANANDA PROJECT

Release

PRODUCER: Chris Brann

Nite Grooves/King Street Sounds 217

Ananda Project mastermind/producer Chris Brann is no stranger to clubland. Since the early '90s, the Atlanta resident has maintained a heavy presence on dancefloors, as well as in rhythm-infused lounges/restaurants—thanks to his many recording aliases (P'Taah, Santal, and the Wamdue Project). Originally intended as a one-off side deal, the joyously soulful Ananda Project has evolved into a colorful collective of talented musicians, vocalists, and songwriters. In fact, the act has already scored a global dancefloor hit with the Gaelle Adisson-fueled "Cascades Of Colour," which is included here. Other key tracks on "Release" include the disco-splashed "Breaking Down" with Heather Johnson on vocals and the Mr. Fingers-hued "Falling For You" with Terrance Downs on the mike. Downs can also be heard on the radio-primed "Glorious Glory," which is currently being embraced by many of clubland's finest. With "Release," the Ananda Project further establishes itself as a fine purveyor of deep, emotional, soulful house—the kind of club music that too often gets eclipsed by the airbrushed austerity of trance.

SPOTLIGHT



MUSIQ SOULCHILD

Aijuswannasing

PRODUCERS: various

Def Soul/Def Jam 8289

With a moniker like Musiq Soulchild, expectations are high for this soulster's debut. The Philadelphia native does not disappoint throughout the album's 15 melodic tracks. Taking musical cues from legends like Stevie Wonder and Marvin Gaye, Musiq places his hot-battered soul against lush musical backdrops courtesy of James Poyser and A Touch of Jazz's Carvin Haggins. "Just Friends (Sunny)," with its head-nodding backbeat and sliding keys, caught the attention of R&B radio ears last summer. On the hypnotizing "Girl Next Door," Musiq flips the familiar tale of not seeing what's in front of you till it's too late, with a laid-back swagger. The singer also knows how to take things down a notch; witness the melancholic "Mary Go Round." Elsewhere, the keyboard-drenched foundation of "143" slightly recalls Wonder's "I Just Called To Say I Love You," while at the same time forging its own identity with its uptempo bridge. Other noteworthy tracks include the message-driven "Seventeen" and "L Is Gone," a Roots-influenced jam session.

COUNTRY

► ALAN JACKSON

When Somebody Loves You

PRODUCER: Keith Stegall

Arista 07863

For more than 10 years, Alan Jackson has stayed completely true to his country music vision, prevailing winds be damned. On his 11th release, Jackson retains his skill in writing and choosing great songs but also surprises with a keen sense of humor: It's all good here, from the laid-back country excellence of "Meat And Potato Man" to the self-penned title cut, an instant slow-burn classic. And while the heartfelt stuff is top-drawer, Jackson also exhibits comedic skill worthy of the late Roger Miller in the driving "Where I Come From" and the goofball "It's Alright To Be A Redneck." But Jackson saves his most biting humor for the biz, with "Three Minute Positive Not Too Country Uptempo Love Song," which in, yes, three minutes sums up the bulk of what's wrong in Music Business City. When you're as good as Jackson, you can be fearless, and country music fans reap the rewards. See you in the Hall of Fame.

► DWIGHT YOAKAM

Tomorrow's Sounds Today

PRODUCER: Pete Anderson

Reprise 47827

While his penchant toward trad country and the Bakersfield sound make Dwight Yoakam more like "yesterday's sounds today," his latest collaboration with longtime partner Pete Anderson is nevertheless a complete success. "Sounds" sounds

SPOTLIGHT

THE OFFSPRING

Conspiracy Of One

PRODUCER: Brendan O'Brien

Columbia CK 61419

On the winning follow-up to its 1995 smash "Americana," the Offspring doesn't stray far from the brand of adrenaline-fueled punk/pop it first helped popularize with Green Day back in the mid-'90s. But "Conspiracy Of One" proves the SoCal rock act to still be among the top practitioners of the genre, which has most recently been owned by another group of smart-ass punk revivalists, Blink-182. The band roars out of the gates on the aptly titled track "Come Out Swinging" and blisters through the first 10 songs without looking back. But as opposed to Blink, which powers



straight ahead with scatological juvenility, the Offspring bridges punk with change-ups of metal and traditional rock and brings a more sarcastic wit to its observations of male teen angst. The set is highlighted by "Original Prankster," a Latin-tinged track reminiscent of the hit "Pretty Fly (For A White Guy)," "Special Delivery," a stalker anthem that juxtaposes its heavy-handed subject with a smirking "ooga-shaka" sample from Blue Swede's "Hooked On A Feeling"; and "One Fine Day," a stomping testimony to the drunken exploits of tall-boy drinking Neanderthals.

great, alternating between driving, percussive romps like "Love Caught Up To Me," "Free To Go," and "Dreams Of Clay" and moments of sheer country perfection in "Time Spent Missing You," "A Promise You Can't Keep," and the wonderfully hand-dog Hank Williams knockoff "The Heartaches Are Free." Yoakam has quietly become one of country's most consistent songwriters, and his knack for a unique turn of phrase and sense of melody are in great form here. Yoakam also continues to wear his influences on his sleeve, as a collaboration with Buck Owens in "The Sad Side Of Town" works wonders. Two other "bonus Bucks" duets with Owens close out the record in joyous fashion, but even at 14 generous tracks, the party's just beginning. Yoakam remains one of country's most creative stylists, as well as one of the few instantly recognizable voices left on the airwaves.

JAZZ

ARTURO SANDOVAL

For Love Or Country: The Arturo Sandoval Story

PRODUCERS: Arturo Sandoval, Andy Garcia,

Jellybean Benitez

Atlantic 83419

Those familiar with the playing of trumpet virtuoso Arturo Sandoval will be prepared for some of what this album—which features music from the HBO film of the same title—has
(Continued on next page)

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 out-standing 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, Tenn. 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

(Continued from preceding page)

to offer: musicality and a prodigious technique that Sandoval shows off to the max. This leads us to sometimes parrot that oft-repeated phrase: "Too many notes." But regardless, in the hands of Sandoval and his sidemen—most of them L.A.-based studio players (with notable exceptions like saxophonist Ed Calle)—many of the tracks on this album swing, from standards like "A Night In Tunisia" to Sandoval originals like "Blues for Diz." Throughout, Sandoval makes it clear that, although a soundtrack project, this is a jazz album. Save for "Canta Trompeta Querida," featuring singer Oscar De León, there are only background vocals here. Other noteworthy tracks include "The Man I Love," which appears in a unique, decades-old arrangement by Armando Romeu that Sandoval played when he was part of the Orquesta Cubana de Musica Moderna, and the simple but lovely "Marianela," where Sandoval plays both trumpet and piano.

LATIN

★ **ULISSES ROCHA & TECO CARDOSO**
Caminhos Cruzados

PRODUCERS: Ulisses Rocha, Teco Cardoso
Malandro Records MAL 71016

The combination of guitar and wind instruments is, at first thought, a difficult one to envision without a piano or other percussion to provide an anchor and a rhythmic base. But in "Caminhos Cruzados," Brazilian guitarist Ulisses Rocha and woodwind player Teco Cardoso manage to do so with a sense of exploration and style that pushes the boundaries of the duet format. Both established musicians, Rocha and Cardoso joined forces after playing a concert together in the early '90s. The ensuing "Caminhos" includes six works by Rocha as well as compositions by Egberto Gismonti ("Infancia"), Tom Jobim, and Ivan Lins. It's a broad range of material that calls on the players' classical, jazz, and Brazilian sensibilities. Throughout, Cardoso switches from alto, soprano, and baritone sax to flutes and bamboo flutes for greater variety and ideal sonic unity: Alto sax provides the plaintiveness in "A Noite," flute the whimsy and longing in "Laranjeiras."

WORLD MUSIC

★ **HENRI DIKONGUÉ**
Mot'a Bobe

PRODUCER: Étienne Mbappé
Tinder Records 42860622

The only reason someone might think to label this album Afro-pop is because Dikongué is a native of Cameroon. It isn't Afro-pop, however, but world pop. This may well be the biggest artistic leap ever taken by an African-born vocalist. Dikongué continues to sing in his native Douala, but everything about the instrumental arrangements here says western popular forms, whether they be Cuban *son*, *chanson*, jazz, or American soul/pop. "N'Dolo," the opening track, sounds like something you'd hear spilling out of a cafe in Montmartre. "Non Retour" rides a riff taken straight from Memphis, horns and all, while "Ya Di La Bobe" is Cuban rhythm married to a bluesy sax line. Musically, Dikongué, who composed every tune, is all over a couple of continents with his sound. Conceptually, this disc is way over the top for someone who came out of Afro-pop. If you're looking for what remains of the Cameroon, check the heartfelt and socially aware lyrics.

BLUES

★ **VARIOUS ARTISTS**
And This Is Maxwell Street
PRODUCER: Ian Talcraft
Rooster Blues R2641

This two-disc set is the complete street recordings made for the 1964 documentary "And This Is Free," a film that took viewers into the blues-rich environment of Chicago's Maxwell Street, once a haven for street musicians. This is definitely lo-fi, mike-and-a-tape-deck-style recording, but there's a visceral urgency to these tracks. It's not a stretch to argue that this is what the blues are really all about—a few guys on the sidewalk knocking down tunes like "That's All Right," "Love You Tonight," and "Dust My Broom," putting the boogie in a street crowd of weekend bargain hunters. This stuff is so raw that it's the urban equivalent of an all-nighter in some Delta backwoods juke joint, circa 1945. But when you listen to Robert Night Hawk on "Annie Lee/Sweet Black Angel" or Big John Wrencher blowing harp on the shuffle tune "Lucille," you're into some hardcore blues. Other featured artists include Carey Bell, James "Blind Jim" Brewer, Arvella Gray, and John Lee Granderson.

CLASSICAL

★ **BACH: Orchestral Suites**
Brazilian Guitar Quartet
PRODUCER: Chris Landen
Delos 3254

Of all the anniversary albums paying homage to Bach this year via unusual transcriptions of the great composer's music, this disc offers some of the most unlikely yet consistently delightful listening. In a way, the album acts as an addendum to Paul Galbraith's two hit sets of solo Bach on Delos; the Scottish guitarist serves as one-quarter of the Brazilian Guitar Quartet, whose members have arranged the composer's four Orchestral Suites for the group. Beautifully recorded in a Los Angeles church, the Quartet—Galbraith and Everton Gloeden on eight-string guitars and Edelson Gloeden and Tadeu do Amaral on six-string instruments—makes the Suites sound as if they were meant for this arrangement all along, with the players bringing out not only the rich counterpoint but the vibrant color of the works. As a test piece, the ever-popular Air of the Suite No. 3 moves with a grace both limpid and lapidary. A wonderful record.

NEW AGE

★ **SPACESHIP EYES**
Of Cosmic Repercussions
PRODUCER: Don Falcone
Hypnotic CLP 0900

Spaceship Eyes is San Franciscan synthesist Don Falcone, and on his third CD, he successfully merges his space music roots into a hallucinatory, ambient electronic. Falcone orchestrates kinetic environments full of clanking machines, navigating virtual geometries on tracks like "The Mystery Of The Leaping Fish." By turns dark and dizzying, Spaceship Eyes summons up the demons on the malevolent grooves of "OCA (For Protection)," while "Vapor" takes a more euphoric trip through space in a collaboration with another ambient unit, the Spice Barons. With one of the more original rhythmic palettes of recent electronica, Falcone's percussion designs sound like a Rube Goldberg contraption on acid, taking acoustic tablas and morphing them into jungle grooves on "Big Martian Dog Hop" and alternating jazz riffing with a heavy-metal death march on "Keep Yourself Healthy." Spaceship Eyes' repercussions may not be cosmic, but they are exhilarating.

SINGLES

EDITED BY CHUCK TAYLOR

POP

INNONSENSE *So Together* (3:41)

PRODUCER: Guy Roche
WRITERS: S. Pelken, G. Roche
PUBLISHERS: Sushi Too Music/Hidden Pun, BMI; Manuiti L.A., ASCAP
RCA 60382 (CD promo)

It may be the year 2000, but you'll swear the new single from girl group Innosense is a long lost ballad from late-'80s teen queen Debbie Gibson. And that's no harsh criticism. There's a timeless air about this midtempo ballad, brought to contemporary standards by a hip-hop-lite beat. "So Together," co-written and produced by the well-traveled Guy Roche, requires a couple of listens to truly discover its unique flavor, at once sexy and ever-so-slightly teasing. Thematically, we're not constructing satellites here: It's all about missing some kissing. This appealing outfit is working hard to make its mark in a pop landscape that's become begrudging to let new players in, but already Innosense has toured incessantly throughout 2000 with 'N Sync and Britney Spears and released its debut album, "So Together." This song isn't going to crack the airwaves open, but it's a nice, easy-flowing track that could really make an impression on the autumn playlists of youth-leaning top 40s.

R & B

112 *It's Over Now* (4:24)

PRODUCER: Daron Jones
WRITERS: D. Jones, M. Scandrick, M. Keith, Q. Parker, M. Glover, S. Robinson
PUBLISHERS: Da Twelve Music/Justin Combs Publishing, ASCAP; Liquid Liquid Publishing/Sugar Hill Music Publishing Ltd./Twenty Nine Black Music, BMI
Bad Boy/Arista 9342 (CD promo)

Original Bad Boy R&B breakthrough group 112 returns to the scene with a new single to close out 2000. But its third album, as yet untitled, isn't scheduled for release until March 2001. By the time the album is released, it will have been more than two years since 112's huge 1999 hit, "Anywhere." It's amazing how fast time flies, huh? New single "It's Over Now" stays in the same vein as "Anywhere"—a midtempo track with plenty of lush, layered harmonies. There's also growth here, with a lyric about the heartbreak suffered after a cherished relationship sees its finish. That's certainly a marked change of direction from 112's earlier call-out, "We can do it anywhere/From the bathroom floor/To the kitchen table." It's as if the group is growing up from boys to men, and, in fact, its sound here truly emulates idols Boyz II Men. Not a bad place to be, though we have to question Bad Boy's decision to miss out on the holiday buying season if this track catches fire at R&B radio.

MYA *For Free* (4:08)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris, T. Lewis, M. Harrison, A. Richborough, T. Tolbert
PUBLISHER: not listed
Interscope 10218 (CD promo)

Young singer Mya certainly has a lot to be confident about. She's already garnered a hit debut album, which fostered a number of hit singles. Now on her second outing, "Fear Of Flying," she's working on her third single, "Free," the follow-up to the top 10 "Case Of The Ex (Whatcha Gonna Do)." "Free" is all about being a strong, self-sufficient, independent woman—a nearly ubiquitous theme these days among female artists (check out current songs by Destiny's Child, Kandi, and Chanté Moore). But what comes across strongest in this song is the trademark Jimmy Jam/Terry Lewis sound. As a matter of fact, the track practically rips off what we know as the Janet Jackson style, with Mya's fragile voice possessing many of the same qualities as Janet's. Hopefully, her label or management isn't pushing the artist to the edges of the crossover/pop realm, because she'd be more savvy to maintain an edge closer along the lines of the hip-hop flavored "Case Of The Ex" or Beanie Man's "Girls Dem Sugar," on which Mya is a featured singer. "Free" is just a little too girly pop-sounding, even for the pop audience out there today.

COUNTRY

BILLY YATES *What Do You Want From Me Now* (2:42)

PRODUCERS: Garth Fundis, Billy Yates
WRITERS: B. Yates, M. Geiger, B. Taylor
PUBLISHERS: EMI Blackwood Music/Pay the Bill Music/Sixteen Stars Music/Bell Glade Music/Milk the Stars

NEW & NOTEWORTHY

LIFEHOUSE *Hanging By A Moment* (3:35)

PRODUCER: Ron Aniello
WRITER: J. Wade
PUBLISHER: G-CHRS, BMI
DreamWorks13559 (CD promo)



California-based Lifehouse has been honing its craft for years, working its way through the club scene and developing the songwriting and musical skills to play with the big boys. On its major-label debut, "No Name Face," lead vocalist/songwriter Jason Wade sings about scouting out destiny and learning about life from the inside out. His keen ability to bring universality to his own struggles has already landed the still-youthful band a warm-up spot for Pearl Jam this fall—and all signs are pointing upward. Gaining solid ground at modern rock radio, the potent, guitar-based "Hanging By A Moment" stakes out a spot on the same ground as bands like Creed and buddies Pearl Jam, possessing commercial accessibility without shedding the meaty musical substance that weeds out the poseurs from the real thing. Joined by bassist Sergio Andrade, guitarist Stuart Mathis, and drummer Rick Woolstenhulme, charismatic Wade sees his moment to shine timed perfectly with mainstream radio's acceptance of harder-edged bands. Indeed, the welcome mat for Lifehouse couldn't be more inviting.

Music: BMI
Columbia 12779 (CD promo)

The highest-debuting single on this issue's Hot Country Singles & Tracks chart marks the welcome return to radio of one of the more gifted singer/songwriters in country music today. After a brief stint on Almo Sounds (remember the powerful single "Flowers"?), Billy Yates has joined the Columbia roster and makes his label debut with this infectious single. Penned by Yates, Michael Geiger, and Bobby Taylor, the song boasts a lively uptempo melody and a well-written lyric about a man who has tried and tried to make a relationship work and in frustration asks his partner, "What do you want from me now?" Yates has a wonderfully distinctive voice with great phrasing. On this cut, he walks that fine line of being traditional yet accessible—country without running the risk of being tagged "too country." The result is a single that should garner widespread support from programmers. Yates is one of the most talented young acts in the format, and this lively single could be his much-deserved breakthrough hit.

CHALEE TENNISON *Go Back* (3:59)

PRODUCER: Jerry Taylor
WRITERS: J. Campbell, D. Hackett
PUBLISHERS: Isham Music, BMI; SwaydeMan Music Inc., ASCAP
Asylum/Warner Bros. 47820 (CD promo)

The latest single from Chalee Tennison's "This Woman's Heart" album is a stirring ballad that updates a long-favored tradition in country music—the trucker song. The poignant lyric speaks of a young driver with a family who is involved in an accident as he hurries home to be with his wife and baby daughter. The song changes from tear-jerker to happy tune as the angels tell him it's not his time, so "go back." It's an affecting lyric, and the tender words are wrapped in a pretty melody. Tennison has a lovely voice and has just been in need of the right song. There's been good word-of-mouth about this cut, which could be the single that does it for her.

MCAALYSTER *I Know How The River Feels* (3:44)

PRODUCERS: Mark Spiro, Billy Decker
WRITERS: S. Jones, A. Powers
PUBLISHERS: Island Bound Music/Famous Music/Powers That Be Music, ASCAP
MCA 02093-2 (CD promo)

This youthful foursome is made up of Cody Collins, Valerie Gillis, Josh Walter, and Leigh Usilton. There's no denying there's a sweet, appealing quality to the performance, and the four singers have an engaging vocal blend, but this is a pure pop confection that sounds more suited to share the airwaves with the likes of 'N Sync than with George Strait, Tim McGraw, or Lee Ann Womack. Penned by Steven Dale Jones and Amy Powers, the lyric is a tender tribute to the joy of finding true love, and the pop-flavored production puts the focus on the shimmering vocals. It's a pretty song and a promising performance, but where it fits in the country format remains to be seen.

RICKY VAN SHELTON *Somebody's Gonna Lose* (2:51)

PRODUCER: Steve Gibson
WRITERS: M. Sherrill, L. Butler
PUBLISHERS: Hamstein Cumberland/Cook Family Music, BMI
Audium Records 8116A (CD promo)

There once was a time when independent records didn't stand a chance in the country market, from either a sales or airplay perspective. However, with Kenny Rogers' recent success on his Dreamcatcher label, there's hope that a good indie can still break through. Audium is among the crop of indie labels looking to give the big boys a run for their money, and singles like this show they are on the right track. Shelton has one of the most distinctive voices to hit country radio in

(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: Michael Paoletta (N.Y.)

Reviews & Previews

(Continued from preceding page)

the past few decades, and here that warm, rich baritone is married with a smooth, little number that sounds ready-made for radio. The lyric is all about choices and how a wronged party will only take so long before she finds the door. Penned by Mark Sherrill and Larry Butler, the song encourages a re-evaluation of priorities while there's still time to save a dying relationship. It's not one of those records that screams *smash* on the first listen, but with repeated play it can charm even the most jaded ears. Programmers would do well to give it a shot.

ROCK TRACKS

SAMANTHA 7 Framed (2:24)

PRODUCER: Jack Blades
WRITER: C. DeVille
PUBLISHER: Johannessongs, BMI
Portrait/C2 16216 (CD promo)

After getting clean and rejoining his Poison bandmates for a 1999 tour, C.C. DeVille wanted to write and play his own material. Branching out, he formed the metal/pop trio Samantha 7 (named after a giant robot on Japanese children's television), which released its self-titled debut disc back in May. Now, here comes the single "Framed," an upbeat rocker with a bright future. The track is nice and poppy, with enough guitar to keep DeVille's reputation intact. And who'd have guessed that the guy was so witty. The story offers another one of those sorry (but creative) excuses about getting caught with another woman. "I told her no/She didn't listen/She forced herself down on me/I was framed," DeVille claims on the track, as he handles both guitar and vocals. The song is peppy, with a catchy hook, and it's just about two minutes long. Look for this to appeal to mainstream and modern rock and to anyone else with a sense of humor.

THE JAYHAWKS Somewhere In Ohio (3:39)

PRODUCER: Bob Ezrin
WRITERS: M. Perlman, G. Louris, T. O'Reagan, B. Ezrin
PUBLISHERS: Third Wheel Music/Absinthe Music/Warner-Tamerlane Publishing Corp./Wilson Music/Under-Cut Music Publishing Company, administered by Irving Music, BMI
American/Columbia 15795 (CD promo)

Country/rock/heritage collective the Jayhawks break from their roots on "Somewhere In Ohio," the latest single from the group's sixth album, "Smile." The peppy new tune utilizes some atypical tools for the Minneapolis-based quintet, from the drum machine to guitar distortion. The organ pulses keep the tune bouncing along. Heavyweight producer Bob Ezrin puts it all together, bringing his experience—including records for Pink Floyd, Kiss, Aerosmith, and even Air Supply—to the table. Ezrin's style manifests itself here in a cut that's slick at its core but is still complete with melody and a little guitar distortion for some rock'n'roll-style garnishing. "I'm Gonna Make You Love Me," another tune from "Smile," appeared on Billboard's top 40 adult chart this past summer, but while this track should perform fine at triple-A and heritage, it could also open some eyes for the group at hot and modern AC. Check the band out on the road; they're touring through mid-November.

COWBOY MOUTH How Do You Tell Someone (3:35)

PRODUCER: not listed
WRITER: F. LeBlanc
PUBLISHER: Moutching Off Music, BMI
Blackbird/Atlantic 300319 (CD promo)

New Orleans' Cowboy Mouth may be the most popular band you've never heard of. Performing for 10 years, the quartet developed a huge cult following, playing to some 750,000 people last year and headlining the New Orleans Jazz and Heritage Festival for three years. The Mouth left MCA after a couple of albums, signing with Atlantic for the June album "Easy." This tune serves as a peppy sampling of

SPOTLIGHT



FOO FIGHTERS Next Year (3:21)

PRODUCERS: Adam Kasper, Foo Fighters
WRITERS: Foo Fighters
PUBLISHERS: M.J. Twelve Music/Flying Earform Music, administered by EMI Virgin Songs Inc., BMI/Living Under a Rock Music, ASCAP
Roswell/RCA 60249 (CD promo)

The positioning of a pop song as a television show theme song equals mega-promotion that money can't buy. Just look how "Friends" revitalized (er, vitalized) the Rembrandts' career by featuring "I'll Be There For You" back in 1995 (which peaked at No. 17 on The Billboard Hot 100) and how "Roswell" worked wonders for Dido earlier this year. The Foo Fighters stand to gain big, as NBC's new show "Ed" has adopted this song as its theme. The tune has already made an appearance at modern rock, but this tune has major promise to keep going. The climate at top 40 appears amenable for this relaxed pop/rock tune—if Creed can reach No. 1 on the Hot 100, there's definite room for the Foos as well. Like the similarly midtempo 1998 hit "Walking After You," which made some crossover moves, "Next Year" also combines a pop-ready mellow melody with a vocal showing off the sensitive side of Dave Grohl. The remix delivers a tighter package, knocking a minute off the album version and pitching up the track a tad. Even with some major crossover hits (has anyone not seen the Mentos-inspired "Big Me" video?), the band seems to have remained an alternative act. The critics are heralding "Ed" as a great show, so with the weekly exposure to a wide audience, this single could be the one to bring the Foos to mainstream popularity.

the quartet's country/folk rock. Drummer Fred LeBlanc serves double-duty as lead vocalist/front man, with his drums front and center. But he's a lot more energetic than Phil Collins ever was. You can almost hear him jumping around (which he apparently does, handing the sticks over to the versatile guitarist). The bonus live version on the single captures the band as it performs best, with the energy of the crowd singing along. This song is being serviced to modern AC and alternative, but it should be a winner at triple-A and heritage stations, as well.

IRON MAIDEN Out Of The Silent Planet (no timing listed)

PRODUCER: Kevin Shirley
WRITERS: J. Gers, B. Dickinson, S. Harris
PUBLISHER: Warner/Chappell Music Ltd., administered by WB Music, ASCAP
Portrait/Columbia 16122 (CD promo)

First, Judas Priest's Rob Halford resurfaces with hot, new music, and now here comes a single from Iron Maiden. Yes, the Maiden is still making music 24 years after its formation. The group reunited last year to tour and, back in the spring, released its gazillionth album "Brave New World"—its first with the classic lineup back together. "Out Of The Silent Planet" starts with a lot of power and guitars, but it seems to fizzle by the time

it ends. The guitar riffs are mixed a little too low, creating a deceptive atmosphere for the listener. You hear them, but the mix is a little too smooth, kind of softening the bite—something seems wrong, but it's hard to put a finger on it. Nevertheless, the song rocks. Bruce Dickinson's voice still sounds great, and the band's tight. A cool nugget to check out is the intro to the six-minute album version, which consists of a guitar figure working a complex time signature.

DANCE

MODJO Lady (Hear Me Tonight) (3:46)

PRODUCERS: Yann Destagnol, Romain Tranchart
WRITERS: Y. Destagnol, R. Tranchart
PUBLISHERS: Universal Music Publishing, Sony/ATV Songs/Warner-Tamerlane Publishing o/b/o Bernard's Other Music, BMI
REMIXERS: Harry "Choo Choo" Romero, Roy Davis Jr.
MCA 13866 (CD promo)

This sterling slab of French house, concocted by Modjo's Yann Destagnol and Romain Tranchart, was one of the summer anthems throughout Europe, hitting the No. 1 spot in the U.K. and going top 10 in Belgium, Germany, and Switzerland, among other countries. Based around a solid sample—Chic's groovy "Soup For One"—"Lady (Hear Me Tonight)" is a wash in retro memories and of-the-moment dancefloor sensibilities. A given on U.S. dancefloors, especially with mighty fine remixes courtesy of Harry "Choo Choo" Romero and Roy Davis Jr., "Lady" simply demands radio attention—and for good reason. Male vocals, incessant rhythm guitars, filtered effects, and unshakable melodies create an incredible feel-good atmosphere. There's only one problem: the song's availability solely as a 12-inch vinyl single. Why would a label want to limit sales of such a potent song to only owners of turntables? Perhaps MCA needs to seriously consider offering a commercial CD single.

RAP

OUTKAST Ms. Jackson (3:59)

PRODUCER: Earthtone III
WRITERS: A. Benjamin, A. Patton, D. Shears
PUBLISHERS: Gnat Booty/Chrysalis Music, Inc./Dungeon Ratz Music, ASCAP
LaFace/Arista 4487 (CD promo)

Several musicians have recently addressed the concept (and complications) of having children out of wedlock, and while many have talked about the relationship between the two parents (think Dave Hollister's "Baby Mama Drama" or B-Rock & the Bizz's "My Babydaddy"), few have talked about the "baby's mama's mama." Leave it to OutKast to take it to another level by doing just that. "Ms. Jackson" tackles the issue with sincerity over a synthed-out drum track. Big Boi and Andre 3000's frantic flows stress the drama of the situation. Lyrically, the song offers a positive message of a father who will be there for his child, no matter what drama may occur. The track itself has a retro feel, reminiscent of early '80s hip-hop. The message-oriented single has caught fire across the country at radio. The single's animal-friendly accompanying clip is also in heavy rotation.

CHRISTMAS

CHRISTINA AGUILERA The Christmas Song (Chestnuts Roasting On An Open Fire) (Thunderpuss 2000 Holiday Remix) (3:59)
RCA 65900 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24)

Lava/Atlantic 6928 (CD promo)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)

Ropery 2255 (cassette single)
Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won't Get Lit Up (At The Trailer Park This Year) (no timing listed)
Hometown Productions 214 (CD single)
Contact: 212-749-9164 or iperry.com.

IN PRINT

50 YEARS DOWN A COUNTRY ROAD

By Ralph Emery with Patsi Bale Cox
William Morrow
390 pages; \$25

Country music has undergone numerous changes both stylistically and professionally over the past 50 years, and one would be hard pressed to name anyone more involved in the process than Ralph Emery. In his four books on country music, Emery shares his wealth of insight and experience as both an observer and participant in the genre, doing so in a homespun, conversational style reflective of the man himself. With the latest, "50 Years Down A Country Road," Emery takes a historical perspective on country's most influential personalities, based largely on thousands of hours from his taped radio and television interviews.

Emery jump-started his career at highly influential country radio station WSM Nashville in the '50s and later hosted the "Nashville Now" TV show on what was formerly known as TNN: The Nashville Network. As an interviewer of virtually every major and minor act of the past half-century, Emery has a knack for asking the right questions, resulting in the book's more illuminating passages.

Even in subject matter before his time, Emery can be fascinating, as when he surveys Hank Williams and his mysterious, untimely passing. The author details Williams' last hours, primarily through research conducted by singer Tom T. Hall (for an aborted TV project), and the results are harrowing. Emery is one of many who marvel at how an artist of such fame could die in such an odd, ill-recorded manner. He also notes that Williams' demise contributed to his enduring appeal: "If Hank in life had shown Nashville what a superstar could do for the business, Hank in death showed them what a legend could accomplish."

Emery has an acute awareness of the business machinations that not only helped "hillbilly music" gain credibility and more widespread popularity but also led to Nashville becoming Music City. He notes that when Columbia's Art Satherly was having trouble persuading distributors to handle his product, he cut a deal with Sears to bring country music to the heartland. Emery points out, "Young people today don't have any idea what outcasts we were in the '50s and '60s. We were considered white trash, hicks, hillbillies—dolts."

Emery brackets the time periods

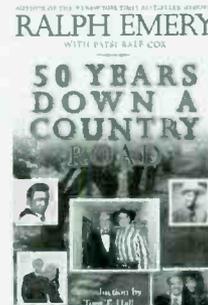
covered in his book with what he considers country's most influential characters during those years. For the time frame following Williams' death, Emery focuses on the late Marty Robbins, whose crossover clout and versatility he amply credits, saying, "I can't think of anyone I've known in the music business who did more to hold country's flag high during the '50s."

Among the more interesting segments in Emery's book are those dedicated to Don Gibson, the troubled but brilliant author of such country standards as "Sweet Dreams," "Oh, Lonesome Me," and "I Can't Stop Loving You." The songwriter endured his share of personal hardships, including an ex-wife who claimed it was she who had penned many of his songs. According to Emery, publisher Wesley Rose reportedly responded, "Madam, if you've been writing all these hits, you just continue to write them and bring them to me. We'll make the same deal with you we made with Don." Emery says Gibson has never gotten his due in Nashville, and today he never even "sings around the house."

Emery also dedicates space to Roger Miller ("the single most creative mind I've ever run across"), Willie Nelson (who, Miller said, "is about five minutes ahead of his time"), Hall, Bobby Bare, Eddy Arnold, Webb Pierce, Kris Kristofferson, and Dolly Parton, among others. He also cites Charley Pride, Mel Tillis, and Ronnie Milsap as three artists who overcame huge obstacles (racism, a speech impediment, and blindness, respectively) to scale professional heights.

The somewhat rambling approach of "50 Years Down A Country Road" can be trying, and in the latter pages things start to spin almost out of control when Emery attempts to categorize country's more contemporary era and artists. Yet he speaks with authority on the launch and evolution of TNN, which has been rechristened The National Network and moved to New York since his book was written. On this, Emery is prophetic: "I look for TNN to move out of town."

Emery's historical perspective also allows him to weigh in on the format's current "pop vs. country" stylistic debate. "If the hip critics have a problem with country records being too 'middle-of-the-road,' I ask them, 'Who died and made them country music's arbiters of taste?' The public will have the last word. We in the business should stand up and cheer the people who bring in new audiences." **RAY WADDELL**





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Ray Of Music. The Blues Foundation presented R&B legend Ray Charles with its Lifetime Achievement Award at Los Angeles' House of Blues. Among the performers were Ashford & Simpson, Billy Preston, and Diane Schuur. In a celebratory mood, from left, are Blues Foundation executive director Howard Stovall, Preston, Charles, and Schuur.



CLOSE RACES: In a race almost as close as this year's presidential election, **OutKast** (LaFace/Arista) and **Jay-Z** (Roc-A-Fella/Def Jam/IDJMG) battled for the No. 1 slot on Top R&B/Hip-Hop Albums. Unlike **Bush** and **Gore**, however, both Jay-Z and OutKast were winners during their new albums' first full week of sales. Jay-Z's latest, "The Dynasty: Roc La Familia (2000-)", debuted last issue on Top R&B/Hip-Hop Albums at No. 87, due to street-date violations. This issue the same album is the Greatest Gainer, moving 87-1 and selling gold, or more than 550,000 albums overall, of which more than 180,000 were sold at R&B core stores. Jay-Z has released an album every year for the past five years, and all of them have remained on the chart for at least 45 weeks. As a matter of fact, during the seven months from October 1998 through May 1999, Jay-Z had two albums on the chart at once: "Vol. 1... In My Lifetime" and "Vol. 2... Hard Knock Life." The first single from "The Dynasty," titled "I Just Wanna Love U (Give It 2 Me)," moves 7-3 on Hot R&B/Hip-Hop Singles & Tracks, with a 23% increase in total points in its sixth week on the chart.

OutKast has managed to achieve some significant numbers as well with its latest album, "Stankonia." Its current single, "Ms. Jackson," was the Hot Shot Debut on Hot R&B/Hip-Hop Singles & Tracks in the Oct. 28 issue and has followed that honor by earning the Greatest Gainer/Airplay title in each of the next three weeks. Now "Ms. Jackson" moves into the top 10, rising 14-9, while the first single from "Stankonia," "B.O.B. (Bombs Over Baghdad)," is still on the chart at No. 84. All the success OutKast has had on the singles level certainly helped sales of the album. "Stankonia" was the Pacesetter this issue, moving from the street-date violation entry of No. 96 to No. 2. This project managed to sell more than 525,000 pieces overall, 140,000 of which were from R&B core store sales.

BAGS, POWER, AND HISTORY: It's no surprise that **Erykah Badu** stays at No. 1 for the seventh week in a row on Hot R&B/Hip-Hop Singles & Tracks with "Bag Lady" (Motown). Considering there is almost a 1,000-point gap between Badu and the No. 2 single, **R. Kelly's** "I Wish" (Jive), my guess it that she may just hold on to the top spot even longer. This issue's peak position breaks a three-way tie for the most weeks at No. 1 during this calendar year. Up to this point, Badu's "Bag Lady," **Carl Thomas' "I Wish"** (Bad Boy/Arista), and **Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip's "Hot Boyz"** (Gold Mind/EastWest/EEG) had all spent six weeks at No. 1. "Bag Lady" is the first single from Badu's forthcoming album, "Mama's Gun," due Nov. 21, just in time for the holiday shopping spree. With the exception of the No. 1 **Profyle** single "Liar" from a few weeks ago, the last time Motown had a chart-topping song was December 1997, when **Boyz II Men** scored with "A Song For Mama." "Song" went on to become a platinum single for the group.

Island Def Jam Artists To Make Digital Videos

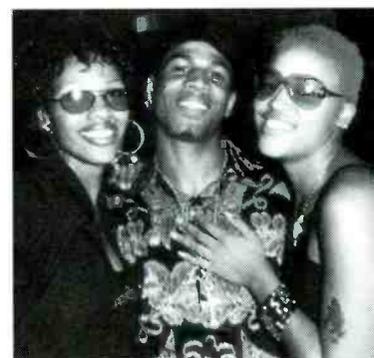
BY GAIL MITCHELL
LOS ANGELES—Jay-Z, DMX, and Ja Rule are among the Def Jam hip-hop artists whose music will undergo the interactive, animated digital-video treatment under a newly announced production agreement between Island Def Jam Music Group, headed by president Lyor Cohen, and Brilliant Digital Entertainment Inc., headed by chairman/CEO Mark Dyne.

The pact grew out of Brilliant's existing Digital HipHop partnership with entrepreneur Russell Simmons and producer/director Stan Lathan. Established in April, Digital HipHop is a joint-venture animation studio for the creation of Internet content. When BET acquired Simmons' 360hiphop in October, Simmons and Lathan retained Digital HipHop.

Production is already set to begin on several imminent Def Jam titles: Ja Rule's "6 Feet Underground," DMX's "Good Girls, Bad Boys," and Jay-Z's "You, Me, Him And Her." Each video will feature standard 3D animation with interactivity in realtime streaming audio and video with supplemental E-commerce and promotional elements. Island Def Jam, Digital HipHop, and Brilliant Digital will be partners in distributing and syndicating the videos and will share in associated revenue.

The Digital HipHop studio is based in L.A. and supervised by Lathan, whose entertainment experience includes his current role as executive producer and director of television's "The Steve Harvey Show." He also co-created and executive-produced the HBO series "Russell Simmons' Def Comedy Jam" and has directed pilots for various series, including "Moesha," "The Parkers," and "Martin."

Brilliant Digital Entertainment's other online partnerships include VH1, Yahoo!, and USA Networks.



Showcasing Pru. Capitol recording artist Pru recently began a series of showcase dates in support of her self-titled debut disc, which came out Nov. 7. Among the stops on her tour was a night at New York's S.O.B.'s. Shown, from left, are Pru, producer Stevie J., and Interscope recording artist Eve.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				► No. 1 ◀	
1	2	—	2	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P 1 week at No. 1
2	1	1	5	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
3	NEW ▶		1	BABY IF YOU'RE READY (C) (D) (T) DOGG HOUSE 2132/TVT †	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING TOI
				► GREATEST GAINER ◀	
4	8	—	2	I JUST WANNA LOVE U (GIVE IT 2 ME) (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
5	5	5	9	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
6	4	3	15	BOUNCE WITH ME (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE
7	3	2	10	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
8	9	10	4	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
9	6	7	5	BIG DOE (C) (D) FUTURESCOPE 3331 †	SUICIDE
10	12	4	17	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
11	10	8	19	CALLIN' ME (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
12	17	18	8	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
13	20	20	16	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG †	JARULE FEATURING CHRISTINA MILIAN
14	18	17	16	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
15	11	15	11	SHAKE IT LIKE A DOG (C) (D) (M) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
16	21	27	12	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
17	7	6	8	FLAWLESS (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
18	13	13	33	I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
19	19	24	6	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
20	16	9	4	PROTECT YA NECK (THE JUMP OFF) (T) WU-TANG/LOUD/COLUMBIA 79524*/CRG †	WU-TANG CLAN
21	22	14	12	CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
22	28	22	5	YA STYLE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
23	23	21	21	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
24	25	25	12	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
25	30	29	19	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
26	NEW ▶		1	DA BRIDGE 2001 (T) ILL WIL/COLUMBIA 79522*/CRG	QB FINEST
27	15	16	8	TRUST (T) DELICIOUS VINYL 18226*/EDEL AMERICA	THE PHARCYDE
28	32	42	3	DO YOU (T) LOUD 1967* †	FUNKMASTER FLEX FEATURING DMX
29	35	32	37	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
30	14	12	7	FIRE IT UP (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
31	31	26	17	THE LIGHT (T) MCA 155763* †	COMMON
32	45	—	5	EVEN IF (T) DEF JAM/DEF SOUL 562902*/IDJMG †	METHOD MAN
33	24	23	13	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
34	34	30	8	BALLERS (UP IN HERE) (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
35	36	37	61	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
36	39	31	14	UN-HUH (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
37	NEW ▶		1	YES SIR (C) (T) (X) TIGHT IV LIFE 4504*	DRO
38	26	19	10	MS. FAT BOOTY 2 (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
39	41	40	39	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
40	RE-ENTRY		7	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949* †	M.O.P.
41	40	36	24	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
42	48	43	23	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
43	NEW ▶		1	EQUALITY (T) D&D/KOCH 080100*/FAT BEATS	AFU-RA
44	RE-ENTRY		2	BOW WOW (THAT'S MY NAME) (T) SO SO DEF/COLUMBIA 79487*/CRG †	LIL BOW WOW
45	RE-ENTRY		13	WHAT MEANS THE WORLD TO YOU (T) EPIC 79434* †	CAM'RON
46	RE-ENTRY		3	WHERE I WANNA BE (T) BABY REE/LONDON-SIRE 35055* †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
47	RE-ENTRY		2	YOU AND ME (T) DEF JAM 572665*/IDJMG †	LL COOL J FEATURING KELLY PRICE
48	RE-ENTRY		2	DO YO THANG GIRL (C) (T) (X) TAKE FO' 207*	D.J. JUBILEE
49	27	28	9	SPREAD IT OUT (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
50	NEW ▶		1	LONG DOUGH (D) NEW HORIZON 8610 †	BIG SHANK FEATURING MAKE IT HOT AND KIDD

○ 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 'I Wish', 'Independent Women Part I', 'Between Me and You', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'By Your Side', 'Danger (Been So Long)', 'Promise', 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 'Try Again', 'Hot S**t Country Grammar', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Thong Song', 'Party Up (Up in Here)', etc.

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

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists songs alphabetically by title.

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 'I Like Dem Girlz', 'Who's She Lovin' Now?', etc.

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

Billboard TOP R&B/HIP-HOP ALBUMS

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

NOVEMBER 18, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
NO. 1/GREATEST GAINER						
1	87	—	2	JAY-Z ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —) 1 week at No. 1	1
PACSETTER						
2	96	—	2	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
3	1	1	4	JA RULE MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
4	2	2	3	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (11.98/17.98)	BACK FOR THE FIRST TIME	2
5	3	3	6	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
6	5	6	19	NELLY FO REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
7	4	4	5	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
8	9	—	2	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
9	10	10	16	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	9
10	7	9	11	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	3
HOT SHOT DEBUT						
11	NEW	1	1	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	11
12	13	18	26	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
13	23	—	2	SOUNDTRACK COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	13
14	8	7	7	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
15	6	5	3	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
16	16	14	6	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
17	14	15	59	YOLANDA ADAMS ELEKTRA 62439/EEG (11.98/17.98)	MOUNTAIN HIGH...VALLEY LOW	5
18	11	12	25	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
19	15	11	8	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMG (12.98/18.98)		1
20	18	19	8	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
21	21	21	30	CARL THOMAS BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
22	12	8	4	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
23	20	13	3	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
24	40	45	13	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	24
25	28	24	19	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
26	24	16	4	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	5
27	19	22	10	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
28	NEW	1	1	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
29	17	17	5	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	8
30	NEW	1	1	VARIOUS ARTISTS BABY REC 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	30
31	22	33	17	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
32	25	—	2	WILLIE D RAP-A-LOT 50022*/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	25
33	27	20	4	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
34	30	32	8	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
35	33	25	28	TONI BRAXTON LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
36	26	—	2	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
37	32	23	8	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
38	29	28	10	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
39	43	36	20	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
40	NEW	1	1	MONIFAH UNIVERSAL 157999 (11.98/17.98)	HOME	40
41	36	26	7	CAM'RON UNIVERSAL 157999 (11.98/17.98)	S.D.E.	2
42	37	27	8	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
43	34	34	9	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
44	41	—	2	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY...THE EXPERIENCE	41
45	31	—	2	SPARKLE MOTOWN 159743/UNIVERSAL (11.98/17.98)	TOLD YOU SO	31
46	42	—	2	AFU-R D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98)	BODY OF THE LIFE FORCE	42

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.

U.K.'S FULL CREW LAUNCHES LABEL

(Continued from page 31)

totally different. We've actually done two versions: slow and uptempo."

Another similar "remake" was done with Destiny's Child's "With Me." Says Lawes, "What made that stand out was having the girls in the studio. We had a bit more maneuverability because we were able to change things. Rather than have just the lead and backing vocals, we could say, 'We want this instead.' So we changed the chorus, making subtle changes. That made the mix very interesting."

Full Crew's long list of credits

includes remix jobs for Macy Gray, the Lighthouse Family, George Michael and Mary J. Blige, Tyrese, and Conner Reeves, a white, British R&B singer/songwriter. The trio remixed Mariah Carey's "My All" and "The Roof," the only U.K. remixes of Carey's music. The Crew's remix of Angie Stone's "My Life Story" ended up on her "Black Diamond" debut set.

"At first we did a mix that was more hard hip-hop," says Lawes. "But after meeting with everyone

else in the company, we all sat down and said we should do something a bit easier. It was a nice gesture to see they liked it so much that they actually put it on the album."

In addition to engineering, programming, and producing its sessions, Full Crew is made up of actual musicians. Lawes trained as a bassist, Reid as a pianist, and Daley as a guitarist. Each also plays or programs other instruments.

Lawes, Reid, and singer Sean Cummings are former members of

Kreuz, a 1990s British R&B group that had the unusual distinction of releasing its debut album, "Next Generation," on Motown. The three-some released two additional albums on its management-owned Diesel label, charting in the top 50 in the U.K. with "Kreuz Control."

In development on the Full Crew label are planned 2001 releases by Maria Wallace, Chrystal, Michelle, and the group Blaze. Full Crew is also working on its own new album.

"Now is a time when we can cre-

ate a platform for up-and-coming artists who are missed by the majors," explains Lawes when asked why the Full Crew label was established. "It's about opening doors. If you look at people like Jazzy B. [of Soul II Soul fame], they opened doors for people like us to come through as musicians and producers."

British R&B is "getting better," adds Daley. "It's taken a long while for it to be recognized commercially. But now everyone is learning, and their skills are a lot better."

47	45	39	17	SOUNDTRACK DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
48	39	30	10	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)		1
49	35	29	7	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
50	46	37	25	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
51	49	46	28	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
52	50	38	51	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
53	52	52	47	DMX RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
54	48	40	29	JOE JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
55	38	31	4	FLESH-N-BONE MO THUGS/IN THE PAINT 8196*/KOCH (10.98/17.98)	5TH DOG LET LOOSE	30
56	53	42	21	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
57	44	35	6	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP	31
58	56	58	42	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
59	63	53	67	DESTINY'S CHILD COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
60	64	57	49	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
61	58	47	33	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
62	62	60	27	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
63	60	48	31	PINK LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
64	47	41	8	B-LEGIT SICK WID' IT/IN THE PAINT 8167*/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
65	61	65	56	DONELL JONES UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
66	73	69	9	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	50
67	54	54	7	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49
68	65	50	11	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
69	82	71	49	SISQO DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
70	57	49	7	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
71	NEW	1	1	BIG POKEY CHEVIS 5120 (11.98/16.98)	D-GAME 2000	71
72	70	56	20	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
73	72	55	5	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	44
74	59	61	9	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION	47
75	71	62	12	KIRK FRANKLIN PRESENTS 1NC B-RIT 490325*/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	21
76	51	44	6	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
77	100	—	2	SOUNDTRACK GOSPO CENTRIC 490754*/INTERSCOPE (11.98/17.98)	HIS WOMAN, HIS WIFE	77
78	79	66	7	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	32
79	89	75	14	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
80	67	—	2	LIL' FLIP SUCKAFREE 5080 (11.98/16.98)	THE LEPRECHANN	67
81	74	72	45	JAY-Z ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
82	66	59	7	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
83	90	—	2	MONIQUE MOSE KNR 1237 (15.98 CD)	GIRL LIKE ME	83
84	75	67	19	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
85	76	70	32	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
86	78	74	35	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE	31
87	83	78	19	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
88	86	77	24	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
89	88	80	25	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
90	68	73	7	SOUNDTRACK FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY FIEND ENTERTAINMENT 2001 (11.98/17.98)		52
91	80	79	67	MACY GRAY EPIC 69490* (11.98 EQ/17.98)	ON HOW LIFE IS	9
92	95	83	64	MARY J. BLIGE MCA 111929* (11.98/17.98)	MARY	1
93	69	63	11	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE	29
94	81	64	27	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
95	92	100	4	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	92
96	93	85	35	GERALD LEVERT EASTWEST 62417/EEG (11.98/17.98)	G	2
97	55	43	10	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
98	97	81	6	SOUNDTRACK MOTOWN 159687/UNIVERSAL (11.98/17.98)	BAMBOOZLED	69
99	77	51	11	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
100	84	82	15	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2

Madonna Celebrates 'Music's' Global Success At Roseland

WHAT IT FEELS LIKE: It's days after Madonna's Nov. 5 party/performance at New York's Roseland Ballroom, and, well, the smile has yet to leave our face. Yes, the sight of Madonna—looking every bit the Nashville-hued party gal in a Britney Spears-emblazoned black tank top, hip-huggin' palazzo-like pants, cowboy hat, and boots—effortlessly partaking in a lil' boot scootin' boogie (that's a country line dance, for all you non-urban cowboys!) during the show's closer, "Music," was certainly a grin-inducing Kodak moment.

In fact, it was one of many such moments in a night that fabulously celebrated the global success of the



by Michael Paoletta

singer/songwriter's multimillion-selling Maverick/Warner Bros. album "Music."

Backed by a full band, singers/longtime friends Nicki Harris and Donna DeLory, and muscled dancers, Madonna opened the incredibly tight five-song set with the jangly trance workout "Impressive Instant."

The pop icon peeked her head out of a window of a white Ford pickup truck that was parked on the venue's secondary stage (which, like the main stage, was decorated in "Hee-Haw"-styled glamour) to the ear-deafening applause of 3,000 screaming fans. Within seconds, Madonna was wiggling out the window and crawling onto the truck's hood, where she posed and lounged, singing her heart out. By the song's end, she was transported—with the help of audience members' hands—onto the main stage. Paradise (for me), indeed.

For "Runaway Lover," and with frenetic film footage playing, the 42-year-old mother of two gleefully worked the stage as if she were a Dolce & Gabbana runway model. While somewhat disposable as an album track, "Runaway Lover" so works in a revved-up, adrenaline-pumping live setting.

All electronic elements were eliminated for the third song, "Don't Tell Me," which saw Madonna perched on a bale of hay with acoustic guitar-strumming producer Mirwais by her side. On the secondary stage was a melancholia-hued string section, which

only increased the song's sensitivity. We can only hope this stellar performance was being filmed, because a postcard-perfect video for "Don't Tell Me" would now be in the can.

"This is for Britney," said Madonna, before delving into a positively heartfelt version of (fave album track) "What It Feels Like For A Girl."

Before launching into the funk-ed-up "Music," Madonna, in a particularly festive mood, regaled her adoring fans with tales from days gone by. "The last time I played Roseland was 18 years ago," she said, giggling. "I was the opening act for New Edition." In a less well-constructed building, the crowd's thunderous laughter and applause would've surely brought the roof down. Here, it only slightly shook the building's very foundation.

"If Bobby Brown's in the audience tonight," continued Madonna, "I now have a bathrobe with my name on it."

And then she launched into the song that everybody needed to hear: "Music." In only 30 minutes, Madonna had, without doubt, concocted one of the year's most energizing and unforgettable shows. What a wicked preview to her much-talked-about, full-on 2001 tour, which had best include the hyper-infectious track "Amazing!"



Girl Is Workin'. On Nov. 7, New York-based Nervous Records issued DJ Paulette's beat-mixed "Must Be The Music." Comprising soulful, progressive, and filtered house music, the 19-track set includes such tracks as Winx's "Don't Laugh," House Of Glass' "Disco Down," Afro Medusa's "Pasilda," and Kim English's "Higher Things." DJ Paulette recently spent two weeks trekking across the U.S. in support of the album, plying her turntable skills at clubs in Washington, D.C.; Los Angeles; Chicago; and New York. Shown in the DJ booth at New York's Centro-Fly club, from left, are Nervous Records art director Julie Weiss and A&R director Kevin Williams, DJ Paulette, and Nervous Records president Michael Weiss.

OPENING FOR MADONNA was Tommy Boy artist Everlast, whose Tom Waits-tinged voice was perfectly complemented within an intimate acoustic setting. In such a beat- and rhythm-free atmosphere, songs like "Black Coffee," "I Can't Move," and "Black Jesus"—which all appear on the artist's new "Eat At Whitey's"—were far more riveting than their album counterparts.

Everlast's short but incredibly

smart set was further enhanced by featured vocalist N'Dea Davenport on "Love For Real," which seamlessly merged the artist's gritty delivery with Davenport's soulful wailings. One of "Eat At Whitey's" truly great moments, we can only hope Tommy Boy has plans to issue "Love For Real" as a single. Such potent tracks—and couplings, for that matter—don't come down the pike every day.

(Continued on next page)

The Dance Trax HOT PLATE

• **Daft Punk**, "One More Time" (Virgin single). Vocoded vocals and filtered loops, anybody? Well, look no further than this positively euphoric, disco-flavored anthem from this fave French duo. "One more time/We're gonna celebrate." Indeed.

• **Arnold Jarvis**, "Special Kind Of Love" (King Street Sounds single). Benji Candelario's original production will surely put a smile on the faces of the many who miss the days of the Paradise Garage. Those searching for Subliminal-hued vibrancy should go directly to **Jazz-N-Groove's** Primitime Club mix.

• **First Choice**, "The Player" (Fluential/Sony U.K. single). Remixers **Mousse T.**, **Boris Dlugosch**, and **Olav Basoski** inject new life into this Philadelphia classic.

• **The Rurals**, "Window Pain" (Society Hill Recordings single). With "Window Pain," this U.K.-based collective has created a timeless, late-night deep house track that seamlessly combines guitar licks, a thick bassline, and air-brushed female vocals. Remixer **Pete Moss** offers two alternatives, both of which are primed for peak play. Contact 215-413-9101.

• **CeCe Peniston**, "Lifetime To Love" (4 Play Records). Looking for an equivalent to Peniston's classic "Finally"? If so, don't overlook this wickedly infectious, and incredibly hooky, house jam. All remixed bases are covered, from pop (**Nikolas & Sibley**) and circuit tribalisms (**Rosabel**) to progressive house (**Nic Torriero & Rob Milo**) and 2-step (**Dave Audé aka Mr. Nice Guy**).

• **Yukihiro Fukutomi**, "Music Is The Healer" (Jazzanova Compost Records Germany single). This four-track EP is home to jazzy affairs like "I Am," "Speak," and "Drifting." It also showcases the diva-fueled, 2-steppin' "Music Is The Healer," an uplifting track that demands your immediate attention. Ya won't be disappointed, trust.

• **Richard Les Crees**, "Dengon" (Distance U.K. single). This New Jersey-based keyboardist/arranger has issued tracks on I! Records and Hipbone. He's also collaborated with **the Groove Collective**. The sublime "Dengon," which is culled from Crees' debut album "Bahia"—and spotlights the gentle Japanese vocalizing of **Mai**—will appeal to the Body & Soul and Lazy Dog contingents. Oh yeah, **Larry Heard** delivers two trademark mixes, too—and nobody plays the keyboards quite like Heard.

• **Junior Jack**, "My Feeling" (Defected U.K. single). From acetates alone, the **Alexander O'Neal**-sampling "My Feeling" has received ample support from DJs like **Danny Rampling**, **Alistair Whitehead**, and **Tall Paul**. On Nov. 27, the double-pack arrives with **the Johnny Corporate's** groovy mixes, the jacked-up **Hatiras** excursions, **Solaris' Stardust**-speckled journey, and **Kick 'N' Deep's** original mix.

Nigel Richards Extends 611 Into Many Media

BY RICK SALZER

NEW YORK—Seven years ago, Nigel Richards opened the doors to Philadelphia specialty retailer 611 Records with an in-store stock of approximately 60 vinyl-only titles.

Today, the store has evolved into a multifaceted operation, encompassing the Internet (611records.com), a clothing/used vinyl shop (612), music publishing (611 Music/ASCAP), and label imprints (611, 611D+B, and Society Hill Recordings).

Upstairs from 611, Richards leases office space to Ovum Recordings, which was founded by DJ/producers Josh Wink and King Britt. While Richards and Ovum are not affiliated, Richards says, "Ovum's traffic and many articles in the press have helped the store. Furthermore, some of our high-profile DJ/producer employees like Dieselboy and Pete Moss have also contributed to the awareness about 611."

According to Richards, the shop had only two employees when it first opened: himself and Wink. He says it was a very small, niche-oriented operation. "But with hard-core underground promotion [producing/distributing thousands of 611 stickers and T-shirts], we were able to let things grow organically,

from the ground up," he explains.

A native of Philadelphia, Richards acknowledges that it wasn't easy breaking into the city's dance music scene. After graduating from the University of Rochester, N.Y., in '92, Richards returned to the City of Brotherly Love.

"I tried to earn a living as a DJ," he recalls. "But when no one hired me, I started throwing my own parties, which greatly helped establish my name in the Philadelphia area."

Since that time, Richards has become a globally recognized DJ, plying his multi-layered techno-tweaked musical landscapes at clubs/venues throughout the U.S., Canada, Germany, Scotland, Austria, and the U.K.

Along the way, Richards has issued numerous singles, as well as two successful 12-inch vinyl series on 611 Records: "611 Funkyshit" and "Philadelphia Acid Experiments." Additionally, he's remixed tracks like Winx's "UR The One." Richards has also licensed many of his tracks to some of clubland's most revered labels, including Moonshine and City

of Angels.

Last month, New York-based Kinetic Records issued the beat-mixed "Nigel Richards: DJ Mix—A Commemorative Mix For The Whistle 3 Party." Dedicated to Philadelphia's annual "Whistle" event, which draws over 10,000 dance music enthusiasts, the disc marks the first release in 611's new CD-only distribution deal with Kinetic.

To promote the "Whistle 3 Party" set, Richards—who is booked by Paul Morris of New York-based AM Only—commenced a 10-week tour on Oct. 13. In the coming weeks, he's confirmed to play at clubs in Asbury Park, N.J.; Detroit; Seattle; Dallas; and New York.

Richards hopes the collection, along with his new affiliation with Kinetic, will build even more awareness for the 611 brand.

"Over the next few years, and if all goes according to plan, I will play the role of entrepreneur as opposed to being involved with every aspect of the 611 business," explains Richards. "Instead of knowing everything about the 60,000 records in the shop and on the Web site, I'd rather focus on the big picture and let my qualified people handle such details."



RICHARDS

Billboard. HOT Dance Breakouts

NOVEMBER 18, 2000
CLUB PLAY

1. ONE MORE TIME DAFT PUNK VIRGIN
2. RISE IN STEVE LAWLER NERVOUS
3. SHE BANGS RICKY MARTIN COLUMBIA
4. U TURN ME BYRON STINGILY FEAT. LEEE JOHN NERVOUS
5. SUNSET (BIRD OF PREY) FATBOY SLIM SKINT

MAXI-SINGLES SALES

1. THERE'S A MESSAGE (IN THE MUSIC) LANGSTON HUGG FEAT. BEVERLY FEEST PLAYLAND
2. WHO TOLD YOU RONI SIZE/REPRAZENT ISLAND
3. WHAT YOU DO BIG BASS VS. MICHELLE NARINE EDEL AMERICA
4. IT'S ALRIGHT, IT'S ALRIGHT 8B YELLORANGE
5. THE BOMB (2000 REMIXES) THE BUCKETHEADS HENRY STREET

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	7	PASILDA JELLYBEAN 2609 1 week at No. 1	AFRO MEDUSA
2	3	5	7	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
3	4	6	9	LOVE ONE ANOTHER TOMMY BOY 2145	AMBER
4	1	2	9	I TURN TO YOU VIRGIN PROMO †	MELANIE C
5	6	8	7	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
6	5	1	8	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
7	10	15	7	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
8	11	17	5	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
9	13	19	5	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
10	7	4	9	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
11	16	28	4	DREAMIN' SALSOL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
12	14	21	6	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
13	19	26	5	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
14	29	44	3	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
15	9	11	8	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
16	8	9	8	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
17	21	29	5	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
18	28	35	4	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE MARINE
19	32	47	3	LULLABY OF CLUBLAND ATLANTIC PROMO	EVERYTHING BUT THE GIRL
20	20	27	6	YEAH...RIGHT NERVOUS 20451	JONAH
21	27	34	4	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
22	26	31	4	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
23	15	10	10	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
24	22	13	10	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
25	12	7	12	YOUR CHILD MCA PROMO †	MARY J. BLIGE
26	24	20	8	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
27	17	16	8	EMBRACE XTRAVAGANZA 79471/COLUMBIA †	AGNELLI & NELSON
◀ Power Pick ▶					
28	41	—	2	LIVIN' FOR LOVE ELEKTRA PROMO/EEG	NATALIE COLE
◀ Hot Shot Debut ▶					
29	NEW ▶	1	1	THE POWER OF ONE ATLANTIC 84930	DONNA SUMMER
30	18	14	12	CADA VEZ RAMPAGE 0178	NEGROCAN
31	35	48	3	TOTALLY ATLANTIC PROMO	SHABOOM
32	25	18	11	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
33	39	—	2	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
34	31	23	10	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
35	30	25	11	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
36	36	49	3	KILLER RADIKAL 99034 †	ATB
37	33	33	5	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
38	48	—	2	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
39	45	—	2	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
40	NEW ▶	1	1	THE UNDERGROUND STAR 69 509	CELEDA
41	NEW ▶	1	1	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
42	NEW ▶	1	1	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
43	NEW ▶	1	1	PULL UP TO THE BUMPER EDEL IMPORT	GRACE JONES VS. FUNKSTAR DE LUXE
44	42	—	2	FORGIVE + FORGET YOU TOMMY BOY SILVER LABEL 2086/TOMMY BOY	SUGARBABIES
45	43	—	2	MOST GIRLS LAFACE 24490/ARISTA †	PINK
46	23	12	13	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
47	34	30	11	X-HALE SLOWLY JELLYBEAN 2593	BOOTSYS MCQUEEN
48	NEW ▶	1	1	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
49	37	42	4	GRAZIN' IN THE GRASS WARNER BROS. 44870	BONEY JAMES/RICK BRAUN
50	46	39	8	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN

○ 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	12	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	2	8	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
◀ Greatest Gainer ▶					
3	4	—	2	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
4	3	3	28	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
5	5	4	17	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
6	8	9	20	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
7	6	7	24	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	7	6	27	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
9	10	8	12	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
10	11	13	6	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
11	9	5	15	LET'S GET MARRIED (T) (X) SO 50 DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
12	13	12	15	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
◀ Hot Shot Debut ▶					
13	NEW ▶	1	1	THE POWER OF ONE (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
14	49	—	2	DON'T MESS WITH MY MAN (T) (X) POKIE 78162/BYOND †	LUCY PEARL
15	12	10	30	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
16	14	11	14	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
17	NEW ▶	1	1	NOT THAT KIND (T) (X) DAYLIGHT 79483/EPIC	ANASTACIA
18	NEW ▶	1	1	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
19	16	15	31	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
20	17	16	35	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
21	24	24	29	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
22	15	26	3	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
23	19	17	26	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
24	20	14	29	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
25	23	18	11	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
26	21	—	2	CORRUPT (T) (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
27	26	21	16	STRONGER (T) (X) RCA 60281 †	KRISTINE W
28	NEW ▶	1	1	CHERRY BOMB (T) (X) ELEKTRA 67086/EEG †	1 PLUS 1
29	27	22	10	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
30	22	19	27	WHERE YOU ARE/ WANNNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
31	29	20	47	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
32	34	34	6	KILLER (T) (X) RADIKAL 99034 †	ATB
33	NEW ▶	1	1	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
34	38	—	2	SEM CONTENCAO (T) (X) ZIRIGUIBOM 5026/SIX DEGREES	BEBEL GILBERTO
35	31	23	48	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
36	30	27	28	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
37	37	30	17	DREAMING (T) (X) NETTWERK 33105	BT
38	41	—	2	RELEASE (REMIXES) (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
39	33	29	10	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
40	18	—	2	SPANISH GUITAR (T) LAFACE 24499/ARISTA †	TONI BRAXTON
41	42	35	13	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
42	40	33	5	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH
43	36	40	4	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
44	35	25	10	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
45	46	—	34	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
46	45	43	30	DON'T STOP (T) (X) RADIKAL 99015	ATB
47	RE-ENTRY	7	7	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
48	44	31	55	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
49	NEW ▶	1	1	YOU SEE THE TROUBLE WITH ME (T) (X) G2 009/STRICTLY RHYTHM	BLACK LEGEND
50	32	28	5	MISS THE WAY (T) (X) GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA

DANCE TRAX

(Continued from preceding page)

PROVIDING THE PROGRESSIVE HOUSE BEATS between sets was DJ/production outfit **Deep Dish**. Armed with secret weapons of the vinyl kind, the Washington, D.C.-based duo—**Saram Tayebi** and **Ali "Dubfire" Shirazinia**—kept the energy alive and building throughout the evening.

Song highlights from the pair's tag-team style of beat-mixing included **John Creamer** and **Stephane K.**'s remix of **Satoshi Tomiie**'s "Love In Traffic," **KC**

Flight's "Voices," **Lexicon Avenue's** remix of **East West Connection's** "Once I've Been There," **Morel's** "Funny Car," the **16B** remix of **Mysterious People's** "Fly Away," **X-Press 2's** "Muzik Express," **Xzyque's** "Outside Looking In," **Steve Lawler's** mix of **Cevin Fisher's** "Love You Some More," and **Deep Dish's** restructurings of **Dusted's** "Always Remember To Respect Your Mother," and **Madonna's** "Music."

Those who would like to explore

the **Deep Dish** experience in the comfort of their homes should snag a copy of the deep and delicious two-disc set "Deep Dish: Renaissance Ibiza," which the duo recently issued via its **Yoshitoshi** label.

IN RELATED NEWS, **Madonna's** "Don't Tell Me"—the second single culled from the singer's **Maverick/Warner Bros.** album "Music"—has been majorly reconstructed for dancefloors by **Thunderpuss**, **Richard "Humpty" Vission**, and

Tracy Young.

In trademark fashion, **Thunderpuss'** vocal-fueled Club mix cleverly straddles the fence between mainstream pop and underground house, replete with spiraling synth pads, a sinewy bassline, and jagged keyboard effects.

The always-funky **Vission** goes a bit deeper with filtered beats, tweaked keyboard riffs, and wickedly trippy vocals (think **Madonna** underwater). Progressive house the way it *should* be made.

Young, who dazzled us with her restructurings of "Music," deftly delivers the goods here with an electro-charged workout (*love* the "Heart Of Glass" nuances!). Midway through, the squiggly synth patterns give way to a beautiful violin-splashed breakdown, which effortlessly evolves into a full-throttle anthem. Simply riveting.

At press time, the label had yet to confirm promotional and commercial release dates for "Don't Tell Me." But we'll be sure to keep you posted.

Oak Ridge Boys 'Keep It Going' With Smart CD, Other Projects

BY DEBORAH EVANS PRICE

NASHVILLE—With an innovative "Smart CD" specially designed to assist promoters, a new country label deal in the works, and an upcoming gospel project on Spring Hill, the Oak Ridge Boys continue to be one of country music's busiest acts. Newly inducted into the Gospel Music Hall of Fame, the veteran group shows no signs of slowing its pace as it gears up for 2001.

Booked by the William Morris Agency, the Oaks still perform well over 150 dates a year, without the benefit of widespread radio airplay. When not on the road, they are also pursuing a variety of other endeavors. Prior to being notified of their Hall of Fame induction, the act had begun work on a new gospel project helmed by noted Southern gospel producer Michael Sykes. William Lee Golden, the baritone with the long silvery mane, has also

recorded a solo project, "My Life's Work" (see story, page 41), and tenor Joe Bonsall has a second career as a children's book author with the successful "Molly The Cat" series.

To keep fans up to date on all their projects—including their recent campaigning for George W. Bush—the Oaks utilize their Web site, oakridgeboys.com. There, fans can get the latest news on Golden, Bonsall, Duane Allen, and Richard Sterban. The Oaks' organization has also specially crafted two CD-ROMs, one geared toward promoters and another for their fan club. The latter is offered to club members who renew their membership.

"On the fan CD, we gave them the Oak Ridge Boys' rendition of the national anthem, and the Oaks went into the studio and recorded a song specifically for it, 'Life's A Railway To Heaven,'" says Jon

Mir, executive VP of the Oak Ridge Boys organization, who has been working with the group for 27 years.

"It's not been released on any other [project] prior to this," says Mir. "We also included on the CD about 70 minutes of an interview with Karl Shannon, who is in Lexington, Ky., at WVLR . . . Then I did an animation and a little video-clip on there too, and there's more press kit information. It's a well-rounded CD for the fans."

The group is getting positive feedback from fan club members about the bonus CD, but one of the most useful tools in its organization is the Smart CD issued to promoters.

"We did the first one on a very limited run for the last Christmas tour," says Mir. "We put on all the artwork, and we had the boys come in here and record liners and just some generic 'ho, ho, ho's' and 'oom

pah-pah mau-mau's' [Sterban's signature bass vocal on the Oaks' hit "Elvira"], greetings, and those kinds of things that we thought radio stations and promoters could utilize. We compiled it all on one CD and pressed it ourselves and sent it out. Very shortly thereafter, we had great response from it, so we started doing it for the regular tour.

"Then we went and had it professionally mastered and had jackets printed this time," says Mir. "We got a lot more of them done and shipped them to everybody that had a date and everybody who bought a date. We could send one to the radio station that was sponsoring the concert and one to the newspapers who were running the ads, and on those, they had all that was needed for advertising, except videoclips, which would have to be handled separately. But they did have audio and anything for print that they needed, including the latest photos of the Oaks and logos and graphics."

Bonsall says taking advantage of technology to stay connected with fans and to work more efficiently with promoters is an integral part of how the Oaks operate. "I do a lot of work on the Oak Ridge Boys Web site," Bonsall says. "I'm always trying to come up with ideas to keep the content flowing. Our Web site is more interactive than most. We have an incredible nucleus of wonderful fans who are on there all the time. It doesn't take that much for me to answer questions and interact with people . . . A little typing and hit the post button and you have fans interacting with you like never before."

AHEAD OF THE PACK

The Oaks have always been eager to utilize the latest available technology. Mir began using E-mail in the Oaks offices in the early '80s and became the subject of an article in Success magazine. "I think it was their first-ever article on E-mail," Mir recalls. "Obviously, I wasn't just E-mailing myself, so I wasn't the only pioneer in the movement. We had started a small circle of music industry people, like Vari-lite [lighting company] and a few other people we dealt with that were technology-savvy."

Sterban says the Smart CD has been extremely beneficial. "I think it's a clever idea," he says. "It's the wave of the future, and we've always tried to stay abreast of what was happening, be on the edge of it, and be the leader instead of following. I think people respect that. We are an act that works a lot. If you talk with William Morris [they will tell you] we work as much as anybody in the music business. We

have a lot of regular buyers that buy us all the time and promote our shows, and they appreciate the fact that we are doing it this way. It makes things a lot easier. It's all self-contained."

Monica Montella, promotions manager at the Star Plaza Theatre in Merrillville, Ind., agrees. "Our marketing department has found the new Smart CD very helpful," she says. "We've been using it to create color postcards, posters, fliers, and ads for this upcoming holiday season."

Montella says this marks the group's 20th year appearing at the venue (she's been working their dates there for the

past 11), and the Smart CD has replaced an overflowing file. "They are considered family at Star Plaza, with years of memories and files filled with information following their career from year to year," she says. "With the release of their new Smart CD, those files have been considerably thinned out, due to all pertinent information, logos, and photos needed being compiled on one convenient CD."

BACK TO THE FUTURE

The next couple of months will be extremely busy for the Oaks. They will embark on a Christmas tour and will also be going into the studio with Sykes to work on their Spring Hill debut. The Oaks cut an album of hymns and gospel classics a couple of years ago, produced by Leon Russell, but this project will be their first album of new gospel material in more than 25 years.

The Oak Ridge Boys got their start as a Southern gospel quartet before making the transition to mainstream country music in 1977 with their breakthrough hit "Y'all Come Back Saloon." Since then, they've had 34 top 10 country singles, including 17 No. 1 hits, among them "I'll Be True To You," "Leaving Louisiana In The Broad Daylight," "Elvira," "American Made," and "Make My Life With You."

But before the switch to country, the Oak Ridge Boys were a groundbreaking gospel act. The group was well-established when Golden joined and was followed by the other Oaks in the current lineup. (Golden was replaced by Steve Sanders in 1987 and returned in 1996. Sanders committed suicide in 1998.)

At the Hall of Fame induction, Allen recalled a large part of an audience walking out during a Roanoke, Va., show because of the group's switch to country music. He said he had been hurt by the controversy surrounding their move to the country genre. The induction helped heal old wounds.

(Continued on page 46)



OAK RIDGE BOYS

Austin, Barris Among First Artist/Writers On The Wrensong Entertainment WE Label

WRENSONG Publishing Corp. president **Ree Guyer Buchanan** is expanding her operation with the formation of Wrensong Entertainment and subsidiary record label WE Records.

The label will focus on developing artist/writers, as well as those who have had some success on other labels. In the latter camp is **Sherrié Austin**, a Wrensong writer whose first album for WE Records, "Following A Feeling," is due in February. Austin previously recorded two albums for Arista/Nashville.

In the developing artist category, WE has signed **Sally Barris** and has already released her album, "Reluctant Daughter," to roots radio. For now, the album is being distributed through the Wrensong Web site.

ON THE ROW: Nashville-based talent agency Buddy Lee Attractions has formed a strategic alliance and co-representation agreement with Los Angeles-based theatrical and literary agency Gold Marshak Liedtke Associates. The deal calls for Gold Marshak Liedtke to represent certain Buddy Lee clients in the areas of film, television, and literary endeavors.

Nancy Tuck joins Hamstein Music Group as director of operations. She previously worked as office and account manager for Will 'n David Music and House of David studio.

Veteran producer and songwriter **Jerry Cupit** has launched HotSong.com Records, a label that will specialize in country, roots, and Christian.

The Country Music Assn. has announced ticket prices for next year's four-day Fan Fair, to be held in downtown Nashville June 14-17. Ticket prices correspond to different levels of seating at Adelphia Coliseum, where the event's main stage will be located. Prices are \$115 for platinum seating (\$79 for minors), \$100 for gold seating (\$69 for minors), and \$90 for sterling seating (\$59 for minors).

Nashville-based Gaylord Entertainment Co. will discontinue operation of its Wildhorse Saloon in Orlando, Fla., effective mid-November. The club is located at Walt Disney World. Disney will license the name and logo, buy some of the club's physical assets, and continue to operate it.

Copyright.net's Scream Marketing division will release its first album, "The Blue Collar Comedy Tour Live," Nov. 14. The album features comedians **Jeff Foxworthy**, **Bill Engvall**, **Ron White**, and **Larry the Cable Guy**. The album is being distributed by Navarre and is also available on the company's Web site, bluecollar.copyright.net.

ARTIST NEWS: In a roster restructuring move, **Joe Diffie** shifts from Epic, his longtime label home, to sister Sony Music label Monument. Meanwhile, **Wade Hayes** exits the Sony roster. Hayes had previously segued to Monument from sister label Columbia.

Eminent Records has signed **Rosie Flores** and **Heather Eatman** to its artist roster. Flores' first album for the label will be produced by **Rick Vito** and is due in April 2001. Eatman's first Eminent album, produced by **Roger Moutenot**, is also due in April.

SIGNINGS: Roy D. Mercer, a character created and voiced by KMOD Tulsa, Okla., personalities **Brent Douglas** and **Phil Stone**, has "signed" a management agreement with Whistler's Entertainment. "Mercer" records albums of prank phone calls for Virgin Records Nashville.

Virgin artist **Chris Cagle** has signed with Aristomedia for publicity representation.

Russian country band **Bering Strait** has signed a management deal with **James "Mike" Kinnamon** at JMK Music.



by Phyllis Stark





THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	2	3	21	BEST OF INTENTIONS B.J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
2	1	1	14	THE LITTLE GIRL B. CANNON, N. WILSON, J.M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
3	4	5	24	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	3
4	5	6	21	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	4
5	3	2	17	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
6	6	7	27	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
7	7	8	17	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	7
8	8	9	28	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	8
9	11	11	14	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	9
10	12	13	21	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	10
11	13	14	7	WWW MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	11
12	10	10	28	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M.D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	10
13	9	4	26	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
14	14	16	24	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	14
15	19	23	10	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	15
16	16	18	32	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
17	17	19	20	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	17
				AIRPOWER		
18	21	25	18	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	18
				AIRPOWER		
19	20	21	20	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440 †	19
20	18	15	27	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
21	24	26	16	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	21
22	26	27	17	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	22
23	25	28	11	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	23
24	27	29	17	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	24
25	30	35	6	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT	25
26	28	30	17	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	26
27	31	33	7	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	27
28	29	31	14	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	28
29	33	34	15	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	29
30	23	24	20	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	22
31	34	36	7	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	31
32	35	41	7	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	32
33	39	40	8	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	33
34	37	39	9	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	34
35	42	46	3	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA RCA ALBUM CUT	35
36	36	37	10	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	36
37	38	38	17	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	37
38	41	43	9	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	42	12	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	39
40	43	52	4	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	40
41	46	47	8	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	41
42	44	45	8	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	42
43	47	50	6	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	43
44	45	44	16	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	44
45	48	51	6	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	45
46	57	68	3	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	46
47	49	53	8	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	47
48	54	60	3	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT	48
49	50	63	3	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	49
50	53	61	5	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	50
51	58	65	4	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	51
52	56	74	3	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	52
53	62	72	3	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	53
54	52	58	19	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	52
55	69	—	2	SCREAM B. J. WALKER, JR. (H. DARLING, JENAI)	MINDY MCCREARY (V) CAPITOL 58890 †	55
56	59	—	3	HOW LONG B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
				HOT SHOT DEBUT		
57	NEW	1	1	WHAT DO YOU WANT FROM ME NOW G. FUNDIS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)	BILLY YATES COLUMBIA ALBUM CUT	57
58	60	—	2	SHE'S ALL THAT D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	58
59	66	64	5	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (L. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	59
60	63	55	11	SO WHAT B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN (C) (D) EPIC 79502 †	51
61	65	70	4	THERE WILL COME A DAY B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	61
62	71	—	3	CAN'T FIGHT THE MOONLIGHT T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	62
63	73	—	2	LEGACY J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	63
64	NEW	1	1	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	64
65	64	57	14	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RIICOCHET COLUMBIA ALBUM CUT †	48
66	75	66	8	LOST IN THE FEELING M. WRIGHT, M. STUART (L. ANDERSON)	MARK CHESNUTT (V) MCA NASHVILLE 172119 †	59
67	74	—	2	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT	67
68	55	56	8	NOBODY'S GOT IT A LOT B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	55
69	61	62	20	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
70	RE-ENTRY	17	17	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
71	70	69	4	FOR MY WEDDING D. HENLEY, S. LYNCH (L. J. MCNALLY)	DON HENLEY WARNER BROS. ALBUM CUT/WRN †	61
72	NEW	1	1	I DON'T KNOW C. HOWARD, B. CAMPBELL-SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	72
73	NEW	1	1	KICK DOWN THE DOOR T. HASELDEN, R. ZAVITSON (G. MIDDLEMAN, K. JACKSON)	GEORGIA MIDDLEMAN GIANT ALBUM CUT †	73
74	51	48	15	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
75	RE-ENTRY	11	11	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACE BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59

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.

The Air Force is celebrating the holidays with something special for you and your listeners—*The Gift VII*.

This free one-hour program features conversations with members of **SHEDAISY** plus songs from their new Christmas album *Brand New Year*.

The program is on CD and includes local avals. Licensed country music stations should receive a copy of *The Gift VII* by the first week in December, otherwise, call (210) 652-3937 and we'll mail one to you.

COUNTRY CORNER



by Wade Jessen

HILLBILLY MUSIC: Opening with more than 21,000 scans, **Dwight Yoakam's** "Tomorrow's Sounds Today" (Reprise) starts with Hot Shot Debut stripes at No. 7 on Top Country Albums and enters The Billboard 200 at No. 68. It is Yoakam's fourth-biggest opening week since we adopted point-of-sale data for chart tabulation nearly a decade ago and his highest debut on the country chart since "Gone" bowed at No. 5 in the autumn of 1995. With more than 31,000 copies sold, that set also holds Yoakam's SoundScan-era benchmark for first-week sales.

As a notable precursor to the storied "Class of '89" (a stable of artists that revitalized the early-'90s country scene), Yoakam saw his first three sets quickly rise to No. 1 on Top Country Albums. "Guitars, Cadillacs, Etc., Etc.," "Hillbilly Deluxe," and "Buenas Noches From A Lonely Room" reigned in successive years, beginning in 1986.

Since then, Yoakam has had an on-again, off-again relationship with country radio, and it appears to be on again. The lead single from the new set, "What Do You Know About Love," gains 68 detections to step 44-42 on Hot Country Singles & Tracks. With eight chart weeks under its belt, the single spins on 110 of our monitored stations. New airplay is detected at KFKF Kansas City, Mo.; KHAY Oxnard, Calif.; KHKI Des Moines, Iowa; KSSN Little Rock, Ark.; and KTTS Springfield, Mo.

THE BIG RED DOT: **Travis Tritt** controls Hot Country Singles & Tracks for the first time in more than six years and gives his new label its first No. 1 in more than three years, as "Best Of Intentions" (Columbia) gains 291 detections on its way to the summit. On Top Country Albums, Tritt's "Down The Road I Go" scans approximately 13,000 units to encore at No. 12 and finishes at No. 122 on The Billboard 200.

OLD BRUSH ARBORS: **Randy Travis** places his first set of religious material on our charts. His "Inspirational Journey" enters Top Country Albums at No. 63 and narrowly misses a debut on the Top Contemporary Christian chart. Travis, who recently parted ways with DreamWorks' Nashville shop, returns to his familiar former home at 20 Music Square East in Music City, where Warner Bros. works the new set to the general markets and Atlantic's Christian music division downstairs shepherds the effort at Christian retail.

Warner Bros. has serviced country stations with "Down With The Old Man (Up With The New)," a track identified as "Baptism" on the album.

POWER IN THE BLOOD: **Hank Williams III** gets his first ink on Billboard's Hot Country Singles & Tracks with "I Don't Know" (Curb), which enters at No. 72. Williams, the son of **Hank Williams Jr.** and grandson of **Hank Williams**, is heard on 11 of our 154 monitored stations with a track from "Risn' Outlaw," a cult favorite among the alternative country crowd that has amassed 21 chart weeks on Top Country Albums since its March debut. On that album, the younger Williams takes stylistic cues from his legendary grandfather and bows to the renegade flavor of his father's period of dominant influence, which helped bridge country music from the '70s to the '80s.

Video/CD Project Profiles The Life Of Oak Ridge Boy

BY DEBORAH EVANS PRICE

NASHVILLE—William Lee Golden has long been considered one of the most distinctive artists in country music, and the Oak Ridge Boy's colorful life is captured in the video/CD collection "My Life's Work."

The package includes a photo montage spotlighting the various stages of Golden's career (and the progression of his near waist-length hair and beard), as well as a video documentary that chronicles his life from an Alabama farm boy through his years in gospel music to his rise to country music stardom as a member of the Oak Ridge Boys. Directed by Jeff Panzer, the video includes interviews with Golden's family, members of the Oaks, manager Jim Halsey, and MCA Nashville president Tony Brown, a former member of the Oak Ridge Boys band.



GOLDEN

"As we live and as the years keep clicking by, we reflect on our life and realize there's a lot of things we'd like to do while we still have the opportunities and the health," says Golden, the only Oak Ridge Boy to have recorded solo. (His first solo album, "American Vagabond," was released on MCA in 1986.) "There are songs still in us that we'd like to get out and to have it documented on recordings and available to loyal fans."

"My Life's Work" was produced by Golden's son Chris. "I respect Chris' musical talent," says Golden with obvious pride. "He's multitalented and plays a lot of different instruments. He loves the songs and playing the music that fits each song. He's a strong believer in that the song is what it's all about, and he communicates well with all the musicians."

Penned by some of Nashville's
(Continued on page 45)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
38 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	22 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plover, ASCAP) WBM
27 ASHES BY NOW (Tessa, BMI)	8 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
1 BEST OF INTENTIONS (Post Oak, BMI) HL	68 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Irving, BMI/Colter Bay, BMI) HL/WBM
10 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	75 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)
25 BURN (EMI Blackwood, BMI/EMI Australia Pty., Ltd., APR/EMI April, ASCAP) HL	45 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WBM
32 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM	46 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
62 CANT FIGHT THE MOONLIGHT (Realsongs, ASCAP) WBM	50 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
59 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)	44 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL
74 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM	55 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)
39 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL	48 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
6 FEELS LIKE LOVE (Vinny Mae, BMI) WBM	58 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL
71 FOR MY WEDDING (Larry John McNally, ASCAP) WBM	65 SHE'S GONE (Songs Of Windswept Pacific, BMI/Wel-low Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
34 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM	54 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
64 GO BACK (Isham, BMI/SwaydeMan, ASCAP)	60 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM
31 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM	15 TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP) WBM
5 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	14 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Fy Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
56 HOW LONG (Davand, BMI/TexasCity, BMI)	20 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/W3, ASCAP/Platinum Plover, ASCAP) WBM
67 THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI)	29 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
26 I CANT LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL	61 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)
72 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP)	12 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
70 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM	49 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP)
9 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM	28 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM
37 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL	21 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
17 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	4 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
51 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM	23 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM
69 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL	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
36 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL	42 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
3 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	57 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI) HL
30 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM	35 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
73 KICK DOWN THE DOOR (Universal-PolyGram International, ASCAP/On My Mind, ASCAP/Fever Pitch, BMI)	53 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
13 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM	7 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
63 LEGACY (Murray, BMI/Neal Coby, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP)	52 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
18 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL	11 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
2 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	33 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
47 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)	40 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)
66 LOST IN THE FEELING (Careers-BMG, BMI)	19 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL
41 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM	
24 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	
43 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	

Billboard Top Country Singles Sales

NOVEMBER 18, 2000

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 CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	FAITH HILL
2	2	12	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU	CURB 73116	LEANN RIMES
3	3	4	OKLAHOMA	EPIC 79503/SONY	BILLY GILMAN
4	4	15	BEST OF INTENTIONS	COLUMBIA 79404/SONY	TRAVIS TRITT
5	7	9	MY CELLMATE THINKS I'M SEXY	MONUMENT 79495/SONY	CLEDUS T. JUDD
6	9	2	HOW DO YOU LIKE ME NOW?!	DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
7	6	6	ONE VOICE	EPIC 79396/SONY	BILLY GILMAN
8	5	5	I NEED YOU	SPARROW 58863/CAPITOL/CURB	LEANN RIMES
9	8	8	THAT'S THE WAY	CURB 73106	JO DEE MESSINA
10	10	9	YOU WON'T BE LONELY NOW	MONUMENT 79440/SONY	BILLY RAY CYRUS
11	NEW	1	MEANWHILE BACK AT THE RANCH	CURB 73118	THE CLARK FAMILY EXPERIENCE
12	11	10	ALL NIGHT LONG	COLUMBIA 79515/SONY	MONTGOMERY GENTRY
13	12	12	MY LOVE GOES ON AND ON	VIRGIN 58867	CHRIS CAGLE

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	18	NOBODY'S GOT IT ALL	EPIC 79481/SONY	JOHN ANDERSON
15	13	11	BREATHE	WARNER BROS. 16884/WRN	FAITH HILL
16	14	14	I'M IN	EPIC 79496/SONY	THE KINLEYS
17	15	13	THAT'S THE KIND OF MOOD I'M IN	EPIC 79447/SONY	PATTY LOVELESS
18	17	16	SO WHAT	EPIC 79502/SONY	TAMMY COCHRAN
19	18	15	WHEN YOU NEED MY LOVE	DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	19	17	HOW DO I LIVE	CURB 73022	LEANN RIMES
21	21	22	GOODBYE EARL	MONUMENT 79352/SONY	DIXIE CHICKS
22	20	19	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	22	20	NOW THAT'S AWESOME	BNA 60286/R/G	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
24	24	21	BLUE MOON/DON'T MAKE ME BEG	CURB 73087	STEVE HOLY
25	NEW	1	GEORGIA	ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON

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.

Billboard TOP COUNTRY ALBUMS

NOVEMBER 18, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	52	FAITH HILL ▲ ⁴ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
2	2	4	62	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
3	3	2	6	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
▶ GREATEST GAINER ◀						
4	5	6	20	BILLY GILMAN ▲ ⁴ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
5	4	3	6	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
6	6	5	14	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
▶ HOT SHOT DEBUT ◀						
7	NEW	1	1	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
8	8	8	15	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
9	9	9	24	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	7	7	7	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
11	10	10	4	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
12	12	12	5	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
13	19	21	3	BILLY GILMAN EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	13
14	13	14	79	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
15	11	15	8	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
16	16	19	55	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
17	17	17	14	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
18	15	16	78	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
19	18	18	75	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
20	14	11	3	JOHNNY CASH AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	11
21	20	20	75	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
22	NEW	1	1	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	22
23	21	22	53	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
24	22	13	3	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
25	NEW	1	1	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
26	31	29	4	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
27	24	27	54	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
28	23	24	35	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
29	27	32	103	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
30	25	25	78	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
31	28	26	12	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
32	26	23	5	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
33	30	30	60	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
34	29	28	7	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
35	44	54	6	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	35
36	34	33	37	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
37	35	39	22	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	33	35	5	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
39	32	31	50	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
40	39	37	40	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
41	36	34	11	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
▶ PACESETTER ◀						
42	61	70	4	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	42
43	38	38	12	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
44	41	41	54	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
45	40	36	29	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
46	42	40	83	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
47	37	42	22	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28
48	45	45	74	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
49	43	47	83	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
50	46	43	29	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
51	47	44	14	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
52	49	48	27	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
53	48	46	58	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
54	51	51	54	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
55	54	57	28	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
56	52	52	88	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
57	57	63	31	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
58	53	56	10	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
59	50	55	6	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98) HS	THE HARDEST PART	26
60	65	66	77	DWIGHT YOAKAM ▲ REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	60	65	31	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
62	58	64	31	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
63	NEW	1	1	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	63
64	56	50	29	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
65	62	61	43	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
66	63	—	2	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	63
67	64	59	32	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
68	59	58	63	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
69	66	53	3	MARK CHESNUTT MCA NASHVILLE 170125 (11.98/17.98)	LOST IN THE FEELING	53
70	55	62	21	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
71	NEW	1	1	VARIOUS ARTISTS HIP-O 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	71
72	69	60	8	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
73	72	49	3	PATSY CLINE LYNN 560214/UNIVERSAL (21.98 CD)	THE ULTIMATE COLLECTION	49
74	67	67	29	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
75	75	—	26	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33

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

Billboard Top Country Catalog Albums

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



NOVEMBER 18, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	145
2	2	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	157
3	3	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	179
4	4	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	133
5	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	164
6	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	263
7	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	335
8	7	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	99
9	20	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	20
10	9	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	124
11	—	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	9
12	11	TIM MCGRAW ▲ ³ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	345
13	14	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	138

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	145
15	13	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	104
16	—	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	26
17	16	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	117
18	15	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	301
19	17	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	238
20	12	FAITH HILL ▲ ³ WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	139
21	—	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	76
22	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	541
23	19	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	711
24	—	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	22
25	21	ALISON KRAUSS ▲ ² ROUNDER 610325/DMJG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	212

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.

Classical KEEPING SCORE



by Bradley Bamberger

UNIVERSAL CHANGE: Organizational shifts at any one company are usually not of much wider interest, except when that company happens to be the world's largest purveyor of classical music. Although in a personnel limbo of late, Universal Classics Group—the New York-based corporate umbrella for the Deutsche Grammophon, Decca, and Philips labels—has mutated once again, having eschewed the core/crossover split initiated following the Universal/PolyGram changeover in favor of an ambitious, integrated structure that includes several new appointments. At a time when major labels are cutting back or getting out of classical altogether, Universal's efforts are heartening.



ROBERTS

In recognition of Universal Classics' record worldwide financials last term, former GM/senior VP **Kevin Gore** has been promoted to president of the group, reporting to Universal Classics chairman **Chris Roberts** (who is also president of classics and jazz internationally). All the departments underneath Gore have been rearranged. There are new heads of media (senior VP **Aimee Gautreau**, a former publicity VP with Angel) and marketing (senior VP **David Hazan**, previously of world-music "lifestyle" marketer Putumayo), as well as a newly created artist relations position (filled by **Phylicia Gilbert**, formerly a publicist with BMG Classics and Decca).

Moreover, Universal Classics has two new departments: the five-person new-media team, headed by senior director **Steve Singer**, and a U.S. catalog development operation, led by VP **Joe Szurly** (formerly of Sony Classical). The sales and field marketing department is still run by senior VP **Gerry Kopecky**. ECM—distributed by Universal in the U.S. and most other territories—is represented by label director **Sarah Humphries** and press/promotions director **Tina Pelikan**, both ECM veterans.

Another new wrinkle for Universal Classics is the development of a New York repertoire center. The "missing link" in the company's A&R structure will be crossover-oriented, according to Roberts, with an aim of tapping the music of the Americas. One of the first such projects is Decca's hit "Two Worlds," which features classical tunes interpreted by middle-of-the-road jazzers **Dave Grusin** and **Lee Ritenour** (with help from star soprano **Renée Fleming** and violinist **Gil Shaham**).

Despite the buoy of the past year's positive numbers, Gore concedes that the evolution "hasn't been easy." (Crossover maven **Lisa Altman** left the company with the restructuring.) Driving Universal's changes is the admirable belief that "the art is so great that people only have to hear it to want to buy it," Gore says. "Of course, the challenge is getting those opportunities for people to hear the music. With the old division of core and classical, we were sometimes stuck in a marketing rut. Our new structure gives us the means to make the most of every channel and expand our reach beyond traditional classical avenues. The goal is taking records to the next level—and that means as many little victories as big ones, from an artist selling 5,000 copies of a new record rather than the 3,000 of the last one."

Roberts adds, "In the past, record companies have tended to take either a purely commercial outlook or a purely exclusive, elitist outlook. In the music we pro-

duce and the way we market it, we want to be inclusive—we're going after everything." And with the new artist-relations liaison, Universal aims to ameliorate "the alienation factor" that Roberts says has come as artists have had to deal with constant corporate changes and the ascendance of a more "pragmatic" approach to marketing.

Even with the classical market's shift from a catalog-driven business to an emphasis on new releases (as the retail slots for catalog titles decrease), Universal's catalog output has yielded positive financial return and will continue to be emphasized. "We aren't forgetting that our catalog is so much of who we are," Roberts says. European territories will still have room to create their own lines, as with Decca's "Eloquence" budget series—which, while apt for the price-sensitive U.K. market, will not likely come to the U.S.

If the New York structure meets success, then other Universal Classics territories may adopt some of its layout. As of yet, though, no changes seem attendant in Europe, and the label presidents for the Hamburg-based Deutsche Grammophon and London-based Decca/Philips remain **Martin Engstroem** and **Costa Pilavachi**, respectively. Based in London, senior VP **Tom Deacon** is in charge of Universal's international catalog, having led the way in creating the company's first worldwide, multi-label reissue series, the excellent new quality two-fer line "Panorama." The headquarters for Universal Recording Services and classical archives also remains in Hanover, Germany.

Some critics of Universal claim the company has gradually drained the spirit from the great European identities of Deutsche Grammophon and Decca, replacing it with a middle-brow, marketing-is-all American aesthetic. "Bullshit," says Roberts, stressing that the initial A&R and artist/album imagery still originate from the label headquarters and often the artists themselves. He also stresses that Universal cultivates a global ethos, laboring not to fall into the "provincial" mode he ascribes to some other classical majors. Regarding the future of Philips (which Decca subsumed), such label vets as **Valery Gergiev** and **Alfred Brendel** will continue issuing albums via the imprint; anniversary Philips reissues are also due this spring, although no new artists will be signed.

Roberts and Gore insist that the financial pressure from their corporate bosses is tough but fair, with classical given both support and autonomy. The new marketing/media structure will soon have an ideal opportunity to prove itself, as Universal's 2001 release schedule looks strong. The first quarter sees a new effort from Fleming ("Songs Of The Moon," a set of *fin-de-siecle* songs with pianist **Jean-Yves Thibaudet**) that comes with a world tour to back it up. A second-phase marketing program for Fleming's current smash bel canto disc (which has reportedly shipped 50,000 copies) also kicks in with the new year.

Cecilia Bartoli's "Vivaldi Album" will also see a marketing reprise, as she tours the U.S. in February and March. Speaking of nontraditional marketing, she is now on the back of Cheerios boxes with the likes of R&B crooners **Boyz II Men**. Another star mezzo, **Anne Sofie von Otter**, has recorded an album produced by rocker **Elvis Costello** (who, not surprisingly, put discs by Von Otter and Bartoli on his much-discussed list of 500 favorite records in November's Vanity Fair). With just a short advance listen, the folk-tongued album (due by summer) sounds like the very ideal of a crossover project, organic and artful.

Buttressing Universal's audience-development efforts is a contract with 21C, the forward-minded classical marketing firm headed by former Universal head of core classics (and longtime PolyGram fixture), **Albert Imperato**. A great success at Columbia University's Miller Theater in New York, the Imperato-pioneered "20/21 Club" events—named after Deutsche Grammophon's contemporary music line and featuring free informal artist presentations and open question-and-answer sessions—were just taken on the road with young violinist **Leila Josefowicz**. Remarkably, the next "20/21 Club" takes place Nov. 29 at Miller with the usually elusive Gergiev.



GORE



Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	59	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG CS 22 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	10	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
3	3	3	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 CS	NOT GUILTY... THE EXPERIENCE
4	4	27	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	5	12	DONNIE MCCLURKIN VERITY 43150 CS	LIVE IN LONDON AND MORE...
6	6	12	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
7	7	7	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE CS	AWESOME WONDER
8	10	2	YOLANDA ADAMS ELEKTRA 62567/EEG	CHRISTMAS WITH YOLANDA ADAMS
9	8	6	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
10	13	2	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 CS	GOOD TIME
11	9	34	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
12	12	56	CECE WINANS WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
13	17	11	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
14	14	39	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
15	22	5	SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE
16	16	9	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC CS	YOU CAN MAKE IT
17	15	16	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 CS	NO LIMIT
18	18	7	T.D. JAKES INTEGRITY/WORD 61069/EPIC CS	GET READY! THE BEST OF T.D. JAKES
19	NEW		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE	[GIRL DIRECTOR]
20	20	11	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
21	19	54	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
22	21	48	NORMAN HUTCHINS JDI 1258 CS	BATTLEFIELD
23	26	46	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE CS	SPIRITUAL LOVE
24	23	6	BISHOP CARLTON PEARSON ATLANTIC 83399/CHORDANT CS	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
25	31	6	DAMITA ATLANTIC 83330/AG	DAMITA
26	25	6	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
27	28	52	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 CS	FAMILY AFFAIR
28	27	7	B.B. JAY HARRELL 41699/JIVE CS	UNIVERSAL CONCUSSION
29	29	29	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
30	11	2	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20290	WHEN I THINK ABOUT YOU
31	30	36	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 CS	TRI-CITY4.COM
32	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
33	35	9	PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES J & M 7284	YOU ARE THE ONE
34	38	2	EVERLYN TURRENTINE-AGEE W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
35	NEW		DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
36	RE-ENTRY		SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004	CALLING ALL SAINTS
37	33	29	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
38	24	32	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
39	RE-ENTRY		DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 2231/WINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
40	32	83	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG CS	SACRED LOVE SONGS

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. **CS** indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.

HIGHER GROUND



by Deborah Evans Price

A NIGHT TO REMEMBER: The recent Gospel Music Hall of Fame induction banquet was one of those special evenings that members of the community will remember for a long time. **Gary Chapman** was a superb host, and he could obviously tell he had many in the crowd on his side when he asked why, of all possible nights, we were all there on a Monday. (Hometown favorites the Tennessee Titans were playing.) He served up a wonderful new song and shared a hilarious "bus story," which prompted others throughout the night to share their memorable road adventures.

But the night clearly belonged to the recipients—the late **Bob MacKenzie** (whose tremendous impact on everyone there was celebrated throughout the night), **Shirley Caesar**, the **Oak Ridge Boys**, **Petra**, the **Fisk Jubilee Singers**, the **Kingsmen Quartet**, and **Roger Breland & Truth**.

In a conversation the next day with Oak Ridge Boy **Duane Allen**, he expressed how much the honor had meant to the group and how exciting it is to be working on its first album of new gospel material in more than 25 years. The Oaks signed with the good folks at Spring Hill for the act's gospel music; another deal is in the works for its country music (see story, page 39).

Personally, I've been an Oaks fan for as long as I can remember. They were the first major act I interviewed when I was working as a DJ at KRMD Shreveport, La. I used one of their songs, "Make My Life With You," in my wedding. It's great to see them getting the recognition they so deserve. They are great guys and have one of the best live shows in the business. I can't wait to hear that new gospel record.

NEWSONG BRANCHES OUT: It looks like Jive Records and Provident Music Group could very well have another "Butterfly Kisses" on their hands. On **NewSong's** fabulous new album, "Sheltering Tree," there's a cut called "Christmas Shoes" that has been stirring attention not just from Christian radio but also from mainstream stations. It was played on the syndicated "Steve & D.C." morning show, based in St. Louis, and listener response flooded the phone lines and crashed the E-mail server: "It was amazing, the calls they took and [hearing] the things people were saying, things you never really think about when you write a song," says founding NewSong member **Eddie Carswell**.

Ironically, the song almost didn't make it on "Sheltering Tree." The group had finished the album when Carswell played "Christmas Shoes" for a few people and was encouraged to put it on the record. Now Jive (both Provident Music Group, including the Benson label, and Jive are Zomba-owned) is taking the single to mainstream radio on Tuesday (14).

It's a great song, but just one of many on "Sheltering Tree." NewSong members **Carswell**, **Billy Goodwin**, **Leonard Ahlstrom**, **Michael O'Brien**, **Stephen Reischl**, and **Matt Butler** have crafted an album of great songs that they deliver with lots of energy and passion. "Red Letter Day" is a buoyant opener penned by Carswell and Ahlstrom. The title cut is a testament to the power of friendship that features vocals by guests **Rebecca St. James**, **Mac Powell**, **Fred Hammond**, **Natalie Grant**, **Carolyn Arends**, and **Charlie Peacock**. "God & Time" is a beautiful ballad that reminds us that when we are hurting, all we need is God and time. Carswell says he'd had the idea for a while and had just never written the song. Then, after he lost his father-in-law, who was one of his best friends, the idea came to him again. "I got together with Leonard and shared the idea, and we wrote it. Hopefully it will help a lot of

people," he says. "It helped me writing it."

Prior to the making of the record, NewSong underwent some personnel changes. **Scotty Wilbanks** exited the band. **Russ Lee** left to pursue a solo career with Sparrow Records, and O'Brien, a former solo artist on Benson, joined the group, as did Reischl and Butler. "Change is going to happen, and I accepted that back some years ago," says Carswell. "We try not to change for the sake of change, but if God has changed it, it will work out on both ends."

Carswell encouraged both Lee and Pamplin artist **Charles Billingsley** to spread their wings and pursue solo careers, and they are all still good friends. Carswell is pleased with what O'Brien brings to the lineup. "Mike is a good communicator," says Carswell, who appreciates not only O'Brien's vocal talents but his ability to share his heart with the audience. "God takes care of us. He brings people into our lives and puts things together and makes things work."

In addition to great music, the album is spawning a book. Due out next year through Howard Publishing, "Sheltering Trees" will be co-authored by Carswell and will feature inspiring stories of friendship. The group is also gearing up for its next Xtreme Youth Conference in late December in Gatlinburg, Tenn.

LEE AND BILLINGSLEY FLY SOLO: Like many other great Christian groups, such as **Truth** and the **Gaither Vocal Band**, **NewSong** seems to be a training ground for successful solo acts. One of the most impressive debuts this fall is **Russ Lee's** Sparrow release "Words In Time," which showcases Lee's stellar vocals as well as his songwriting talents. "It wasn't a matter of not liking where I was with NewSong, because I loved the guys and their commitment to musical excellence and their families," says Lee. "It has just always been buried deep in my heart to do [a solo project]."

Lee feels that by being with NewSong, "God used an opportunity to send me to songwriting school." He had always wanted to write but lacked confidence. He says being with the group taught him a lot. "It was a great opportunity to understand not just the craft of songwriting but the craft of connecting, because you can write great songs and nobody gets it, or you can write a song and in 2½ minutes grip someone's heart. That's my goal."

Lee hits the mark on "Words In Time." "I wanted to make a record where it didn't necessarily sound like everything coming out of the [contemporary Christian music] market," says Lee, "and that's hard to do when you're making a pop record. I wanted to be lyrically direct, and I wanted it to be palatable. I wanted it to be a language that people understood—just a conversation about the reality of Christianity and human life."

Lee has been sharing those great new songs while out on tour with **Avalon** this fall. Then, around the holidays, he'll be part of the Child of the Promise tour, where he'll portray King Herod.

Charles Billingsley is another NewSong alum who is making great music as a solo artist. His latest release, "Marks Of The Mission," is his sophomore effort for Pamplin. Like Lee, Billingsley is paving a successful solo course with passionate vocals and strong songs. "One element that I really wanted to add to this record, compared to the last one, was more worship-type songs," says Billingsley. "I lead worship at my church 20 times a year, but I'm not necessarily a worship leader, although I consider my concerts more worship than anything. The overall goal is to lead people to the throne."

One of Billingsley's favorite cuts on the new record is "Settle Me Now," which he wrote with **Don Koch** and **Brian White**. "We are all so busy all the time, and we never have the opportunity to enjoy the presence of the Lord," he says. "It's about grabbing some of that time back and spending it with the Lord and finding out what is really real for us every day of our lives. That set the tone for the whole writing process of the record."

Billingsley currently tours 220 days a year. "I do three, four, and sometimes five concerts a week," he says. "I fly out from where I live here in Atlanta."

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 SoundScan®		
			NO. 1		
1	NEW		VARIOUS ARTISTS	SPARROW 1779/CHORDANT 1 week at No. 1	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	2	59	YOLANDA ADAMS	ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
3	1	2	CARMAN	SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
4	RE-ENTRY		DON MOEN	HOSANNA/INTEGRITY 1782/WORD HS	I WILL SING
5	3	10	BEBE	MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
6	4	2	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/PROVIDENT HS	NOT GUILTY... THE EXPERIENCE
7	5	2	NEWSBOYS	SPARROW 1787/CHORDANT	SHINE: THE HITS
8	6	55	ANNE MURRAY	STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
9	7	23	MARY MARY	C2/COLUMBIA 7602/WORD	THANKFUL
10	9	9	JACI VELASQUEZ	WORD 7392	CRYSTAL CLEAR
11	13	24	PLUS ONE	143/ATLANTIC 83329/CHORDANT	THE PROMISE
12	10	11	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
13	31	5	SOUNDTRACK	REUNION 10022/PROVIDENT	LEFT BEHIND
14	16	73	VARIOUS ARTISTS	MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	12	2	PASSION WORSHIP BAND	SPARROW 1768/CHORDANT HS	PASSION: ONEDAY LIVE
16	15	17	THIRD DAY	ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
17	26	6	AVALON	SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
18	18	58	P.O.D.	ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
19	17	12	KIRK FRANKLIN PRESENTS 1NC	B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
20	14	2	REBECCA ST. JAMES	FOREFRONT 5251/CHORDANT HS	TRANSFORM
21	NEW		CHRIS RICE	ROCKETTOWN 7912/WORD HS	SMELL THE COLOR 9
22	20	11	VARIOUS ARTISTS	ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
23	32	3	VARIOUS ARTISTS	HILLSONG AUSTRALIA/INTEGRITY 1763/WORD	FOR THIS CAUSE
24	21	2	GAITHER VOCAL BAND	SPRING HILL 1009/CHORDANT	I DO BELIEVE
25	22	32	VARIOUS ARTISTS	HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
26	8	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2268/CHORDANT	IRISH HOMECOMING
27	19	4	CAEDMON'S CALL	ESSENTIAL 10559/PROVIDENT	LONG LINE OF LEAVERS
28	24	10	STACIE ORRICO	FOREFRONT 5253/CHORDANT HS	GENUINE
29	23	22	VARIOUS ARTISTS	WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
30	25	7	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC/INTERSCOPE 4267/WORD HS	AWESOME WONDER
31	27	12	ZOEGIRL	SPARROW 51734/CHORDANT HS	ZOEGIRL
32	NEW		YOLANDA ADAMS	ELEKTRA 62567/CHORDANT	CHRISTMAS WITH YOLANDA ADAMS
33	11	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2269/CHORDANT	WHISPERING HOPE
34	28	6	AARON NEVILLE	TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
35	34	89	SONICFLOOD	GOTEE 2802/CHORDANT HS	SONICFLOOD
36	40	2	KATHY TROCCOLI	REUNION 10070/PROVIDENT HS	LOVE HAS A NAME
37	30	4	THE OC SUPERTONES	BEC 7740/CHORDANT HS	LOUD AND CLEAR
38	NEW		LONESTAR	BNA/SPARROW 69326/CHORDANT	THIS CHRISTMAS TIME
39	37	73	STEVEN CURTIS CHAPMAN	SPARROW 1695/CHORDANT	(SPEECHLESS)
40	39	33	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/PROVIDENT	PURPOSE BY DESIGN

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 Heat-seeker title. © 2000, Billboard/BPI Communications.

In the SPIRIT



by Lisa Collins

BEST & THE BRIGHTEST: Nominations for the 16th annual Stellar Awards were recently announced in Atlanta, and there were quite a few surprises, though few were surprised at the showing that past winners **Fred Hammond** and **Yolanda Adams** made. Both were expected to reap quite a harvest, and they did.

Hammond pulled in a total of eight nominations, including male vocalist of the year and two nods for producer of the year, one for work on his "Purpose By Design," which is also up for CD of the year. The other was for his work on Adams' platinum-selling Elektra debut, "Mountain High... Valley Low." The chart-topping LP earned Adams a total of seven nominations, including artist of the year, female vocalist of the year, and song of the year ("Open My Heart").

The biggest surprise was that both Adams and Hammond were eclipsed by **Hezekiah Walker**, whose latest project, "Family Affair," garnered Walker and his Brooklyn, N.Y.-based **Love Fellowship Crusade Choir** nine nominations, including choir of the year, contemporary male vocalist of the year, and hip-hop gospel performance of the year (for "Let's Dance").

Among the industry's brightest new stars were **Mary, Mary**, whose five nominations included new artist of the year; **Bishop Clarence McClendon**, who earned dual nominations; and **Brenda Waters**, whose Crystal Rose recording debut, "Believers & Friends," garnered three nominations. Waters is best-remembered for her guest

work with the **Tri-City Singers** on cuts like "Strangers" from the group's "Bible Stories" LP.

Another pleasant surprise was the showing by Los Angeles-based independent, J.D.I. Records, founded by **James Roberson** just six years ago. Two of its artists—**Norman Hutchins** ("Battlefield") and **Chester D.T. Baldwin & the Music Ministry Mass**—earned nominations. Other independents weighing in were Danbla Records (**Montel Thomas & Soul Winners International**) and Real Deal (**Lexi**).

Trin-I-Tee 5:7 ("Spiritual Love") and **Donald Lawrence** ("Tri-City4.Com") pocketed four nominations each. Rounding out the multiple nominees—with three each—were the late **James Moore** ("Family & Friends Live From Detroit"), **Luther Barnes** ("Wherever I Go"), **CeCe Winans** ("Alabaster Box"), and the **Williams Brothers**. ("The Concert"). The Williams Brothers will also be honored with the prestigious James Cleveland Award.

The event is scheduled for Jan. 13, 2001, at the Atlanta Civic Center and for the first time will be aired live in some markets. The all-star performance lineup includes multi-platinum recording artist **Kirk Franklin**, **Mary, Mary**, **Shirley Caesar**, **Donnie McClurkin**, and pop superstar **Aaron Neville**. **Dr. Bobby Jones** and **Vicki Winans** will co-host. Winans recently inked a new deal with Tommy Boy Gospel Records that includes the introduction of a clothing line and a Web site. A new album is expected in the second quarter.

BRIEFLY: To celebrate the release of his new album, "Not Guilty," **John P. Kee** held a "praise party" at his church, the New Life Fellowship Center in Charlotte, N.C., where he performed selections from the Oct. 24 release for more than 15,000 people. "Not Guilty" entered the Top Gospel Albums and Top Contemporary Christian charts at No. 30 and No. 4, respectively.

VIDEO/CD PROJECT PROFILES THE LIFE OF OAK RIDGE BOY

(Continued from page 41)

top tunesmiths, the songs on the set are as warm and comforting as an old family quilt, with many of the lyrics reflecting the values of family and home. "Keep Lookin' Up" is a positive anthem about surviving life's ups and downs that Golden delivers with an authority born of experience. "Red Dirt Highway," (previously a single/video for Golden on Mercury Records), chronicles a young man's leaving home. "Just Like Me" celebrates family and the satisfaction of having offspring that want to emulate their dad.

It's familiar territory for Golden, as he's performed many of these songs onstage with his sons Chris and Rusty over the years. (Son Craig doesn't perform publicly with the family.) "There are loyal fans that have been there through thick and thin, and people have requested [we record] a lot of the songs on the album project," says Golden.

"Our longtime friend Jeff Panzer had talked to [my wife] Brenda and I and said he'd like to do a documentary on my life's story," says Golden. "Brenda thought it would be a good idea to package it as a multimedia boxed set with a photo montage of me throughout the years and with the documentary. Brenda put together a lot of the

interviews and gathered a lot of the old footage."

The Golden released the boxed set via their own company, Audio Visual Arts III, and are taking a single, "The Stone," to country radio. According to Brenda, they've been seeking a distribution deal for the project. In the meantime, they've been aggressively marketing the release via ads in country consumer publications such as Country Weekly and through in-store appearances at various Wal-Mart locations. The release is also on Golden's Web site, williamleegolden.com, and is being sold on the road at Oak Ridge Boys concerts.

"It's a wonderful project," says Oak Ridge Boy Joe Bonsall. "It's something William Lee wanted to do from his heart and from his soul. When people have all the right motives to do something, then it's a good project. We've all supported William Lee and 'My Life's Work.' It's a tremendous piece of work that he should be very proud of."

"I wouldn't take nothing for the project," says Golden. "It's something I'll cherish for the rest of my life. It's a compilation of who I am and what I'm about."

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Byron's 'Fine Line' Crosses Genres

THE SONG, NOT THE SINGER: In a world where music is frequently identified and compartmentalized by seemingly arbitrary definitions, it is important to remember the common bonds of melody and harmony that are the basis of all forms of composition.

On "A Fine Line: Arias And Lieder" (Blue Note, released Nov. 7), clarinetist **Don Byron** postulates that the musical forms of the aria and the lieder (show-stopping vocal solos and intimate songs, respectively) have gone beyond their classical origins and are thriving in the worlds of modern pop and jazz. To that end, Byron interprets music by composers ranging from **Ornette Coleman** and **Frédéric Chopin** to **Roy Orbison** and **Stevie Wonder**, not blurring but instead obscuring the culturally imposed lines between the pieces of music.

Byron credits an occurrence on the 1998 Grammy Awards—where **Aretha Franklin** filled in at the last minute for **Luciano Pavarotti**, singing the **Puccini** aria "Nessun Dorma"—as being pivotal to the project's direction. "There was something happening in that moment that was pretty interesting, because it blurred the lines of what classical music is and what a classical musician is," says Byron. "Aretha is certainly as good a musician as many classical musicians are, plus she could apply something altogether different to the aria."

As with Franklin's rendition of Puccini, Byron reflects the compositions he interprets through his own individualistic prism, adding **Mark Ledford's** wordless vocal to the melody of Coleman's "Check Up" and arranging for solo clarinet Chopin's *Larghetto* from his Piano Concerto No. 2. "What I am doing is looking at music objectively across idioms," explains Byron. "The record is not overly impressed with the ful-



by Steve Graybow

fillment of a particular style but rather with the actual music itself. Sometimes the way a song is performed can hurt the way you hear the composition."

Joining Byron on many of the tracks are drummer **Paulo Braga**, bassist **Jerome Harris**, and pianist **Uri Caine**, who similarly put his own unique stamp on **Bach's** seminal "Goldberg Variations," which came out earlier this year on the Winter & Winter label.

"The common bond between the songs I chose for the record is that they are all at a high level of art," says Byron. "I tried to gather pieces that seemed to have some of the characteristics of aria and lieder. A lieder does a certain thing, melodically, in the way the words and the music work together. There are things other than those that are part of classical music that do that."

In a project brimming with surprises, one of the most pleasing is Byron's interpretation of rock balladeer **Orbison's** "It's Over," sung with appropriately dark-hued longing by **Ledford**. "That song is one of the most gut-wrenching arias ever written, so far as what **Orbison** is saying and how he sings it," says Byron, who first became acquainted with **Orbison's** music as a child through a "best-of" collection owned by his parents. "When I was a kid, it scared me to listen to him, with the reverb and the morbid sentiments. It sounded like tragedy. He was a successful, tragic guy."

Also interpreted on "A Fine Line" are **Wonder's** "Creepin'" and **Holland/Dozier/Holland's** Motown classic "Reach Out I'll Be There," performed as a bass clarinet/piano duet by Byron and **Caine**. Stripped of its trademark vocal arrangement, the

song's melody and artful construction becomes the focus of the piece. "The Motown-era songs are about composing," says Byron. "Even though it was in some ways a very industrial thing that Motown had going on [with writers adapting ideas from songs that were proven hits to new songs], there were many interesting harmonic and rhythmic things happening in the music."

AND: The Verve Music Group and Music.com have entered into a partnership, whereby Music.com will create dedicated sites for Verve artists. A **vervemusicgroup.com** site will be established, housing sites for 10 Verve artists, including **Diana Krall**, **George Benson**, **Regina Carter**, and **Al Jarreau**. Additional artists will be added in the future.

Santa Monica, Calif.-based **Samson Records** has signed contemporary keyboardist **Jeff Lorber**, whose label debut is expected early next year. Also expected in the first quarter is volume two of **Ubiquity Records'** "Jazz On The Latin Side," which will feature **Poncho Sanchez**, **Francisco Aguabella**, **Justo Almario**, and members of **Los Lobos** and **Ozomatli**.

Mal Waldron's "Left Alone" and **Zoot Sims'** "Down Home" were reissued Oct. 17 by **Avenue Jazz**. Both originally appeared on the Bethlehem label in the early 1960s... The fourth annual **New York Blues Festival** returns to **New York's Symphony Space** Nov. 17-19.

OAK RIDGE BOYS

(Continued from page 39)

"It was an awesome feeling," says **Allen**. "I'm still feeling it... A huge honor has been bestowed on our organization. I never dreamed of this."

Allen and **Sykes** have been spearheading the **Oaks'** search for material. "What I want to try to do in the gospel music area is find new songs that would excite us and excite everybody and show growth in our group, because there's been so many compilations out," says **Allen**. "I wanted to do an album of new material people could listen to that would affect them in an emotional way."

"Our gospel roots are our natural roots," he continues. "That's where we all cut our teeth... The opportunity to cut gospel again feels like we're rebuilding our foundation."

The **Oaks'** future also includes a new country album. **Allen** says they are in negotiations with a new start-up label he declines to name, and they plan to go into the studio with longtime producer **Ron Chaney** in early 2001.

"What the **Oak Ridge Boys** are all about is keeping it going," says **Bonsall**. "One thing we've never been able to plan is how to stop it." **Sterban** agrees. "I don't ever see retiring, at least not any time soon."

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS TS	NO. 1 13 weeks at No. 1 BAHA MEN
2	2	84	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	4	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG TS	RUBEN GONZALEZ
4	5	27	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES TS	BEBEL GILBERTO
5	4	9	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	7	32	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
7	6	7	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
8	8	6	FREE FALL NARADA 49290/VIRGIN	JESSE COOK
9	9	26	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG TS	OMARA PORTUONDO
10	RE-ENTRY	0	O RCA VICTOR 63358	CIRQUE DU SOLEIL
11	15	4	OUR BEFORE DAWN SHANACHIE 78041	SOLAS
12	11	87	THE IRISH TENORS ● MASTERTONE 8552/POINT TS	JOHN McDERMOTT/ANTHONY KEARNS/RODAN TYNAN
13	10	74	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG TS	IBRAHIM FERRER
14	13	7	TRIBUTE TO THE CUARTETO PATRIA HIGHER OCTAVE WORLD 49640/VIRGIN	ELIADES OCHOA
15	NEW	▶	MANTRA MIX NARADA WORLD 50294/VIRGIN	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	NO. 1 21 weeks at No. 1 B.B. KING & ERIC CLAPTON
2	2	4	THE DOOR OKEH/550 MUSIC 61428/EPIC TS	KEB' MO'
3	3	7	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
4	4	6	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
5	5	52	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
6	6	3	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
7	7	56	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
8	9	85	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	8	2	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
10	10	70	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
11	14	26	CIRCLE PACHYDERM 8 TS	INDIGENOUS
12	13	77	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
13	11	31	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	12	6	WICKED ALLIGATOR 4875	SHEMOKIA COPELAND
15	15	59	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	NO. 1 17 weeks at No. 1 BEENIE MAN
2	4	11	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH TS	BUJU BANTON
3	2	51	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	3	24	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
5	NEW	▶	WOW...THE STORY ARTISTS ONLY 56*	BABY CHAM
6	11	2	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLEEVES 4002	VARIOUS ARTISTS
7	5	8	REGGAE LEGEND ST.CLAIR 5813	BOB MARLEY
8	RE-ENTRY	▶	BOBA ASHANTI GREENSLEEVES 259	SIZZLA
9	7	33	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
10	8	68	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
11	6	10	WORDS OF TRUTH VP 1597*	SIZZLA
12	13	25	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
13	10	70	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
14	NEW	▶	SIMPLY BEING ME VP 1598*	SANCHEZ
15	9	9	DANCEHALL 101 VOLUME 2 VP 1593*	VARIOUS ARTISTS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). ● 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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. **TS** Indicates past and present Heat-seekers titles. © 2000, Billboard/RIAA Communications and SoundScan, Inc.

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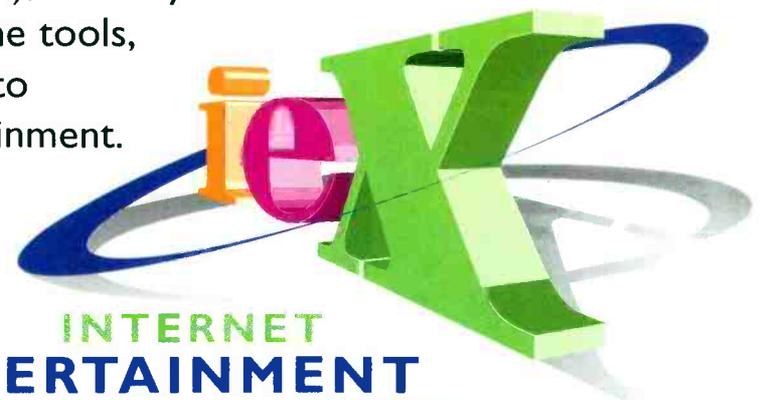
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ARTISTS & MUSIC

Freelance Producer/Engineer Racks Up Credits

FROM NEW KIDS ON THE BLOCK to **Slayer**, mixing to studio design, and commercials to film scores, composer/producer/engineer **William Garrett** has seen a lot in the 20 years he has spent as a freelancer. Though not a household name, Garrett has cut a wide path through the music business, going far beyond the role of engineer.

It is not well-known that he mixed a quadruple-platinum album, for example, or that he started a record label while in his early 20s. But his credits are growing in both number and prominence, and today Garrett is marking two decades as a freelance producer/engineer with new ventures, including two Internet-based companies, while continuing to improve the Sony/ATV Music Publishing project studio he has overseen (in a freelance capacity) since 1991.

The North Carolina native's career began in 1978 in Boston, after one year at the University of North Carolina, where he studied classical music and composition. Transferring to the Berklee College of Music, Garrett was suddenly in the middle of a rock'n'roll scene that had recently produced **Aerosmith**, **the Cars**, and the **J. Geils Band** and would soon explode with a crop of new artists, some of whom would themselves achieve national recognition. After two years at Berklee, Garrett took an entry-level job at Boston's Intermedia Sound, working up to assistant engineer. His first session, he recalls, was an auspicious one: The clients were **Burt Bacharach** and **Carly Simon**. Sessions with the Cars and Aerosmith quickly followed.

"Aerosmith had recorded 'Dream On' at Intermedia years before," says Garrett. "They returned to do a session with [producer] **Jack Douglas**. They were reminiscing about making their first record there and how cool it was. Even the college music scene in Boston wasn't as big as it would later become, so these were the biggest things going on in town. That made it really exciting for me, as an impressionable 19-year-old."

As the simmering local scene began to boil in the early 1980s, Garrett moved quickly, forming Alpha-Media Records as a means of making a name for himself as a producer. Taking advantage of evening and weekend downtime at a studio he was working at, he recorded and produced bands, releasing the results on 45 rpm discs.

"We did a bunch of singles, and one EP by **Pink Cadillac** [of which the leader, **David Champagne**, became part of **Treat Her Right**, a band later signed to RCA]. Boston radio, including commercial station WBCN and college stations at Emerson and Boston College, were incredibly supportive of local music, so you could have a big local hit. It was great—you'd be riding in some-



by Christopher Walsh

body's car, and your song would come on the radio between **Springsteen** and **Tom Petty**. These days, that doesn't happen anymore to someone who presses 1,000 45s. That was a wonderful time for bands in Boston."

Intermedia Sound's owner also ran Century Three, a studio catering largely to advertising clients. Working nights at Century Three, Garrett made the acquaintance of two brothers, **Michael Jonzun** and **Maurice Starr**. Again working during off-hours, Garrett would record the brothers as they laid down R&B grooves that would become backing tracks for Sugar Hill rap artists. All these releases, however, gave credit to the Sugar Hill engineer. Jonzun and Starr also recorded an act in the attic of their house, known as **New Edition**.

"They recorded New Edition on an 8-track," Garrett explains, "then brought it to Century Three, and we added another three tracks. This 11-track recording went on to become a No. 1 song, 'Candy Girl.'" With Jonzun and Starr, Garrett added **the Stylistics** and **Aztec Camera** to his résumé.

Starr's next project, for **New Kids On The Block**, was mixed in a studio outside of Boston.

"He would drop me off in the afternoon and say, 'Mix two songs,'" Garrett recalls. "This first record didn't do so well, but their second sold millions. Fans went back and bought the first one, and it eventually sold 4 million copies."

After spending a decade in Boston and winning the Boston Music Award for best producer in 1988, Garrett was ready and eager to move to the recording mecca of New York. Working his way into the recording community, he was recommended to producer **Rick Rubin** by engineer **Ed Stasium**. Through working with Rubin on a Slayer project, he met **George Drakoulias**, then an A&R man with A&M Records. Drakoulias had recently been to Atlanta, where he recorded demos for a local band called **Mr. Crowe's Garden**. Garrett mixed the demos in New York, at what is now Looking Glass Studios on lower Broadway.

"A&M passed on the project," says Garrett. "George left A&M and went to Rick's Def American. The rest, as they say, is history." Mr. Crowe's Garden later became known as **the Black Crowes**, and they are now working on their sixth major-label release.

Through doing production work

for various labels and production companies, Garrett was asked to become staff producer/engineer at Sony/ATV Music Publishing's demo studio a short time later, a position he continues to hold. Though for some time conditions were far from ideal—the studio was housed in a file room at 666 5th Ave., then another room at Sony's current 550 Madison Avenue headquarters—a 1997 move to its present location at 550 coincided with major upgrades.

With assistance from his friend, engineer/designer **Brad Leigh**, Garrett fashioned a comfortable control room, a separate booth for instruments and vocals, and an impressive equipment list. The corporation, he adds, had gained some understanding of a recording studio's needs, allowing him to optimize the space, creating an ideal place for writing and recording new music within the confines of an office environment. Sessions there have included **Everything But The Girl**, **Cyndi Lauper**, **Groove Theory**, **Lauryn Hill**, and **John Waite**.

For the last several years, Garrett has been steadily building a film and television discography, working at his personal studio, **Electra Craft**. Composing and recording music for the short film "Back In The Days," which was screened at the Toronto and Sundance film festivals, led to more projects. To date he has composed scores and/or songs for 17 films and various music for television, including **Cinemax**, **Lifetime**, **American Movie Classics**, and the **Travel Channel**, as well as produced and engineered scores by other composers, including **Pat Irwin** (of the **B-52's**) and **Andrew Hollander**.

1999 saw Garrett's first collaborations with composer **John Cale**, which include the music for the film "American Psycho."

"It was exciting, recording with a big orchestra," says Garrett of the sessions at New York's **Avatar Studios**. "We tracked in Studio A and

mixed to Pro Tools in 5.1 surround in B on the Solid State Logic 9000 J Series console."

Most recently, Garrett is establishing two new companies. **Cine Song** is a custom songwriting shop for films and television, he says, and will provide an original song in the style of a standard or piece that a movie producer cannot afford to use.

"We can custom-write a song in the same mood, with the same lyrical content, that fits the scene, at a lower cost," says Garrett. "As composers, **Andy [Hollander]** and **I** have been called to do that several times. In the film 'Wrestling With Alligators,' I actually sing a '50s-style song that plays through the radio during a specific scene, and the actors sing along!"

The other company is a label called **Craft Disc**, which will release, via the Internet, scores from independent features and shorts that are not typical major-label fare. Garrett expects **Cine Song**, **Craft Disc**, and related information to be at electracraft.net in one month.

Juggling his duties as producer, engineer, and Sony staffer with his composing career is no small feat, says Garrett, but it's working.

"If I was just engineering all the time, there could be a great loss on the creative side. That's where producing comes into play—you get to use musical skills and instincts. But getting back to composing and songwriting via the film business has been really rewarding."

MENLO PARK, Calif.-based **Music Annex Recording Studios** has cause to celebrate last issue's Billboard salute to **Los Tigres Del Norte**. Annex founder **David Porter** has been working with the Tigres since the mid-'70s. The band has recorded more than 30 albums at Music Annex, with Porter at the board until 1983, then with engineer/producer **Jim Dean**.



Mixing Time. Semisonic is putting the finishing touches on its third full-length album. Singer/guitarist Dan Wilson recently joined producer/mix engineer Tom Lord-Alge at South Beach Studios in Miami to prepare the upcoming MCA release. Pictured, from left, are Lord-Alge and Wilson.

Changes At Studer NA; Neutrik Debuts New Line

COMPLETING A SHIFT IN market focus from analog tape machines to digital audio consoles, Studer North America (NA) has reorganized its administrative offices. The Swiss-based manufacturer has also added a new president for its North American operations.

Industry veteran and 11-year Studer executive Prodromos Constantinou, succeeding John Carey, will direct Studer NA from the company's Toronto offices. Studer NA will continue to maintain sales offices in New York, Los Angeles, and Nashville.

"The shift in demand from analog to digital mixing consoles in the North American market required Studer to change its focus," says Constantinou. "The introduction of the D950 M2 Digital Mixing System represents, we believe, the perfect combination of digital processing power, sonic transparency, and reliability for our customers in the U.S. and Canada."

Constantinou is a systems engineer by training, with more than 30 years' experience in audio consoles. Studer's Toronto offices have sold in excess of 250 Studer consoles under Constantinou's stewardship. Prior to joining Studer, Constantinou worked with Ward Beck Systems and McCurdy Radio.

Building on the success of its

flagship D950 Digital Mixing System, Studer launched the next-generation Studer D950 M2 at the 109th Audio Engineering Society Convention, held in Los Angeles in September. The M2 brings software enhancements and a new control surface design to the D950, which has sold more than 90 units since 1998, with more than 20 going to North American buyers. The system is used for both broadcast and post-production applications. The D950 M2 is now shipping; more than 15 orders have been placed.

LIECHTENSTEIN-BASED NEUTRIK AG, which manufactures connecting equipment for the professional audio industry, has made several product introductions.

The company has released a new line of BNC cable connectors and bulkhead jacks. The BNC 75 ohm cable connectors are now available in push-pull and rear-twist versions to cover all applications.

"The Neutrik BNC 75 ohm cable connectors and bulkheads are of particular interest to our customers," says James Cowan, VP of Neutrik USA. "The pro audio industry relies on the BNC connector, a vital piece of the connection process that needed revitalization. Neutrik's updated series incorporates suggestions

gathered from the top engineers in the business worldwide."

Neutrik has also introduced the new smallest size 5-pole XLR chassis connector. The A and B Series of the chassis connectors will be enlarged by the new 5-pole version.

This new chassis connector is designed especially for applications in audio, industrial, and lighting (DMX) systems. The 5-pole XLR chassis connector PCB version of the A and B Series is available in horizontal and vertical mounting with easy fastening and self-tapping PT screws.

AKG ACOUSTICS has announced the restructuring of its U.S. sales and support organizations to reflect a geographic distribution of resources.

AKG Acoustics VP/GM Doug McCallum announced several promotions: Kevin Madden has been promoted to Eastern regional sales manager, Tom Stotler has been promoted to Central regional sales manager, and Doug Kittle has been promoted to Western regional sales manager.

In addition, Cindy Carroll, Sara Anderson, and Christi Heard are sales administrators for the Eastern, Central, and Western markets, respectively.

PRODUCTION CREDITS

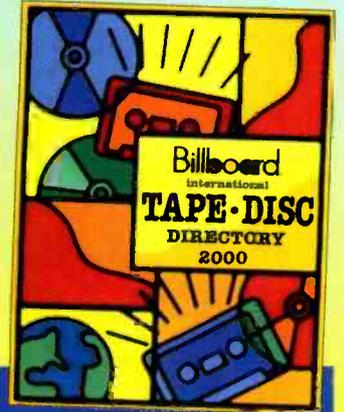
BILLBOARD'S NO. 1 SINGLES (NOVEMBER 11, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	WITH ARMS WIDE OPEN Creed/ Ron Saint Germain J. Kurzweg (Wind Up)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	THE LITTLE GIRL John Michael Montgomery/ B. Cannon J.M. Montgomery	MUSIC Madonna/ Madonna (Maverick/Warner Bros.)	LOSER 3Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	TRANS CONTINENTAL (N. Hollywood) Ron Saint Germaine	PALMYRA (Dallas) Chris Bell	THE SOUND SHOP (Nashville) Billy Sherrill	ARDENT (Memphis) Paul Ebersold Matt Martone	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	API 24	Neve 8038	Trident Vector	SSL 9000J	SSL 4064G plus
RECORDER(S)	Studer A800	Studer A800 MKIII	Sony 3348	Pro Tools/Sony 3348	Sony APR 24
MIX MEDIUM	Quantegy GP-9	Quantegy 499	Quantegy 467	BASF 931	Quantegy GP-9
MIX DOWN STUDIO(S) Engineer(s)	LONGVIEW FARM (N. Brookfield) Ron Saint Germain	ELECTRIC LADY (New York) Tom Soares	EMERALD (Nashville) Jim Cotton Butch Carr	OLYMPIC (London) Mark "Spike" Stent	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	Neve 8078	SSL 9000J	Euphonix System 5	SSL 4000G	SSL 4080G plus
RECORDER(S)	ATR 100 1"	Studer 800 MKII	Euphonix R1	Sony 4080 G Plus	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy GP-9	BASF 900	Hard Drive	Quantegy GP-9	Quantegy GP-9
MASTERING Engineer	GATEWAY Bob Ludwig	STERLING SOUND Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	METROPOLIS Tim Young	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	BMG

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—Leslie Brathwaite, producer, recording and mixing engineer on BASF tape.
His credits include TLC, Sammie, Brandy, J.T. Money, Monica, Aretha Franklin, Boyz II Men, Outkast, Goodie Mob and Jai.

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Artists & Music

Fonovisa Starts Up Pop, Hip-Hop Labels

FONOVisa TARGETS POP MARKET: Fonovisa has announced the creation of two new labels under its jurisdiction: Melody Latina, which will carry all Fonovisa pop artists, and Proamsa, which will carry newly signed hip-hop artists. Both labels' projects will be distributed by Fonovisa.

"We're looking for more development for our pop artists," says Fonovisa GM **Gilberto Moreno**. "Our strategy is to maintain our position in the regional Mexican market and also attack the pop, tropical, and hip-hop markets." Melody Latina will be based in Miami.

RIPPLES IN THE AIRWAVES: Changes are afoot at Spanish Broadcasting System (SBS) following the appointment of **Bill Tanner** as executive VP of programming. Tanner joins SBS after six years with Hefelt and Hispanic Broadcast Corp.

"I'm here to try to make the stations more productive and to get them to maximize their potential—which is to say, get as many listeners as possible," says Tanner.

One of his first steps in doing so was hiring **Pio Ferro**, KLVE Los Angeles' former PD, who is now project director for New York and Los Angeles. Ferro supervises the Los Angeles stations KLAX and KFSG, a full-market FM that SBS recently purchased for \$250 million. Tanner says he's in the process of building his own team of "programming experts," which already includes **Brian Meléndez**, VP of programming for SBS stations in Puerto Rico, and **Jesús Salas**, Tanner's VP of programming.

Tanner is looking to replicate the phenomenal success he had with KLVE, which became the No. 1 station in that market after Tanner took over in 1994. Currently, regional Mexican station KCSA is No. 1, with KLVE in the No. 2 spot. Also, adds Tanner, "we are looking at aggressively acquiring more stations and more people for those stations."

ARTISTRY MEETS COCA-COLA: If there is such a thing as the perfect marriage between artistry and commercialism, it could turn out to be "Aquí Y Ahora" (Here And Now), an album that features some of Spain's top bands—including **Café Quijano**, **Seguridad Social**, **Presuntos Implicados**, **DJ Kun**, **Greta Y Los Garbo**, **La Barbería Del Sur**, and **Buen Color**—playing their own versions of "Aquí Y Ahora," Coca-Cola's new theme song in Spain. Buyers of the album, which was released Nov. 7 by Warner/Dro, will hear everything from ballads to hard-rock versions of the tune, with lyrics ranging from romantic to existential. Although Coca-Cola has long looked to big stars to interpret its jingles, releasing an



by Leila Cobo

entire album of covers of a single song is perhaps unprecedented.

"The whole notion of the slogan 'Aquí Y Ahora' is to live the moment," says Coca-Cola representative **Jaime Rodríguez**. "And each band has taken this concept and given it a completely personal interpretation. The idea was to express the diversity of genres and interpretations that can be found in the same melody."

Although Coca-Cola now owns the rights to each of the new versions of "Aquí," the company has no plans to use them in its marketing campaign. The album, which had an initial shipping of 50,000, will be marketed as a commercial

'Our strategy is to maintain our position in the regional Mexican market and also attack the pop, tropical, and hip-hop markets'

- GILBERTO MORENO -

disc with the Coca-Cola portion of the profits going to Cooperación Internacional, a nongovernmental organization that works with youths and trains volunteers to repair homes in blighted urban areas.

ONSTAGE: Latin Grammy winner **Café Tacuba** was the featured act at last month's Sólo Con Invitación, the Miller Light-sponsored showcase that features a surprise guest artist. Playing at the Century Club in Los Angeles, the band alternated the more esoteric material from its double-album "Revés/Yosoy" with crowd-pleasers like "Rarotonga" and its version of **Juan Luis Guerra's** "Ojalá Que Llave Café."

In Miami, Spanish diva **Rocío Durcal** played a sold-out show at the James L. Knight Center (capacity 4,646). She made full use of her phenomenal voice and backed most of the time with a full mariachi band, featuring individual players throughout the night. Durcal sang from her old and new repertoire, dwelling mainly on treacherous, unappreciative men. Her latest disc, "Caricias," has already sold 200,000 copies, according to label BMG U.S. Latin,

thanks to the single "Infiel" (Unfaithful), featured in the soap "Mujeres Engañadas." (Cheated Women).

IN BRIEF: The fab four of the moment, **Son By Four**, are yet again topping the Hot Latin Tracks chart with "A Puro Dolor," making this the 19th week the quartet has spent in the top chart spot. If the boys hang in there for just three more weeks, they will break the record for most weeks at the No. 1 spot on a Billboard chart. **Cher** holds the honor with "Believe," a No. 1 on Billboard's two dance charts for 21 weeks... In her pursuit of the Latin market, **Christina Aguilera** has added two Spanish-language songs to the set list of her current tour, which takes her to Puerto Rico Nov. 22... **Salsero Tony Vega** has signed with Universal Music Latino. The singer is already working in pre-production for his new album with the label. The set will be recorded in Miami and Puerto Rico and is expected to be released in January 2001.

MEXICO NOTAS: After nine years together, **Banda Pequeños Musical** has released its first live album, "En Vivo," which includes hits like "Luna Llena," "Un Loco Solitario," and "Niña Linda," as well as the current single "Ninguna De Las Dos." Pequeños Musical will tour the U.S. and Mexico through the end of the year... **The Scorpions** visited Mexico on a promotional tour for their album "Moment Of Glory," in which, à la **Metallica**, they play with the **Berlin Philharmonic**. The band plans to include Mexico City in its spring tour and is looking for orchestras to accompany it onstage.

ARGENTINA NOTAS: **Sui Generis** original members **Charly García** and **Nito Mestre** have rejoined for a historical new album for Universal Music and a Latin American tour organized by Fénix Producciones. The disc was released midnight, Oct. 30, at the Tower Records megastore in the Belgrano district, but a crowd of more than 500 fans pushed against the few security guards and broke in, causing García and Mestre to leave the building immediately and cancel a scheduled mini-concert. The tour will begin Dec. 7 at the 40,000-seat Boca Juniors stadium.

CASTRO FANS: BMG artist and Latin idol **Christian Castro** ended an intense continental tour supporting his "Mi Vida Sin Tu Amor" album with a visit to Buenos Aires, where he added seven shows due to popular demand. Originally slated to play Oct. 25 and 26 at the Gran Rex Theater, Castro's gig was extended to Oct. 30, with additional performances Nov. 18 and 19.

TROUT FACE: On Oct. 24

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1					
1	1	8	CHRISTINA AGUILERA	RCA 62323/EMI LATIN	MI REFLEJO
GREATEST GAINER					
2	3	4	OSCAR DE LA HOYA	EMI LATIN 21967	OSCAR DE LA HOYA
3	5	38	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
4	2	5	LUIS MIGUEL	WEA LATINA 84573	VIVO
5	6	5	CHAYANNE	SONY DISCOS 84098	SIMPLEMENTE
6	4	7	LOS TIGRES DEL NORTE	FONOVisa 6092	DE PAISANO A PAISANO
HOT SHOT DEBUT					
7	NEW		LOS ANGELES DE CHARLY	FONOVisa 5096	UN SUEÑO
8	NEW		MARCO ANTONIO SOLIS	FONOVisa 0521	EN VIVO
9	7	8	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
10	9	6	ALEJANDRO SANZ	WEA LATINA 85052	EL ALMA AL AIRE
11	8	9	CONJUNTO PRIMAVERA	FONOVisa 10118	EL RECADO
12	12	15	ROCIO DURCAL	ARIOLA 75173/BMG LATIN	CARICIAS
13	11	2	LOS ORIGINALES DE SAN JUAN	EMI LATIN 29660	LA CASPA DEL DIABLO
14	14	19	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
15	10	5	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG	CHANCHULLO
16	13	36	SHAKIRA	SONY DISCOS 83775	MTV UNPLUGGED
17	16	85	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO...
18	15	9	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
19	18	52	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
20	17	10	RICARDO ARJONA	SONY DISCOS 84014	GALERIA CARIBE
21	20	72	MANA	WEA LATINA 27864	MTV UNPLUGGED
22	25	93	MARCO ANTONIO SOLIS	FONOVisa 0516	TROZOS DE MI ALMA
23	22	67	INTOCABLE	EMI LATIN 21502	CONTIGO
24	48	8	BANDA EL RECODO	FONOVisa 10121	PLAZA DE TOROS MEXICO
25	21	12	PEPE AGUILAR	MUSART 12326/BALBOA	LO GRANDE DE LOS GRANDES
26	27	24	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
27	23	75	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
28	28	28	THALIA	EMI LATIN 26232	ARRASANDO
29	24	41	CONJUNTO PRIMAVERA	FONOVisa 9926	MORIR DE AMOR
30	36	28	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN	SECRETO DE AMOR
31	33	55	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
32	19	3	PRISCILA Y SUS BALAS DE PLATA	ANDREA PLATINO 10124/FONOVisa	EL AMOR NOS MANTENDRA JUNTOS
33	32	54	BANDA EL RECODO	FONOVisa 80769	LO MEJOR DE MI VIDA
34	29	14	LOS HURACANES DEL NORTE	FONOVisa 6088	EN QUE TRABAJA EL MUCHACHO
35	34	11	OV7	SONY DISCOS 83967	CDOO
36	31	36	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
37	26	36	LOS TEMERARIOS	FONOVisa 0519	EN LA MADRUGADA SE FUE
38	40	12	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
39	39	8	LAURA PAULINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
40	30	14	AZUL AZUL	SONY DISCOS 83941	EL SAPO
41	38	18	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
42	NEW		MDO	SONY DISCOS 84070	SUBIR AL CIELO
43	44	48	ENRIQUE IGLESIAS	FONOVisa 0518	THE BEST HITS
44	41	26	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
45	47	20	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
46	46	28	ALEJANDRO FERNANDEZ	SONY DISCOS 83812	ENTRE TUS BRAZOS
47	43	18	CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL
48	35	26	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79603/AG	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
49	37	8	LOS LOBOS HOLLYWOOD	62242	DEL ESTE DE LOS ANGELES (JUST ANOTHER BAND FROM EAST L.A.)
50	42	8	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 23207	TE SONE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	1 SON BY FOUR SONY DISCOS SON BY FOUR	1 LOS TIGRES DEL NORTE FONOVisa DE PAISANO A PAISANO
2 OSCAR DE LA HOYA EMI LATIN OSCAR DE LA HOYA	2 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH CHANCHULLO	2 LOS ANGELES DE CHARLY FONOVisa UN SUEÑO
3 LUIS MIGUEL WEA LATINA VIVO	3 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	3 CONJUNTO PRIMAVERA FONOVisa EL RECADO
4 CHAYANNE SONY DISCOS SIMPLEMENTE	4 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA...	4 LOS ORIGINALES DE SAN JUAN EMI LATIN LA CASPA DEL DIABLO
5 MARCO ANTONIO SOLIS FONOVisa EN VIVO	5 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	5 INTOCABLE EMI LATIN CONTIGO
6 VARIOUS ARTISTS EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	6 OMARA PORTUONDO WORLD CIRCUIT/NONESUCH BUENA VISTA	6 BANDA EL RECODO FONOVisa PLAZA DE TOROS MEXICO
7 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE	7 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH BUENA VISTA	7 PEPE AGUILAR MUSART/BALBOA LO GRANDE DE LOS GRANDES
8 ROCIO DURCAL ARIOLA/BMG LATIN CARICIAS	8 ELIADES OCHOA HIGHER OCTAVE WORLD/VIRGIN TRIBUTE TO THE...	8 CONJUNTO PRIMAVERA FONOVisa MORIR DE AMOR
9 PAULINA RUBIO UNIVERSAL LATINO PAULINA	9 TITO ROJAS M.P./SONY DISCOS ROMPIE NDO NOCHES	9 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
10 SHAKIRA SONY DISCOS MTV UNPLUGGED	10 TITO PUENTE & EDDIE PALMIERI RMM OBRA MAESTRA	10 PRISCILA Y SUS BALAS DE PLATA ANDREA PLATINO/FONOVisa EL AMOR
11 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR FAMILIA	11 BLANCO Y NEGRO SONY DISCOS PIDO Y REZO	11 BANDA EL RECODO FONOVisa LO MEJOR DE MI VIDA
12 GIPSY KINGS NONESUCH/VOLARE! VERY BEST OF THE GIPSY KINGS	12 DLG SONY DISCOS GREATEST HITS	12 LOS HURACANES DEL NORTE FONOVisa EN QUE TRABAJA EL MUCHACHO
13 RICARDO ARJONA SONY DISCOS GALERIA CARIBE	13 MELINA LEON SONY DISCOS BANO DE LUNA	13 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2
14 MANA WEA LATINA MTV UNPLUGGED	14 ANTHONY MALDONADO J&N/SONY DISCOS SERAS PARTE DE MI MUNDO	14 LOS TEMERARIOS FONOVisa EN LA MADRUGADA SE FUE
15 MARCO ANTONIO SOLIS FONOVisa TROZOS DE MI ALMA	15 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2000	15 BANDA MACHOS WEAMEX/WEA LATINA MI GUITARRA Y YO

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 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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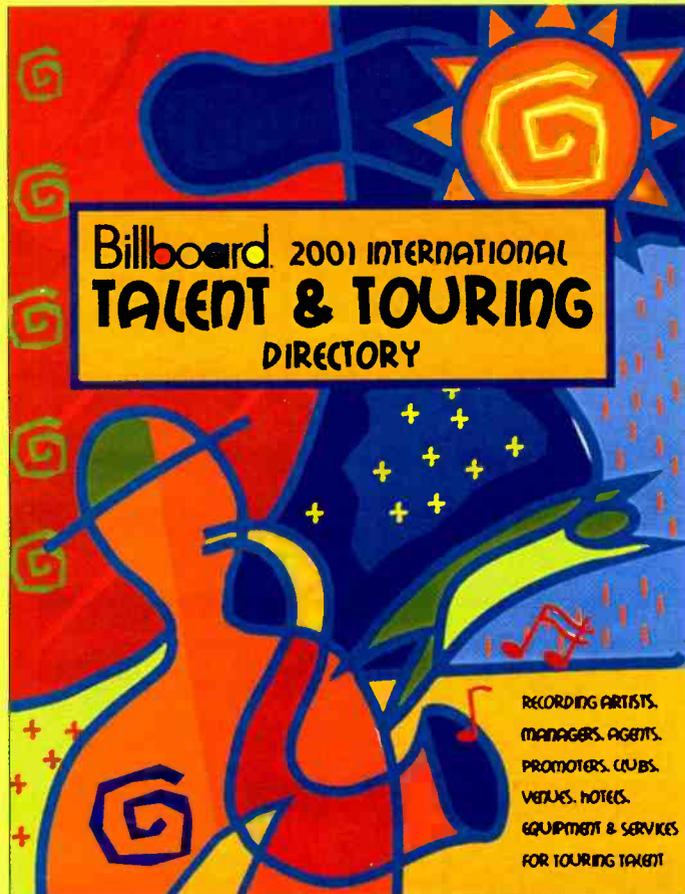


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NOTAS

(Continued from page 50)

Andrés Calamaro released his latest solo album, "El Salmón," with the picture of a trout on the cover. Actually, Calamaro has delivered a five-CD set of new songs, but Warner Argentina opted to put out the first CD of the set prior to releasing the full box later this month at a special price.

CHILE NOTAS: Reggae seduces the Chilean music industry. After the commercial success of BMG Chile reggae band **Gondwana**, the Jamaican-born musical style is getting more attention from the Chilean record industry. Sony Music has recently signed **Resistencia**, another reggae band from La Pincoya, the same Santiago ghetto where Gondwana comes from. Resistencia is currently working on a debut album with Argentinian producer **Guido Nisenon**. A single should be out by the end of the year, and a full album is expected for early 2001. In 1998 Gondwana tested reggae's commercial potential in Chile, selling 45,000 copies of its self-titled debut on BMG Chile (25,000 copies is platinum there). The act's second title, "Alabanza," has gone platinum as well.

Sergio Fortuno in Chile, Teresa Aguilera in Mexico, Marcelo Fernández Bitar in Argentina, and Enrique Lopetegui in Los Angeles contributed to this column. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com.

LATIN TRACKS A-Z

- NOTE: (Publisher - Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
 - 1 BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)
 - 40 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
 - 6 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
 - 16 CUANDO NADIE ME VE (EMI April, ASCAP)
 - 32 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
 - 15 CUANDO UNA MUJER (EMOA, ASCAP)
 - 8 DE PAISANO A PAISANO (TN Ediciones, BMI)
 - 38 EL DIABLO EN UNA BOTELLA (Copyright Control)
 - 35 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)
 - 26 EN CADA GOTA DE MI SANGRE (EMI Blackwood, BMI)
 - 27 ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)
 - 39 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
 - 19 ENTRE TU Y MIL MARES (Warner/Chappell)
 - 30 FUEGO EN EL FUEGO (EMI)
 - 33 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
 - 20 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
 - 9 INFIEL (SADAC)
 - 4 LA BIKINA (Peer Intl., BMI)
 - 21 LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)
 - 22 ME GUSTA VIVIR DE NOCHE (Flamingo, BMI)
 - 34 MI PRIMER AMOR (Caribbean Waves, ASCAP)
 - 36 MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)
 - 28 NO TE CAMBIO POR NINGUNA (Warner/Chappell)
 - 31 PARA QUE QUIERES QUE VUELVA (Eliaz, BMI)
 - 24 PEGAME TU VICIO (Cibao, BMI)
 - 3 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
 - 9 POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)
 - 25 QUE SEPAN TODOS (SACM Latin, ASCAP)
 - 12 SECRETO DE AMOR (Edimusa, ASCAP)
 - 5 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)
 - 18 TE QUISE OLVIDAR (BMG Songs, ASCAP)
 - 14 TE SONE (Mas Music)
 - 23 TU Y LAS NUBES (Peer Intl., BMI)
 - 7 VEN A MI (RUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)
 - 13 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)
 - 17 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
 - 2 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)
 - 10 YO TE CONFIESO (Sony/ATV Latin, BMI)
 - 37 YO TE VOY A AMAR (THIS I PROMISE YOU) (Chi-Boy, ASCAP/Nixen, ASCAP)

Billboard®

NOVEMBER 18, 2000

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)		
				No. 1			
1	1	2	38	SON BY FOUR SONY DISCOS †	A PURO DOLOR JA EN (O. ALFANNO)		
				GREATEST GAINER			
(2)	4	8	6	CHAYANNE COLUMBIA/SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)		
3	3	6	16	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)		
4	2	3	6	LUIS MIGUEL WEA LATINA †	LA BIKINA L. MIGUEL (R. FUENTES)		
(5)	6	1	7	RICKY MARTIN COLUMBIA/SONY DISCOS †	SHE BANGS WAFANASIEFF, R. ROSA, D. CHILD (WAFANASIEFF, D. CHILD, R. ROSA, G. MONROIG, SERRA, D. LOPEZ)		
6	5	5	13	RICARDO ARJONA SONY DISCOS †	CUANDO R. ARJONA, A. "CUCO" PEÑA (R. ARJONA)		
7	7	7	6	OSCAR DE LA HOYA EMI LATIN †	VEN A MI R. PEREZ (R. GIBB, B. GIBB, M. GIBB)		
(8)	14	14	11	LOS TIGRES DEL NORTE FONOVISIA †	DE PAISANO A PAISANO LOS TIGRES DEL NORTE (E. VALENCIA)		
9	10	17	3	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL NOT LISTED (Y. YUNES CASTILLO)		
10	9	11	9	ANTHONY MALDONADO J&N/SONY DISCOS	YO TE CONFIESO L. A. CRUZ (E. CRESPO, L. A. CRUZ)		
11	11	13	7	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ (J. V. FLORES)		
12	13	10	29	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J. SEBASTIAN (J. SEBASTIAN)		
13	8	4	10	CHRISTINA AGUILERA RCA/BMG LATIN †	VEN CONMIGO (SOLAMENTE TU) R. PEREZ (J. ABERG, P. REIN, R. PEREZ)		
14	12	15	10	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J. A. LUGO, RUBIO (J. SASUETA)		
15	15	9	13	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAEEN (O. ALFANNO)		
16	16	12	8	ALEJANDRO SANZ WEA LATINA †	CUANDO NADIE ME VE E. RUFFINENGO (A. SANZ)		
17	18	18	23	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T. SANDOVAL (S. TWAIN, R. LANGE)		
18	17	23	4	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAEEN (Y. MARRUFO, C. BAUTE)		
19	19	20	9	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A. CERRUTI (L. BALLESTEROS, B. ANTONACCI)		
20	20	21	19	LUIS FONSI UNIVERSAL LATINO †	IMAGINAME SIN TI R. PEREZ (R. PEREZ, M. PORTMANN)		
21	22	22	10	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A. FERNANDEZ, R. GONZALEZ (A. M. MATEUS)		
22	24	—	2	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE NOT LISTED (M. QUINTERO LARA)		
(23)	29	26	9	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES PRIVERA (J. A. JIMENEZ)		
24	23	—	2	EDDY HERRERA J&N	PEGAME TU VICIO M. TEJADA (E. SAMUEL)		
25	26	33	3	PEPE AGUILAR MUSART/BALBOA †	QUE SEPAN TODOS PAGUIAR (J. RAMIREZ)		
26	21	16	16	CONJUNTO PRIMAVERA FONOVISIA †	EN CADA GOTA DE MI SANGRE J. GUILLEN (J. DE JESUS PINEDA RAMOS)		
27	28	28	4	OV7 SONY DISCOS †	ENLOQUECEME L. CERONI (L. CERONI, E. GRENCIO, SCHWEBEL)		
(28)	32	34	3	LUIS FONSI UNIVERSAL LATINO †	NO TE CAMBIO POR NINGUNA VRENN (EDE VITA)		
(29)	31	30	9	LIMITE UNIVERSAL LATINO †	POR ENCIMA DE TODO J. CARRILLO (A. GUTIERREZ)		
(30)	NEW	1	1	EROS RAMAZZOTTI ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R. NOWELLS (E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI)		
31	30	31	11	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	PARA QUE QUIERES QUE VUELVA PURIAS (J. SILVA)		
(32)	NEW	1	1	SON BY FOUR COLUMBIA/SONY DISCOS	CUANDO SEAS MIA R. WAKE (D. WARREN)		
33	25	—	10	MICKEY TAVERAS KARE/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO, G. GRIGNANI)		
34	27	—	3	KEVIN CEBALLO RMM	MI PRIMER AMOR J. INFANTE (W. DUVAL)		
(35)	36	37	3	PAULINA RUBIO UNIVERSAL LATINO †	EL ULTIMO ADIOS ESTEFANO (ESTEFANO)		
(36)	NEW	1	1	MARC ANTHONY COLUMBIA †	MY BABY YOU WAFANASIEFF, D. SHEA (M. ANTHONY, WAFANASIEFF)		
37	33	36	3	'N SYNC JIVE †	YO TE VOY A AMAR R. MARX (R. MARX)		
(38)	NEW	1	1	DUETO VOCES DEL RANCHO SONY DISCOS	EL DIABLO EN UNA BOTELLA PRIVERA (NOT LISTED)		
(39)	NEW	1	1	INTOCABLE EMI LATIN	ENSENAME A OLVIDARTE R. MUNOZ, R. MARTINEZ (L. PADILLA)		
(40)	RE-ENTRY	14	14	GLORIA ESTEFAN EPC/SONY DISCOS †	COMO ME DUELE PERDERTE E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)		
POP				TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS				14 STATIONS		57 STATIONS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15

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

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WMN Expands Its Publishing Arm

Greater Interest In World Music Benefits U.K.-Based Company

BY NIGEL HUNTER

LONDON—Six-year-old World Music Network (U.K.) (WMN) is described by its founders, managing director Phil Stanton and his wife, financial director Sandra Alayon-Stanton, as “an information network for all those interested in music from around the world.” Its music publishing arm, Riverboat U.K. Music (RUKM), was inaugurated at first as a sister company to WMN’s Riverboat record label but is now being activated as an important component of the group.

Stanton’s previous experience includes working as a volunteer English-language teacher in the Sudan and Kenya in the 1980s, followed by a two-year spell as sales representative and buyer for Stern’s African Records, an independent distributor of world music. After coming to England, Alayon-Stanton, a native of Colombia, worked as a director of Latin Promotions, a company that has organized London seasons for such Latin and African musicians as Celia Cruz, Tito Puente, Manu Dibango, and Oscar De León.

“Phil and I were on vacation on an island off Colombia in 1994,” says Alayon-Stanton. “We were thinking about setting up our own mail-order business and information service about world music on our return, and Phil said we should contact Rough Guides, the travel guide publisher.”

This they did at a fortuitous time, because Rough Guides was about to launch a world music book linked with some of the countries it had already covered with travel guides. WMN’s initial project was a compilation CD that served as a companion to the Rough Guides music book. It has since released over 50 albums directly associated with Rough Guides travel books.

WMN has distribution deals in 30 different countries, including the U.S. (Distribution North America) and Canada (Fusion 3). In the U.K., WMN product is handled by New Note/Pinnacle.

Stanton defines world music as “a vast array of mostly unrelated musical styles outside the mainstream genres of rock, pop, and classical. When we started WMN, most record stores that actually had an international section or shelf stocked it with national anthems and German beer-drinking songs, and that was about it. Things are much better now.”

The explosion of interest in Latin music has been the most obvious advance, but there is growing international enthusiasm for the music of Africa and Asia, prompted in part by the trend among young people in Europe to travel widely during their “gap year” between school and university or between university and settling into a career. Stanton expects world music prospects to improve even more.

“Riverboat is our label for prod-

uct not linked with Rough Guides, and about half of it is licensed and the rest are our own productions,” he explains. “We started Riverboat U.K. Music to obtain publishing rights to available material, which will be an additional source of income to assist with our promotion and marketing costs.”

Stanton is limiting publishing activity to this basis at present, plus



Phil Stanton and Sandra Alayon-Stanton.

any copyrights available from material for the Riverboat label. He does not envision specifically searching for unrecorded world music songwriters and composers, although he emphasizes that all things are possible in the future.

A recent RUKM publishing coup is the debut album “Karimbo” by Mabulu, a Mozambican band that recorded the set in that country with some difficulty during the calamitous floods earlier this year. The musicians are of varying generations, and the CD combines *marrabenta*, Mozambique’s urban dance rhythm, with examples of the embryonic rap movement taking root in the country. Mabulu has been touring Europe recently with considerable success. Other Riverboat acts are Bob Broz-

man; Takashi Hirayasu, a unique Hawaiian-Okinawan combination; Scotland’s Talitha MacKenzie; and Colombian superstar Joe Arroyo.

“We have joined the U.K. Music Publishers’ Assn. to take advantage of the expertise and advice they can provide,” Stanton says. “We will be considering possible alliances with publishers in major territories. We’re also thinking of joining foreign societies like SACEM in France and the Harry Fox Agency in the States as direct members to maximize overseas publishing collections and revenue. When we expand our own recording program, publishing rights will be a big factor.”

The total in the WMN catalog, including Rough Guides CDs, is nearing 100. It embraces compilations for Amnesty International, Oxfam, New Internationalist, Christian Aid, and other development and human rights organizations worldwide. WMN has a staff of six, including its founders at its South London headquarters and one part-timer.

Stanton observes that world music still has to conquer entrenched attitudes in some areas of the U.K. media. “The BBC remains unconvinced that songs in foreign languages are suitable for general programming. They recently axed Andy Kershaw’s world music radio show, despite 49 Members of Parliament signing a petition to save it. Artists like the Buena Vista Social Club are outselling most of the records that do get played.

“On the European mainland, particularly in France, records are playlisted if they are popular, irrespective of their origin or language,” he adds. “I’d really like to see a radio station for world music in the U.K., although I would prefer to hear it programmed into daytime radio alongside other popular music.”



Here, Kittie. Canadian authors and publishers’ group SOCAN recently presented members of Kittie with SOCAN No. 1 plaques for their album “Spit,” which reached No. 1 on Billboard’s Heatseekers album chart last February. All songs on the CD were written by band members Morgan Lander, Mercedes Lander, and Fallon Bowman. Shown, from left, are Kittie members Talena Atfield, Bowman, Mercedes Lander, and Morgan Lander.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

INDEPENDENT WOMAN PART 1 • Samuel J. Barners, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Tunes/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

HOT COUNTRY SINGLES & TRACKS
BEST OF INTENTIONS • Travis Tritt • Post Oak/BMI

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 Funking/ASCAP, Loot On Loose Leaves/ASCAP, Big Yacht/ASCAP, Sony/ATV/ASCAP, Phat Cat/ASCAP, Antraphil/BMI, Sharon Hill/BMI, Nate Dogg/BMI, Divine Pimp/ASCAP BMG/ASCAP

HOT RAP SINGLES

SOULJAS • Master P • Big P/BMI

HOT LATIN TRACKS

PUREST OF PAIN (A PURO DOLOR) • Omar Alfanno • EMOA/ASCAP

Steve Allen And Jimmie Davis Each Wrote An Enduring Standard

EVERGREEN SIDELINES: Steve Allen and Jimmie Davis made their marks in areas other than that of songwriting—Allen as a witty late-night TV host and Davis as a governor of Louisiana

and, early in his career, as a performer. But their deaths in recent weeks revealed that each wrote an indelible standard among their many compositions. Davis’ “You Are My Sunshine” had the ears of a worldwide audience, and though written in 1940, it possesses the feel of a beloved folk song. Allen’s “This Could Be The Start Of Something Big” captures the hip, swingin’ period of the ’50s and ’60s. Each, in its own way, is enduring.

A DELIGHTFUL RIDE: Leroy Anderson was very much a songwriter (he is, after all, a member of the Songwriters’ Hall of Fame), but the form he used could be described as that of pop-tone poems,

many of which were supplied with lyrics later on by Mitchell Parish, a fellow writer at Mills Music.

Anderson’s delightfully melodic—in a Richard Rodgers vein—and deliciously orchestrated works include at least two early-’50s chart successes, “The Syncopated Clock” and “Blue Tango,” along with such established works as “Sleigh Ride,” “Belle Of The Ball,” “The Typewriter,” “Trumpeter’s Lullaby,” and his first big success, “Jazz Pizzicato.”

Putting him squarely in the song category was a short-lived 1958 musical, “Goldilocks,” for which he provided a richly diverse and, of course, tuneful score.

Happily, PBS audiences in December will be getting a solid hour of Anderson bonbons in a documentary called “Once Upon A Sleigh Ride.” The music is the thing, while his widow, Eleanor Anderson, who keeps the Anderson flame alive, is among those

giving the viewer an account of an apparently scandal-free life. He died in 1975.

Interestingly, choreographer Mark Morris’ ballet based on Anderson melodies, “Sandpaper Ballet,” is sampled on the show. As engaging as the work is, Anderson was so adept at fully realizing his tone-poem themes that the ballet is somewhat redundant.

AN ‘EYRE’-FULL: Another contemporary songwriter has co-authored a musical theater piece, the original-cast album of which has already been recorded for release Nov. 2 by Sony Classical. The show is an adaptation of “Jane Eyre,” with music and lyrics by Paul Gordon, who has had songs recorded by Bette Midler, Amy Grant, Smokey Robinson, Quincy Jones, and Patti LaBelle, among others. Additional lyrics are by John Caird, who adapted “Jane Eyre” for the stage.



by Irv Lichtman

WHISTLE WHILE THEY WORK? The ASCAP Foundation has announced the sixth annual ASCAP Foundation/Disney Musical Theatre Workshop. Directing the workshop again will be composer/lyricist Stephen Schwartz, whose credits include “Godspell,” “Pippin,” and the Walt Disney animated films “Pocahontas,” “The Hunchback Of Notre Dame,” and “The Prince Of Egypt.” The workshop will take place in January/February 2001 at the Walt Disney Studios in Burbank, Calif. Exact dates will be announced soon.

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

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

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Avex And Korean Label Sign Deal

Japan's Biggest Independent, Korea's SM Make Historic Pact

BY STEVE McCLURE

TOKYO—Avex, Japan's biggest independent label, has signed a licensing deal with leading South Korean label SM Entertainment under which Avex product will be released in South Korea. It is believed to be the first such deal between Japanese and Korean labels.

The move is part of an overall strengthening of links between the two companies. Avex, which is already SM's licensee in Taiwan and Hong Kong, will now be the Korean label's licensee in Japan as well.

The Avex/SM deal comes as South Korea gradually liberalizes its longstanding ban on Japanese pop culture. Since material containing Japanese lyrics is still effectively prohibited in South Korea, Avex product to be released by SM will at first be limited to instrumental music and

music by non-Japanese artists directly signed to Avex or licensed to Avex for Asia. The Tokyo-based label plans to gradually release Japanese-language material as liberalization progresses in South Korea.

A statement released by Avex says SM is planning to set up a



Japanese subsidiary, tentatively called SM Japan, in which Avex will have a 15% share. SM Japan will confine its activities to music publishing and artist management, as well as serving—according to Avex chairman Tom Yoda—as a bridge between Avex and SM's head office in Seoul, South Korea. No one from SM Entertainment was available for comment on the deal at press time.

Avex says it eventually plans to set up an Avex Korea subsidiary in which SM, whose major acts include H.O.T. and S.E.S., will have a stake. "When Korea is ready to accept Japanese culture, then we'll set up a company there," says an Avex spokesman.

Relations between the two countries have been steeped in mutual animosity since Japan's 1910-45 colonization of Korea, when Japan attempted to eliminate Korean language and culture. For many years South Korea maintained a ban on Japanese pop culture, but since 1998 the government, led by reformist President Kim Dae Jung, has been eliminating the ban in stages.

Since June it has been legal to sell recordings by Japanese artists in

South Korea—as long as songs do not contain any lyrics in Japanese—and there are no longer any restrictions on public performances of Japanese pop music. But it is unclear when Seoul's ban on Japanese lyrics will be lifted.

Noting that his business connections with South Korea date back to the mid-'60s, well before Avex was established in 1988, Yoda says he's been waiting for the right moment to enter the South Korean market. "The Japanese/Korean wall seems to be breaking down day by day," he notes.

Yoda says SM is an ideal business partner for Avex, since both labels are independent companies with a strong entrepreneurial spirit. "I think it's a very natural marriage," he adds. "I'm looking at this not only as a Korea/Japan deal but as a Pan-Pacific, Pan-Asian deal."

Cell-Phone Tones Ring Up Finnish Profits

BY JONATHAN MANDER and KAI R. LOFTHUS

HELSINKI—Two Finnish record companies have begun tapping into the profitable market of pop music-based ringing tones for mobile phones, so far primarily exploited by a small number of music publishers and collecting societies in Scandinavia and continental Europe.

The third volume of the multi-artist compilation series "Absolute Hits 3," released Oct. 30 and put together by the local affiliates of EMI and BMG (and marketed and distributed by EMI), is bundled with a feature enabling those who have bought the album to download ringing tones based on the album's tracks. The feature was developed by the Helsinki-based entertainment software manufacturer Akumiiiti and London-based mobile entertainment provider Yeahlab.

Through a Web site developed by the Helsinki-based division of French top 40 radio network NRJ, consumers can also preview the ringing tones and download other content, including images—suitable for some types of mobile phones—to accompany text messages and make them more lively.

(Continued on page 105)

Spain's GVM Buys Majority In Indie Distributor El Diablo

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Vía Musical (GVM) has acquired a 51% stake in El Diablo, the distribution arm of the country's leading alternative music indie label, Subterfuge Records.

The new company, Gran Vía Musical-El Diablo, will be incorporated into GVM's Gran Vía Distribucion (GVD) to form Spain's biggest alternative music distributor. The deal marks the first time that fast-expanding GVM, formed just one year ago, has moved away from the mainstream and Latino music areas.

GVM has five companies in Spain covering the musical spectrum and

has created a major Miami-based Latino label, MuXXIc Latina, with Universal Music Group (Billboard, March 25). It has distribution deals with Latino labels Fonovisa and Karen Records. Its umbrella label in Spain, MuXXIc, incorporates four separate imprints.

Subterfuge's catalog includes Dover's hit debut album, "Devil Came To Me," which sold 500,000 copies; Sexy Sadie; Mastretta; NajwaJean; Los Enemigos; Los Fresones Rebeldes; and Alaska Y Los Pegamoides. El Diablo also distributes 20 other Spanish indie labels and 10 international labels. The latter include U.S. labels Sub-

Old, New Acts Take Home Platinum Europe Awards

BY PAUL SEXTON

LONDON—Youth and experience blend harmoniously in the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards for October. The latest list of European million-sellers reveals Ireland's young chart princes Westlife holding their own alongside three acts containing six legends with an average age of 55.

Westlife's self-titled 1999 album (RCA) was certified double-platinum for 2 million sales in Europe by the IFPI, just in time for its first anniversary and the Nov. 6 release of the Dublin boy band's follow-up set, "Coast To Coast."

The sharpest turn of speed among October's honorees was "El Alma Al Aire" by WEA's Spanish star Alejandro Sanz, which hit its first million mark within weeks of its early October release. The album went straight to No. 1 in Spain, outselling Madonna's Maverick/Warner Bros. set "Music," released the same day, and has since become a best seller in Portugal and Switzerland.



KNOPFLER



The grand old men in the Platinum Europe club were headed by B.B. King, at the age of 75, and Eric Clapton, 55,

whose "Riding With The King" album (Reprise/Warner Bros.) has been a worldwide sales phenomenon since its release in June. Already platinum in the U.S., the collaboration reached the European 1 million mark without any single releases from it and with the album still in the top 30 of Music & Media's European Top 100 Albums chart after 17 weeks.

Mark Knopfler's "Sailing To Philadelphia," the 51-year-old artist's second solo release (not counting soundtrack projects), has enjoyed smooth sailing since it was released Sept. 25 in Europe, topping many individual sales charts ahead of more fashionable competition from the likes of Limp Bizkit and Madonna. Its Platinum Europe nod arrived in the same week that the album ascended to No. 1 on the European Top 100 Albums chart.

The album follows Knopfler's 1996 release "Golden Heart," but the former Dire Straits member says some of it predates not only that album but his entire career as a professional

(Continued on page 67)



Precious Metal. Iron Maiden vocalist Bruce Dickinson, center, presents a check for 900,000 yen (\$8,257) to Masami Yagi, far left, secretary-general of the Make-A-Wish of Japan foundation, Oct. 29 at Tokyo's Hard Rock Cafe. The money was raised through the sale of Iron Maiden-themed guitar-shaped badges at Japan's six Hard Rock Cafes in a campaign that kicked off Oct. 19. Make-A-Wish of Japan is a nonprofit organization whose purpose is to grant wishes for children ages 3-18 who have life-threatening or terminal illnesses.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 11/13/00

THIS WEEK	LAST WEEK	SINGLES
1	1	EVERYTHING MISA BMG/FUNHOUSE
2	NEW	KONO AOI SORA MIDORI BLUE IN GREEN SOUTHERN ALL STARS VICTOR
3	NEW	AUDIENCE AYUMI HAMASKI AVEX TRAX
4	NEW	BRILLIANT WORLD THE YELLOW MONKEY BMG/FUNHOUSE
5	3	TREASURE HIRO TOY'S FACTORY
6	11	SAYONARA DAISUKI HITO HANA HANA WARNER JAPAN
7	7	LOVE OR LUST KEN HIRAI DEFSTAR
8	2	CHANGE THE WORLD V6 AVEX TRAX
9	4	TOBENAI TORI YUZU SENHA & CO.
10	5	SAUTERZI PORNO GRAFFITTI SONY
11	10	AI NO KAKERA EVERY LITTLE THING AVEX TRAX
12	9	BOY FRIEND AIKO PONY CANYON
13	8	LION HEART SMAP VICTOR
14	6	HEY! MASAHARU FUKUYAMA UNIVERSAL
15	13	GEKKOH CHIHURO ONITSUKA TOSHIBA-EMI
16	NEW	LAST SMILE LOVE PSYCHEDELICO VICTOR
17	NEW	FURETEITAI GRAPEVINE PONY CANYON
18	NEW	AIMO KAWARAZU TAKASHI FUJII ANTINOS
19	12	KOI HA SURIRU SYOKKU SASUPENNSU RINA AIUTI GIZA STUDIO
20	14	MY SWEET DARLIN' HITOMI YAIDA TOSHIBA-EMI
ALBUMS		
1	NEW	YUZU TOBIRA SENHA & CO
2	NEW	CHARA CARAMEL MILK—THE BEST OF CARA EPIC
3	2	HITOMI YAIDA DAIYA-MONDE TOSHIBA-EMI
4	1	VARIOUS ARTISTS IMAGE SONY
5	5	HANA HANA 2 SOULS WARNER MUSIC JAPAN
6	4	AYUMI HAMASAKI DUTY AVEX TRAX
7	3	SHIKAO SUGA 4 FLUSHER UNIVERSAL
8	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
9	7	SMAP SMAP-SMAP 014 VICTOR
10	10	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
11	12	LENNY KRAVITZ GREATEST HITS TOSHIBA-EMI
12	13	CELINE DION THE SPECIAL BEST EPIC
13	8	BLANKEY JET CITY BLANKEY JET CITY 1991-1995 BLACK EDITION UNIVERSAL
14	11	MR. CHILDREN Q TOY'S FACTORY
15	18	VARIOUS ARTISTS NOW JAZZ BEST MILLENNIUM TOSHIBA-EMI
16	9	BLANKEY JET CITY BLANKEY JET CITY 1991-1995 WHITE EDITION TOSHIBA-EMI
17	NEW	VARIOUS ARTISTS DANCEMANIA DIAMOND MILLENNIUM HITS COLLECTION TOSHIBA-EMI
18	NEW	YUKI KOYANAGI EXPANSION EASTWEST JAPAN
19	NEW	GREEN DAY WARNING WARNER
20	17	THE GOSPELERS SOUL SERENADE KJ/00N

GERMANY (Media Control) 11/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
2	3	GEH DAVON AUS SOHNE MANNHEIMS EPIC
3	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
4	6	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL
5	4	LAOY (HEAR ME TONIGHT) MODJO UNIVERSAL
6	5	ZEIG MIR DEIN GESICHT BERGER RCA
7	8	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL
8	12	GO BACK JEANETTE POLYDOR/UNIVERSAL
9	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
10	16	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL
11	NEW	SKY SONIQUE UNIVERSAL
12	10	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL
13	13	HEY BABY DJ OETZI EMI
14	7	ICH WILL, DASS DU MICH LIEBST DIE 3. GENERATION RCA
15	14	I WISH R. KELLY JIVE/ZOMBA
16	11	MY HEART BEATS LIKE A DRUM ATC HANSA
17	NEW	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETWORK/SPV
18	15	SANDSTORM DARUDE MOTOR/UNIVERSAL
19	NEW	AGAIN LENNY KRAVITZ VIRGIN
20	20	THE WAY I AM EMINEM MOTOR/UNIVERSAL
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
2	NEW	EROS RAMAZZOTTI STILELIBERO ARIOLA
3	1	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL
4	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL
5	2	LENNY KRAVITZ GREATEST HITS VIRGIN
6	NEW	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLOMBIA
7	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
8	6	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL
9	7	PUR MITTENDRIN EMI
10	5	PAPA ROACH INFEST MOTOR/UNIVERSAL
11	9	MADONNA MUSIC MAVERICK/WEA
12	8	HELMUT LOTTI LATINO CLASSICS EMI
13	10	ANASTACIA NOT THAT KIND EPIC
14	15	ORANGE BLUE IN LOVE WITH A DREAM EDEL
15	13	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
16	11	TEXAS GREATEST HITS MERCURY/UNIVERSAL
17	NEW	MONSTER MAGNET GOD SAYS NO MOTOR/UNIVERSAL
18	16	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
19	14	ALL SAINTS SAINTS & SINNERS EASTWEST
20	12	PLACEBO BLACK MARKET MUSIC VIRGIN

U.K. (CIN) 11/03/00 Supported By worldpop

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MY LOVE WESTLIFE RCA
2	4	WHO LET THE DOGS OUT BAHAMEN EDEL
3	1	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
4	2	I'M OVER YOU MARTINE MCCUTCHEON INNOCENT/VIRGIN
5	3	SHE BANGS RICKY MARTIN COLUMBIA
6	NEW	NUMBER 1 TWEENIES BBC
7	NEW	COUNTRY GRAMMAR NELLY UNIVERSAL
8	NEW	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA
9	NEW	DON'T THINK I'M NOT KANDI COLUMBIA
10	5	STOMP STEPS JIVE
11	7	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK/EMI
12	12	I'M OUTTA LOVE ANASTACIA EPIC
13	NEW	BEAUTIFUL INSIDE LOUISE EMI
14	8	BODY II BODY SAMANTHA MUMBA WILD CARD/POLYDOR
15	NEW	MY GENERATION LIMP BIZKIT INTERSCOPE
16	6	KIDS ROBBIE WILLIAMS & KYLIE MINOGUE CHRYSALIS
17	11	BODY GROOVE ARCHITECTS FEATURING NANA GO BEAT/POLYDOR
18	10	TROUBLE COLDPLAY PARLOPHONE
19	13	SHOUL I STAY GABRIELLE GO BEAT/POLYDOR
20	NEW	IRRESISTIBLE THE CORRS 143/LAVA/ATLANTIC
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
2	1	TEXAS GREATEST HITS MERCURY
3	NEW	BLUR THE BEST OF FOOD
4	NEW	STEPS BUZZ JIVE
5	3	COLDPLAY PARACHUTES PARLOPHONE
6	2	ALL SAINTS SAINTS & SINNERS LONDON
7	4	DAVID GRAY WHITE LADDER INT/EASTWEST
8	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
9	9	CRAIG DAVID BORN TO DO IT WILDSTAR
10	RE	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV
11	7	UB40 THE VERY BEST OF—1980-2000 VIRGIN
12	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
13	10	RUSSELL WATSON THE VOICE DECCA
14	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
15	12	LENNY KRAVITZ GREATEST HITS VIRGIN
16	16	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
17	11	MADONNA MUSIC MAVERICK/WEA
18	14	MOBY PLAY MUTE
19	15	CLIFF RICHARD THE WHOLE STORY—HIS GREATEST HITS EMI
20	NEW	MICHAEL BALL THIS TIME IT'S PERSONAL UNIVERSAL MUSIC TV

FRANCE (SNEP/FOP/Tite-Live) 11/04/00

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET BAXTER/UNIVERSAL
2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	3	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
4	5	ELLE EST A TOI ASSIA VIRGIN
5	NEW	ET UN JOUR, UNE FEMME FLORENTE PAGNY MERCURY/UNIVERSAL
6	8	PARLES-MOI ISABELLE BOULAY V2/SONY
7	4	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
8	7	I'M OUTTA LOVE ANASTACIA EPIC
9	6	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
10	10	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	9	MUSIC MADONNA MAVERICK/WEA
12	11	AVANT DE PARTIR ANASTACIA EPIC
13	NEW	THINGS I'VE SEEN SPOOKS EPIC
14	NEW	SANDSTORM DARUDE HOT TRACKS/SONY
15	14	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
16	12	AROUND THE WORLD ATC BMG
17	20	GROOVEJET (IF THIS AIN'T LOVE) SPILLER HOT TRACKS/SONY
18	16	SIMON PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
19	13	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
20	19	PARLES MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
ALBUMS		
1	NEW	LYNDA LEMAY DU COQA LAME WEA/WARNER
2	3	HENRI SALVADOR CHAMBRE AVECQUE SOURCE/VIRGIN
3	1	VANESSA PARADIS BLISS BARCLAY/UNIVERSAL
4	5	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
5	NEW	DISIZ LA PESTE LE POISSON ROUGE BARCLAY/UNIVERSAL
6	2	FRANCIS CABREL DOUBLE TOUR (ELECTRONIQUE & ACOUSTIQUE) (LIVE) COLUMBIA
7	NEW	PJ HARVEY STORIES FROM THE CITY, STORIES FROM THE SEA ISLAND/UNIVERSAL
8	4	MADONNA MUSIC MAVERICK/WEA
9	18	CHARLES AZNAVOUR AZNAVOUR 2000 EMI
10	NEW	LUNATIC MAUMAS DEL WEA/WARNER
11	6	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
12	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
13	17	CRAIG DAVID BORN TO DO IT EDEL/SONY
14	11	BJORK SELMASONGS BARCLAY/UNIVERSAL
15	16	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
16	8	TRYO FAUT QU'IL S'ACVIEUT YELAN/SONY
17	15	MOBY PLAY MUTE/LABELS/VIRGIN
18	NEW	MICHAEL FRANK IL EST TOUJOURS QUESTION D'AMOUR WAGRAM/WAGRAM
19	9	PLACEBO BLACK MARKET MUSIC DELABEL/VIRGIN
20	13	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST

CANADA (SoundScan) 11/18/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG
2	2	HOLLER SPICE GIRLS VIRGIN/EMI
3	3	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL
4	4	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL
5	5	LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN/EMI
6	6	MUSIC MADONNA MAVERICK/WARNER
7	NEW	SHE BANGS RICKY MARTIN COLUMBIA/SONY
8	10	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
9	7	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
10	8	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK
11	11	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
12	14	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL
13	12	I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL
14	13	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH
15	15	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR/UNIVERSAL
16	16	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY
17	9	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI
18	18	WONDERFUL EVERCLEAR CAPITOL/EMI
19	17	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
20	19	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
2	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
3	2	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
4	NEW	OUTKAST STANKONIA LAFACE/ARISTA/BMG
5	NEW	JAY-Z THE DYNASTY ROX LA FAMILIA (2000) ROC-A-FELLA/DEF JAM/UNIVERSAL
6	19	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA/SONY
7	4	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE 550 MUSIC/EPIC/SONY
8	3	CREED HUMAN CLAY EPIC/SONY
9	NEW	GODSMACK AWAKE REPUBLIC/UNIVERSAL
10	7	EMINEM THE MARSHALL MATHERS LP WEB/AFTER-MATH/UNIVERSAL
11	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER
12	6	MADONNA MUSIC MAVERICK/WARNER
13	5	RADIOHEAD KID A CAPITOL/EMI
14	NEW	BLUR THE BEST OF VIRGIN/EMI
15	9	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL
16	14	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
17	10	GREEN DAY WARNING: REPRISE/WARNER
18	17	SOUNDTRACK COYOTE UGLY CURB/WARNER
19	11	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
20	20	PINK CAN'T TAKE ME HOME LAFACE/ARISTA/BMG

NETHERLANDS (Stichting Mega Top 100) 11/11/00

THIS WEEK	LAST WEEK	SINGLES
1	1	WER BISTO TWARRES EMI
2	2	QUE SI, QUE NO JODY BERNAL DINO
3	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
4	4	WALK ON WATER MILK INC. EMI
5	3	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
6	15	WHO LET THE DOGS OUT BAHAMEN EDEL
7	6	I WISH R. KELLY JIVE/ZOMBA
8	NEW	LUNA ALESSANDRO SATINA MERCURY/UNIVERSAL
9	9	HEYAH MAMA K3 BMG
10	8	CASE OF THE EX (WHATCHA GONNA DO) MYA POLYDOR/UNIVERSAL
11	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
12	16	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
13	14	FOLLOW THAT DREAM FOLLOW THAT DREAM DINO
14	NEW	OH BAMBOLERO JODY BERNAL DINO MUSIC
15	13	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL
16	10	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC
17	11	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
18	12	THE WAY I AM EMINEM POLYDOR/UNIVERSAL
19	17	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
20	18	HIDE U KOSHEEN ZOMBA
ALBUMS		
1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
2	NEW	ACDA EN DE MUNNIK HIER ZIJN COLUMBIA
3	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
4	4	LENNY KRAVITZ GREATEST HITS VIRGIN
5	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL
6	6	ANASTACIA NOT THAT KIND EPIC
7	5	BLOF WATERMAKERS EMI
8	10	ST. GERMAIN TOURIST EMI
9	8	CRAIG DAVID BORN TO DO IT EDEL
10	7	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
11	9	MADONNA MUSIC MAVERICK/WARNER
12	NEW	EROS RAMAZZOTTI STILELIBERO BMG
13	13	THE CORRS IN BLUE 143/LAVA/WARNER
14	11	K'S CHOICE ALMOST HAPPY DOUBLE T/SONY
15	NEW	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE COLUMBIA
16	NEW	TEXAS GREATEST HITS MERCURY/UNIVERSAL
17	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN
18	14	KREZIP NOTHING LESS WARNER
19	17	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
20	16	ALL SAINTS SAINTS AND SINNERS WARNER

AUSTRALIA (ARIA) 11/06/00

THIS WEEK	LAST WEEK	SINGLES
1	1	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
2	3	TEENAGE DIRTBAG WHEATUS COLUMBIA
3	5	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
4	6	SHE BANGS RICKY MARTIN COLUMBIA
5	NEW	SHAPE OF MY HEART BACKSTREET BOYS JIVE
6	2	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
7	14	DON'T YOU WORRY MADASUN V2/ZOMBA
8	8	MOST GIRLS PINK ARISTA/BMG
9	15	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
10	17	GRADUATION (FRIENDS FOREVER) VITAMIN C EASTWEST
11	16	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
12	4	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
13	11	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
14	NEW	KIDS ROBBIE WILLIAMS & KYLIE MINOGUE EMI
15	7	FILL ME IN CRAIG DAVID SHOCK
16	9	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC
17	13	I WANNA BE WITH YOU MANDY MOORE EPIC
18	12	ROCK DJ ROBBIE WILLIAMS EMI
19	10	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL
20	18	CHAIN OF FOOLS JIMMY BARNES WEA
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
2	1	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D/UNIVERSAL
3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
4	3	KYLIE MINOGUE LIGHT YEARS FESTIVAL
5	4	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN
6	NEW	BLINK-182 THE MARK, TOM AND TRAVIS SHOW MCA/UNIVERSAL
7	5	THE SUPERJESUS JET AGE WARNER
8	9	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
9	7	MADONNA MUSIC MAVERICK/WEA
10	12	ANASTACIA NOT THAT KIND EPIC
11	6	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD, OFFICIAL MUSIC FROM THE OPENING CEREMONY SONY/BMG
12	8	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
13	10	PINK CAN'T TAKE ME HOME ARISTA/BMG
14	16	THE CORRS IN BLUE 143/LAVA/WEA
15	RE	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
16	18	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
17	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN
18	17	CRAIG DAVID BORN TO DO IT SHOCK
19	14	SOUNDTRACK POKEMON: THE FIRST MOVIE WEA
20	15	JOHN FARNHAM 33 1/3 BMG

ITALY (FIMI) 11/02/00

THIS WEEK	LAST WEEK	SINGLES
1	6	SHE BANGS RICKY MARTIN COLUMBIA
2	1	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
3	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
4	4	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
5	3	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
6	7	I'M OUTTA LOVE ANASTACIA EPIC
7	NEW	DISPOSABLE TEENS MARILYN MANSON INTERSCOPE
8	5	UNA SU 1,000,000 ALEX BRITTI UNIVERSAL/UNIVERSAL
9	8	MUSIC MADONNA MAVERICK/WEA
10	NEW	BY YOUR SIDE SADE EPIC
11	11	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
12	9	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
13		

HITS OF THE WORLD™

CONTINUED

EUROCHART		MUSIC & MEDIA	
11/11/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY
2	NEW	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	LENNY KRAVITZ GREATEST HITS VIRGIN
3	NEW	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
4	1	BEAUTIFUL DAY U2 ISLAND	MADONNA MUSIC MAVERICK/WARNER BROS.
5	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	TEXAS GREATEST HITS MERCURY
6	5	THE SPIRIT OF THE HAWK REDNEX JIVE	ALL SAINTS SAINTS & SINNERS LONDON
7	NEW	SHE BANGS RICKY MARTIN COLUMBIA	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
8	4	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY	CRAIG DAVID BORN TO DO IT WILDSTAR/DEDEL
9	7	MOI... LOLITA ALIZEE POLYDOR	NEW DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN, UNSICHTBARER HOT ACTION/MOTOR
10	6	MUSIC MADONNA MAVERICK/WARNER BROS.	10 RADIOHEAD KID A PARLOPHONE

MALAYSIA		(RIM) 10/31/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	FAYE WONG FABLE EMI	
2	NEW	VARIOUS ARTISTS MAX 7 BMG	
3	1	M2M SHADES OF PURPLE WARNER	
4	2	RAHMET & SALEEM RAHMET EKAMATRA AND SALEEM IKLIM EMI	
5	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
6	RE	SITI NURHALIZA THE BEST OF SITI NURHALIZA SUWAH	
7	4	CRAIG DAVID BORN TO DO IT WILDSTAR/BMG	
8	5	WESTLIFE SPECIAL EDITION BMG	
9	3	VARIOUS ARTISTS NOW 6 EMI	
10	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	

IRELAND		(IRMA/Chart Track) 11/02/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MY LOVE WESTLIFE RCA	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
2	3	I'M OUTTA LOVE ANASTACIA EPIC	1 TEXAS GREATEST HITS MERCURY
3	8	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	3 NEW BLUR THE BEST OF FOOD
4	4	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY	4 3 EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	2	BODY II BODY SAMANTHA MUMBA WILDCARD/POLYDOR	5 8 COLDPLAY PARACHUTES PARLOPHONE
6	1	BEAUTIFUL DAY U2 ISLAND	6 2 DANIEL O'DONNELL FAITH & INSPIRATION RITZ
7	7	THE WAY I AM EMINEM INTERSCOPE	7 NEW LENNY KRAVITZ GREATEST HITS VIRGIN
8	6	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWERK/EMI	8 7 DAVID GRAY WHITE LADDER IHT
9	NEW	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA	9 5 SHARON SHANNON & FRIENDS THE DIAMOND MOUNTAIN SESSIONS GRAPEVINE
10	5	KERNKRAFT 400 ZOMBIE NATION DATA	10 6 ALL SAINTS SAINTS & SINNERS LONDON

AUSTRIA		(Austrian IFPI/Austria Top 40) 10/31/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1 NEW U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
2	2	LA PASSION GIGI D'AGOSTINO ZYX	2 1 LENNY KRAVITZ GREATEST HITS VIRGIN
3	4	SIEGERSTRASSE OHRRAUSCH EMI	3 5 EROS RAMAZZOTTI STILELIBERO BMG
4	3	BUM BUM MABEL WARNER	4 2 LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	5 6 HELMUT LOTTI LATINO CLASSICS EMI
6	NEW	ISCH LIEBE OISCH TIC TAC TOE BMG	6 4 GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
7	NEW	AGAIN LENNY KRAVITZ VIRGIN	7 10 TEXAS GREATEST HITS UNIVERSAL
8	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	8 NEW DIE FANTASTISCHEN VIER MTV UNPLUGGED SONY
9	7	I TURN TO YOU MELANIE C VIRGIN	9 9 DIE GROSSEN 3 DER VOLKSMUSIK DIE GROSSEN 3 DER VOLKSMUSIK 2 KOCH
10	8	ELECTRONIC LADY MARQUE EDEL	10 RE LIONEL RICHIE RENAISSANCE UNIVERSAL

SPAIN		(AFYVE/ALEF MB) 10/27/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL	1 1 ALEJANDRO SANZ EL ALMA AL AIRE WEA
2	NEW	SHAPE OF MY HEART BACKSTREET BOYS ZOMBA	2 NEW TEXAS GREATEST HITS MERCURY/UNIVERSAL
3	NEW	SHE BANGS RICKY MARTIN COLUMBIA	3 2 LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	4 3 ESTOPA ESTOPA ARIOLA
5	NEW	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	5 NEW SERGIO OALMA NUEVE VIDA MERCURY/UNIVERSAL
6	NEW	DISPOSABLE TEENS MARILYN MANSON POLYDOR/UNIVERSAL	6 5 LUIS MIGUEL VIVO WEA
7	6	I WILL SURVIVE GLORIA GAYNOR EPIC	7 4 ANA TORROJA & MIGUEL BOSE GIRADOS WEA
8	NEW	YA SE VA JOSE EL FRANCES ARIOLA	8 NEW LENNY KRAVITZ GREATEST HITS VIRGIN
9	NEW	AL MAMA CHAYANNE COLUMBIA	9 7 MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
10	4	SKY SONIQUE UNIVERSAL	10 6 JOAN MANUEL SERRAT TARRES/SERRAT (CANCIONES) ARIOLA

GREECE		(PricewaterhouseCoopers) 11/05/00	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	PLACEBO BLACK MARKET MUSIC VIRGIN	
2	3	MADONNA MUSIC MAVERICK/WARNER	
3	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN	
4	4	RADIOHEAD KID A EMI	
5	2	YANNI IF I COULD TELL YOU VIRGIN	
6	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
7	5	ORIGINAL SOUNDTRACK MISSION: IMPOSSIBLE 2 FM	
8	NEW	ALL SAINTS SAINTS & SINNERS WARNER	
9	NEW	ORIGINAL SOUNDTRACK THE LAST OF THE MOHICANS FM	
10	8	EMINEM THE MARSHALL MATHERS EP UNIVERSAL	

BELGIUM/WALLONIA		(Promuvi) 11/10/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL	1 4 EROS RAMAZZOTTI FUOCO NEL FUOCO ARIOLA
2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	2 NEW U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	NEW	ET UN JOUR, UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL	3 1 MUSICAL ROMEO ET JULIETTE MERCURY/UNIVERSAL
4	3	BELSUNCE BREAKDOWN BOUGA VIRGIN	4 5 TEXAS GREATEST HITS MERCURY/UNIVERSAL
5	4	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA	5 3 HELMUT LOTTI LATINO CLASSICS PIET ROELLEN/UNIVERSAL
6	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	6 2 MADONNA MUSIC MAVERICK/WARNER
7	6	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL	7 NEW CHARLES AZNAVOUR AZNAVOUR 2000 EMI
8	7	J'PESTE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL	8 7 COMEDIE MUSICALE LES 10 COMMANDMENTS MERCURY/UNIVERSAL
9	8	ELLE EST A TOI ASSIA VIRGIN	9 NEW HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
10	NEW	THE WAY I AM EMINEM INTERSCOPE/UNIVERSAL	10 10 MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL

SWITZERLAND		(Media Control Switzerland) 11/12/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	1 1 EROS RAMAZZOTTI STILELIBERO BMG
2	2	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	2 NEW U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
3	5	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	3 2 LENNY KRAVITZ GREATEST HITS EMI
4	4	SHAPE OF MY HEART BACKSTREET BOYS ZOMBA	4 3 MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
5	9	GROOVEJET (IF THIS AIN'T LOVE) SPILLER UNIVERSAL	5 5 LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
6	6	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	6 4 LAURA PAUSINI TRA TE E IL MARE WARNER
7	NEW	SHE BANGS RICKY MARTIN SONY	7 6 TEXAS GREATEST HITS UNIVERSAL
8	NEW	SANDSTORM DARUDE UNIVERSAL	8 8 ANASTACIA NOT THAT KIND SONY
9	NEW	AGAIN LENNY KRAVITZ EMI	9 3 MADONNA MUSIC MAVERICK/WARNER
10	5	FUOCO NEL FUOCO EROS RAMAZZOTTI BMG	10 6 LIONEL RICHIE RENAISSANCE UNIVERSAL

GLOBAL MUSIC PULSE

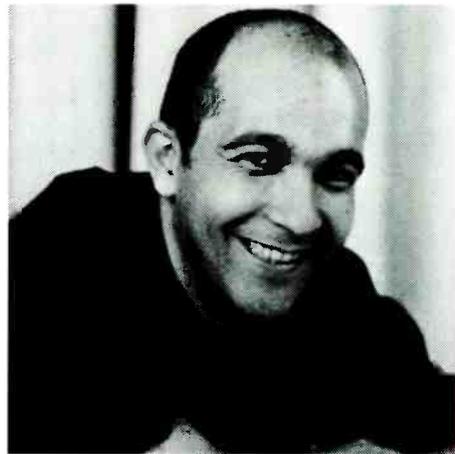
THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

PRODUCER Narada Michael Walden has assembled an A-list group of artists for a Christmas charity album released Nov. 8 only in Japan on the Universal International label. Titled "Music Of Love—For Tomorrow's Children," the set features a new duet by **Sting** and **Yolanda Adams**, plus new tracks from **Shanice**, **En Vogue**, and **Take 6**; another duet by **Kimberley Brewer** and **Stevie Wonder** ("I Love You More"); and a previously released track by **Enya** ("Silent Night"). Singles from the album are "Tonight I Remember" by Japanese superstar **Eikiichi Yazawa**, who is signed to Toshiba-EMI, and "Love Is The Gift" by Shanice. "This is an album to raise money for children," says Walden, explaining that proceeds from sales of the album and singles will go to UNICEF. He adds that the album will be released worldwide in time for Christmas 2001. Also donating his talents to the project is famed Japanese illustrator **Tadanori Yokoo**, who drew the cover.

STEVE McCLURE

FEW CAN LAY CLAIM to having been so central to the development of the thriving French dance scene as **Etienne de Crecy**, who has worked with **Daft Punk** and **Air**.



DE CRECY

His new album, "Tempovision" (V2), has a jazzy sound and is, he says, "definitely the most sophisticated and musically ambitious thing I've done." De Crecy, who mixed organic samples from artists like **Esther Phillips**, **Allan Toussaint**, and **Millie Jackson** with his own unmistakable touch, describes the sound as "cyber blues" or "digital soul." Lead single "Am I Wrong" is starting to pick up European airplay, while the clip for the song, an animated 3D affair made by de Crecy's brother **Geoffrey**, is in high rotation on various European music channels. De Crecy will be hitting the road in 2001 for a series of DJ dates.

GARY SMITH

THERE ARE SEVERAL "radikal rock" bands in Spain's modern underground scene, but **Ska-P**, which describes its music as a "call for the insurrection of the oppressed," is the first to achieve success outside Spain, particularly in France, where the group's

albums have sold 140,000 units. The band's new BMG-Ariola album, "Planeta Eskoria" (Planet Scum), takes up familiar themes such as the injustices of globalization, anti-racism, anti-bullfighting, and the promotion of a multicultural society. The political messages are delivered via a diet of ska, reggae, and vibrant rock. "Planeta Eskoria" entered the Spanish chart at No. 11 with 72,000 units sold in its first two weeks, and it has sold 32,000 units in France. Latin American releases are planned for the new year.

HOWELL LLEWELLYN

NATIONAL RADIO STATION Metro FM, with the backing of cellular phone network MTN, has inaugurated South Africa's first publicly voted music awards. The big winner at the inaugural Metro FM Music Awards, which took place in late October, was **Mandoza**, who had failed to scoop any awards at this year's industry-run FNB South African Music Awards. Mandoza won five of the 10 categories, including best *kwaito* artist, best male vocal, and song of the year for his smash hit "Nkalakatha." **Lebo Mathosa** scooped best female vocal ahead of hotly favored **Brenda Fassie**, while **TKZee** won most popular group. Best jazz was won by **Jimmy Dlodlu**, with **Joyous Celebration** winning in the best gospel category. Metro listeners voted over a period of a month, and the ballots were audited by PricewaterhouseCoopers. Metro FM station manager **Romeo Kumalo** says, "It's the first time listeners have been given a voice, and South African music is the winner."

DIANE COETZER

LUCKY ALI, one of Indian pop's most creative artists, returns with his second Sony album, "Aks" ("Reflection" in Urdu). Since his debut five years ago with "Sunoh" ("Listen" in Hindi), he has crafted a unique sound that has also found favor with filmmakers. He has two tracks on this year's biggest selling film soundtrack, "Kaho Na Pyar Hai" (Say It's Love) on HMV, and last year he was involved with the soundtrack to the acclaimed film "Bhopal Express." Commenting on "Aks," the follow-up to 1998's "Sifar" (Zero), Ali says, "Whatever I do is with a lot of passion, with all my heart and soul. 'Aks' is a lively, uptempo album inspired by life as I see it." The title track is being promoted with a heavy rotation video that was shot in Havana by "Bhopal Express" director **Mahesh Mathai**.

NYAY BHUSAN

BRITISH SINGER P.J. Harvey may be planning a move to Russia. Last year she relocated to New York for 12 months, seeking inspiration to write her new album, "Tales From The City, Tales From The Sea" (Island), released in late October. "It worked so well I'm now thinking about where to write the next one," she says. "Russia sounds intriguing." Any move will have to wait until next summer, as she is tied up touring until then, she says.

NIGEL WILLIAMSON

Europe Takes Big Dose Of Placebo

Multinational Virgin Rock Act's 3rd Set Enjoys Strong Start

BY PAUL SEXTON

LONDON—Placebo is doing a roaring trade in "Black Market Music" by speaking the same language as many of its key supporters.

The London-based American-Swiss-Swedish modern rock trio has generated global career sales of some 1.5 million albums since its 1996 debut, according to Hut/Virgin. The U.K. media cycle in which acclaim is swiftly replaced by disdain now almost dictates that Placebo should enter a commercial decline, but instead, the group's third album, "Black Market Music"—released Oct. 9—is off to a spectacular start.

It registered no fewer than 10 top 10 sales chart debuts, including at No. 1 in France and Greece, while a top 10 entry in Australia and early success in Mexico underlined that its appeal is not limited to Europe. Those figures



PLACEBO

are a reward for Placebo's assiduous touring and for the fact that this cosmopolitan group can conduct promotion in at least four languages.

The new album follows Placebo's self-titled 1996 debut, which Virgin says has reached total sales of 500,000, a figure doubled by the 1998 follow-up "Without You I'm Nothing." The band started its latest, 20-date European tour Nov. 4 in Paris, set to conclude Dec. 9 with its first-ever gig in Turkey.

The instant chart-topping status in France, on Delabel/Virgin, was in one of its traditional strongholds, but the speed with which "Black Market Music" has infiltrated other countries has impressed band, management, and label. "Germany [No. 4] and Greece [No. 1] were the two surprises," says Placebo's Swedish bassist, Stefan Olsdal. "We were dead chuffed [delighted] about that. If you're only big in your home country, your world may not stretch beyond that, but we've al-

ways had a global outlook. We feel we can do it everywhere."

In the U.K., propelled by the top 20 singles "Taste In Men" and "Slave To The Wage" and followed by a 15-date British tour, the album debuted at No. 6, one place higher than "Without You I'm Nothing." It is already certified silver (60,000 units) and approaching gold (100,000), although it fell away sharply to Nos. 17, 34, and 48 in subsequent weeks.

"We have been touring a lot in Europe, so in some ways it's not a surprise that we've done better [there] than in England," continues Olsdal. "We come from three different countries, so there's a very international feel to the band. We speak French, and we can get by in Spanish and Swedish, so there's more of a human connection with these territories. It feels like we're theirs."

Dave McLean, who has managed Placebo since its inception with partner Alex Weston at Riverman Management, has also noted the band's increased profile in both record and ticket sales. "On the second album, it took us about a year to sell 70,000-80,000 in Germany, but with this album we've done it in two weeks," he says. "It's opened up, on average, three or four times as quickly as the last one."

McLean, who also praises the "storming" support and enthusiasm (Continued on page 109)

Italian Labels And Broadcasters Reach Agreement On Royalties

BY MARK WORDEN

MILAN—A groundbreaking agreement has been signed in Italy settling outstanding broadcast royalties that radio stations owed to labels.

The Società Consortile Fonografici (SCF), representing around 90% of Italian record companies, and Radio Nazionali Associate (RNA), which represents Italy's 14 leading commercial radio networks, have also pledged to sign future deals to regulate annual royalty payments.

The SCF's director-general, Ettore Del Borrello, confirms that an "undisclosed" lump sum, covering a period through the end of this year, is to be paid to labels. Del Borrello would not give details about the starting point of the payment period, noting, "one could say that it covers the last five years, [or] one could say that it covers the last 10 years." Although copyright legislation was first passed in 1941 in Italy, much of the copyright law taken for granted elsewhere in Europe did not become effective here until 1992.

The amount being paid to the labels is not available; they had

originally asked for 12 billion lire (\$5.2 million). Del Borrello emphasizes the importance of the deal, noting that "this is the first time that any sort of agreement regarding radio airplay in Italy has been reached. The fact that the two sides have sat down indicates a new mentality, both on the part of radio stations and record companies."

According to Italian collecting society SIAE, over a quarter of radio stations did not pay any royalties for music played on-air between 1992 and 2000. SCF was set up earlier this year largely in response to this situation. It represents the same companies that belong to local International Federation of the Phonographic Industry affiliate FIMI (Federazione Industria Musicale Italiana).

RNA secretary general Sergio Natucci says, "This new agreement ends what has been a difficult period for relations between Italian record companies and radio stations. I'm sure that it marks the beginning of a new era of cooperation, which is particularly important in this digital age."

newsline...

THE MUSIC MANAGERS FORUM (MMF) named two new directors during its Nov. 2 annual general meeting in London. The appointment of Sue Cavendish and Jackie Davidson—managing directors of London-based artist management companies Active Management and Jackie Davidson Management, respectively—brings the MMF's U.K. council membership to 20. Chairman Keith Harris, deputy chairman John Glover, and treasurer Charlie Carne were all re-elected. James Fisher remains general secretary, and James Sellar continues to act as membership and information technologies (IT) manager. The 7-year-old trade organization will unveil a number of key initiatives in the coming weeks concerning "IT, contracts, and Internet artist royalties," Fisher tells *Billboard*. **ADAM HOWORTH**

CHANNEL V INDIA GM SURESH BALA has resigned to set up a new broadband venture in the U.S. A Star TV India spokesman says Channel V India creative director Arnab Chaudhuri has taken over the channel's day-to-day operations, reporting to Sameer Nair, Star TV India executive VP and head of programming. According to Star TV India, Bala resigned from the channel due to personal commitments (his family has moved to Canada). An official announcement regarding Channel V India's restructuring is due shortly. Bala's exit—the latest in a series of departures by leading executives—was expected, following reports that Star TV India was taking direct control of Channel V India after parent company News Corp. upped its stake in Channel V India by gradually buying out most of the equity of founding partners EMI, Sony, BMG, and Warner in recent months. **NYAY BHUSHAN**

THE BBC'S MUSIC LIVE national event is to take place annually starting next year, the broadcaster has confirmed. The first event, Music Live 2000, was supported by industry bodies such as the British Phonographic Industry and the Musician's Union. It featured a five-day-long string of 7,000 concerts and music-related events around the country in May this year, covered by BBC radio and TV in more than 1,000 hours of programming. The event culminated in a live performance of Lou Reed's "Perfect Day" by more than 100,000 performers at 40 different U.K. locations. Music Live 2001 will take place in the county of Yorkshire in northern England and will be a five-day music festival based in and around Leeds, Bradford, and York. Provisional dates for the event are May 24-28, 2001. **TOM FERGUSON**

BERTLESMAAN-OWNED CD and DVD disc replicator Sonopress is to build a new CD production facility in France. Based in Forbach in the Lorraine region, it will begin operations in the summer of 2001 and will be closely linked with the planned central BMG distribution facility in Atton, France. The new CD plant, the company's fifth in Europe, will concentrate on the audio singles sector; it aims to produce 55 million CDs annually by the end of 2004. **SAM ANDREWS**

VIRGIN ENTERTAINMENT GROUP'S 229-store Our Price division is continuing to restructure during its \$35 million changeover to the new v.shop banner (*Billboard*, Aug. 26). In the latest move, three of the company's executives have been named directors of Our Price/v.shop. They are former head of finance Richard Lee, head of marketing Brian Waring, and head of IT Kevin O'Brien. They have become, respectively, finance director, brand director, and business systems director. Our Price/v.shop managing director Chris Ash says, "I am particularly pleased that these are all internal appointments and recognize well-deserved promotions." To date, about 100 Our Price stores have been re-branded as v.shops. **TOM FERGUSON**

EXECUTIVE TURNTABLE

RECORD COMPANIES. Clive Rich is promoted to VP of business and legal affairs, BMG U.K. and Central Europe. He was senior director of legal and business affairs, BMG U.K. and Ireland.

Michael Manasse is appointed to the newly created position of managing director at Edel Records Sweden, based in Sweden. He was managing director, EMI Norway.

Julie Borchard is promoted to senior VP/marketing of London-based Sony Music Entertainment Europe. She was senior VP/international, Columbia Records.

Oliver Opitz is named head of press and online promotion at BMG Ariola Munich, effective Jan. 1, 2001. He was an editor for German-



RICH



MILLER

language lifestyle magazines *Bravo* and *Bravo Sport*.

PUBLISHING. Anne Miller has been named coordinator of the media affairs division at the U.K. offices of Australian independent publisher J. Albert & Son. She previously headed her own company, which dealt with music for broadcast and represented media composers.



Millions Like Us. U.K. writers and publishers gathered Oct. 31 in London for the annual BMI Awards marking the BMI-represented songs from the repertoires of the U.K.'s Performing Right Society (PRS) and other European societies that have received the most U.S. radio and TV airplay. In the photograph above, Bee Gees member Robin Gibb receives an award marking 4 million performances of the band's song "To Love Somebody" (Gibb Brothers Music/BMG). Shown, from left, are Paul Curran, managing director of BMG Music Publishing; Frances Preston, president/CEO, BMI; Gibb; and Phil Graham, VP of European writer/publisher relations, BMI. In the photograph below, Steve Winwood receives an award for 3 million performances of "Back In The High Life Again" (FS Ltd.), "The Finer Things" (FS Ltd.), and "Roll With It" (FS Ltd.). Shown, from left, are Graham, Winwood, and Del Bryant, BMI senior VP of performing rights, writer/publisher relations.



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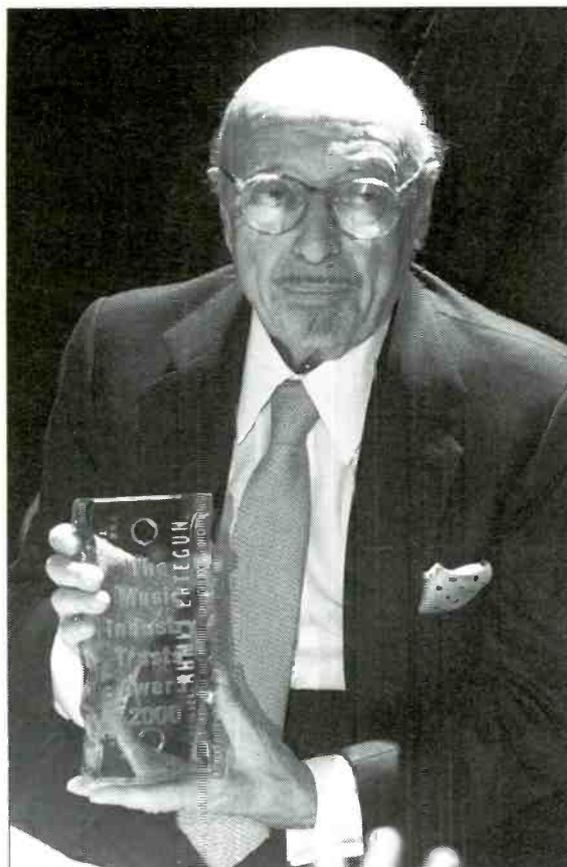
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U.K. Label Execs, Artists Out In Force To Praise Ertegun



Ertegun displays his British Music Industry Trust Award. (Photo: John Marshall)

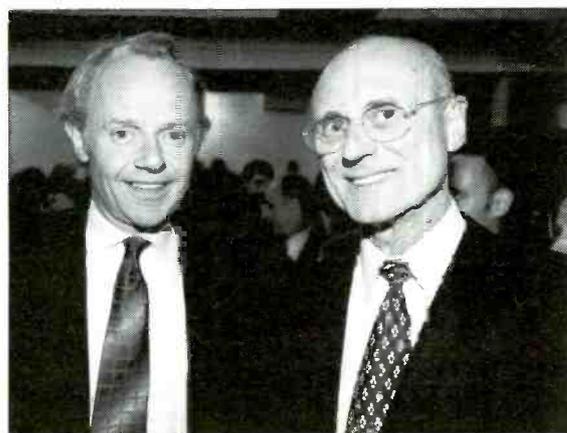
Artists and executives from across the breadth of the U.K. music industry gathered in London recently to pay tribute to the career of Atlantic Group co-founder, co-chairman, and co-CEO Ahmet Ertegun for his lifetime contribution to British music. Ertegun was named as the ninth recipient of the British Music Industry Trust's Award—the U.K.'s unofficial "man of the year" honor—earlier this year. He attended a gala dinner Oct. 17 at London's Grosvenor House Hotel, where he was presented with the award by Phil Collins. Collins' links with Ertegun stretch back to the mid-'70s, when he signed with Atlantic as a member of Genesis. The annual event is held under the auspices of the British Phonographic Industry in aid of the Nordoff-Robbins Music Therapy and Brit Trust charities. More than 1,000 guests at the dinner heard tributes on a specially made video from, among others, Led Zeppelin's Robert Plant and Jimmy Page, Mick Jagger, the Corrs, Cream's Jack Bruce, and former U.S. Secretary of State Henry Kissinger. Said Kissinger, "There's nobody who I respect more than Ahmet and from whom I've learned more about music."



At the Grosvenor House Hotel, Ertegun, left, was reunited with former long-term colleague Rob Dickins, who now heads his own Instant Karma imprint. Dickins was previously chairman of Warner Music U.K. during a 28-year career with Warner.



Shown sharing their appreciation of Ertegun's career to date, from left, are Stephen Shrimpton, chairman/CEO of Warner Music International; Derek Green, founder and former chairman of U.K. indie label China Records (wholly acquired by Warner Music U.K. in 1999) and now owner of Chinagreen Enterprises; EMI Music executive VP Rupert Perry; and EMI Group chairman Eric Nicoli.



Sony Music Europe VP Jonathan Morrish, left, meets with former head of Warner Music U.K. Ian Ralfiri, now executive director of charitable body the Atlantic Records Foundation and a key organizer of this year's event.



Bill Wyman, left, an original member of the Rolling Stones when the band launched its own label with Atlantic in 1971, shares some memories with Ertegun, center, and current Atlantic artist Phil Collins.



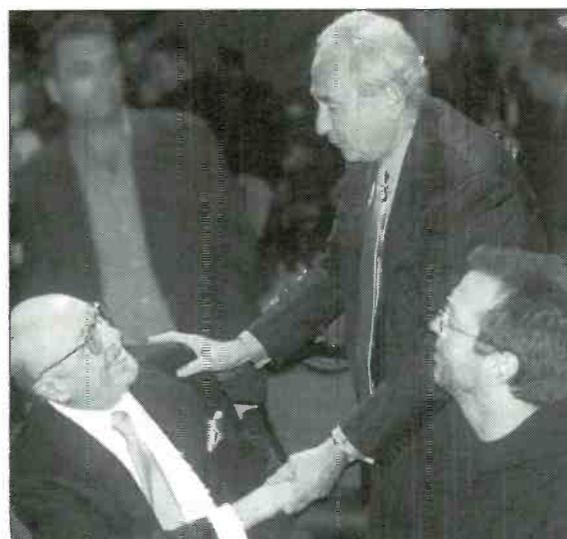
Virgin Records U.K. president Paul Conroy, left—himself a former Warner Music U.K. executive—catches up with Warner Music International chairman/CEO Stephen Shrimpton.



Former Cream colleagues Jack Bruce, left, and Eric Clapton reunited at the tribute to their old label boss.



But seriously . . . From left, Phil Collins, Atlantic Group co-chairman/co-CEO Val Azzoli, and Warner Music International chairman/CEO Stephen Shrimpton share a joke.



Jay Berman, center, chairman of the International Federation of the Phonographic Industry, congratulates Ertegun. Eric Clapton, right, who enjoyed U.S. success on Atlantic and its Atco imprint as a member of Cream and Derek & the Dominos—and also in his early career as a solo artist—looks on. (Photo: David Stark)



Among Ertegun's personal friends attending the event were screen actor Sir Michael Caine, center, and his wife, Lady Shakira Caine, shown here with veteran U.K. concert promoter Harvey Goldsmith.



Former Led Zeppelin vocalist Robert Plant, left, who lauded Ertegun as "truly a man for all seasons" in his videotaped tribute, reunited with one-time Live Aid bandmate Phil Collins.



Broadcaster Paul Gambaccini, left, who delivered a speech on Ertegun's career to date before the award was presented, recalls highlights of Atlantic's golden years along with former Rolling Stone Bill Wyman.

Merchants & Marketing

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Rodgers, Visiosonic Mix MP3 Tools With Retail On Site

BY STEVE TRAIMAN

CLEARWATER, Fla.—With a soft online launch Nov. 3, the Nile Rodgers MP3 Dance Club presents a new model for bridging brick-and-mortar and click-and-mortar environments.

It's a new approach that offers consumers a chance to sample—and mix—new dance and R&B/hip-hop tracks, and then buy a low-cost enhanced CD (ECD) and other albums from their choice of retailers.

Rodgers, the legendary artist and producer, has teamed with Joe Vangieri, CEO of Visiosonic, a Florida-based provider of professional sound and mixing equipment designed for club DJs.

The company has an online PCDJ program that lets users mix MP3 music files on their computers. Of the current 1.5 million PCDJ users, about 100,000 will be involved in the beta test for the new concept, with a full rollout anticipated before year's end.

The retail link is being tested at Compact Disc World, which has 11 outlets in New Jersey and New York, and CEO David Lang is excited about the concept.

"We're very pleased and honored to be the first [retailer] to test this new and innovative concept," he says. "By combining this unique use of cutting-edge technologies with the sales and marketing power of click and mortar, Nile and Joe are ensuring that this new and powerful interactive use of music will reach a broad base of consumers."

Lang debuted his clubcd.com online store several years ago and relaunched it this past May to offer Liquid Audio downloads

of digital singles and a broad array of album purchases from the Muse database. More than 200,000 customers have signed up over the years for the CD Club discount plan, and Lang will use their feedback and the site's technology to determine what types of consumers will sample and buy the dance mixes.

The first Rodgers compilation ECD is priced to sell at under \$10. Lang says, "We'll be testing the album at various price points. We'll share all the data with Nile

the option of picking it up at any retail location or having it shipped direct."

All transactions are secured through Paypal, with all appropriate royalties accounted for and transmitted to the various copyright entities. All ECDs with the free PCDJ program download are being produced at the Warner Advanced Media Operations plant in Olyphant, Pa., and carry the distinctive Visiosonic logo on the back panel.

Rodgers is producing the "Nile Rodgers MP3 Dance Club Vol. 1" ECD. It will feature both new and established dance acts, including the Cooler Kids, Pop Rox Featuring Jill Cunniff, Nile Rodgers & Chic, Rabbit In The Moon, and Rev. Right Time, among others.

On the ECD, Rodgers has added the redbook audio, MP3 files, and stem mixes of all the tunes, both instrumentals and vocals. These stems add a new level of interactivity, with the PCDJ player driving people back to the Web site and then back to the retailer. Plans are for a new volume on a monthly basis and as frequently as demand requires.

A visit to the beta Web site lets users download the PCDJ player/mixer; it soon will allow DJs to check out and buy Visiosonic's professional products and DJ tools.

For the test, "Nile Rodgers MP3 Dance Club Vol. 1" and 22 other dance albums are offered, while the R&B/hip-hop list has 11 more titles. Included are 16 from Tommy Boy, topped by Amber's self-named debut featuring her single "Above The Clouds,"

which has spent more than 47 weeks on Billboard's Hot Dance Music/Maxi-Singles Sales chart.

Tommy Boy CEO Tom Silverman has been supportive, even coming up with the slogan, "If you don't have the PCDJ player, you're missing 90% of the fun in sampling the best in dance, R&B, and hip-hop music." He was the first to commit to Visiosonic's PCDJ player on Tony Touch's "The Piece Maker" ECD that debuted in April, selling more than 215,000 copies through October, according to Sound-Scan.

"At first I was standoffish but then decided we had to give this new stuff a try," Silverman recalls. "We had some good results with Tony Touch and really like [Visiosonic's] very strong approach to reach the consumer. You've got to be one of the first, and we're hoping this expanded MP3 Dance Club will be equally successful. We hope to do more joint promotions with our artists in the future."

According to Vangieri, "From that first ECD, our records are showing a 27% install rate of the PCDJ, with nearly 5.266 million 30-second spot banner ad impressions for the PCDJ and over 4,400 click-throughs back to the Tommy Boy site. Tony Touch PCDJ users are averaging more than 575 hours per day of use, which translates to over 34,000 minutes per day, or close to 70,000 ad impressions per day, from one CD."

The success of this first project led Vangieri and Rodgers to look further into ECDs, and it all came together on a trip to Atlantic City, N.J. "It was just like Reese's Pieces, when we both came up with the analogy of putting the 'Internet peanut butter' together with the 'retail chocolate' as an appealing mix for the DJ that lurks in many young music consumers—the bridge to the retailer," Rodgers recalls.

"The DJ culture—dance, rap, hip-hop—is all music you mix,"

Vangieri says. "Club music is one continuous mix of nonstop sound, and the PCDJ lets anyone mix MP3 files just like they would mix two turntables or a dual CD player. This makes the PCDJ interface very interactive and lets the end user have a deeper experience with the music. In essence the end user becomes part of the creative process by being the DJ and interacting with the music as a performer."

"In essence the end user becomes part of the creative process by being the DJ and interacting with the music as a performer"

- JOE VANGIERI -

"We're giving new and unsigned artists a real shot," Rodgers adds. "The extremely high cost of bringing new music to market has put us artistically in a state of arrested development, so good music often falls through the cracks. We've seen tremendous Internet activity in genre-specific music like dance that tells us if the product is good, secure, convenient, and cheap, consumers will respond."

Rodgers was attracted to
(Continued on next page)



Visiosonic's Joe Vangieri, left, and Nile Rodgers demo PCDJ, a program that lets users mix MP3 music files on their computer, for the Nile Rodgers MP3 Dance Club. (Photo: Steve Traiman)

and Joe to come up with the best marketing approach for all retailers."

Very simply, the mp3danceclub.com Web site will allow instant "one-time play" of a dance cut from any posted CD via the PCDJ. The user clicks on a CD, and the PCDJ instantly loads the tracks so that he or she can mix the music in the program.

"We are betting that if the experience is good, the user will then click to buy the ECD from any participating retailer's online site," Vangieri says. "They have

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MUSICLAND STORES reports that October same-store sales decreased 1.4% from the same time a year ago on "soft" music revenue. Comparable sales at Musicland's mall stores, Sam Goody and Suncoast Motion Picture Company, slipped 1.4% year-over-year for the four weeks that ended Oct. 28. Sales at the company's Media Play and On Cue superstores were off by 1.5%. While overall revenue for the chain decreased 0.2% to \$115.8 million from \$116 million in October 1999, total sales for the mall stores division decreased 2.9%, falling to \$73.4 million from \$75.5 million last year. Total sales at the superstores were up 5%, rising to \$42.4 million from \$40.4 million a year ago. October declines mark the third consecutive month of lower same-store sales figures this year. However, Musicland's comparable-store year-to-date sales are up 1.2%, and total sales thus far are up 2.5%, at \$1.32 billion from \$1.29 billion in the same period a year ago.

In other news, Musicland opened its 200th On Cue store with the unveiling of its new Tahlequah, Okla., location. On Cue is the company's small-market chain, targeted toward communities outside of major metropolitan areas. The chain sells music, video, books, and software products, as well as musical instruments, posters, and T-shirts. Musicland has opened 20 On Cue stores so far this year and plans to open another 10 more before the end of 2000. The first On Cue store opened in 1992.

VALLEY MEDIA, a distributor of music, video, and DVDs, reports a loss of almost \$3 million for its fiscal second quarter, compared with a slight profit the same time a year ago. The company cites increased product returns and slow Internet sales. Year-over-year revenue decreased by 12%. For the three months that ended Sept. 30, the company posted a loss of \$2.98 million, or 35 cents per share, vs. a net profit of \$335,000, or 4 cents per share, a year ago. Net sales fell to \$179.8 million from \$205.2 million. Valley said gross sales (before discounts and returns) for its full-line and independent distribution operations increased year to year, but net sales were hurt by "unusually" higher return rates, due to an increase in the percentage of video products sold. New-media sales decreased by 2% from the year before on "softness" in new Internet storefront creation, which has trailed expectations. Valley said new-media sales have also been affected by major suppliers selling more product directly to some large customers. Shares in Valley are off 90% in the last year. The stock hit a 52-week low of \$1.12 on Oct. 30.

KOCH ENTERTAINMENT, the proprietary label division of independent distributor Koch International, says it has inked an exclusive international distribution agreement with Germany's edel music. Under terms of the deal, edel will license Koch product for Italy, Spain, France, Thailand, Singapore, Scandinavia, Malaysia, the Philippines, and Spanish-speaking Latin America. Koch labels consist of Koch Records, its rap imprint In the Paint, and Koch Jazz.

MUSICMAKER.COM has completed a previously announced one-for-10 reverse stock split. Musicmaker shareholders will receive one share for every 10 they own. Following the split, the number of shares of common stock outstanding will be about 3.3 million.

EMUSIC said it will participate in a marketing promotion that exchanges specially marked soda bottle caps for merchandise from participating online retailers. Under the promotion, sponsored by Sprite and RocketCash, an alternative payment service, caps marked with special codes can be redeemed at the Sprite.com site for RocketCash, valued anywhere from 20 cents to \$1 per cap. Sprite/RocketCash customers will get a special 25% discount off the price of EMusic MP3 songs and albums. Through 2001, Sprite intends to distribute more than 1 billion caps on 20-ounce, one-liter, and 500-milliliter bottles of Sprite.

WAL-MART STORES has relaunched its online store, Walmart.com, following a one-month revamp of the site. The retail giant had shut down its E-commerce operation to retool it ahead of the coming holiday shopping season.

RECOTON posted a reduced third-quarter net loss of \$1.9 million, or 16 cents per share, vs. a net loss of \$26.7 million, or \$2.27 per share, a year ago. Net sales fell to \$157.6 million from \$174.2 million in the third quarter of 1999. Recoton said that its audio and accessories segments continued to reflect the positive impact of reorganization initiatives and that the elimination of poorly performing products resulted in improved operating results on lower sales. The company also said it is continuing development of products compatible with Sirius Satellite Radio's digital satellite-to-vehicle subscription radio service, including Jensen car stereo receivers.

In other news, Recoton closed on a new three-year \$275 million syndicated senior credit facility through Heller Financial that replaces all of its existing senior debt.

RODGERS, VISIOSONIC

(Continued from preceding page)

Visiosonic as one of the few Internet companies that "really had its act together down here on the ground," he recalls. From its base of selling and creating professional equipment, both under its own label and for Numark and other companies, and software tools for DJs, the company "from day one set out to make money," Vangieri emphasizes.

Income is also derived from weekly online newsletters with top and bottom ad banners and a dozen other smaller ad spots that return anywhere from several dollars to \$50 per lead, "PCDJ buttons" placed on more than 500 affiliate sites since last September that have helped add about 6,000 new users a day, and special projects like 1 million to 5 million copies of an ECD for Levi Strauss with music by Strictly Hype that will be featured in a major spring-break promotion.

"This becomes a good deal for everyone," Rodgers says. "There are many revenue streams from the PCDJ alone. New and emerging artists get the opportunity to expose their music to a receptive group of prospective buyers, consumers have a lot of fun with the music, and retailers are true partners in the success of the Nile Rodgers MP3 Dance Club.

"I've consumed music all my life," he adds. "I like the 'good stuff,' and history tells us that so do most music buyers."

EXECUTIVE TURNTABLE



KANNE

HOME VIDEO. Paramount Home Entertainment Worldwide promotes **Jack Kanne** to executive VP of international and **Meagan Burrows** to executive VP of sales and marketing for home entertainment in Hollywood. They were, respectively, executive VP of worldwide sales and marketing and senior VP/sales.

DISTRIBUTION.

Alonda Williams is promoted to VP of E-commerce business development for BMG Direct in New York. She was senior director.



WILLIAMS

Greg Bell is named VP of finance and administration for RED Distribution in New York. He was director of finance and administration.

Haig Setian is named East Coast sales manager of the optical media services group for Technicolor in Nashua, N.H. He was national account manager for Valley Media/Star Video Entertainment.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label, Catalog Number	Principal Performers	Suggested List Price
1	1	2	NO. 1 LIVE AT MADISON SQUARE GARDEN Live/Zomba Video BMG Video 41739	'N Sync	19.98
2	2	2	IRISH HOMECOMING Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.98
3	4	7	BALLER BLOCKIN' Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
4	3	2	WHISPERING HOPE Spring House Video Chordant Dist. Group 44401	Bill & Gloria Gaither And Their Homecoming Friends	29.98
5	5	8	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.98
6	9	11	AARON'S PARTY (COME GET IT) — THE VIDEO ● Live/Zomba Video BMG Video 41721	Aaron Carter	9.95
7	8	53	TRIBUTE ▲ Virgin Music Video 77849	Yanni	24.95
8	6	8	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95
9	11	242	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
10	7	2	SHINE THE HITS LIVE Sparrow Video Chordant Dist. Group 3189	Newsboys	14.98
11	NEW ▶		VIVO Wea Latina Video 84574	Luis Miguel	19.95
12	12	50	TIME OUT WITH BRITNEY SPEARS ▲ ³ Live/Zomba Video 41651	Britney Spears	19.95
13	NEW ▶		WOW 2001 Sparrow Video Chordant Dist. Group 43248	Various Artists	14.98
14	13	44	DEATH ROW UNCUPT ◆ Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
15	17	51	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95
16	16	50	S & M ▲ Elektra Entertainment 4218	Metallica	19.95
17	14	6	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95
18	23	16	BIG MONEY HUSTLAS Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
19	NEW ▶		GOOD TIME MCG Video 77018	Lee Williams And The Spiritual QCs	18.95
20	15	14	BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
21	18	4	VIEW FROM THE VAULT Grateful Dead Merchandising, Inc. Monterey Home Video 347922	Grateful Dead	24.95
22	21	25	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
23	22	4	BACK STAGE PASS Columbia Music Video Sony Music Entertainment 50238	Various Artists	8.98
24	19	28	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
25	24	165	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
26	20	27	OH, MY GLORY Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.95
27	31	14	THONG SONG Ventura Distribution 40143	Sisqo	14.98
28	29	10	LIVE ON TOUR Cash Money Universal Music & Video Dist. 53252	Cash Money Millionaires	19.95
29	30	241	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
30	34	11	PURPOSE BY DESIGN Verity Video 43140	Fred Hammond & Radical For Christ	19.95
31	33	6	MANILOW LIVE Image Entertainment 9530	Barry Manilow	19.98
32	25	104	'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000	'N Sync	19.95
33	26	9	MUSIC (DVD) Warner Reprise Video 38526	Madonna	9.95
34	28	51	LIVE IN CONCERT HBO Home Video Warner Home Video 91683	Cher	19.98
35	36	30	GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
36	40	46	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 38510	Eric Clapton	19.95
37	27	47	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.95
38	32	73	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95
39	35	72	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
40	RE-ENTRY		ONE NIGHT IN EDEN ● Capitol Video EMI Home Video 77863	Sarah Brightman	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

'Rocket Ship Beach' Set Launches

Former Del Fuegos Leader And Guests Make Kids' Music Album

ROCKET BOY: Like many a new parent—especially one who also happens to be a musician—former **Del Fuegos** leader **Dan Zanes** was eager to check out what the kids' audio world had to offer when his daughter **Anna** was born in 1995. But what he found didn't thrill him all that much. So, Zanes began making his own children's music, eventually releasing an album called "Rocket Ship Beach" on his own label, Festival Five.

A rootsy, winsome collection of classic folk songs (mostly American but some Caribbean) and a couple



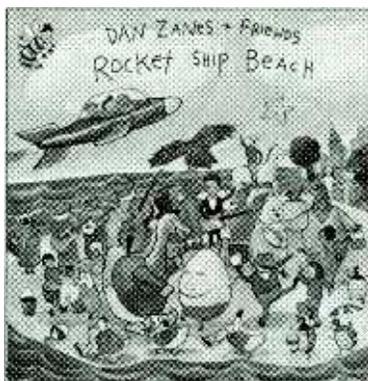
by *Moira McCormick*

of originals, "Rocket Ship Beach" includes guest performances by **Sheryl Crow**, **Suzanne Vega**, **G.E. Smith**, **Bad Company's Simon Kirke**, former **Raybeats** guitarist **Pat Irwin**, and a host of West Indi-

an musicians from Zanes' Brooklyn, N.Y., neighborhood.

"I grew up listening to **Leadbelly** and **Pete Seeger**," says Zanes, whose liner notes add **Ella Jenkins** and **Chuck Berry** to that list. "So I'd had an idea that kids' music was like early rock'n'roll—raw, spontaneous but a bit quieter. The records I heard, though, didn't have that sound I heard in my head. Other parents in my neighborhood were telling me the same thing, so they were doing things like playing **Beattles** music for their kids."

Naturally, Zanes had no quarrel with the Fab Four, but he's a believer that children should have music they can call their own. "Otherwise, kids miss out," he says. "The world of animals, for instance, comes across in kids' music like it does nowhere else." Zanes did find some children's artists he wholeheartedly supported, **Raffi** and **Tom Chapin** among them. The way he saw it, though, there just wasn't enough of them.



So Zanes started holding loosely structured hootenannies at his house, inviting "friends and their kids to play and sing together. Some of those friends were celebrities; some were West Indian baby sitters in the neighborhood. Those just-for-fun sessions spawned a homemade tape, recorded at Globe Studios in New York's meatpacking district, which Zanes gave out to neighborhood kids.

Crow's involvement, he notes, came about through his having introduced her to Globe Studios. She cut an album there, Zanes says, "and I told her she could return the favor by singing 'Polly Wolly Doodle.'"

Vega's contribution is lead vocals on "Erie Canal." Kirke, who was Bad Company's drummer, wrote the song "All My Friends Live In The Woods," sang lead and harmony, and played guitar and bass on the cut. The West Indian baby sitters formed a group called the **Sandy Girls**, who perform Caribbean tunes "Emmanuel Road" and "Brown Girl In The Ring." There's also an irresistible track called "Father Goose," in which New York dancehall rapper **Rankin' Don** plays the title role, giving a host of nursery rhymes his

(Continued on page 69)

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			NO. 1	
1	1	15	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT 9 weeks at No. 1
2	NEW		SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
3	2	3	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
4	NEW		TYPE O NEGATIVE ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF
5	3	4	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
6	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) HS	I WILL SING
7	NEW		TRIPLE 6 MAFIA ● KINGS OF MEMPHIS: UNDERGROUND VOL. 3 SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	
8	5	21	THREE 6 MAFIA ● WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	
9	6	43	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
10	9	5	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
11	7	4	FLESH-N-BONE MO THUGS/IN THE PAINT 8196*/KOCH (10.98/17.98)	5TH DOG LET LOOSE
12	16	29	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
13	19	22	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
14	14	13	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
15	36	3	VARIOUS ARTISTS HILLSONG AUSTRALIA 1763/INTEGRITY (10.98/12.98)	FOR THIS CAUSE
16	12	6	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
17	13	2	AFU-R D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	BODY OF THE LIFE FORCE
18	18	6	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
19	4	2	LESS THAN JAKE FAT WRECK CHORDS 616* (14.98 CD)	BORDERS & BOUNDARIES
20	28	4	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
21	NEW		CRADLE OF FILTH MUSIC FOR NATIONS 8219/KOCH (17.98 CD) HS	MIDIAN
22	23	43	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
23	17	7	LOS TIGRES DEL NORTE FONOVISIA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
24	25	12	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
25	24	5	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
26	NEW		LOS ANGELES DE CHARLY FONOVISIA 6096 (8.98/12.98) HS	UN SUENO
27	26	10	2GETHER TVT 6840 (10.98/17.98)	AGAIN
28	22	5	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
29	21	6	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP
30	8	5	VARIOUS ARTISTS LASERLIGHT 21376 (2.98/4.98)	THE HAUNTED HOUSE CD
31	NEW		BIG POKEY CHEVISE 5120 (11.98/16.98) HS	D-GAME 2000
32	10	7	VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
33	33	34	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
34	20	8	B-LEGIT SICK WID' IT/IN THE PAINT 8167*/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
35	15	2	PENNYWISE EPITAPH 86598* (10.98/14.98)	LIVE
36	NEW		MARCO ANTONIO SOLIS FONOVISIA 0521 (9.98/14.98) HS	EN VIVO
37	46	2	LEE WILLIAMS AND THE SPIRITUAL GC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
38	30	3	DELTRON 3030 75 ARK 75033* (10.98/16.98) HS	DELTRON 3030
39	38	4	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
40	42	43	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
41	29	6	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
42	35	2	LIL' FLIP SUCKAFREE 5080 (11.98/16.98) HS	THE LEPRECHANN
43	27	2	VARIOUS ARTISTS 1500 481008 (17.98 CD)	TATTOO THE EARTH: THE FIRST CRUSADE
44	11	7	VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
45	39	4	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
46	NEW		THE CROSS MOVEMENT SEVENTH STREET/CROSS MOVEMENT 8422/DIAMANTE (10.98/16.98)	HUMAN EMERGENCY
47	40	8	CONJUNTO PRIMAVERA FONOVISIA 10118 (8.98/12.98) HS	EL RECADO
48	NEW		DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032 (11.98/15.98)	OLE RICKETY BRIDGE
49	44	4	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
50	45	40	SNOOP DOGG & THA EASTSIDAZ ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ

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 (Dor). ◊ Certification of 200,000 units (Platino). ◊ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. †Most tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ††Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
			NO. 1	
1	3	106	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262*/BHI (NO.3.98/5.98)	TODDLER FAVORITES
2	2	204	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
3	4	253	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	6	4	VARIOUS ARTISTS WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
5	5	70	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
6	1	29	VARIOUS ARTISTS ● WALT DISNEY 060625(5.98/9.98)	HALLOWEEN SONGS & SOUNDS
7	7	36	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
8	18	38	VARIOUS ARTISTS WALT DISNEY 860887(5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
9	8	272	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
10	9	135	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
11	11	3	READ-ALONG WALT DISNEY 60477(9.98)	TOY STORY 2 CD COMBO
12	12	218	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
13	NEW		READ-ALONG WALT DISNEY 800709 (14.98)	TOY STORY COLLECTOR'S BOX SET
14	10	26	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
15	13	187	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
16	22	9	MOMMY & ME MADACY 50572(2.98/4.98)	TWINKY TWINKLY LITTLE STAR
17	15	184	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
18	21	114	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
19	24	22	WONDER KIDS SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY(2.98/5.98)	
20	14	11	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
21	16	15	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
22	RE-ENTRY		READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
23	23	3	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 75729/RHINO(3.98/6.98)	PLAYTIME FAVORITES
24	RE-ENTRY		VARIOUS ARTISTS KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED WONDER WORKSHOP 1280/MADACY(3.98/5.98)	
25	17	207	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL 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.

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BMG Record Club Likely To Continue, But Not With Controversial \$9.98 Offer

WITH BMG DIRECT being moved out of Bertelsmann's music division as part of the company's restructuring, it will be interesting to see what will happen with the record club's \$9.98 offer. That offer, you may recall, was pulled when the other majors served cease-and-desist letters, telling the BMG record club that they didn't want their artists included in the offer.

The other majors weren't the only ones who were upset, as retailers throughout the land, who pay \$11.40 to \$12.03 for front-line superstar product, cried "foul" loud and long. According to sources, BMG Distribution also got into the act, coming down against the offer:

But now that the record club doesn't report to the music company, will we see a revival of the offer? Probably yes, but not at the \$9.98 price point.

You see, the record club is trying to reinvent itself for the Internet. In going to a \$9.98 price point, including shipping, it was accomplishing a number of things. One, it was going to a model that was more profitable. Believe it or not, in the old "buy one get 12 free" model, the record clubs give away so many CDs that the typical record-club member pays something like \$7.50 a CD, sources suggest.

In addition to getting more for each CD, the \$9.98 offer allows the club to reduce costs. I once calculated that the record clubs' cost is about \$4.85

for a \$16.98 CD (Billboard, Jan. 30, 1999), considering they are giving away at least one CD for every one sold. So using the same formula, for an \$18.98 CD the record club cost is about \$5.08. But in the \$9.98 model, there are no free CDs, which means that you can eliminate the free CD's

setting the \$9.98 price point and eliminating the front-end offers, the record club was in effect turning itself into a straightforward retailer, one that would have the lowest prices in the land.

The \$9.98 price point likely would have proved so popular that BMG Direct would have had a hard time claiming it provides the industry with incremental sales. It likely would have displaced sales from the retailers. And every sale it displaced from retail would mean that instead of the labels getting \$11.41 an album, they would have been getting about \$1.13 per album (68 cents for the master use royalty and 45 cents for the trademark royalty). Similarly, if the typical new artist gets a royalty of about \$1.30 per album when sold through a retailer, every displaced sale would have resulted in the artist only getting 68 cents per album sold through the record club.

The \$9.98 is a negative from retail's point of view as well. Since the Federal Trade Commission (FTC) ended minimum-advertised-price policies, every retailer in the land feared that loss-leadering would return big time, and the price point they were all afraid of is \$9.99. In picking that price point for its record club, BMG Direct was displaying abuse of power.

Its \$9.98 offer would likely have triggered a price war as well, as you can be sure Wal-Mart would have been forced to react, and probably Best Buy, Circuit City, and Target. Once that happens, then the FTC will get its wish, which clearly is the shuttering of thousands of specialty record stores and bankruptcies galore.

When the labels filed cease-and-desist orders against the record club, there was more at stake than the \$10.28 difference between what retailers pay labels for albums and what record clubs pay. With BMG owning CDnow, negotiating to buy Columbia House (*Billboard* **Bulletin**, Oct. 24), and now making a strategic alliance with Napster, unaffiliated record labels were afraid of the implications of what it would mean should they all be merged into one entity. Would CDnow buyers somehow become record club members and get the lower prices? You can be sure Bertelsmann would swear that will never happen, but it could prove too tempting for it not to try.

If you think about it, labels now need record clubs because they are addicted to the huge advances paid by those clubs. But the direct-marketing aspect of the record club will soon become redundant once digital downloads become established. When that happens, everyone will know who buys what. Why would you need the record club to generate incremental direct-marketing sales when there will be plenty of other direct marketers paying full wholesale prices for the album?

RETAIL TRACK

by Ed Christman



manufacturing cost and the mechanical royalty fee, which leaves the record club cost at about \$3.43. So whereas before the record clubs were making a gross profit of about \$2.42 for every CD sold, in the \$9.98 offer they would have made a gross profit of \$6.55, minus shipping costs.

Also, the Internet eliminates one of the record club's biggest costs: the paper that its offers are printed on.

The \$9.98 offer additionally would have been good for artists. It would have resulted in artists getting more royalties since the free albums, on which the record club doesn't pay master-use royalties, would have been eliminated.

But the \$9.98 offer also carried many negatives when seen from the record label and artist perspective. In

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OLD AND NEW ACTS TAKE HOME PLATINUM EUROPE AWARDS

(Continued from page 55)

musician. "I [was] working on some of the songs for quite a long time," he says. "I actually started writing some of the lines for 'One More Matinee' maybe 30-odd years ago. I went to Leeds City Varieties to interview the cast of a pantomime when I was a cub reporter. I remember talking to the 'Ugly Sisters,' and that was in probably about 1969—when I was a baby."

The other long-servers in the latest IFPI platinum report are the Bee Gees, whose "One Night Only" live album, released by Polydor/Universal in September 1998, has now sold 2 million copies across Europe. Evidence of the enduring worldwide popularity of the Gibb brothers is never far from view, and on Oct. 31 Robin Gibb was present at a BMI Awards ceremony in London to collect an award to mark the 4-millionth play of the group's 1967 hit "To Love Somebody." The Bee Gees are now completing a new studio album for release in the first quarter of next year, with the working title "This Is Where I Came In."

Towering above all those albums at retail, Moby's "Play" album (Mute) reached 3 million European

sales during October, only two months after hitting the double-platinum mark. The album now stands at worldwide sales of almost 5.5 million, according to Mute director of international Donna Vergier. Individual European market certifications include six-times platinum in Ireland (30,000), quadruple-platinum in the U.K. (1.2 million), and double-platinum in Italy (200,000) and France (600,000).

"Moby's an artist who will fly back and forth over the Atlantic three times if necessary to do a TV [appearance]," says Vergier. "There's been a tremendous amount of work on his part." She credits Germany with igniting the spark of mainstream interest in the album, recalling that it was there that the single "Why Does My Heart Feel So Bad" broke last December. It went on to sell 500,000 copies in that territory alone.

The other celebrated aspect of Moby's success has been the widespread use of music from "Play" in commercials, trailers, and films. "Our challenge was to connect the ads with the album," says Vergier, "and we did that with TV

advertising, especially to reach the audience who are not always in record shops or reading the music papers."

"Play" should show no signs of slowing down any time soon, with the recent U.K. release of a double-pack edition featuring a second set with all the B-sides from "Play's" singles. Moby is conducting another European tour this month, including U.K. arena dates in Manchester and London and shows in Germany, France, and Italy, concluding Dec. 5 at the Ahoy in Rotterdam, the Netherlands.



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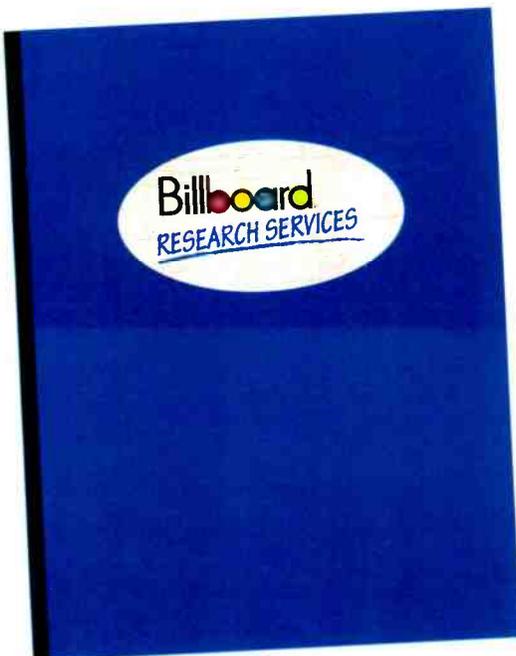
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CHILD'S PLAY

(Continued from page 63)

own distinctive spin. Zanes' Anna sings on the album with a kids' chorus, which also includes children of some of the other participants.

Zanes says the response to "Rocket Ship Beach" was enthusiastic. "Five hundred tapes later, people were asking for more," he says. He began performing live for kids and families, "at nursing homes and places like that; I didn't want to get paid. That way everybody wins—we have fun playing together, and people get music."

Still, the entity that was "Rocket Ship Beach" kept evolving, and demand escalated, so Zanes founded his Festival Five label and "threw myself into this. It's since become something I'm passionate about. I never remembered a Del Fuegos show where people in droves wanted to come up afterwards and hit the drums with sticks, or where I could hold up a guitar and say, 'Do you know what this is?' and have everybody yell, 'A guitar!' Kids are everything I always wanted a grown-up audience to be. All the signs are there that this is what I should be doing."

For the "Rocket Ship Beach" CD cover, whose artwork was created by his brother-in-law **Donald Saaf**, Zanes was intent on making it as environmentally friendly as possible—no plastic, no chlorine bleach. "So we made it into a chunky board book—full color, eight double-sided pages," he says.

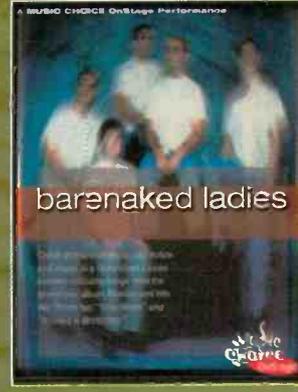
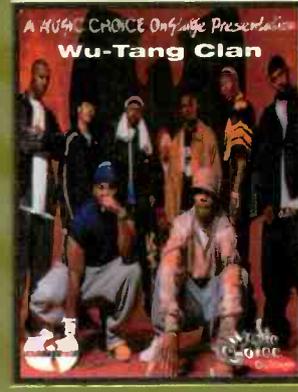
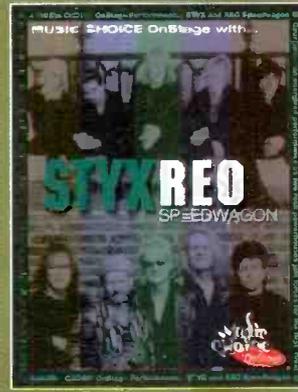
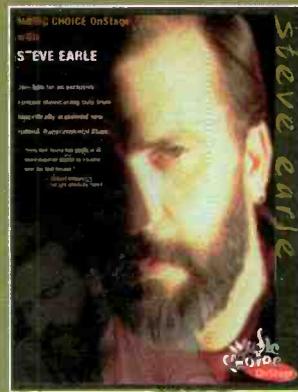
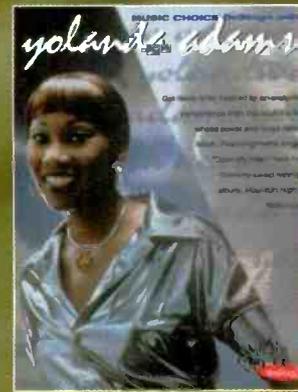
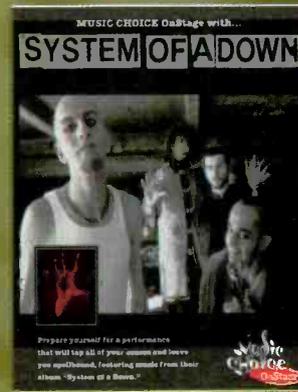
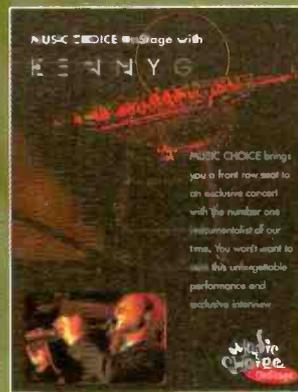
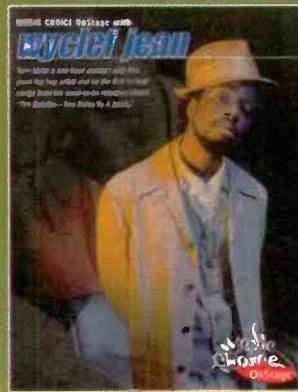
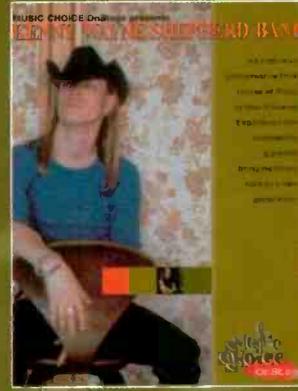
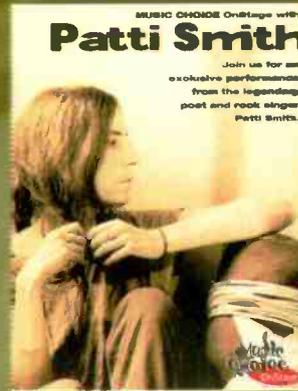
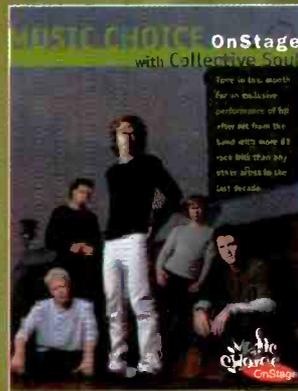
The album is available at retail stores in the New York area, as well as through Amazon.com, and soon will make inroads into Boston (the Del Fuegos' home base) the same way it did in New York—via the trunk of Zanes' car. "I just put on my clean shirt, fill my bags with CDs, and go out into the world," he says, noting that he is looking for distribution. However, "until I can get someone to do it for me, I'll keep doing it myself."

"This is the stuff I was trying to avoid my whole life: the business side," Zanes says. "But [working in the kids' music realm] has been a nice experience. Everyone shares information." One of those helpful sorts, he notes, has been **Sherry Goffin Kondor**, leader of kids' retro-pop act **Sugar Beats**. "I called her out of the blue—hadn't spoken to anyone yet in this business—and she put in a good word for me with [a prominent distributor]. I almost cried. [Nashville-based, Grammy-winning lullaby entrepreneur] **J. Aaron Brown**, too, has been great."

Zanes' live act has evolved into **the Rocket Ship Revue**, whose full complement consists of his **Wonderland String Band** (a male-female collective), a Senegalese *djembe* player, and the Sandy Girls. "There are about 10 or 11 of us up there," says Zanes. "There are a lot of cross-cultural things going on and a loose, communal feeling. It's really been fun for us and for the kids."

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— Gary Fisher, V.P., Columbia Records

"As soon as the MUSIC CHOICE OnStage with Yolanda Adams promotional spots began airing we saw an increase in sales for *Mountain High*, *Valley Low*. MUSIC CHOICE OnStage not only helped to keep the album #1 on Billboard's Gospel and Christian charts, it also helped drive it to the Top of the R&B charts."

— Brian Cohen, Sr. V.P., Elektra Records

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New Media

MERCHANTS & MARKETING

U.K.'s Kingfisher To Pay \$23 Million For 85% Of E-Tailer Streets Online

BY SAM ANDREWS

LONDON—Kingfisher plc, the U.K. entertainment retail giant whose store brands include music and video market leader Woolworths, entertainment specialist MVC, and entertainment wholesaler EUC, is to buy entertainment E-tailer Streets Online.

Kingfisher says it will pay 15.7 million pounds (\$22.7 million) for an 85% stake in the British E-tailer; the remaining 15% will be held by Rupert Murdoch's British Sky Broadcasting subsidiary Sky New Media Ventures.

The purchase will complement MVC, which currently operates 87 stores throughout the U.K. and holds 5% of the national CD, video, and DVD markets, the company says in a statement. Streets Online, which claims to have recruited 300,000 customers since its launch in 1996, is projecting annual sales of around 10 million pounds (\$14.5 million) in 2000. According to Internet research company NetValue, it has also achieved the highest reach of any U.K. E-commerce Web site for

the past six months ending in September.

Streets Online consists primarily of four Web-based retail sites—music at audiostreet.co.uk, DVD at dvdstreet.co.uk, computer games

KINGFISHER

"The acquisition of Streets Online with its well-developed E-commerce infrastructure is another example of Kingfisher's 'bricks and clicks' strategy"

- IAN CHESHIRE -

at gamesstreet.co.uk, and books at alphabetstreet.co.uk. It also has related Web sites for content, including online magazine Streetwise, at informers.infront.co.uk.

"The acquisition of Streets Online with its well-developed E-commerce infrastructure is another example of Kingfisher's 'bricks and clicks' strategy to offer customers multi-channel access to its products," says Ian Cheshire, chief executive of the retail giant's E-commerce arm e-Kingfisher. "Streets Online will benefit greatly from its close links with MVC and the buying strength of Kingfisher."

Kingfisher, which recently announced it will split into two companies—General Merchandise and DIY & Electricals—will operate Streets Online as part of its General Merchandise division.

Martin Toogood, chief executive of General Merchandise, comments, "The U.K.'s music, video/DVD, and games entertainment market is expected to grow by 8% each year to around 5.7 billion pounds [\$8.2 billion] in 2000. Around 17% of this market will come from E-commerce. The purchase of Streets Online will give General Merchandise a substantial share of the online market and will reinforce our position as one of the U.K.'s leading entertainment retailers."

TRAFFIC TICKER

Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. sonicnet.com	14.3
2. netradio.net	12.9
3. billboard.com	9.3
4. nsync.com	9.2
5. mp3.com	9.0
6. pollstar.com	8.8
7. mtv.com	7.8
8. launch.com	7.6
9. napster.com	7.2
10. rollingstone.com	5.5

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. napster.com	1,040
2. mtv.com	839
3. mp3.com	823
4. launch.com	484
5. sonicnet.com	387
6. rollingstone.com	313
7. checkout.com	196
8. vh1.com	168
9. ubl.com	160
10. bmg.com	133

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. napster.com	1,885
2. mp3.com	1,219
3. mtv.com	1,154
4. launch.com	615
5. sonicnet.com	575
6. rollingstone.com	528
7. ubl.com	279
8. vh1.com	271
9. musicmatch.com	257
10. checkout.com	252

Source: Media Metrix, September 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

NOVEMBER 18, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE 524653	U2	3
◀ NO. 1 ▶ 1 week at No. 1					
2	1	2	GREATEST HITS VIRGIN 50316	LENNY KRAVITZ	7
3	NEW		AWAKE REPUBLIC 159688/UNIVERSAL	GODSMACK	5
4	2	3	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759*/INTERSCOPE	LIMP BIZKIT	4
5	3	5	KID A CAPITOL 27753	RADIOHEAD	34
6	NEW		STORIES FROM THE CITY, STORIES FROM THE SEA ISLAND 548144/IDJMG	PJ HARVEY	42
7	4	4	(BREACH) INTERSCOPE 490745	THE WALLFLOWERS	48
8	6	6	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	112
9	5	5	YOU'RE THE ONE WARNER BROS. 47844	PAUL SIMON	72
10	NEW		STANKONIA LAFACE 26072*/ARISTA	OUTKAST	2
11	9	8	MAROON REPRISE 47814/WARNER BROS.	BARENAKED LADIES	50
12	7	7	MUSIC MAVERICK 47598/WARNER BROS.	MADONNA	17
13	NEW		THE DYNASTY ROC LA FAMILIA (2000 —) ROC-A-FELLA/DEF JAM 548203*/IDJMG	JAY-Z	1
14	NEW		TOMORROW'S SOUNDS TODAY REPRISE (NASHVILLE) 47827/WRN	DWIGHT YOAKAM	68
15	10	10	NO ANGEL ARISTA 19025 [IS]	DIDO	32
16	8	8	RED DIRT GIRL NONESUCH 79616/AG	EMMYLOU HARRIS	137
17	12	46	HUMAN CLAY WIND-UP 13053*	CREED	9
18	15	2	WHITE LADDER ATO 69351/RCA [IS]	DAVID GRAY	79
19	13	18	MAD SEASON LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	22
20	NEW		HAUNTED FEI/ATLANTIC 83362/AG	POE	115

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 best 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. [IS] indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

BEYOND NAPSTER:
A PEER-SHAPED
FUTURE
p 84

MUSIC ONLINE:
ANY GREEN BEHIND THE
BLUE SKIES P88

RETAIL: THE NEW
WORLD ORDERS
INSTORE
p 76

sites + sounds

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downloads:
The Big 5 come alive

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The Lowdown on Downloads

The Big 5 Come Alive

Differences among the majors' approaches can be seen in terms of pricing, product-offering and retail-partner business models, but they're all in on the action.

BY MARILYN A. GILLEN

While there has been plenty of anguished debate over the last year about whether consumers who have become accustomed to getting music online for free would be willing to pay for it, there has been no real means to test that question because there's been nothing much to buy—even if one, in fact, actually wanted to pony up some dough for a download. That has begun to change, however, with the long-sought, long-drawn-out rollout of the major labels' commercial digital initiatives.

The music industry is also anxiously awaiting the plan developed as a result of Bertelsmann's partnership with Napster. While details are still sketchy, the companies will develop a new download site that compensates rights-holders. Bertelsmann says it will recruit other majors to participate but has yet to fully outline the program.

That's not to say it's easy to buy something yet—just that it's possible (see separate story). The five majors testing the digital waters are using at least that many different approaches to the task, often leaving would-be buyers drowning in a sea of competing codecs and label-specific procedures. Product is not always easy to find online either, with some e-tailers noting that they fear promoting the titles too heavily lest unschooled shoppers try—and fail—to close the digital sale. "We figure that those people who know how to find it will know how to download it," says Jason Fiber, VP of digital strategy for CheckOut.com.

DIFFERENCES ABOUND

Differences among the majors' approaches can be seen in terms of pricing, product-offering (albums, singles

or multimedia "bundles") and retail-partner business models (commission, wherein the label sets the price and gives the retailer a set percentage of the sale; or gross margin, wherein the retailer buys the title from the label and sets its own price).

The labels are also aligning themselves with different digital-rights-management and backend-infrastructure companies, although there is a healthy



CheckOut's Fiber

amount of overlap here.

More apparent to the consumer are the different choices being made by labels as to which formats they will make their music files available in—from AAC to ATRAC-3 to Liquid Audio to Windows Media Audio and so on—and which soft-players and hardware devices will be supported for on- and offline playback.

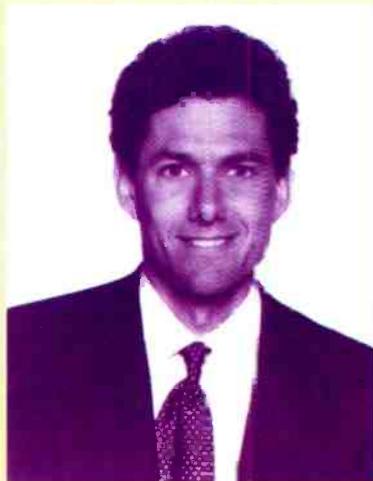
The lack of uniformity means that buyers moving from one label's titles to another's will often have to start from scratch with downloads of the appropriate "digital wallets" and players and

plug-ins—although, once the required software is installed, the process need not (at least theoretically) be repeated.

ONLY A TEST

Unlike with physical product, as well, the different label relationships and business models mean that certain labels' products can be found only on certain retail sites that have partnered with the specified back-end companies.

What is consistent is that the majors are firmly characterizing these first moves as "tests," with feedback from this fall's offerings expected to radical-



BMG's Zelnick

ly reshape the online digital landscape by next year's holiday selling season, most notably with a full-on assault of subscription offerings complementing the current a la carte download buffet. Sony, Universal and EMI have all said they will offer subscriptions, while BMG and Warner are expected to as well.

"We recognize that there is a lot that we just don't know about how people want to experience digital music," says

Heather Myers, executive VP/GM of Universal Music Group's Global e-division, which rolled out its "bluematter" digital music trial this summer, featuring a "wallet" developed by the digital-rights-management company Magex. "We'll be actively soliciting feedback [during the trial] so that we can discover and better meet those desires."

LONG JOURNEY TO MARKET

Despite the shaky start and very slow early sales, anyone who has been following the unfolding saga of commercial-downloading knows that major-label content has long been held out as one of the required building blocks for establishing a viable paid-music market online.

Thus, the arrival at last of the majors in the marketplace is a significant, and welcome, step in itself—if only a first in what promises to be a long, circuitous journey toward a thriving online marketplace.

As to whether consumers will start laying out the dough for those bits now that they can, major-label executives remain optimistic that those young fans who cut their digital-music teeth on free offerings from the likes of Napster will grin-and-bear the arrival of paid product alongside the (hoped-for by labels) eradication of unauthorized free files.

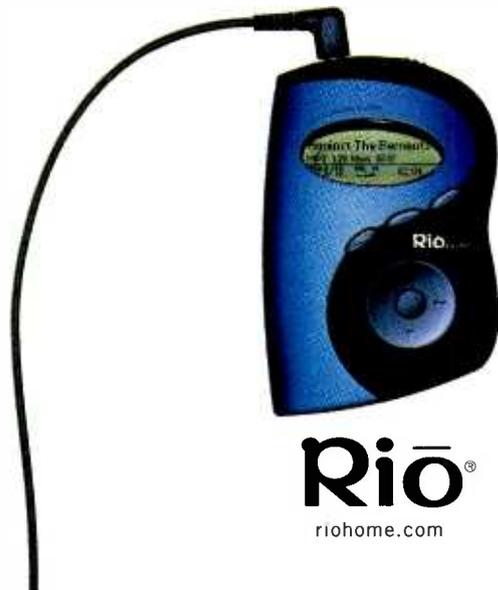
"I like analogies," says Strauss Zelnick, president/CEO of BMG Entertainment. "So let's look at a supermarket analogy: There are times when people can get a jar of peanut butter for 10 cents for a short time as part of a special promotion. Now, when that price goes back up, will people say, 'Well, I only paid 10 cents before so now I won't pay this price. Therefore, I won't ever eat peanut butter again'? Of course not. And I think the same thing will hold true when we create a legitimate music market." ■



sites + sounds



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retail reaction

For physical and virtual stores alike, online business is claiming an ever larger share of revenues

BY STEVE TRAIMAN

The impact of e-commerce on music, video and multimedia retailers is just starting to show signs of promise. The coming holiday season should see a significant increase in online business for both traditional click-and-mortar retailers like Checkout/Wherehouse, Tower Records and Musicland/Sam Goody, as well as online outlets such as CDnow and Amazon.com.

Adding a dramatic note is the recent announcement by Circuit City that it is signing up for the Alliance Entertainment Corp. (AEC) turnkey e-commerce solution (Billboard, Oct. 6, 2000). This month, TheStore24 will give the chain's customers at its 600-plus stores access to the AEC database of some 450,000 pop albums, 80,000 classical CDs, 175,000 films and 25,000 games at www.circuitcity.com, according to Bob Ekezian, AEC VP, marketing and independent sales. Meanwhile, the in-store kiosk tests by Digital On Demand's Red Dot Net for both compilation CDs and catalog orders are expanding dramatically, while a similar program by Music-maker.com is going into final testing with an expected launch early next year. In the U.K., companies such as iCrunch.com are staking out a position in the download marketplace. That site, headed by former AOL U.K. CEO David Phillips, has deals for repertoire with more than 50 record labels in Europe and the U.S.—mostly independents—representing some 700 artists, and has exclusive rights to more than 6,000 tracks. It sells singles as MP3 files for 99 pence (less than \$1.45 at current exchange rates). The custom-CD and singles-download business for companies like Amplified Holdings, Imix.com (formerly Customdisc.com) and eMusic.com is growing nicely, depending on the availability of secure tracks from the five major music-label groups.

BULLISH PROJECTIONS

Based on recent research from PricewaterhouseCoopers, the outlook for online digital singles is even brighter than for full albums (Billboard, Sept. 20, 2000). Spending on online singles is expected to make up 45% or \$200 million of a projected \$443 million in 2004, from virtually nothing last year when singles topped \$298 million. In the same time frame, online album sales are expected to reach \$1.3 billion in 2004, about 7.6% of a projected \$17.2 billion total figure.

For the upcoming holidays, Red Dot Net, a wholly owned AEC subsidiary, will have about 270 screens deployed on kiosks in 70 varied retail outlets across the continent, according to CEO Tom Szabo, up from the 13 installations test-

ed a year ago. Recent additions to the expanded test are Kmart, Sam's Club and PriceSmart, joining Trans World, Barnes & Noble, Disney Stores, Musicland, Best Buy and Old Navy with multiple locations, plus Record Mart, Target and Wal-Mart.

The company has deals with Uni, Sony and EMI, "and we're working on having a full digitized album lot of 5,000 from each or 15,000 available by the holidays," Szabo adds. "While we also offer compilation CDs that consumers can create at the kiosk and pick up before they leave the store, only the Disney Stores are seeing much of this demand." All non-digitized deep catalog CDs are shipped from the AEC warehouse in Miami, while the new digitized versions with artwork and liner notes are shipped from Red Dot Net in Carlsbad, Calif.

"Each participating retailer is testing the elasticity of various price points," Szabo notes. "We're really trying to get as much of a knowledge base as possible before we press the big button for a full rollout early next year. We're extremely encouraged by the reception so far from retailers, content owners and the labels."

Not only is the 500-store Wherehouse chain participating in the Red Dot Net kiosk test at its new.com by Wherehouse store in Manhattan Beach, Calif., but its

CDs," says Janel Sobeck, who moved over from marketing VP at Wherehouse to chief marketing officer at Checkout when the April acquisition was finalized. "By touching the screen, customers can burn CDs by selecting from more than 3,000 titles or create their own compilations at Red Dot Net burning stations. Once the CD has been selected, customers can simply order it and pick it up within minutes in the store. At.Com by Wherehouse, customers can also find the hottest sellers for CDs, DVDs and



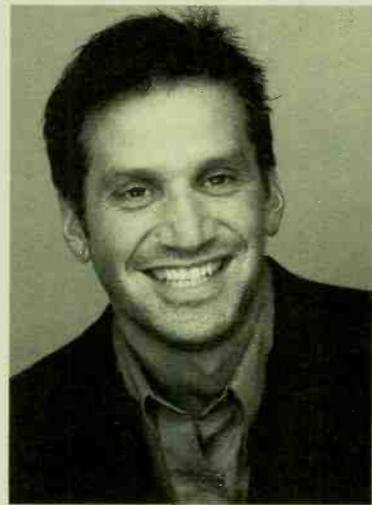
CDnow's Reed



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Red Dot's Szabo



Imix's Gould



Morissette: Custom DVD's first project

wholly owned Checkout.com subsidiary is launching its own proprietary kiosk with six test units at the large Cerritos, Calif., store. The store offers Internet access through iMac computers to www.Checkout.com, The Entertainment Network.

"While in-store, users can explore information, read reviews and more about music, movies and games or buy related products online that they may not find in the store, including used

video games.

"Our big advantage is the tie-in with AEC for the entire online catalog," she adds. "It's a great-looking system for customers and employees, including the streaming audio and video feature. We're pricing the kiosk offering of the top 100 deep-catalog titles the same as online, with a base \$2.50 shipping/handling charge plus 50 cents per CD, with Alliance handling all the fulfillment. The rollout for the Checkout Kiosk and Red

Dot Net will depend on the success of the current test units. The fact that Red Dot Net will be receiving more content from three major-label groups this

Continued on page 96



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downloading: WHO'S DOING WHAT



LAUNCH DATE: Oct. 10
REGIONS: U.S.
PRODUCT TYPE: Albums and singles
QUANTITY: 100 total at launch, with 2,500 due by year's end
PRICING: Will vary by product. At launch, singles ranged from \$1.98 to \$3.49, albums from \$9.98 to \$14.98, and double albums from \$11.98 to \$20.98
PRICE CHECK: "Christina Aguilera" album, \$13.98; Dido single, "Thank You," \$2.98
CODECS: AAC, with playback at launch through MusicMatch and Sonique players
TECHNOLOGY/DISTRIBUTION PARTNERS: Digital World Services, InterTrust, IBM, Reciprocal, Digital Island, Liquid Audio
BUSINESS MODEL: Commission
SELECT OUTLETS: Lycos Music at launch; Best Buy, Musicland, Tower, GetMusic among retailers due by year's end
NEW-MEDIA CHIEFTAIN: Kevin Conroy, chief marketing officer/president of new technology
ETC: MG's launch was notable for the addition of the "integrated shopping cart," meaning that consumers can purchase physical and digital titles in the same transaction.



LAUNCH DATE: July 18
REGIONS: North America
PRODUCT TYPE: Albums and singles

QUANTITY: 100 albums, 40 singles
PRICING: Retailers pay traditional offline wholesale cost and set own prices
PRICE CHECK: Janet Jackson's album "The Velvet Rope" is \$13.09 at Checkout.com, \$12.95 at Virgin Jamcast
CODECS: Windows Media Audio, Liquid Audio
TECHNOLOGY/DISTRIBUTION PARTNERS: Supertracks, Liquid Audio and Amplified.com for digital distribution
BUSINESS MODEL: Gross margin
SELECT OUTLETS: Checkout.com, Virgin Jamcast, TWEC.com, HMV
NEW-MEDIA CHIEFTAIN: Jay Samit, senior VP of new media
ETC: EMI's rollout has been widely hailed as the most "retail-friendly" thus far, which is reflected in the wide assortment of e-tail shelves stocking its virtual wares.



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 300
PRICING: \$1.99 list price equivalent/\$2.49 actual in-store price Price check: Standard pricing
CODECS: ATRAC3; formatted for playback on the Microsoft Windows Media Player with ATRAC3 plug-in
TECHNOLOGY/DISTRIBUTION PARTNERS: Reciprocal, which built the Sony Music digital infrastructure, is providing clearing-

house and transaction services

BUSINESS MODEL: Commission

SELECT OUTLETS: The Store@sony.com, Planet Grooves via Alliance Entertainment's theStore24 network

NEW-MEDIA CHIEFTAIN: Al Smith, senior VP; Fred Ehrlich, president of new technology and business development, Sony Music Entertainment

ETC: The first out of the gate, Sony has been the lowest-profile seller thus far, with its digital product hard to find online.



LAUNCH DATE: July 31
REGION: U.S.; expansion to Europe in Q1
PRODUCT TYPE: Singles
QUANTITY: 60 at launch, with about 20 added per week thereafter
PRICING: 1.99 per track "bundle," which includes audio file and such extra elements as photos or bios
CODECS: Advanced Audio Coding (AAC)
TECHNOLOGY/DISTRIBUTION PARTNERS: RealNetworks, which designed a special "bluematter" plug-in for its player, Magex, whose digital wallet—prestocked with \$4—is being used.
BUSINESS MODEL: Commission
SELECT OUTLETS: Launch.com, Penny Lane Records, www.music.com
NEW-MEDIA CHIEFTAIN: Heather Myers, executive VP/GM of the Global e division

ETC: MG is packaging its downloads as a new format called "bluematter," in which audio files are bundled with multimedia content such as lyrics, biographies, and photos. It has also established its own Web site, bluematter.com, to handle customer service and send customers to participating retailers.



LAUNCH DATE: Nov. 1
REGIONS: North America
PRODUCT TYPE: Singles initially; albums due by January
QUANTITY: 100 singles at launch; 1,000 total titles by January

PRICING: Retailers will pay wholesale cost to the label and set their own consumer prices
PRICE CHECK: Titles not yet available at press time
CODECS: Unannounced at press time

TECHNOLOGY/DISTRIBUTION PARTNERS: RealNetworks for "digital infrastructure"; Liquid Audio for content preparation, hosting and delivery, digital-rights management and customer support; Microsoft Windows Media Preview Systems.

BUSINESS MODEL: Gross-margin

SELECT OUTLETS: Walmart.com, Amazon.com, samgoody.com

NEW-MEDIA CHIEFTAIN: Paul Vidich, executive VP of strategic planning and business development

ETC: Warner believes exclusives will help stimulate demand and is including tracks not otherwise commercially available from acts such as Barenaked Ladies, Collective Soul and Paul Simon. Some singles may include two tracks, with the second available only on the Web. ■



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Ring Ring

Pop Music On Cell Phones Is Europe's Next Big Noise

BY KAI B. LOFTHUS

Ringing cell-phone tones based on hit songs. They're the latest rage among young people in Europe—and may be as jarring to the ears of adults as, say, punk rock was in the '70s.

In some parts of Europe—most notably the Nordic region, Germany, Holland and the U.K.—the mobile phones of consumers aged 12 to 35 are touting tones by the likes of "Music" by Madonna, "That Don't Impress Me Much" by Shania Twain, "Girls Just Wanna Have Fun" by Cyndi Lauper or "There You Go" by Pink.

The number of available ringing tones is already in the thousands, offering a greater diversity than five years ago when songs like "Grande Valse" or "Take On Me" seemed to be the only alternatives.

Adult annoyance aside, some record companies say they are seeing major promotional value in creating their own PR campaigns using the new technology, spreading the word of the availability of a new song with a corresponding ringing (usually with installation directions featured on the CD-single).

These tones are often the subject of intense appreciation by fans, and news of the availability of a fresh, hot tone is often sent to friends through a mobile phone's short messaging service (SMS) or E-mail application, encouraging them to install the tone as well.

\$45 MILLION PHONE FIGHT

And never before has the industry been in for a quicker buck. In the past few months, this distinctive phenomenon has taken a commercialized structure with music publishers, collecting societies and record companies vying for a slice of the profitable mobile market, which, since the mid-'90s, has competed with CDs for the entertainment budgets of young people.

A number of online operations are also currently being established throughout Europe in order to capitalize on the consumer demand.

Last August, EMI Music Publishing in London licensed portions of its international catalog, primarily classic film-and-TV-themes, to Finland's Nokia Mobile Phones, for the purpose of commercial exploitation of its works through ringing tones. The non-exclusive, worldwide agreement, which the two companies emphasize was made to gain promotional and financial fruits, followed a \$45 million copyright-infringement lawsuit filed by EMI Music Publishing in the U.S. against YourMobile.com earlier this year.

People are gladly paying the usual \$1 it costs to perform a download of a ringing tone, which they most likely grow



DEMAND FOR TONE DEPTH

"It happened more by chance," says Pekka Isosomppi, a spokesman with Nokia Mobile Phones. "Before we launched the 2210 model in the mid-'90s, our mobile phones had only six ringing tones. Consumers demanded that we introduced some more," he says.

On the 6110 model, one of the most popular phones launched a couple of years ago, there are 35 default ringing tones, as well as one open slot. Newer models by both Ericsson and Nokia offer the possibility of adding more customized ringing tones, as well as composing one's own.

Producing the brief ringing tones is a comparatively lengthy process. At MobileHits.com, Lagerlof and his two production associates initially create computerized MIDI-files of each song,



Madonna



Cyndi Lauper



Pink

tired of with in a month and replace with a new one. According to a standardized agreement in Europe, 0.20 euros (0.15 cents) are allocated to the collecting societies every time a download is made from an authorized dealer.

In Sweden, Stockholm-based MobileHits.com recently inked a deal with compilations producer EVA Records (co-owned by EMI, BMG, Warner and Virgin) and the IFPI-backed trade body Gramofonleverantörernas Forening (GLF) to offer ringing tones from songs on EVA Records' Absolute Music-series and the industry's top-40 singles chart, respectively.

SIGNALING SELF-EXPRESSION

MobileHits, partially funded by Eric Hasselqvist (the deputy MD of Stockholm Records), currently offers 42 songs from Absolute Music's 34th installment and 20 of the top 40 singles in Sweden. The downloadable signals are not priced, with MobileHits sponsoring the remuneration to composers, artists and phonogram producers.

Johan Lagerlof, co-founder of MobileHits and a member of the production Bass Nation team that constructs the

tones, says, "It's an identification issue to personalize the mobile phone. It's like clothes: You want to have the latest fashion—something which gives a description of yourself. You want to have your favorite artist as a ringing signal."

Some record companies are even actively hyping the availability of new tones to journalists, radio programmers and retailers. "I do see some promotional value in this, but only in the hype around it," concurs Marcel Swagers, senior European online marketing manager at BMG's international office in London. "I believe everybody is annoyed

identifying an appropriate sequence, then re-recording that sequence by ear with a keyboard. A software application then transforms the recording to various formats of ringing tones. The entire process for producing one sequence takes approximately one hour.

MobileHits.com's archive currently totals some 500 signals, although not all of them are publicly available, since the company mainly offers the most popular hits in Sweden. Among the current songs included in MobileHits service are En Vogue's "Riddle," Melanie C's "I Turn To You" and The Corrs' "Breathless." ■

“Napster is dead.”



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Life Beyond Napster

Peer-To-Peer Pressure, Digital Currency And More

BY EILEEN FITZPATRICK

Fueled by the Napster controversy and the millions of users it has attracted, peer-to-peer file sharing applications have become the latest trend in the digital distribution of music. But, while the courts mull over the copyright legalities of file sharing technologies, the industry is eagerly trying to figure out a way to improve upon it and capitalize on its enormous popularity.

"There is no value in Napster from a music perspective if it's legal," says Launch Media CEO David Goldberg, "most of the excitement about Napster is because it's illegal. Users don't love Napster, they love free music."

While Napster has grabbed the peer-to-peer spotlight, Goldberg and others say its system is riddled with flaws. Mainly, they claim, the Napster technology is inefficient because it doesn't provide a centralized place to get all the music a consumer wants. As an example, many songs listed on its search directory are fakes listed under popular song titles—but when downloaded the song turns out to be two minutes of dogs barking or a completely different song from an unknown artist, who posted under a popular song title to entice users to download it. That common practice also leads to a poor user experience, forcing customers to wade through many undesirable tracks to find what they really want.

"Peer-to-peer has become the catch phrase," says Artists Against Piracy executive director Noah Stone. "On the one hand, Napster has free music on demand, but, on the other hand, the most-desired model would be to have a centralized server that has all the music everyone wants delivered incredibly fast with the highest quality at a fair price."

Under a new alliance with Bertelsmann, though, the look of Napster could change dramatically. Both companies are expected to develop an industry-sanctioned version of the file-sharing service that will compensate artists and labels. The new Napster will feature both paid and free areas, as well as buttons linked to Bertelsmann property CDnow.

FILM AND PHOTO EXCHANGE

While Napster has its legal problems, Scour Inc., faces both legal and financial troubles for its Scour Exchange file-swapping program.

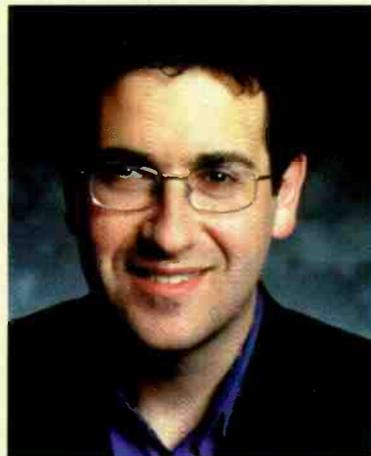
Like Napster, consumers who download the Scour Exchange software could pass around not only music files but film and photo files, as well. In July, though, the company was sued for copyright infringement by the RIAA and the Motion Picture Assn. of America and last month filed for Chapter 11 bankruptcy protection. In between, the company laid off 80% of its workforce. The company claimed that potential investors

had been scared off by Napster's legal problems.

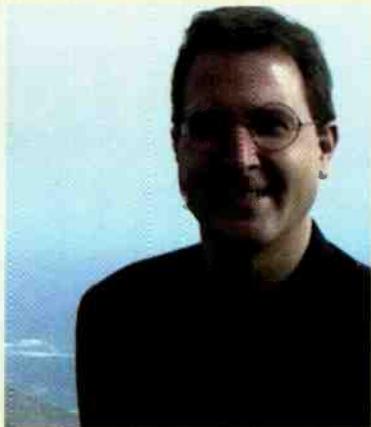
In a new development, Listen.com will attempt to purchase Scour's assets from bankruptcy court. Scour has also petitioned to disable Scour Exchange, which would be reconfigured and incorporated into Listen.com's Web site. If the court approves the sale, Listen.com will not be liable for Scour's debt or liabilities from the lawsuit. The RIAA has also indicated it may drop the lawsuit if Scour Exchange is shut down.

Internet portal AOL quickly retreated early this year when its Spinner/Winamp division developed and distributed a Napster-type software called Gnutella. The division called the software "an unauthorized freelance project" and took down the Web pages from which consumers could download Gnutella—but it is still easily obtained from consumers who had previously downloaded it.

"The music industry is looking for an



Launch's Goldberg



Autonomous' Scannell

The screenshot shows the Napster website with a navigation menu on the left (Home, Download, Speak Out, Discover, Press Room, Help) and a main content area. The main area includes a "Welcome to Napster" message, a "Featured Music" section highlighting DJ Micro, and a "Recent News" section titled "Wired Readers Rave About Napster!". A quote from Fred Durst is visible at the top right of the page.

alternative business model, not just another way to promote an album," says Stone. "Once someone can provide those tools and not just give music away, maybe file-sharing will happen."

ANONYMOUS TRADING

One new player on the scene is Autonomous Zone Industries, which has developed a software program called Mojo Nation, an open-source technolo-

gy that allows consumers to trade encrypted data by accumulating "digital currency," according to company spokesman Bill Scannell. Users download the software and are assigned an anonymous code that must be used to trade data. But, in order to trade, users must contribute to the pool of data. Once data is entered into the system, it is spread among the thousands of MoJo computers. Users obtain the data by entering the requested information on



Artists Against Piracy's Stone

MoJo's Web site and submitting their codes. Scannell says, though, that individual users remain anonymous.

"We believe there needs to be a way to keep score," says Scannell, "because there are too many leeches in peer-to-peer services like Napster."

Founded by former Yahoo executive Jim McCoy, the San Francisco-based company is in the beta-testing stage, but two record companies (including

BMG Entertainment according to sources) have approached MoJo about its technology.

In addition, Scannell says the technology can be used as back-up systems or Intranets for corporations by tapping into the massive amounts of unused storage on computer hard drives.

Anonymous file-sharing applications have been popping on the Internet for the past several months with Freenet making the most waves.

Still in development, Freenet was developed by 23-year-old Dublin native Ian Clarke. Freenet allows users to access information without a password, and, unlike Napster or Gnutella, makes it impossible to trace. Freenet requires the user to know the exact file name to download it to his or her computer, but Clarke is working on making the search easier through the use of a keyword. In addition, the software program is not easy to download.

Clarke originally developed the technology to enable people living in restrictive cultures to access information without fear of the government monitoring their activities. But, he says, the software will level the playing field for musicians, who will be able to control their intellectual properties without the need for copyright laws.

Whatever the outcome of the Napster lawsuit, record labels and Internet entrepreneurs will continue to find the magic peer-to-peer application to distribute music and entertainment over the Internet.

Says International Data Corp. analyst Malcolm McLachlan, "if the labels let this pass them by, they're going to regret it." ■



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TEST-DRIVING MISS DOWNLOAD

DERRICK MATHIS takes the sites out for a spin to see how they handle

On May 31 of this year, Sony Music announced that 50 singles from its catalog would be available for sale through 35 online music retailers. Weeks later, EMI rolled out 100-plus full-album downloads ranging in price from \$8.99-\$17.99, featuring titles from artists such as Frank Sinatra, Pink Floyd, D'Angelo and Everclear. Universal followed shortly afterwards with its first round of digital offerings, and Warner, Zomba and BMG are expected to hop online with their initial batches of downloadable goodies just in time for Christmas. In a recent survey, we shopped for digital downloads on six major e-tailer sites: CDnow, Amazon, Checkout, Virginjamcast, Facethemusic and Artistdirect. Our findings? Well, don't toss out that CD player just yet.

Our first stop is CDnow. To its credit, the site prominently features new download releases and recommendations on its homepage, along with a nice selection of free MP3 singles of upcoming and recently released albums from acts such as Radiohead, 2gether and Underworld. To assist customers who've never engaged in the downloading experience, the site also features a special downloading instruction page that takes you, step-by-step, through the process all the way to check-out. Clicking on the download icon, we are instantly rewarded with the digital-music downloads page, which features sales and special offers on various artists singles. More interested in downloading an entire album, we click Bob Marley's "Rock Steady" single. To our delight, it links to Marley's entire digital discography, which has a good selection of complete Marley albums in digital format. We pick the 3-CD "Sun Is Shining" set, which seems a steal at \$26.99. Clicking onto the album, a window pops up and asks us if we want to make a custom CD of the album, to which we respond "no." This brings us to the next window, which asks if we'd like secure or standard check-out. Having chosen secure, the next phase is creating a new account. Once finished there, we were immediately taken to the billing page, where you're required to declare your form of payment (CDnow now accepts checks and money orders). After making it through the last questionnaire, we were more than ready to get to Marley. According to CDnow's downloading instructions, the next step would be checking out. However, once finished filling out the billing page and clicking on the "submit" button—the screen suddenly froze. Ultimately, we were finally forced to shut down the program involved, effectively erasing everything we'd done trying to purchase the Marley download.

Starting over, we went through the entire process all over again. When the page again froze, we went back into the

CDnow site—to consult the download page to be sure we hadn't done anything wrong. Sure enough, we'd followed the instructions to the letter. What was the problem? After a third attempt, we gave up; by this time, 22 minutes had passed and no Marley.

SNEAKERS AND SECURITY

Next, we moved over to Amazon, which also features a mammoth selection of promotional free downloads of recently released and upcoming albums. Only after searching the site for 10 minutes looking for downloads for sale did we realize that Amazon doesn't sell any. Since free downloads were prominently displayed on the site's homepage, this seemed a little strange. No problem. We then head for Checkout.com. We click onto the download icon and are immediately taken to "The Digital Download Store," which is actually on a different site, (WherehouseMusic.com). But, before accessing the music file, we have to decide on a player to use—Windows Media Audio or Liquid Audio. We went with Windows this time; after following some simple instructions, we decided on the Sneaker Pimps' album.

MAKING TRACKS

Once we finished with the new customer form, EMI's end-user agreement instantly filled up the screen, a contract which basically asks that you don't tamper with their security system. Eager to get on with it, we scanned through the document and checked the "agree" box at the bottom of the page. A few moments later, a separate file for each song on the Sneaker Pimps' "Becoming X" album popped up on the screen—instead of a single file that we'd expected of the entire set. So, are the downloads for sale individually? Or is this selection for shoppers who just want to buy a few songs instead of the whole record? Dumbfounded and thinking we'd obviously skipped a step during the earlier process, we continued staring at the screen for a bit longer before cautiously concluding that, well, maybe downloading one file at a time really is the way it's supposed to work. Clicking onto the first track, we started downloading tracks one at a time; 17 minutes, later we'd successfully downloaded the entire album.

But, right after clicking on the Windows Media player icon, we were rewarded with Jamcast's billing page, which requested our credit-card and personal data. "Why didn't you ask for this a couple of dozen clicks ago?" we asked out loud to the computer screen while typing in the information.

CHECK IT OUT

This time, we decided to go with Madonna's "Music" album. Not that we'd seen it, we just assumed that it might



be available as a pay-for-play download. No such luck. While Checkout.com also has an impressive list of titles, we didn't recognize any new product. Most of the downloads where the original batch of downloads that EMI made available when it issued its first round of releases—hence no "Music." We finally picked Sneaker Pimps. A window pops up telling us we don't have Windows Media. Clicking on the Windows icon, we're taken to the download page. We click

on the Media 7 bar and the screen freezes. Nothing will happen. We go back to the download page and this time read the info pages just to be sure we're following the correct steps. We return to the download center and try accessing Windows Media again. This time it works. Then, abruptly, the computer informs us the archive has been corrupted. What does that mean? It asks if we wish to continue. Yes. Another

Continued on page 92

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The Green Behind The Blue Sky

Cash Still Flows In, But When Will Profits Come Out?

BY BRIAN GARRITY

WHERE'S THE MONEY?

That's the question now impatiently being asked by Internet start-ups, major labels, venture capitalists and Wall Streeters alike when it comes to the issue of profitability in the business of music downloads.

Despite the fact that investors, both public and private, have spent the last two years pumping hundreds of millions of dollars into companies and technologies promising to reap financial gain from the predicted boom in digital distribution, they have seen little return on investment thus far. In fact, experts in everything from music retail to digital networks say the industry is still waiting on a business model—either advertising or subscription-based—that produces more than losses on the bottom line. It's a reality that's not sitting well with the venture-backers in the private market and jittery equity-holders playing the stock market in need of efficient results.

But analysts and industry experts are saying the upcoming 12 months are likely to emerge as the period in which some online music companies—now running leaner and meaner—actually start eking out small profits, not just burning cash in the name of start-up costs.

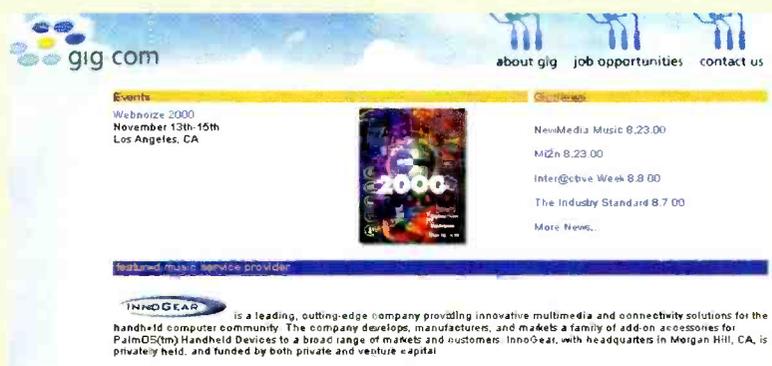
Jeff Vilensky, an analyst with Bear Stearns who tracks ARTISTdirect, says that fiscal 2001 stands as a make-or-break for many companies linked to digital music.

"In general, 2001 will be significant for the entire market because all the new models will start to either come together, or not come together," Vilensky says. "The majors will, or should, be out there licensing their music, and third parties will have some sort of distribution model—be it downloads or subscriptions or a combination."

But just what a successful business model will look like remains to be seen. Many online companies are experimenting with a mix of advertising and subscriptions, hoping at least one will ultimately work. This much is sure, though: all are under pressure to produce positive earnings, not just growing revenue streams, in the wake of a stock-market fallout for Internet music stocks and a more selective venture-funding environment for music-related start-up companies.

INVESTORS' CHANGING ATTITUDES

"We need the emergence of viable business models that generate profits—and ultimately high returns for investors—in order to renew investor interest and help generate the next wave of start-ups targeting this space," says Ho Nam, a general partner at ven-



ture capital firm Altos Ventures. (Altos backs Listen.com, as well as digital-media infrastructure specialist Gig.com, one of its few recent investments that relates to music.)
Nam says investment attitudes have changed greatly in the last six months. With the future of everything from MP3.com, a one-time IPO darling, to Scour.com now in doubt, the return

HANGOVER REPLACES EUPHORIA

The IPO phenomenon moved in step with Wall Street's enthusiasm for the Internet in general and for the big-picture potential for downloading music, analysts say.

But, in the last six months, that investor euphoria has been replaced by a financial hangover period. Case in point: Preview Systems. The provider of infrastructure software and services for legitimate downloads—which raised close to \$80 million in an IPO at the end of 1999—said back in October that its revenues were developing three-to-six months behind schedule and that third quarter losses were higher than first expected. In making the announcement, chief executive Vincent Pluinage explained that the overall market for electronic distribution and licensing is "developing at a slower pace than the industry forecasts, as well as our previous forecast." It's a common mantra in the digital music space these days. The industry is attempting to develop financially while in competition with free file-sharing; while lacking wide-scale distribution of portable digital-audio devices; while lacking a substantial number of home users of high-speed Internet; and while proceeding without any standard secure digital security formats.

Meanwhile, losses have mounted, operation expenses risen and lawsuits increased. Share prices of publicly traded companies devoted to downloading—like EMusic or digital-rights management technology and services companies that facilitate downloading like InterTrust Technologies—have plummeted to near all-time lows in turn. Ditto the stocks of other companies linked to selling and distributing music via the Internet like ARTISTdirect, Launch Media, Musicmaker and

Continued on page 90

potential for the industry suddenly looks low.

"VCs are not very enthusiastic about investing in the digital music space at this time," says Nam. "Labels and their willingness to go to court have hindered innovation and delayed the development of the digital music market."

Indeed, that's a far cry from the financial climate of early 2000. At that

time, there was an unprecedented wave of initial public offerings for and investments in digital music still in process.

Listen.com, a digital-music search engine, raised over \$115 million in venture funding at the beginning of the year. (It became the only Internet start-up to receive financial backing from all the major labels.) In early January, ARTISTdirect, an online content and E-commerce site, raised close to \$100 million with backing from the likes of BMG, Sony, Warner Music, Universal and Yahoo!, and the company later raised another \$60 million in an initial public offering. Also coming with IPOs in early 2000: digital-music encoder Loudeye Technologies, which raised \$72 million, and Buy.com, an online retailer whose offerings include music, which raised \$182 million.

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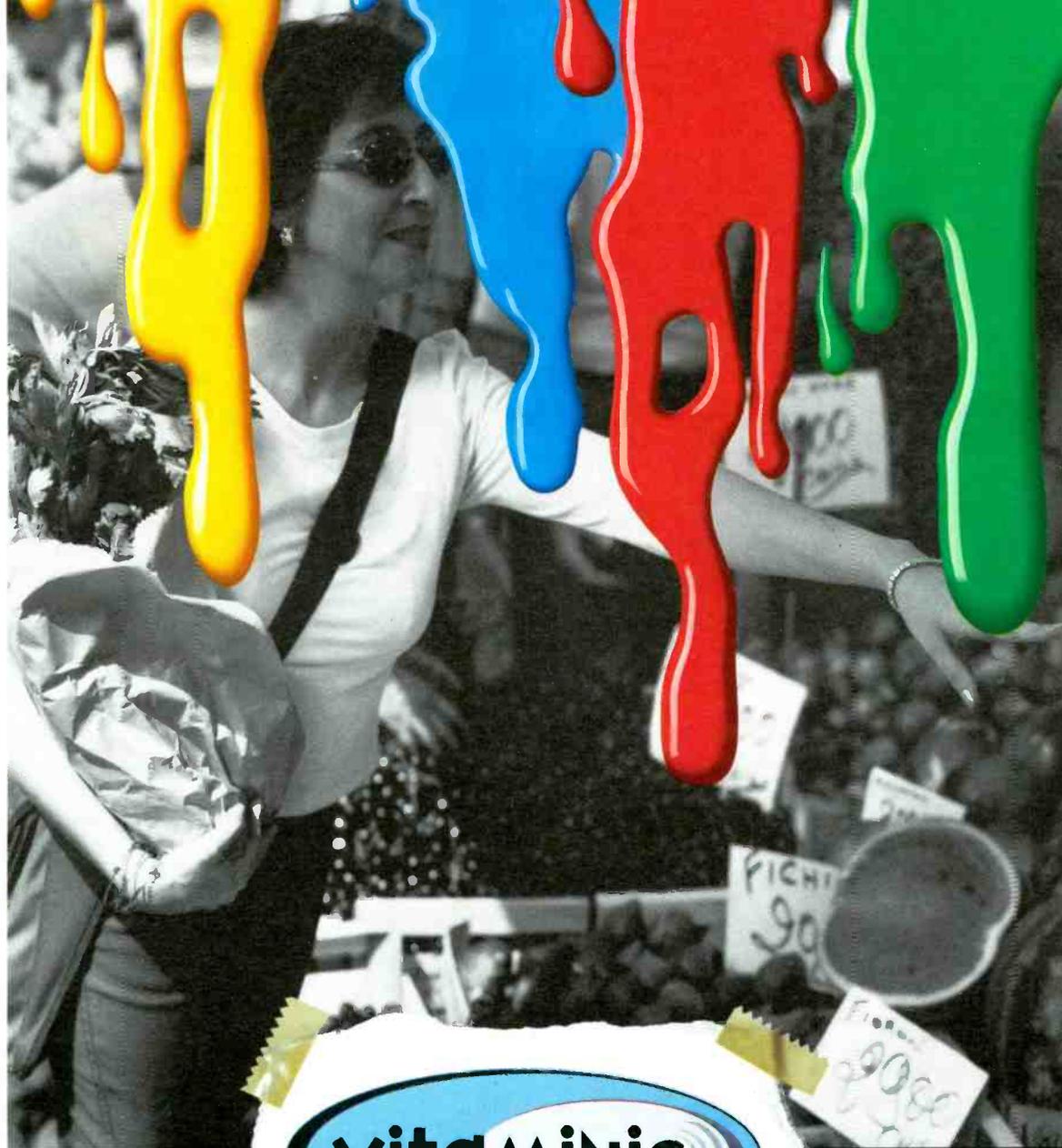



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Billboard Spotlights The Digital Music Revolution

4

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BLUE SKY
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MP3.com. Similarly, private funding has become far more scarce as the thorny realities—practical, legal, technological and financial—of building this new business segment have emerged. In the meantime, planned stock offerings from companies intending to make money in part from downloading and/or streaming music content have dried up. MTVi, BOL, Beatnik and House Of Blues have all backed off or fully withdrawn IPO plans in the last six months.

Private funding has become far more scarce as the thorny realities—practical, legal, technological and financial—of building this new business segment have emerged.

BACKLASH BENEFITS

But the backlash in funding has also created an increased focus on profitability—which is forcing serious cut-backs in non-essential spending, both marketing and staffing. In recent months, MTV's Internet arm—MTVi—has cut 105 staffers, while the likes of EMusic, and Musicmaker, Supertracks and Beatnik have also been trimming their employee ranks.

More financially pro-active in 2000 have been the major labels, which have been investing in their own download program—efforts now in limited launch. Universal Music Group, the only major to outline its Internet spending plans, invested \$85 million in its online efforts in fiscal 2000 and expects to spend a comparable amount this year.

LABELS AS VENTURE CAPITALISTS

The majors are also carving out their own venture-capital arms for investing in new digital-music companies and new technologies. Sony Broadband Entertainment, the U.S. holding company for Sony's music, motion-picture, television and related entertainment assets, announced at the beginning of October that it has formed the subsidiary called 550 Digital Media Ventures, which has hundreds of millions of dollars for creating, investing in and acquiring digital-media companies. Time Warner, Bertelsmann and Universal Music have made similar announcements in the last year.

While self-serving efforts, analysts say these funds may be the best hope financing and supporting new and evolving ideas in digital music over the next year.

"Because [digital music] is integral to their business, they [the major labels] are the most receptive to making investments at this point," Bear's Vilen-sky says. "Whereas a lot of VCs are saying, 'We're not going down this road anymore,' the majors are the ones who have the most to benefit [from investing], and they have a lot of dollars." ■



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sites + sounds



TEST DRIVE

Continued from page 86

window pops up with news that a disc-related error has occurred and that the archive is damaged. What the hell is the archive? The whole episode starts getting a bit too scary. Have we inadvertently damaged the hard-drive? We abort the Checkout.com shopping excursion; 26 minutes have passed and no download. Concerned about the computer, we place a call to MIS.

LIKE A VIRGIN

We're still hooked on the possibility of finding "Music." We do a search on Jamcast. No Madonna page. No "Music." Virginjamcast.com had served as one of EMI's anchor sites for selling its downloads but no more. Where Virgin's homepage was filled with a huge box ad featuring EMI's digital wares, now there is barely a hint of any downloads for sale

on the site at all. The selection of downloadables seem miserably thin. We pick Royal Crown Revue's single "Swing Alive" since it seems to be the only single for which downloads are available. But, before we try to download the song, we notice something on the homepage called "Multicast 101." Further investigation reveals that this is Virgin's new membership digital-music club. We figure this must be a recent addition since this service wasn't offered when EMI downloads debuted on the site several weeks ago. According to Virgin, the big plus about Multicast is that its software enables users to access several music files at once instead of the one-at-a-time capability of multicast predecessor Unicast. This is great. A membership music file-server. While Virgin provides oodles of information on the technology and how to access it, we find ourselves unable to

Continued on page 94

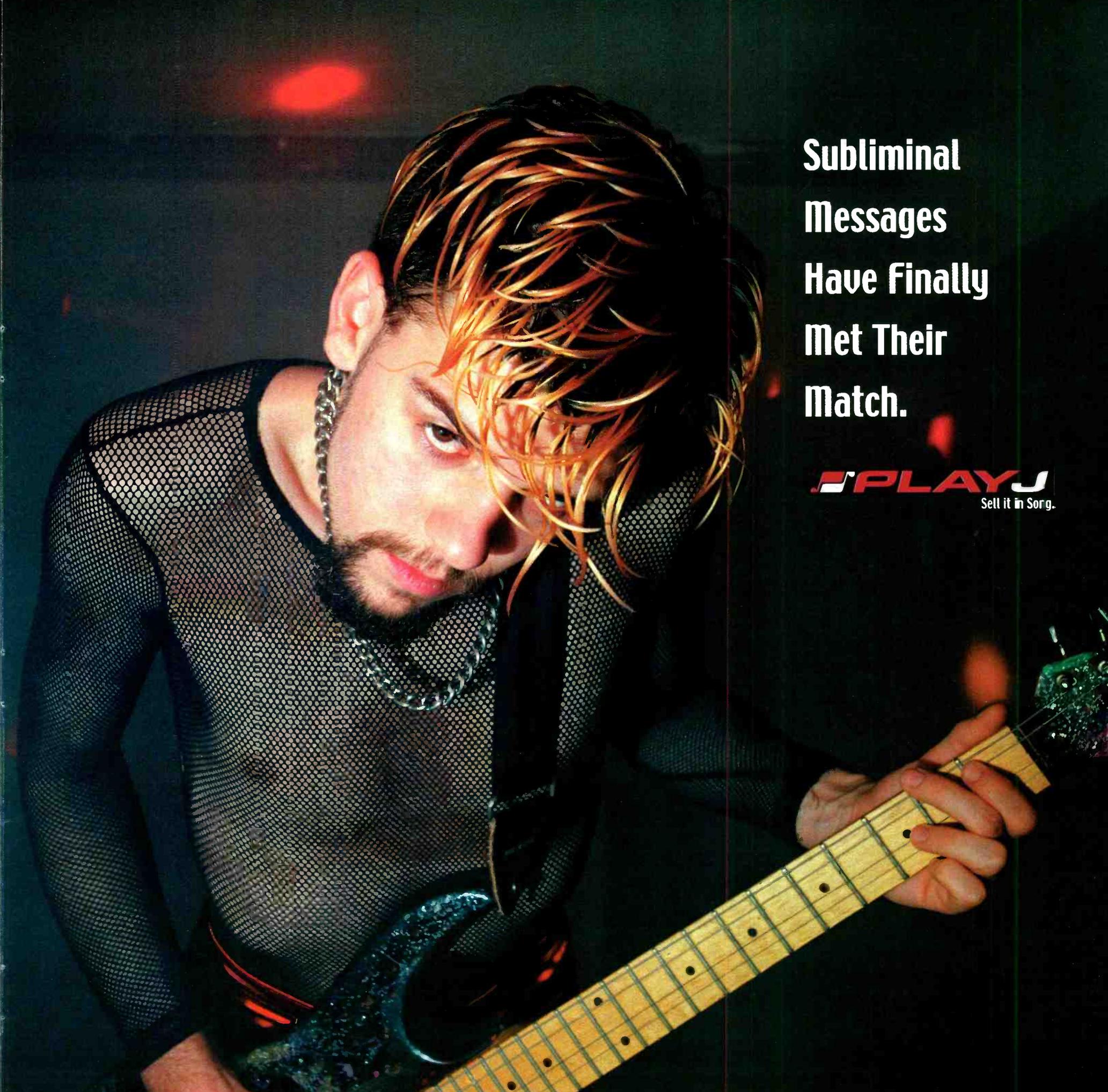
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TEST DRIVE Continued from page 92

find information for downloading the Royal Crown single. Only after searching for 20 minutes did we realize that we'd have to become a member of Virgin's music-file club to get access to the single.

We follow the instructions for creating a new user name and password, after which we were indeed able to access the single. We went through the typical process—shopping cart, check-out info and finally billing info. After which, a window tells us we need Windows Media 7. We click the download page and, following the page's instructions, we seem to have successfully downloaded the player. We're then returned to the billing page—and informed of another problem—with processing the order. What problem? We retype the credit-card info, just to make sure it's not the problem. Clicking on the "submit" button, the same error message comes up again. We do this three more times; by now we've been on the site 32 minutes with no download. We abort.

DOGG CHASE

Switching to Twec's homepage, we click on the Windows Media Player icon, which takes us to the Windows Media Web site. Following the site's instructions, we loaded the player and clicked back to Twec's download page. So far, so good. We decide to go with Snoop Dog's

"No Limit Top Dogg." The shopping-cart icon being next to the album, we click on it. Nothing happens. We try again: no response. We return to the download-instructions page. Sure enough, it says click the "add to shopping cart" icon next to the item you'd like to purchase. We go back to Snoop and try again. Nothing. Exasperated, we go to the Media Player site, which also carries downloads. After several frustrating attempts, we have no more luck in downloading than we did at Twec's site.

This time, we're determined. We go to HMV.com, a well-known Canadian site. Clicking past the free download's page, which, like the other sites we've seen, features a free download of an Everclear single; we find the pay-for-play page.

"This can't be. We call customer service, and, to our relief, they actually answered the phone."

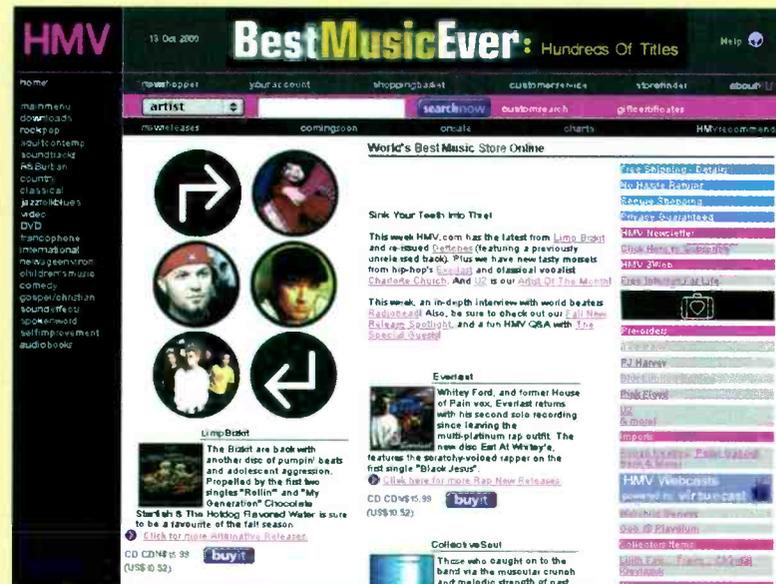
Familiar with the routine, we have to upgrade both Liquid Audio and Windows Media (hadn't we did that already?). Finished upgrading, we returned to the pay-for-play page and scanned the download instructions for HMV that are outlined in four steps. Instructed to find what we wanted first, we'd already made up our minds that we'd try out D'Angelo's "Voodoo," listed at \$10.52. Clicking on the "buy it" button, we were ready for the next step, which entailed retriev-

ing our download wallet. Once done with that, we were required to download a software called the Music License Manager and then install the Windows Media Player itself. This done, we were promptly notified that we had to fill out the new-customer form. But of course, how could we forget. Now, 25 minutes into the process with D'Angelo just a few more clicks away from our grasp, we finished up the form and worked our way back to the wallet. But wait. Twec is telling us that we forgot to download the Media Player. We though we'd done that. Back to the Media Player. Repeating the process all over again—this time satisfied that we'd followed the instructions to the letter—we return to our wallet. The same message pops up

on the screen. This can't be. We call HMV's customer service, and, to our relief, they actually answered the phone.

STRAIGHT OUTTA LUCK

After explaining what happened, the customer service representative went on to tell us about the beta differences in selecting the right Media Player. Beta. Come again? Yes, we'd seen the different selections on the Windows site after being taken there to download the play-



er, but we didn't think we'd have to know which one to pick out—assuming that the one checked was our default player. Not so, said the customer service rep. On that note, she said she'd get back to us with the right information so we could download the appropriate player. In the meantime, we'd paid \$10 for a download we have yet to see.

In terms of downloading format, Liquid Audio by far seems the most user-friendly. "We've been doing this longer than anyone else," says Charlie Prevost, VP of retail marketing and promotion. "Most of our competitors and the record

labels have only been at it for a year and a half. We've learned through bitter and difficult experience how to move forward. It's a very complex process that will get better over time."

The last site we visited in our attempts to download was Liquid Audio. To our delight, upon following the onscreen instructions (including billing and downloading information), in less than eight minutes we were able to kick back and listen to our digital copy of N.W.A's "Straight Outta Compton." Not only that, the site sent a very nice thank you E-mail for purchasing an album. ■

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Forum

RETAIL REACTION

Continued from page 76

month will greatly improve its chances of success."

KIOSKS ARE COMING

Musicmaker.com is currently offering digital downloads for custom CDs on secure MP3 and Windows Media files for 50,000 to 60,000 of close to 160,000 tracks from indie labels and 60,000 from EMI, according to chairman and CEO Raju Puthukarai. The long-delayed kiosk program is being finalized, and Puthukarai hopes to have a final prototype before year-end, with a multi-retailer test in the first quarter of 2001. "The success of major promotions this year for the Beastie Boys and Jimmy Page and the Black Crowes shows the custom-CD business is viable," he says. The company also did all the manufacturing for some 800,000 units of the Pizza Hut/CDnow custom CD earlier this year and did all the work for the 5 or 10-track Pepsi summer custom-CD promo with tracks licensed from Warner Music.

Retailer feedback on the Red Dot Net kiosk program to date is varied. "In our Berkeley [Calif.] store, there's a lot of interest but no buying," observes Stan Goman, COO of the 114-store Tower Records chain. "The machines that make the CDs are not cheap, and it will take a lot of sales to recoup the investment. The real issue is if the consumer is going to pay up to \$2 a song for those



artists the major labels are going to make available, which would price a custom CD higher than our packaged goods."

At Trans World, with more than 1,050 music outlets, CFO John Sullivan feels it's too early to judge results with the limited content to date. "It will be interesting to see how the expanded titles from three of the top label groups plays out in consumer demand this season," he says. "We didn't have high expectations but are encouraged by what we've seen so far."

For the Musicland Group, vice chairman Gil Wachsman reports that the five stores involved in the test have seen mostly special-order business, which is

very encouraging. Two of the Sam Goody outlets are in Manhattan and the other three in California, including Universal Studios City Walk.

Online business as a percentage of overall revenue is growing nicely for the click-and-mortar retailers. Wherehouse has the big advantage with Checkout.com, where Sobek notes that, "from an economic perspective, preorders of top new releases have increased dramatically, and we see this coming holiday season as a real test for Checkout."

ONLINE DISPLACES RECORD CLUBS

Towerrecords.com online business "is doing quite well," according to Goman. "It's replaced the record clubs, and pre-

orders also are a benefit," he says. "Our online business has doubled this past year and should represent about 5% of total volume. Our challenge now is to make it profitable. We haven't wasted a ton of money on marketing, but we just updated the site in September and will add more automation this quarter. Doing our own fulfillment makes it a lot easier."

TWEC.com, the online arm of Trans World Entertainment, has been active for about two years and is contributing

third quarter of next year."

For online retailers like CDnow, it's a slow but steady process. Merchandising VP Tracie Reed, who joined about two years ago from the Musicland Group, notes that for the holidays the Web site will offer more than 70,000 title tracks from indie labels and some major artists for singles downloads. Since the launch last December, it now works with Valley, Alliance and other major distributors to provide customers with a mix of 70% catalog and 30% new releases from a total industry database. Volume for the six months ended June 30 was more than \$78 million, she adds.

At iCrunch.com in London, the company says it has formed partnerships companies such as AOL Europe, Emusic.com, Netscape Online, Diamond Multimedia Aloud.com, and MP3players.co.uk. It reports increasing sales from outside the U.K. and is bolstering its content with lifestyle news to strengthen its appeal to young consumers.

100 PARTNER SITES

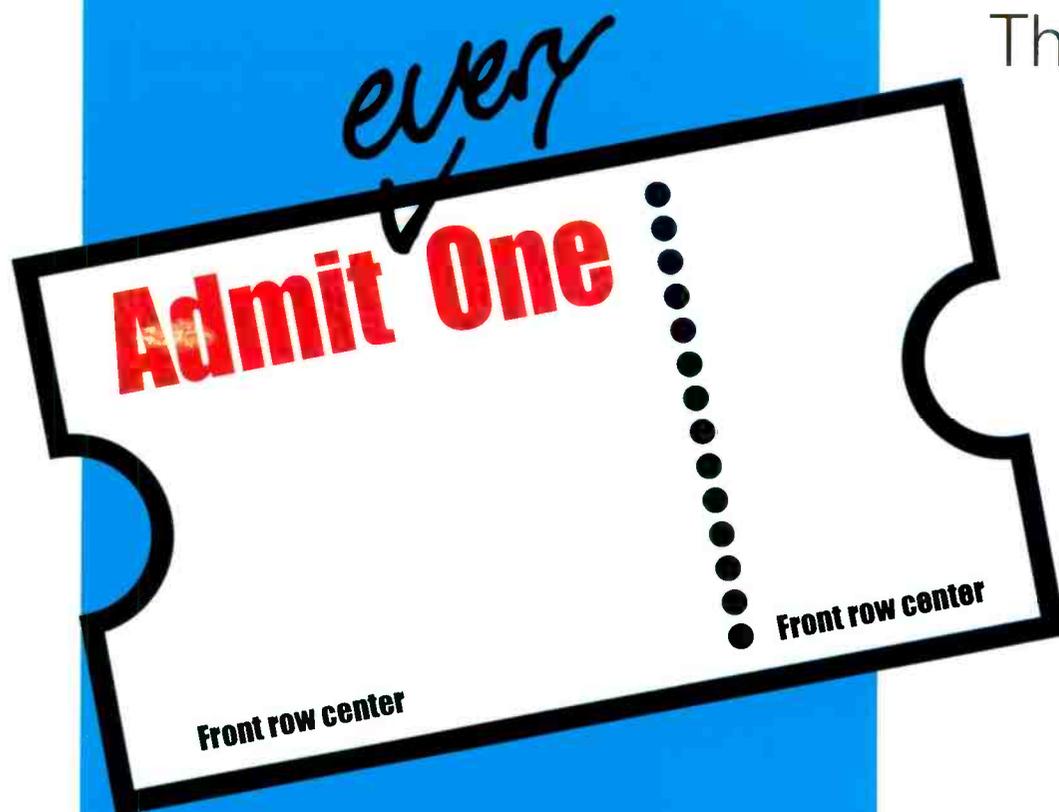
The digital-singles and custom-CD download markets are expanding more slowly. Wayne Parker, founder and president of Amplified Holdings, parent of Amplified.com, the first business-to-business revenue-sharing site, reports the company now has more than 175,000 licensed tracks from indie labels and some major artists for singles downloads and custom CDs. "With a 50/50 split on revenue, we've seen the

Continued on page 98



Musicland's Wachsman

more volume each month, reports Sullivan. "We're working on a branding initiative that will bring one Web site into all 850 mall stores—including the recent Disk Jockey acquisition—by the



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Billboard Sites & Sounds 1

The Latest on the
CONVERGING WORLDS OF MUSIC AND TECHNOLOGY

2001

issue Date:
January 13

ad Close:
December 22

THE FUTURE OF e-MUSIC

2001's first installment of Billboard's Sites & Sounds Quarterlies takes a look at the future of file sharing, the new revenue models, the advent of secure digital downloads, and the latest in e-radio. We review the cutting edge new companies, what the labels have planned, major technological advances and more! Billboard also revisits 2000, the most monumental year in e-music history, with in-depth reports on the year's newsmakers and major developments.

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RETAIL REACTION

Continued from page 96

most transactional success from brick-and-mortar partners TWEC and Check-out," Parker says, "and from online retailers CDnow and Music.com. We're currently working with more than 100 partner sites, recently adding Yahoo and MSN, among others."

Imix.com was the first online entity to license tracks from top BMG and Sony artists, notes CEO David Gould, "and both are now among our largest shareholders, along with Clear Channel, where we hope to roll out with their 850-plus radio stations in the fourth quarter." Imix just introduced two new technologies, JustinTime CDs, which will enable any label to offer any cut-out album to



eMusic's Hoffman

be "digitized on demand," and Custom DVD, where consumers can choose their own content for video on demand, with Alanis Morissette the first project. A recent deal with Beverly Wilshire Filmworks will offer early Bruce Lee and Jackie Chan releases at \$30 for any two films on one DVD.

CUSTOM ALBUMS VS. SINGLES

At eMusic.com, CEO Gene Hoffman reports that more than 130,000 tracks are now available from 60-plus indie labels "with major labels making some content available for the coming year," he says. "It's still 60/40 demand for custom albums vs. singles, with download music providing about \$1.2 million of \$3.8 million revenue in Q1 [ended June 30]." Hoffman sees a new subscription service launched in August changing that ratio. Consumers have unlimited access to the entire catalog for downloads at \$19.99 for one month, \$14.99 a month for three months, or \$9.99 a month for a full year.

Summing up the feelings of many in the marketplace, Hoffman says, "The next three years will be the most exciting ever for the online music market. With MP3 and Napster facing the music, all the things that others and we have been pushing are going to happen. There's a creative jukebox in the market and a recipe for more success. This may be the last good old-fashioned retail holiday season, with online business taking an ever larger share of revenues." ■

Home Video

MERCHANTS & MARKETING

DVD Regional Coding Not Working

Suppliers Seek Solutions To Protect Theatrical Release In Europe

BY SAM ANDREWS

LONDON—Home video retailers, theatrical exhibitors, and retailers are seeing red over ineffective regional coding on DVDs that they say is upsetting distribution patterns.

While suppliers have placed regional coding on discs to protect theatrical release windows, many European consumers are

bypassing the restriction with inexpensive "debugging" devices that allow DVDs sold in the U.S. to be played on their machines. As a result, many are purchasing DVD titles before they are released in theaters.

Responding to the growing clamor from the trade, some Hollywood studios are attempting to beef up the DVD region-

al-coding system to lessen the impact of imports from North America on local markets.

"Hollywood has finally woken up to the scale of the problem," says Bob Augur, managing director of video and DVD authoring house Electric Switch.

Some research estimates that
(Continued on page 101)

Both Sides' Reaction To FTC Report Valid, But Final Say Must Fall To Parents

RETAIL DEADLINE: Sen. Joe Lieberman, D-Conn., has given retailers six months to clean up their act when it comes to selling and renting R-rated movies to children.

In a three-page letter to entertainment and retail leaders Oct. 31, Lieberman says that with a few exceptions, "the nation's retailers have similarly failed to meet the Federal Trade Commission's [FTC] recommendations."

Among some of the recommendations in the controversial report, which slammed Hollywood for marketing violent films to children, was that producers and retailers "adopt tough, uniform, self-enforced codes of responsibility." The codes, the report says, would ensure that inappropriate material wouldn't land in kids' VCRs.

While Lieberman praised mass merchants Kmart, Wal-Mart, and Target for prohibiting the sale of M-rated video games to minors, he can't understand why retailers and movie theater owners

haven't come up with a plan to not only regulate themselves but to punish offenders.

But Video Software Dealers Assn. (VSDA) president Bo Andersen took issue with the letter, which he said lumps video stores into the problem instead of making them part of the solution. In fact, in a written response Andersen said the trade organization was "disappointed that the recent FTC report did not draw more attention to video stores' excellent parental empowerment programs."

The report did, however, acknowledge that video stores for the most part adhere to current rating guidelines and could not give a single example of a video store renting an R-rated movie to a minor, Andersen said. He also said that there are some R-rated movies that parents actually want their kids to see. (In the past Andersen has pointed to "Schindler's List" and "Saving Private Ryan" as examples.) "The threats of heavy-handed government action to punish retailers who, in effect, place parental rights over government preference can only hurt the current ratings system."

As this highly emotional issue continues to make news, the truth is both sides are right. Yes, Lieberman should be concerned that Hollywood marketers are selling slasher fests to kids who aren't even supposed to be allowed into the the-

ater. But many are being brought in by their parents.

The VSDA should also be concerned that the government is serious about enforcing some kind of "codes of responsibility" designed to limit kids' access to violent content. However, the choice should ultimately be left to the parents, who are responsible for finding out about the entertainment their kids want to watch. All of the good intentions and ratings put forth by Lieberman and video store owners can't substitute for parents taking a proactive role.

'BABY' DEAL: Buena Vista Home Entertainment International has picked up distribution of the Baby Einstein Co.'s video series for the U.K. and Ireland.

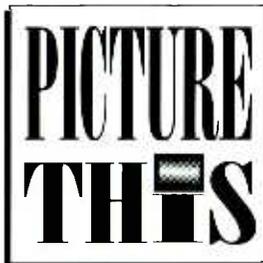
The first two titles in the series, "Baby Mozart" and "Baby Einstein," are currently in stores in the region, and the other four titles in the series will be released there next spring. The line is distributed by Artisan Home Entertainment in North America.

PROTECT AND SERVE: Macrovision Corp. has re-upped with Paramount Home Entertainment to provide copy-protection services to the supplier for five years. The deal covers all DVD and VHS titles.

The company also announced a similar deal with Italian video producer and distributor Alfadedis Entertainment S.p.A. Under the Alfadedis agreement, Macrovision will copy-protect the company's DVD titles. Alfadedis Entertainment specializes in independent animation films.

MATTEL USES VIDEO CASH: The VSDA's Video Cash promotion has been picked up by Mattel Interactive.

Under the promotion consumers receive coupons good for free rentals at participating dealers. Mattel will package two Video Cash coupons inside upcoming titles "Arthur's Camping Adventure," "Scooby-Doo Showdown In Ghost Town," and "Scooby-Doo Phantom Of The Knight." Mattel has committed to distributing the coupons through Aug. 31, which should amount to more than 198,000 in circulation.



by Eileen Fitzpatrick



British DVD Retailer DVDplus.com Ties Profits To Customer 'E-Tips'

LONDON—In an innovative move to stand out in the Internet retail crowd, British DVD retailer DVDplus.com has abandoned any attempt to make a profit. Instead the company is asking its customers to leave it an "E-tip" for providing them with excellent customer service.

In October, the Web site cut the price of all its DVDs to the wholesale cost, with the site's total profit depending on whether the customer leaves an E-tip. The site also charges postage and packing at cost.

When ordering, customers are given suggested gratuities that are calculated for each purchase. The range is from 5% to 20%. Customers can also put in their own amount in a box located at checkout.

"We were fed up being tarred with the same brush as other Internet retailers who basically haven't got their act together as far as service is concerned," says the site's managing director, Bryan Welsh. "It is working tremendously well, and we think we will double our business this month."

But Welsh says the first few weeks of the plan created some anxious moments.

"The U.K. is not known as a nation of tippers, so we were nervous when we launched the scheme," Welsh says. "But now that people had got used to the

idea, 60% of them are giving us a tip, and the rate is well over 2 pounds [\$2.92] each time."

The E-tip idea was brought up at a brainstorming session a few months ago when Welsh and his co-directors were trying to work out how to counter cutthroat DVD pricing on the Web and at traditional retail.

"The idea stemmed from a promotion by the Ibis hotel chain last August, which said 'Book a room and pay what you think it was worth the next day,'" he says. "We were in a situation where our margins were falling, but we found that the competition was failing to deliver a decent service. So we thought, 'Why not be judged on our service alone?'"

To date, DVDplus had attracted 1,000 customers a month since launching 22 months ago, Welsh says. Since implementing the tipping plan, more than 3,000 customers now use the site each month.

"We are all fighting for market share, and this is the way we think we will get more," Welsh says. "Effectively, we've said to our customers, 'If you think we're good, you have to pay us something so that we can stay in business. If you don't think we are good, don't pay us, and we won't be around for long.'"

SAM ANDREWS

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	3	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
2	4	4	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
3	19	3	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
4	3	7	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
5	18	3	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
6	2	9	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
7	23	8	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
8	7	23	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrail	2000	NR	39.92
9	32	2	SCOOBY-DOO AND THE ALIEN INVADERS	Warner Family Entertainment Warner Home Video 41372	Animated	2000	NR	19.96
10	14	45	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
11	9	4	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
12	8	17	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	19.99
13	13	24	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
14	10	24	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
15	31	3	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.98
16	11	12	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
17	24	15	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
18	6	17	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
19	NEW ▶		AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
20	39	3	GENERATOR GAWL: VOL. 1	A.D.V. Films GG001D	Animated	2000	NR	19.98
21	16	11	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
22	28	9	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
23	27	8	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
24	21	46	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
25	RE-ENTRY		LUKE'S FREAKSHOW VOL. 1	Ventura Distribution 5543	Various Artists	2000	NR	19.98
26	17	8	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
27	20	50	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
28	26	6	AARON'S PARTY (COME AND GET IT)—THE VIDEO	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
29	5	13	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
30	RE-ENTRY		BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
31	29	2	BLUE'S BUG MUSICAL MOVIE	Nickelodeon Video Paramount Home Video 839723	Animated	2000	NR	19.95
32	25	10	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
33	33	18	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
34	30	25	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
35	15	19	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
36	22	13	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
37	12	7	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
38	NEW ▶		THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98
39	36	12	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
40	35	2	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	4	U-571 (PG-13)	Universal Studios Home Video 85741	Matthew McConaughey Bill Paxton
2	2	6	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
3	6	3	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
4	8	3	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
5	7	3	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan
6	5	8	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
7	3	5	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
8	NEW ▶		THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson
9	12	7	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
10	4	8	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
11	10	4	28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen
12	11	11	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
13	13	2	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
14	9	4	THE SKULLS (PG-13)	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb
15	15	2	TOY STORY 2 (G)	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen
16	14	14	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
17	16	11	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
18	20	9	GHOST DOG (R)	Artisan Home Entertainment 10352	Forest Whitaker
19	NEW ▶		WAKING THE DEAD (R)	USA Home Entertainment 60099	Billy Crudup Jennifer Connelly
20	18	15	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
2	NEW ▶		FREQUENCY (PG-13) (24.98)	New Line Home Video/Warner Home Video 5058	Dennis Quaid Jim Caviezel
3	2	2	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
4	3	2	AMERICAN BEAUTY (R) (26.99)	DreamWorks Home Entertainment 85382	Kevin Spacey Annette Bening
5	4	3	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen
6	NEW ▶		LEFT BEHIND (NR) (29.95)	Cloud Ten Pictures/Ventura Distribution 193	Kirk Cameron Brad Johnson
7	5	2	PITCH BLACK (NR) (26.98)	Universal Studios Home Video 21106	Vin Diesel Cole Hauser
8	NEW ▶		HOW THE GRINCH STOLE CHRISTMAS (NR) (19.98)	Warner Family Entertainment/Warner Home Video 95409	Animated
9	7	4	RULES OF ENGAGEMENT (R) (29.99)	Paramount Home Video 332174	Tommy Lee Jones Samuel L. Jackson
10	8	4	SHANGHAI NOON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
11	13	10	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
12	NEW ▶		RETURN TO ME (PG) (26.98)	MGM Home Entertainment 1001040	David Duchovny Minnie Driver
13	12	59	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
14	6	2	THE SKULLS (PG-13) (26.98)	Universal Studios Home Video 20782	Joshua Jackson Leslie Bibb
15	11	6	FINAL DESTINATION (R) (24.98)	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter
16	9	4	LOVE & BASKETBALL (PG-13) (24.98)	New Line Home Video/Warner Home Video 5064	Omar Epps
17	NEW ▶		ANNA AND THE KING (PG) (34.98)	FoxVideo 2000044	Jodie Foster Chow Yun-Fat
18	10	4	JURASSIC PARK (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)	Universal Studios Home Video 20032	Sam Neill Laura Dern
19	17	10	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
20	RE-ENTRY		THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman

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DVD REGIONAL CODING NOT WORKING

(Continued from page 99)

approximately 45 million Region One DVDs had been imported from the U.S., with half sold in Europe and the remainder sold in the rest of the world.

To curtail the problem, some suppliers are incorporating the Regional Code Enhancement (RCE) on some Region One discs sold in North America to make them unplayable on modified or "chipped" machines in other territories.

While it is unclear which discs will include the enhanced code, Columbia TriStar Home Video's "The Patriot" is believed to carry it. But executives at the supplier would not confirm that the title has the RCE.

Video retailers in the U.K. welcome the code, since some estimates say that imported Region One discs represent 15% to 50% of the total U.K. DVD market.

The availability of Region One discs has even forced some retailers to adjust their businesses. Bryan Welsh, managing director of U.K.-based Internet retailer DVDplus.com, for example, says his company was forced to move to an "E-tip" business model, where con-

sumers leave a tip based on the quality of service (see story, page 99). The site moved to the tipping model to compete with Regional One E-tailers such as Canada-based DVDboxoffice.com. In addition, DVDboxoffice offers free shipping worldwide and prices product in 19 different currencies.

Tower Records head of video, computer games, and books Tara Gordon says the new code will help the sale of Region Two discs sanctioned for the U.K. "The regional coding will take a while to take effect, but I think that in about three to four months we will see a significant increase in Region Two sales," she says.

However, Chris Jenkins, editor of Britain's Total DVD, is convinced that the code is "a last-gasp" attempt to stem the tide of Region One DVDs and will have little effect.

"I've already had an E-mail from a reader saying that he has got a Region One copy of 'The Patriot' and it plays fine on his modified Pioneer DVD player," Jenkins says. "I believe all that is happening is that companies are attempting to use the sys-

tem already employed by labels such as Disney."

Buena Vista Home Entertain-

'Hollywood has finally woken up to the scale of the problem'

- BOB AUGUR -

ment Europe senior VP Rob Jongmans confirms that the company is considering incorporating the enhanced code on Region One DVDs, but a decision hasn't been made.

"The real issue we are facing is that eventually we have to synchronize release dates between Europe and the United States," Jongmans says. "This is

not going to happen overnight, so we are going to be stuck with coding product for a while."

But Warner Home Video VP of marketing Steve Nickerson downplays the whole issue. He says Warner has not put enhanced coding on any product but is testing the process, which seems to work so far.

"I don't know if this is that big a deal," he says. "This is another way to do regional coding in the authoring process, but we haven't changed any of our policies with regard to imports, and we still discourage Internet retailers from selling outside of their territories."

He says that regional coding is required by censorship standards and regulations in certain territories, a situation that is unlikely to change. "People may not like them [the regional codes], but that is what is required at the

moment," he says.

Nickerson also isn't convinced of the size of the market for Region One discs in overseas territories and points out that consumers want local-language product, which often isn't available on Region One discs. Most Region One discs have Spanish subtitles, with a few listing French subtitles as well.

The Internet-savvy, however, remain eager as ever to get their hands on Region One product. At the dvdtimes.co.uk site, for example, there are several remedies posted to play discs with the enhanced code.

"Looks like the code implementation here may have been a waste of time and money on Columbia's part," says site editor Colin Polonowski. "And it's made very little difference to almost every multi-region DVD owner in the country."

Billboard

NOVEMBER 18, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
NO. 1						NO. 1					
1	1	29	WWF: THE ROCK: THE PEOPLE'S CHAMP	World Wrestling Federation Home Video 254	14.95	1	1	97	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	12	WWF: TABLES LADDERS CHAIRS	World Wrestling Federation Home Video 259	14.95	2	2	89	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	28	WWF: EVE OF DESTRUCTION	World Wrestling Federation Home Video 256	14.95	3	3	35	WEIGHT LOSS-YOGA	Living Arts 21	9.95
4	4	12	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN	World Wrestling Federation Home Video 261	14.95	4	4	6	BILLY BLANKS: TAE-BO LIVE	Ventura Distribution 2723	39.95
5	5	10	ECW: EXTREME EVOLUTION (CENSORED)	Pioneer Entertainment 71404	14.98	5	5	70	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95
6	8	12	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING	World Wrestling Federation Home Video 260	14.95	6	6	43	LIVING YOGA COLLECTION	Living Arts 61187	17.98
7	7	10	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71405	14.98	7	8	104	TOTAL YOGA	Living Arts 1080	9.98
8	9	6	KING OF THE DEATH MATCH	Ground-Zero Entertainment 2056	19.99	8	7	8	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	Artisan Home Entertainment 10152	14.98
9	6	3	WWF: SUMMERSLAM 2000	World Wrestling Federation Home Video 251	39.95	9	10	26	BILLY BLANKS: TAE-BO GOLD	Ventura Distribution 2276	24.95
10	13	25	JUGGALO CHAMPIONSH-T WRESTLING	Psychopathic Video 2200	21.95	10	9	79	YOGA FOR BEGINNERS: ABS	Living Arts 1188	9.98
11	11	50	WWF: AUSTIN VS. MCMAHON ♦	World Wrestling Federation Home Video 240	14.95	11	11	316	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
12	10	73	WWF: THE ROCK-KNOW YOUR ROLE ♦	World Wrestling Federation Home Video 234	14.95	12	13	18	THE METHOD: PRECISION TONING	Parade Video 30572	12.98
13	12	16	NBA: 2000 NBA FINALS CHAMPIONSHIP	USA Home Entertainment 60089	19.95	13	12	64	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment Sv10885	9.98
14	14	16	WWF: INSURREXTION	World Wrestling Federation Home Video 258	19.95	14	17	96	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
15	17	29	NBA NOW!: SHOWMEN OF TODAY	USA Home Entertainment 6004	14.95	15	19	85	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98
16	16	4	BULL BUSTERS ALL-STAR RODEO 2-PACK	Goldhill Home Video 268	9.99	16	15	49	A.M. YOGA FOR BEGINNERS	Living Arts 1071	9.98
17	NEW		CAGED COMBAT: IFC WORLD TOUR	Madacy Video 30661	24.98	17	14	45	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98
18	15	13	XTREME WRESTLING	DGD Video 9002	14.95	18	RE-ENTRY		KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	9.95
19	RE-ENTRY		WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95	19	20	44	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98
20	19	31	WWF: MOST MEMORABLE MOMENTS OF 1999	World Wrestling Federation Home Video 825	14.95	20	16	74	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Entertainment 51565	14.98

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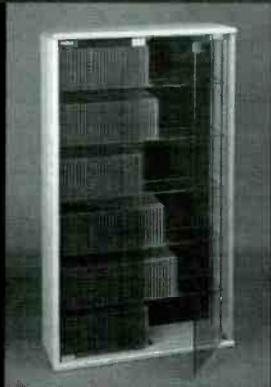


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Update

CALENDAR

NOVEMBER

Nov. 10-11, **American Music Assn. Annual Membership Meeting And Conference**, Hilton Suites Hotel, Nashville. 615-340-9596.

Nov. 10-12, **Thurgood Marshall Scholarship 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. 13-15, **Webnoize 2000**, Century Plaza, Los Angeles. 617-768-0440.

Nov. 14, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

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

Nov. 16, **Who's Looking After Your Digital Rights?**, presented by the Assn. of Independent Music Publishers, Dillions, New York. 212-758-6157.

Nov. 19, **Bogart Backstage: On Tour For A Cure**, Barker Hangar, Santa Monica, Calif. 213-639-6160.

DECEMBER

Dec. 4, **2000 Fox Billboard Bash**, Studio 54, MGM Grand Hotel, Las Vegas. 310-369-4517.

Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 5, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the

Nashville Bar Assn., ASCAP headquarters, Nashville. 615-242-9272.

Dec. 5, **Recording Academy Of 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.

Dec. 6, **Spirit Of Music Award Dinner**, hosted by the UJA Federation of New York and the Music for Youth Foundation, the Pierre, New York. 212-836-1448.

Dec. 6, **10th Annual EMA Awards**, Barker Hangar, Santa Monica, Calif. 310-201-5033.

JANUARY

Jan. 20, **MIDEMnet 2001**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001**, Palais Des Festivals, Cannes. 212-370-7470.

FEBRUARY

Feb. 22-24, **7th Annual College Urban**

Music Fest Black History Month Celebration, Atlanta University Center, Atlanta. 770-908-6102.

Feb. 24, **How To Start & Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 25-March 4, **32nd Annual Country Radio Seminars Convention**, Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

MARCH

March 14-18, **South By Southwest Music Conference And Festival**, Austin Convention Center, Austin, Texas. 512-467-7979.

Submit items for *Lifelines*, *Good Works*, and *Calendar to Jill Pesselnick*, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036; jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, Dylan Thomas, to **Lynette and Alex Ross**, Oct. 5 in Hackensack, N.J. Mother is the daughter of Joe Galante, chairman of the RCA Label Group, Nashville. Father interns at BMG Entertainment in New York.

Boy, Nicholas Charles, to **Jeni and Chuck Robeson**, Oct. 27 in Nashville. Mother is the daughter of Grand Ole Opry star Whisperin' Bill Anderson.

Twin boys, Samuel and Gabriel, to **John and Debra Schreiber**, Nov. 3 in New York. Father is president of the Manhattan-based entertainment company the John Schreiber Group.

MARRIAGES

Dana B. Millman to Brent DuFine, Oct. 21 in Malibu, Calif. Bride is executive VP/GM of Immortal Records. Groom is executive-in-charge of real estate for Eller Media.

Robyn J. Ryland to Gregory A. Sanders, Nov. 5 in Englewood, N.J. Bride is associate director of publicity and media relations for Capitol Records.

Jeff Beres to Eve Glass, Sept. 23 in West Palm Beach, Fla. Groom is the bassist for the recording act Sister Hazel.

GOOD WORKS

FIGHTING HOMELESSNESS: Villagequest, a nonprofit organization that fights youth homelessness; Apeman Records; and the Knitting Factory hosted the Taking it to the Streets concert Nov. 8 in Hollywood. The event, which featured performances by such acts as **Marc Woodson & Woodronics** and **Paul O'Toole**, benefited Project Believe, a program that helps people in youth shelters make the transition to a better life. Villagequest founder **Dottie Zold** will be spreading the word about youth homelessness further in March 2001, when she walks from Los Angeles to Philadelphia. Contact: **Sula Miller** at 310-836-7688.

DINNER GALA: The Spirit of Music dinner, which benefits the Music for Youth Foundation and the annual campaign of the UJA-Federation of New York, will take place Dec. 6. Lava Records president **Jason Flom** will serve as master of ceremonies, and co-hosts of the black-tie event will be VH1 president **John Sykes** and Universal Music Group president/COO **Zach Horowitz**. This year, director **John T. Frankheimer**, co-chairman of law firm Loeb & Loeb, will be honored with the Spirit of Music Award. Recording act **Shedaisy** is also scheduled to perform at the dinner, which will take place at the Pierre in New York. Tickets are \$1,000. Contact: **Marcy Frank** at 212-836-1448.

CELL-PHONE TONES RING UP FINNISH PROFITS

(Continued from page 55)

Maija Kuusi, the Helsinki-based managing director of BMG Finland, says, "This service is a fantastic way of differentiating ourselves in the market and gives our product an edge over our competitors. It's also one more revenue stream, which is a great bonus."

"Absolute Hits 3," which is only available in Finland, comprises 18 songs, including Robbie Williams' "Rock DJ," Trueteppers & Dane Bowers Featuring Victoria Beckham's "Out Of Your Mind," Beatchuggers Featuring Eric Clapton's "Forever Man (How Many Times)," Spiller's "Groovejet (If This Ain't Love)," and Melanie C's "I Turn To You." According to EMI, the sales target is toward platinum status (40,000). Its predecessor, "Absolute Hits 2," sold 56,000 copies and was the best-selling international album in Finland last year.

Based on the popularity of mobile phones among Finland's teenagers, it's estimated by the companies that each consumer will download at least one or two ringing tones. Each downloaded tone costs 5 markka (72 cents), which, after "traffic" costs, taxes, and

copyright remuneration have been deducted, is split three ways among EMI, BMG, and Akumiitti.

"So far, ringing tones have been a business for publishing companies," comments EMI Finland's Helsinki-based managing director, Wemppa Koivumäki. "This is a great marketing tool, and labels can use ringing tones for their benefit." Using Akumiitti's reporting system, the labels are able to retrieve information about the geographical location of the people who download the tones and when they perform the downloads.

FOR THE RECORD

A story in the Oct. 21 issue of *Billboard* ("Fryland Exits To Praise") referred to PolyGram Sweden and to Universal's Swedish distribution operation. Both references should have been to the respective Danish companies. Jan Degner is managing director of Sony Music Denmark, not Sweden.

Programming

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Classical Holds On To Radio Niche

Nonprofits And The Internet Offer Ways To Survive On-Air

BY FRANK SAXE

NEW YORK—As radio corporations become larger and prices paid for stations grow as well, the need to program those stations with money-making formats is putting pressure on niche formats, many of which are fighting to survive. Classical music is one such format fighting to stay on the air.

Its existence is tenuous, say many in this niche. For instance, Cox Radio purchased WTMI Miami for \$100 million with plans to end its classical format. When the community protested, Cox relented, although it replaced most of its live on-air personalities with voice-tracking.

"I applaud them for at least trying, but I don't think they're going to succeed," says one classical station owner. "I give it six months, then they're going to have to throw in the towel."

To stay on the air, a number of classical radio stations are finding innovative ways to continue, whether it is by selling themselves to a not-for-profit or creating new incarnations on the Internet.

There are roughly 37 commercial classical radio stations in the U.S., according to The M Street Journal, which tracks station formats. The number of commercial classical stations has always been small; its highest level came in 1992, with four dozen stations.

However, in the past decade there has been a steady decline in noncommercial classical FMs, falling from 275 in 1992 to 108 today. The decline is largely due to NPR stations shifting from classical to news/talk pro-

gramming.

FORGO PROFIT

In a blend of altruism and savvy bookkeeping, some stations have found a long-term solution by selling themselves to not-for-profit groups who vow to continue classical programming.

The idea was first hatched in 1994, when KING-FM Seattle founder Dorothy Bullitt donated the station to Beethoven Inc., a non-profit consortium comprising the Seattle Symphony, the Seattle Opera, and the Corporate Council for the Arts. The consortium maintains the format and shares the station's profits (Billboard, April 2, 1994).

The latest example is in Cleveland, where WCLV this month created a "safe harbor" for classical music on the city's FM band.

As part of a three-way deal with Clear Channel Communications, religious broadcaster Salem Communications, and the station, WCLV changed frequency and gained a sister AM station that will simulcast the FM. It also got a "big pile" of cash, says WCLV president Robert Conrad, who co-founded the station in 1962.

Conrad says he only began to consider selling the station after various corporations began knocking on his door, "and they quoted these absolutely obscene prices." But one thing kept him from selling: "If we accepted one of these offers, the classical format would go away."

At the beginning of radio's con-

solidation, Conrad says, he nearly sold the station to a buyer that vowed to keep it classical. They shook hands on the deal on a Friday, but by Monday he had changed his mind. "We put our heart and soul into this operation, and we wanted it to continue." But with the offers continuing to roll in, Conrad says, "we started to look at a way to take advantage of these elevated prices."

Under the deal, the new WCLV Foundation will be run by the current owners and the corporation that operates the market's public radio and TV stations. WCLV will be for-profit, with its proceeds going to five local cultural institutions, including the Cleveland Orchestra and the Cleveland Institute of Music.

"We have run this station for 38 years, and we wanted to give something back to the community. We wanted a legacy," says Conrad, who started in radio at small-town country music station in Kankakee, Ill., at the age of 14. Financially, he says, the cash proceeds plus the tax credits made the idea even more palatable to him and his partners.

The AM station will be owned separately by Conrad, executive VP Richard Marschner, and senior VP Dennis Miller. Conrad predicts its 1420 AM signal will be as good as the current FM once digital broadcasting begins.

WCLV's audience has increased fairly consistently over the past few years. It now cumes 170,000 listeners a week. It has been profitable since the third year it was on the air. Still, Conrad concedes that

(Continued on page 108)



CONRAD



newsline...

CLEAR CHANNEL SUES INSIDE RADIO. In an eight-count federal lawsuit filed against Inside Radio publisher Jerry Del Colliano, Clear Channel accuses Del Colliano of trying to force the company to purchase his trade publication by launching a "vicious and concerted campaign of coercion, public vilification, and harassment" in the pages of its daily fax. Clear Channel Radio CEO Randy Michaels and Del Colliano have sparred for years, and in a statement Michaels says Del Colliano "has no regard for the truth," adding that Inside Radio has printed inaccurate stories about Clear Channel cutting sales commissions, planning layoffs, replacing commissioned sales people with salaried sales reps, and limiting bonuses. "I believe he has been using the pages of his newsletter to disrupt our business and cause our employees to question the integrity of their company. It is time to put an end to this harassment."

In a statement, Del Colliano vowed to continue to "report the truth about whoever may be making news in our industry, including Clear Channel." Del Colliano's attorney says the publisher has yet to be served. In a Nov. 7 story in Inside Radio, Del Colliano claims he turned down a "multi-million-dollar offer" by Clear Channel to buy his publication several years ago. Clear Channel owns a stake in M Street Daily, a competitor to Inside Radio.

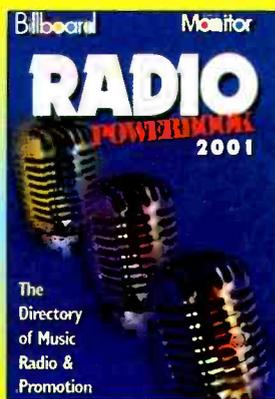
NO DEAL, SAYS BEASLEY. Beasley Broadcasting has scrapped plans to buy Centennial Broadcasting for \$138 million, which would have given Beasley three stations each in Las Vegas and New Orleans. Beasley chairman/CEO George Beasley says that after getting a closer look at Centennial's books and facilities, the company determined that the agreed-upon price was too high. The deal may not be dead, though. Beasley and Centennial are still in negotiations and have until Dec. 31 to reach a new deal—unless the deadline is extended.

JONES ADDS R&B. Jones Radio Networks has signed a deal with veteran R&B station owner Reagan Henry and consultant Don Kelly. The plan is to distribute and sell a weeknight, 7 p.m. to midnight show and several different 24-hour R&B formats, according to Jones Radio Network president Ron Hartenbaum, who revealed the deal during a conference call with analysts discussing the company's third-quarter earnings. The first formats will roll out in January 2001. Hartenbaum also says Jones has signed a deal with Launch.com to provide news to radio stations.

SFX LANDS Z100 BASH. Clear Channel/SFX subsidiary Delsener-Slater Enterprises will produce the annual Jingle Ball concert sponsored by Clear Channel-owned WHTZ (Z100) New York. Clear Channel purchased SFX in February, and until this year SFX rival Metropolitan Entertainment Group has produced the Jingle Ball concerts. This year's concert will be held Dec. 14 at Madison Square Garden and will feature Ricky Martin, Britney Spears, Third Eye Blind, Baha Men, Barenaked Ladies, 98°, Mya, Nine Days, Mandy Moore, and Jessica Simpson.

Additional reporting was provided by Frank Saxe in New York and Ray Waddell in Nashville.

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◀ No. 1 ▶					
1	1	1	15	BACK HERE HOLLYWOOD 164040 †	BBMAK 3 weeks at No. 1
2	2	2	28	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
3	3	6	8	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
4	4	3	33	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	6	4	37	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
6	5	5	42	BREATHE WARNER BROS. 16884 †	FAITH HILL
7	7	9	7	THIS I PROMISE YOU JIVE ALBUM CUT †	'N SYNC
8	8	8	11	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
9	11	10	62	AMAZED BNA 65957 †	LONESTAR
10	9	7	58	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	13	12	10	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
12	10	11	28	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
13	12	13	56	THAT'S THE WAY IT IS 550 MUSIC 79473/550-WORK †	CELINE DION
14	17	19	5	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
15	14	14	42	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
16	15	16	83	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
17	16	15	47	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
18	18	18	55	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
19	19	23	6	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
20	21	20	16	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
21	23	22	25	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
22	22	21	24	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
23	25	26	6	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
24	26	27	5	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
25	20	17	14	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN

Adult Top 40

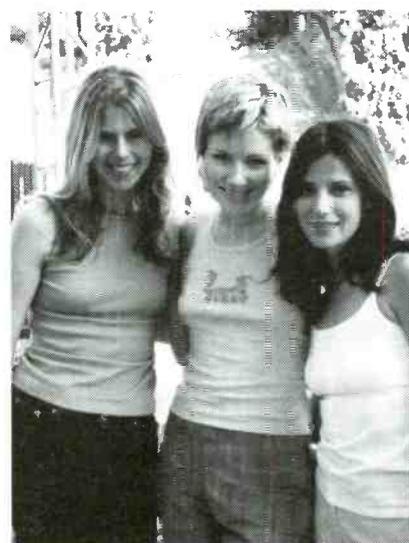
T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	12	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 4 weeks at No. 1
2	2	2	13	PINCH ME REPRISE 16827 †	BARENAKED LADIES
3	6	11	7	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	3	3	30	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
5	4	4	18	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
6	5	5	18	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
7	7	6	19	WONDERFUL CAPITOL 58870 †	EVERCLEAR
8	8	10	14	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
9	9	7	32	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
10	11	9	50	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
11	10	8	30	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
12	12	15	11	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
13	15	19	10	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
14	13	13	21	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
15	14	12	24	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
16	20	20	13	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
▶ AIRPOWER ▶					
17	22	23	8	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
▶ AIRPOWER ▶					
18	24	26	7	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
19	16	14	17	IT'S MY LIFE ISLAND ALBUM CUT/IDJMG †	BON JOVI
20	19	18	72	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
21	23	25	6	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
22	21	21	8	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
23	27	28	6	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
24	26	24	26	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
25	25	22	16	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND



Plaid Couches Rock. Modern rocker KROQ Los Angeles hooked up listener Karina Alejo, second from left, with backstage access to hang out with Deftones during a KROQ show featuring the band with Papa Roach.



Mixin' It Up. More than a dozen acts took the stage at Boston's Suffolk Downs for Mixfest 2000, sponsored by WMBX (Mix 98.5) Boston. Pictured, from left, are music director Mike Mullaney and Fastball's Joey Shuffield and Miles Zuniga. A crowd of 38,000 also heard music from Lisa Loeb, the Corrs, Roxette, Guster, the Go-Go's, Ben Harper, Vertical Horizon, Macy Gray, Smash mouth, Tracy Chapman, Goo Goo Dolls, and Barenaked Ladies.



Dido's Here With Me. Arista recording artist Dido makes time before a recent concert to hang out with staffers of the Marketing Factory, which produces a weekly series for ChickClickRadio.com; the series also airs on top 40 stations around the country. Pictured, from left, are show producer Michelle Madden, Dido, and "Chick Jockey" Jenifer Faison.



Sweet Deal. Beck Records recording act the Syrups paid a visit to KVSR (Star 101) Fresno, Calif., during the Charlie and Athena morning show to present \$10,101 that they helped raise to save Rotary Playland at Roeding Park, a local family amusement park that first opened in 1955 and has fallen into decline in recent years. Things got sticky when Athena "sweetened" the deal by pouring a bottle of syrup on guitarist Pat Walton. Pictured standing, from left, are bassist Adam Pike, KVSR's Charlie, Beck Records director of promotions Rick Bubenik, drummer Tommy Montes, guitarist Todd McCool, and KVSR's Athena. Kneeling, from left, are vocalist Orion Walton and Walton.



Bon Jovi's Back. Island Recording act Bon Jovi recently performed a special show for WHYI (Y-100) Miami listeners, who were treated to an intimate performance by the band that included songs from its platinum-selling current album, "Crush." Bon Jovi kicks off its first U.S. tour in five years on Nov. 3 in Charlotte, N.C. Pictured, from left, are Jon Bon Jovi, WHYI PD Rob Roberts, Bon Jovi guitarist Richie Sambora, and Island/Def Jam's Ken Lane.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 82 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. † Videopac available. © 2000, Billboard/BPI Communications.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	2	12	WITH ARMS WIDE OPEN WIND-UP	CREED
2	2	1	17	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
3	3	3	16	MOST GIRLS LAFACE/ARISTA	PINK
4	4	5	11	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
5	5	4	15	MUSIC MAVERICK/WARNER BROS.	MADONNA
6	6	6	8	THIS I PROMISE YOU JIVE	'N SYNC
7	8	13	7	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
8	10	12	7	SHE BANGS COLUMBIA	RICKY MARTIN
9	9	8	6	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
10	7	7	30	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
11	15	14	11	PINCH ME REPRISE	BARENAKED LADIES
12	14	16	9	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
13	13	11	14	YOU'RE A GOD RCA	VERTICAL HORIZON
14	16	20	6	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
15	11	10	30	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
16	21	29	4	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
17	12	9	18	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
18	17	17	13	DON'T THINK I'M NOT COLUMBIA	KANDI
19	19	19	11	NO MORE EPIC	RUFF ENDZ
20	20	22	17	FADED MCA	SOULDECISION FEATURING THRUST
21	22	26	10	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
22	18	15	17	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
23	26	31	7	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
24	33	33	4	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
25	32	35	5	E.I. FO' REEL/UNIVERSAL	NELLY
26	27	36	5	HE LOVES U NOT BAD BOY/ARISTA	DREAM
27	23	21	15	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
28	31	34	6	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
29	29	28	18	WONDERFUL CAPITOL	EVERCLEAR
30	30	24	20	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
31	28	27	14	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
32	24	23	13	WHO LET THE DOGS OUT S-CURVE/ARTEMIS	BAHA MEN
33	36	37	5	SHAKE YA ASS JIVE	MYSTIKAL
34	35	32	25	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
35	39	—	2	IF I AM 550 MUSIC/550-WORK	NINE DAYS
36	NEW	1	1	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
37	NEW	1	1	AGAIN VIRGIN	LENNY KRAVITZ
38	37	39	6	INCOMPLETE DRAGON/DEF SOUL/IDJMG	SISQO
39	38	38	20	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
40	40	—	2	BOUNCE WITH ME SO SO DEF/COLUMBIA	LIL BOW WOW FEATURING XSCAPE

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 250 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **○** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

CLASSICAL HOLDS ON TO RADIO NICHE

(Continued from page 106)

large corporate media companies could not survive on classical alone. "They pay so much money for these stations, they cannot afford to have a lower billing format, because Wall Street is watching."

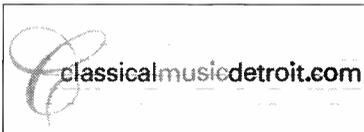
Bonneville Broadcasting is among the few companies that owns classical stations, including KDFC San Francisco and WGMS Washington, D.C.

"The future for over-the-air classical broadcasting is in this kind of situation. This is the way they can be preserved if the owners want to do that," says Conrad, adding, "The format has got to have a safe harbor."

GO INTERNET

In November 1997, Puccini's "Madama Butterfly" was replaced by Nine Inch Nails' "Closer," as WQRS Detroit flipped to modern rock WXDG (the Edge). With WQRS off the air, Detroit became the largest market in the U.S. without a full-time classical station.

Three years later, the situation was no different, with many cars sporting bumper stickers reading, "Detroit Needs Classical Radio." Seeing this, veteran Michigan broadcaster and advertising agency owner Robert Ottaway launched ClassicalMusicDetroit.com, an Internet-only station focusing on the Motor City. Additionally, the site's air staff is made up of Davis Gloff, Jack Goggin, and Pat McElroy—all three former WQRS jocks.



"We were looking at filling a void," explains Ottaway. "I felt that because so many of the major corporate broadcasters were declining to do classical, it must not be viable from a traditional station but it could make sense on the Internet."

Ottaway says he looked at the Internet success of WGMS Washington, D.C., where even though the station could be heard over the air, it was one of the highest-ranked streamed stations.

ClassicalMusicDetroit.com will follow the traditional broadcast model, with live and local announcers who give local weather and read local advertising. The goal is to differentiate the station from other Internet stations.

In a city where the automobile rules, Ottaway is keeping tabs on what the car makers are doing. He points out that General Motors is looking at installing an Internet radio function into its OnStar feature, which will soon add E-mail to its mapping capabilities.

Ottaway concedes that if he still owned a traditional AM or FM signal, he would probably not program it with classical music. "The

whole radio business has come down to greed. But filling a void is not a stupid idea if there is an economic need that can be served and because we're serving a community need."

FROM FM TO AM

In the early days of FM radio, many of the first stations on the air were classical, as programmers seized the opportunity to put the complex music onto a medium that provided a more crisp listening environment. Today, there are just six classical stations on the static-laden AM band. One such station is KXTR (Classical 1250) Kansas City, Mo.

After calling 96.5 FM home since 1959, KXTR migrated to AM on Aug. 17, when its newest owner replaced Bach and Brahms with BB Mak and Barenaked Ladies. The station that had been a 100,000-watt FM was now 25,000 watts by day and only 3,000 by night.

Community outrage ensued. The local newspaper was filled with scathing letters accusing Entercom Communications of putting profit over quality programming. One letter writer to The Kansas City Star wondered whether no classical FM made his city a "second-rate cow town." To placate listeners, Entercom pulled the plug on its poorly rated KKGMM (the Game) sports-talk station and created Classical 1250. The company has vowed to leave the AM station as it is and has even offered to hand over its programming to any noncommercial FM that desires it, but so far there have been no takers.

"I think it was a bad move," says PD and morning show host Patrick Neas. He thinks station management has had a difficult time understanding and selling a classical station.

KXTR is not alone. In Denver, a commercial classical FM was shifted to AM. It appears that that station, KVOD-AM, will be sold to a Spanish-language broadcaster shortly. And in Hartford, Conn., WCCC-AM has stopped simulcasting its active rock sister station for a rebroadcast of Beethoven.com. The station, however, continues to carry Howard Stern in morning drive. The station and site are both owned by Howard "Woody" Tanger, whose Marlin Broadcasting also operates classical WBOQ-FM Portsmouth, N.H.

Neas observes that KXTR has had four owners in the last three years, which also detracted from its success. "I think [classical stations] can be viable if they have the same owner for a long time. In other words, if its owner doesn't have \$20 million in debt and have to answer to a bunch of greedy stockholders, then I think it is viable."

At the same time the station began broadcasting on AM, it also began streaming its audio on the

Internet. "We are trying to make the Internet much more of a presence," says Neas. "Internet radio is going to make niche formats much more viable."

The station has launched a marketing campaign alerting listeners that they can now find the station on AM and the Web, and Neas says they are also conducting a promotion called "Get Wired With KXTR," where the station is going into offices and setting them up to listen to its streamed audio.



NEAS

"I think classical could be the format of the future," says Neas. "We were showing nothing but growth with our ratings. It's mostly overlooked by the huge [radio] corporations, and it's an ideal format to reach aging baby boomers who don't want easy listening."

He also says the format is becoming less "stuffy" to appeal to a broader audience. "There are some music snobs, but if you get even a handful of people to listen to Bach, Beethoven, and Mozart in the climate we live in today, that's quite a feat in itself."

A LABEL VIEWPOINT

"Stations that are doing well do so because they have a tightly focused playlist and they're in markets where there has traditionally been one or two classical stations," says Sony Classical VP of promotions John Vernile. He cites stations such as WCRB Boston, KDFC San Francisco, and WTMI Miami, which goes after younger listeners with its "Bach & Roll" morning show.

"Much of the classical audience is literally dying off," says Vernile, who thinks a lack of music education is making it difficult for a new generation to find the format. "Less and less people know anything about classical. The greatest challenge is to integrate ways to draw audiences in who aren't deeply aware of classical."

He believes stations should continue the trend toward adding more crossover artists, such as Charlotte Church and Sarah Brightman, to open the format to younger listeners. "If more people are involved in embracing the top profile or developing artists and people get more excited about the music and the station, the healthier classical music and classical stations will be."

A futuristic fantasy world is musically depicted in Orgy's latest hit, "Fiction (Dreams In Digital)," the first single off the group's second Elementree/Reprise album, "Vapor Transmission."

Orgy guitar/synthesist Amir Derakh says, "Our producer Josh [Abraham] had a little thing that he was working on his keyboard, and we were like, 'Yeah, cool.' I mean, we had no idea what it was going to come out like, but everybody just kind of kept working on it for awhile until finally it started turning into what became 'Fiction.' Once we came up with the chorus, we knew at that point that it had single potential."

The lyrics of the single, which is No. 8 on this

issue's Modern Rock Tracks chart, are "more left up for interpretation. I think it's sort of a fantasy thing. We always base our stuff on fantasy, but we also base a lot of stuff on reality. It's sort of disguised



"Once we came up with the chorus, we knew at that point that it had single potential"

— Amir Derakh, Orgy

in the lyrics. We really don't want to just paint one picture. We'd like everybody to look at it and sort of make up whatever they want out of it."

The song's spacey pop sound is a different aural

experience in comparison with the rest of Orgy's heavier rock leanings. Says Derakh, "It's got a different flavor than something we would pop off because Josh was involved. But it's totally in our style. We have a lot of things that we are into, and we wouldn't have done it if we weren't into it. Whatever our next single is going to be, it's definitely going to be harder."

But Orgy will never tailor its music specifically to radio, Derakh says. "We're definitely swimming upstream. I don't want to fit in with all these other bands. It's not an easy thing, and I'm not saying that we're the only band doing it either. We want to do it because people that will be into us are going to be hardcore into us."

PLACEBO

(Continued from page 58)

of local Virgin labels, says the band has stepped up to 3,000-capacity venues on this tour, with some 50,000 tickets sold up-front. Gigs in Australia and New Zealand are sealed for the new year, with another trek across the continent already confirmed for March—by which time the next single, "Special K," will be in circulation—and festival dates are planned for next summer.

"The band have been working incredibly hard for a long time in the true way of a rock band, playing live and playing an exciting show every time," says Virgin international marketing manager Orgie Agostinho. "Each time they go around and visit a territory, we see an increase in the fan base. We had 2½ months of setup on this record. They realize [widespread success] takes more than just writing and playing music, and it's really paying off."

Stephan Laack, music editor at top 40 station WDR Eins Live, serving North Rhine Westphalia in Germany, says that while the station is playing several Placebo tracks, "Slave To The Wage" is "perfect for [daytime] because it's got an '80s attitude and a strong melody." He adds that the station is staging a concert by the band during November, limited to an exclusive audience of 120. "You can't buy tickets for it," says Laack. "It's a monthly event, and we've had Moloko and Travis on before. The whole team here likes the band very much; [it's] perfect for our mix."

Jim Penistan, buyer for Sonic Sounds in Lincoln in England's east midlands, says that Placebo's hard-touring determination is extending the shelf life of "Black Market Music." "It's kept selling, this one, whereas 'Without You I'm Nothing' slowed down almost immediately," he notes. "And there's another two potential singles on the album, so it's probably done better than we thought."

Virgin plans to release "Black Market Music" in the U.S. next April, building on interest in Placebo that saw it co-headline dates with Stabbing Westward in spring 1999, doing "98% business" at the box office, according to McLean. ("Without You I'm Nothing" peaked at No. 20 on the Heatseekers chart in Billboard's Feb. 20, 1999, issue.)

"A major part of this being so successful in Europe is not having a conflict of interest," says Agostinho. "It means they've had time to tour properly in Europe. They'll be able to go [to the U.S.] when the time is right and when it fits in the diary, and it sets up a nice vibe [there] for this record."

To judge by Olsdal's attitude to the road, Placebo could be the ultimate new-wave troubadour act. "The more you travel, the more you learn to be open," he says. "Also, when we go on tour we don't become homesick, because we don't really feel [London] is our home. We've been here for the past five years, our record company's here, management's here, but we've been constantly touring. This country feels as foreign to me as Germany does."

Assistance in preparing this story was provided by Siri Stavenes Dove of Music & Media.

Billboard®

NOVEMBER 18, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	22	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	8	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
3	3	3	13	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
4	4	5	11	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
5	6	7	6	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
6	5	4	19	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
7	7	6	4	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
8	9	9	42	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
9	8	8	29	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	11	12	5	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
11	12	10	29	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
12	14	17	7	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
13	10	11	8	SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
14	16	18	10	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
15	15	15	9	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
16	13	13	27	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
17	19	23	5	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
18	26	29	10	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
19	18	14	20	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
20	17	16	31	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
21	27	31	9	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIPI/INTERSCOPE †
22	24	26	8	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
23	22	21	8	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
24	28	33	3	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
25	23	24	21	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
26	20	20	10	MINORITY WARNING	GREEN DAY REPRISE †
27	30	35	3	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
28	25	19	15	BREATHE THE STATE	NICKELBACK ROADRUNNER
29	31	30	8	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
30	34	36	4	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
31	33	28	23	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
32	21	22	12	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
33	32	32	13	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
34	29	27	11	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
35	36	34	8	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
36	NEW ▶	1	1	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE, VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
37	37	38	3	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
38	39	—	2	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
39	NEW ▶	1	1	FEEL ALIVE NO PLEASANTRIES	U.P.O. EPIC
40	40	—	2	AGAIN & AGAIN GIFT	TAPROOT VELVET HAMMER/ATLANTIC †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 <None> mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

NOVEMBER 18, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	13	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
2	3	3	8	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK)	BLINK-182 MCA †
3	4	5	5	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
4	2	4	16	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	7	7	9	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
6	5	2	11	MINORITY WARNING	GREEN DAY REPRISE †
7	6	6	21	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
8	8	8	11	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
9	11	13	9	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIPI/INTERSCOPE †
10	10	11	7	OPTIMISTIC KID A	RADIOHEAD CAPITOL
11	9	9	31	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
12	14	18	7	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
13	12	10	22	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
14	18	25	4	HANGING BY A MOMENT NO NAME FACE	LIFHOUSE DREAMWORKS
15	13	12	10	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
◀ AIRPOWER ▶					
16	16	19	5	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
17	20	22	7	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
18	17	15	26	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
19	19	16	9	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
20	15	14	26	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
21	21	21	8	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
22	NEW ▶	1	1	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL
23	30	38	3	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
24	23	31	9	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC
25	28	—	2	ON THE ROOF AGAIN HORRORSCOPE	EVE 6 RCA
26	24	28	5	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
27	26	34	3	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
28	33	—	2	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
29	22	23	23	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
30	31	36	3	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
31	29	26	15	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
32	27	29	10	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
33	32	33	8	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
34	NEW ▶	1	1	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA
35	35	39	5	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
36	25	17	13	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/VEEG †
37	39	37	12	PINCH ME MAROON	BARENAKED LADIES REPRISE †
38	36	32	18	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
39	RE-ENTRY	11	11	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
40	34	24	9	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIPI/INTERSCOPE †

'Thirty Frames Per Second' A Must-Read For Video Fans

MUSIC VIDEO BOOK: "Thirty Frames Per Second: The Visionary Art Of The Music Video" is an outstanding book that's a must-read for any fan of music videos.

The 272-page book—authored by **Steven Reiss** and **Neil Feineman**—focuses on many of music video's most noteworthy directors. The book is due to be published in December by Harry N. Abrams Inc. at a suggested retail list price of \$39.95.

Each chapter contains the director's biographical information, interviews, and stills from the director's more memorable videos.

There are 61 directors featured in the book, including **Jonas Akerlund**, **Chris Cunningham**, **Jonathan Dayton** and **Valerie Faris**, **Nigel Dick**, **Paul Hunter**, **Kevin Godley** and **Lol Creme**, **Michel Gondry**, **Spike Jonze**, **Sophie Muller**, **Mark Romanek**, **Matthew Rolston**, **Stephane Sednaoui**, and **Hype Williams**.

There's also a select videography of the featured directors. The book's foreword was written by music industry veteran **Jeff Ayeroff**, and the preface is by **R.E.M.'s Michael Stipe**.

"Thirty Frames Per Second" covers directors who've made their mark in music videos from the '80s to the present. But unfortunately the book can't be considered entirely comprehensive, since it omits such influential directors as **Russell Mulcahy**, **Julien Temple**, **Bob Giraldi**, **Wayne Isham**, **Lionel C. Martin**, and **Steve Barron**.

Despite these omissions, "Thirty Frames Per Second" is just like many of the music videos it spotlights: visually stimulating, easy to digest, and filled with images that linger long after the first impression.

MUCHMUSIC CHANGES: **Denise Donlon** has exited as VP/GM of MuchMusic and its AC spinoff channel MuchMoreMusic after 14 years at the company. Donlon, who has been named president of Sony Music Canada, has been replaced by **David Kines**.

Kines has been with MuchMusic since 1984 and has most recently been program manager/director of operations of MuchMusic and MuchMoreMusic. He will continue to be based out of the networks' Toronto headquarters, and he reports to **Jay Switzer**, president of MuchMusic parent CHUM Television.

THIS & THAT: Production companies Propaganda Films, Satellite Films, and Extension Films have moved. Effective Monday (13), the three companies will be sharing an office at 1741 Ivar Ave., Hollywood, Calif. 90028.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Atlanta-based R&B/hip-hop show "American Music Makers."

TV affiliates: WUPA-TV Atlanta; WVUP-TV Tallahassee, Fla.; WUPL-TV New Orleans.

Time slot: various.
Key staffers: **Arnell Starr**, executive producer.
E-mail address: arnellstarr@yahoo.com

Following are five videos from the episode that aired the week ending Nov. 4:

Jay-Z, "I Just Wanna Love U (Give It 2 Me)" (Roc-A-Fella/Def Jam).

Nelly, "E.I." (Fo' Reel/ Universal).

Ludacris Featuring Shawna, "What's Your Fantasy" (Disturbing Tha Peace/Def Jam South).

Lil' Zane Featuring 112, "Callin' Me" (Worldwide/Priority).

LL Cool J Featuring Kelly Price, "You And Me" (Def Jam).

THE EYE



by **Carla Hay**

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE
Washington, D.C. 20018

- 1 Avant, My First Love
- 2 Wyclef Jean, 911
- 3 Nelly, E.I.
- 4 Jay-Z, I Just Wanna Love U
- 5 Ludacris, What's Your Fantasy
- 6 Ja Rule, Between Me And You
- 7 R. Kelly, I Wish
- 8 Destiny's Child, Independent Women Part I
- 9 Tamia, Stranger In My House
- 10 Lil' Kim, How Many Licks
- 11 Profyle, Liar
- 12 Sade, By Your Side
- 13 Dave Hollister, One Woman Man
- 14 Outkast, B.O.B.
- 15 Cam'ron, What Means The World To You
- 16 Bilal, Soul Sista
- 17 Silk The Shocker, He Did That
- 18 Beenie Man Feat. Mya, Girls Dem Sugar
- 19 Jill Scott, Gettin' In The Way
- 20 Shyne, Bad Boyz
- 21 Erykah Badu, Bag Lady
- 22 Musiq, Just Friends (Sunny)
- 23 Lil' Bow Wow, Bounce With Me
- 24 Mystikal, Shake Ya Ass
- 25 M.O.P., Ante Up
- 26 C-Murder, Down For My N's
- 27 Mack 10 Feat. T-Boz, Tight To Def
- 28 Toni Braxton, Just Be A Man About It
- 29 Wu-Tang Clan, Protect Ya Neck (Jump Off)
- 30 Lil' Bow Wow, Bow Wow (That's My Name)
- 31 Shyne, That's Gangsta
- 32 LL Cool J, You And Me
- 33 3LW, No More
- 34 Slimm Calhoun, It's O.K.
- 35 Keith Sweat, I'll Trade (A Million Bucks)
- 36 Shade Sheist, Where I Wanna Be
- 37 Scarface, It Ain't Part II
- 38 Kelly Price, You Should've Told Me
- 39 504 Boyz, Who?
- 40 Jay-Z, Hey Papi
- 41 Eminem, The Way I Am
- 42 DMX Feat. Sisqo, What You Want
- 43 Talib Kweli & Hi-Tek, Move Something
- 44 Brian McKnight, Win
- 45 Baha Men, Who Let The Dogs Out
- 46 Chante Moore, Straight Up
- 47 Master P, Soulas
- 48 Sisqo, Incomplete
- 49 Dead Prez, Mind Sex
- 50 De La Soul, Ooh

NEW ONS

- Eminem, Stan
Outkast, Ms. Jackson
K-Ci & JoJo, Crazy
Cash Money Millionaires, Project Chick
Cuban Link, Still Telling Stories
Lil' Zane, None Tonight



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Faith Hill/W/Tim McGraw, Let's Make Love
- 2 Dixie Chicks, Without You
- 3 Clay Davidson, I Can't Lie To Me
- 4 Terri Clark, A Little Gasoline
- 5 Alan Jackson, w/w Memory *
- 6 Aaron Tippin, Kiss This
- 7 Don Henley, For My Wedding
- 8 Kenny Chesney, I Lost It
- 9 Phil Vassar, Just Another Day In Paradise
- 10 Vince Gill, Feels Like Love
- 11 Patty Loveless, That's The Kind...
- 12 Jo Dee Messina, That's The Way
- 13 Travis Tritt, Best Of Intentions
- 14 Billy Ray Cyrus, You Won't Be Lonely Now
- 15 Sara Evans, Born To Fly
- 16 Lee Ann Womack, Ashes By Now *
- 17 The Clark Family Experience, Meanwhile... *
- 18 Jessica Andrews, Who I Am *
- 19 Darryl Worley, A Good Day To Run *
- 20 Keith Urban, But For The Grace Of God *
- 21 Carolyn Dawn Johnson, Georgia *
- 22 Diamond Rio, One More Day!
- 23 Rascal Flatts, This Everyday Love *
- 24 Billy Gilman, Oklahoma *
- 25 Nickel Creek, When You Come Back Down
- 26 Alison Krauss, Maybe *
- 27 Billy Ray Cyrus, We The People
- 28 Toby Keith, You Shouldn't Kiss Me *
- 29 Chris Cagle, My Love Goes On & On
- 30 The Kinleys, I'm In
- 31 LeAnn Rimes, I Need You
- 32 Faith Hill, The Way You Love Me
- 33 Jamie O'Neal, There Is No Arizona
- 34 Georgia Middleman, Kick Down The Door
- 35 Cledus T. Judd, My Cellmate Thinks I'm Sexy
- 36 Marshall Dillon, Live It Up
- 37 Kenny Rogers, He Will, She Knows
- 38 Trick Pony, Four Me
- 39 Bryan White, How Long
- 40 Kentucky Headhunters, Too Much To Lose
- 41 Eric Heatherly, Swimming In Champagne
- 42 Tammy Cochran, So What
- 43 John Anderson, Nobody's Got It All
- 44 Montgomery Gentry, All Night Long
- 45 Gary Allan, Right Where I Need To Be
- 46 Lisa Angelle, A Woman Gets Lonely
- 47 Mark Willis, I Want To Know
- 48 Dwight Yoakam, What Do You Know About Love
- 49 The Wilkinsons, 1999
- 50 Mindy McCready, Scream

NEW ONS

- SheDaisy, Lucky 4 You (Tonight I'm Just Me)
Sonya Isaacs, How Can I Forget
Trent Summar, It Never Rains...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Offspring, Original Prankster
- 2 Ricky Martin, She Bangs
- 3 Limp Bizkit, Rollin'
- 4 Godsmack, Awake
- 5 Destiny's Child, Independent Women Part I
- 6 Marilyn Manson, Disposable Teens
- 7 Nelly, E.I.
- 8 Green Day, Minority
- 9 Ja Rule, Between Me And You
- 10 3 Doors Down, Loser
- 11 Samantha Mumba, Gotta Tell You
- 12 Outkast, B.O.B.
- 13 Mystikal, Shake Ya Ass
- 14 Moby, South Side
- 15 Ludacris, What's Your Fantasy
- 16 Souldecision, Faded
- 17 Backstreet Boys, Shape Of My Heart
- 18 Papa Roach, Broken Home
- 19 Orgy, Fiction (Dreams In Digital)
- 20 Fuel, Hemorrhage (In My Hands)
- 21 'N Sync, This I Promise You
- 22 Lenny Kravitz, Why Pt. 2
- 23 Deftones, Back To School
- 24 No Doubt, Bathwater
- 25 Everlast, Black Jesus
- 26 R. Kelly, I Wish
- 27 Jennifer Lopez, Waiting For Tonight
- 28 U2, Beautiful Day
- 29 Jay-Z, I Just Wanna Love U
- 30 O.D., School Of Hard Knocks
- 31 Pink, Most Girls
- 32 Mandy Moore, Walk Me Home
- 33 Robbie Williams, Rock DJ
- 34 Jill Scott, Gettin' In The Way
- 35 Christina Aguilera, Come On Over Baby
- 36 Blink-182, Man Overboard
- 37 Good Charlotte, Little Things
- 38 Wyclef Jean, 911
- 39 Debrah Morgan, Dance With Me
- 40 Linkin Park, One Step Closer
- 41 Stone Temple Pilots, No Way Out
- 42 Lil' Kim, How Many Licks
- 43 Baha Men, Who Let The Dogs Out
- 44 Union Underground, Turn Me On Mr. Deadman
- 45 Britney Spears, Stronger
- 46 Outkast, Ms. Jackson
- 47 Slipknot, Wait And Bleed
- 48 Profyle, Liar
- 49 SR-71, Right Now
- 50 Musiq, Just Friends (Sunny)

NEW ONS

- At The Drive-In, One Armed Scissor
Eminem, Stan
A Perfect Circle, 3 Libras
Shaggy, It Wasn't Me
Spice Girls, Holler
Outkast, Ms. Jackson
Macy Gray, Still
Insane Clown Posse, Let's Go All The Way
K-Ci & JoJo, Crazy
Funkmaster Flex Feat. DMX, Do You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 3 Doors Down, Kryptonite
- 2 Ricky Martin, She Bangs
- 3 Creed, With Arms Wide Open
- 4 Matchbox Twenty, If You're Gone
- 5 Faith Hill, The Way You Love Me
- 6 U2, Beautiful Day
- 7 Barenaked Ladies, Pinch Me
- 8 David Gray, Babylon
- 9 Vertical Horizon, You're A God
- 10 Destiny's Child, Independent Women Part I
- 11 Lenny Kravitz, Again
- 12 Evan & Jaron, Crazy For This Girl
- 13 Bon Jovi, It's My Life
- 14 The Corrs, Breathless
- 15 Sade, By Your Side
- 16 Dido, Here With Me
- 17 The Wallflowers, Sleepwalker
- 18 Nine Days, If I Am
- 19 Sting Feat. Cheb Mami, Desert Rose
- 20 Backstreet Boys, Shape Of My Heart
- 21 Moby, South Side
- 22 Collective Soul, Why Pt. 2
- 23 Jill Scott, Gettin' In The Way
- 24 Rocky Horror, Sweet Transvestite
- 25 Red Hot Chili Peppers, Otherside
- 26 No Doubt, Bathwater
- 27 Jennifer Lopez, Waiting For Tonight
- 28 Third Eye Blind, Deep Inside Of You
- 29 Shawn Mullins, Everywhere I Go
- 30 Don Henley, Taking You Home
- 31 Foo Fighters, Learn To Fly
- 32 Mandy Moore, Walk Me Home
- 33 Macy Gray, I Try
- 34 Santana / The Product G&B, Mana Maria
- 35 No Doubt, Simple Kind Of Life
- 36 Christina Aguilera, Come On Over Baby
- 37 Janet, Doesn't Really Matter
- 38 Madonna, Music
- 39 U2, With Or Without You
- 40 U2, I Still Haven't Found...
- 41 Third Eye Blind, Semi-Charmed Life
- 42 Leigh Nash, Need To Be Next To You
- 43 Everclear, Wonderful
- 44 Creed, Higher
- 45 Matchbox Twenty, Bent
- 46 Bryan Adams, (Everything I Do) I Do It...
- 47 U2, Pride (In The Name Of Love)
- 48 U2, Where The Streets Have No Name
- 49 Whitney Houston, I Will Always Love You
- 50 Alanis Morissette, You Oughta Know

NEW ONS

- Bon Jovi, Thank You For Loving Me
Everclear, AM Radio
Faith Hill, Where Are You Christmas
Uncle Kracker, Follow Me
Elton John / Mary J. Blige, I Guess That's Why...
K-Ci & JoJo, Crazy
'N Sync, This I Promise You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 18, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- R. Kelly, I Wish
Wyclef Jean, 911
Backstreet Boys, Shape Of My Heart
Ludacris, What's Your Fantasy
Spice Girls, Holler
Limp Bizkit, Rollin'
Ja Rule, Between Me And You
Destiny's Child, Independent Women Part I
Jay-Z, I Just Wanna Love U
B.O.N., Boys
Limp Bizkit, My Generation
Son By Four, Purest Of Pain
Ruff Endz, Where Does Love Go From Here
Orgy, Fiction (Dreams In Digital)
Nelly, E.I.
Outkast, B.O.B.
Ricky Martin, She Bangs
Mystikal, Shake It Fast
Blink-182, Man Overboard
Linkin Park, One Step Closer
Bloodhound Gang, The Inevitable Return Of The...
Green Day, Minority
Erykah Badu, Bag Lady
Sisqo, Incomplete
Cash Money Millionaires, Baller Blockin'
Bone Thugs-N-Harmony, Change The World

NEW

- A, Monkey Kong
Bowling For Soup, The Bitch Song
Eminem Featuring Dido, Stan
Fredo Star, Dyin' For Rap
Jaheim, Could It Be
Memphis Bleek, Is That Your Chick
Nelly Furtado, I'm Like A Bird
Next, Beauty Queen
Shyne, That's Gangsta
So Plush, Things I've Heard Before
Stone Temple Pilots, No Way Out
Tracey Lee, We Like



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Eminem Featuring Dido, Stan
Outkast, Ms. Jackson
Macy Gray, Still
3 Libras, A Perfect Circle
Lifehouse, Hanging By A Moment



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Jay-Z, I Just Wanna Love U (NEW)
King Cobb Steele, Below The Stars (NEW)
LL Cool J, You And Me (NEW)
Marilyn Manson, Disposable Teens (NEW)
'N Sync, This I Promise You
Britney Spears, Stronger
Spice Girls, Holler
Snow, Everybody Wants To Be Like You
Eminem, The Way I Am
U2, Beautiful Day
Papa Roach, Last Resort
Green Day, Minority
98 Degrees, Give Me Just One Night
Ricky Martin, She Bangs
Treblecharger, American Psycho
Backstreet Boys, Shape Of My Heart
Barenaked Ladies, Pinch Me
Pink, Most Girls
Limp Bizkit, My Generation
The Offspring, Original Prankster



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Robbie Williams, Rock DJ
Christina Aguilera, Ven Conmigo
Backstreet Boys, Shape Of My Heart
Madonna, Music
Ricky Martin, She Bangs
U2, Beautiful Day
MoJo, Lady (Here Me Tonight)
Britney Spears, Lucky
Westlife, If I Let You Go
Savage Garden, Affirmation
Kabah, Historia de una Noche
SR-71, Right Now
Eminem, The Real Slim Shady
'N Sync, It's Gonna Be Me
Limp Bizkit, My Generation
Bloodhound Gang, Mope
Moby, Porcelain
Alejandro Sanz, Cuando Nadie Me Ve
The Offspring, Original Prankster
Green Day, Minority



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Jay-Z, I Just Wanna Love U
Jill Scott, Gettin' In The Way
Outkast, B.O.B.
Erykah Badu, Bag Lady
Dice Raw, Thin Line
Donell Jones, This Luv
Mystikal, Shake It Fast
Toni Braxton, Spanish Guitar
DJ Clue, In The Club
Next, Beauty Queen
LL Cool J, You And Me
Bone Thugs-N-Harmony, Change The World
Lil' Kim Featuring Sisqo, How Many Licks
Shyne, That's Gangsta
Livin', Yo Yo Love



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Spice Girls, Holler
Madonna, Music
R. Kelly, I Wish
B.B. King & Eric Clapton, Riding With The King
Matchbox Twenty, If You're Gone
Macy Gray, Why Didn't You Call Me
Scorpions, Berliner Phil., Hurricane 2000
Pink, Most Girls
No Doubt, Bathwater
Dido, Here With Me
Hoku, How Do I Feel
Whitney Houston, Fine
Tarsha Vega, Be Ya Self
3 Doors Down, Loser
Live, They Stood Up For Love
Destiny's Child, Independent Women Part I
Huey Lewis & Gwyneth Paltrow, Cruisin'
Kottonmouth Kings, Daydreamin' Fazes
Nine Days, If I Am



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Destiny's Child, Independent Women Part I
Sisqo, Incomplete
Mya, Case Of The Ex (Whatcha Gonna Do)
Spice Girls, Holler
3LW, No More (Baby I'ma Do Right)
Jay-Z, I Just Wanna Love U
Christina Aguilera, Come On Over Baby
Lenny Kravitz, Again
Vertical Horizon, You're A God
Sade, By Your Side
Wyclef Jean, 911
Backstreet Boys, Shape Of My Heart
R. Kelly, I Wish
Third Eye Blind, Deep Inside Of You
Chante Moore, Straight Up

PRODUCTION NOTES

NASHVILLE

Trey Fanjoy directed Tammy Cochran's "So What," Sons Of The Desert's "Everybody's Gotta Grow Up Sometime," Tamara Walker's "Didn't We Love," and Billy Gilman's "Oklahoma."

Jim Shea directed John Anderson's "Nobody's Got It All." Jon

Small directed Collin Raye and Bobbie Eakes' "Loving This Way."

David McClister directed Yankee Grey's "This Time Around," Trent Summar & the New Row Mob's "New Money," and Ricochet's "She's Gone."

Gregg Horne directed Lee Ann Womack's "Ashes By Now."

Now You Can Have It Both Ways

Netscape: Billboard Directories

Location: <http://www.billboard.com/directories/>

Make Your Search

Company:

Category:

SubCategory:

Note: If you have selected a category above, then only the subcategories related to that category will display. If you have NOT selected a category, then all subcategories will display.

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City:

Postal Code:

Job Title:

First Name:

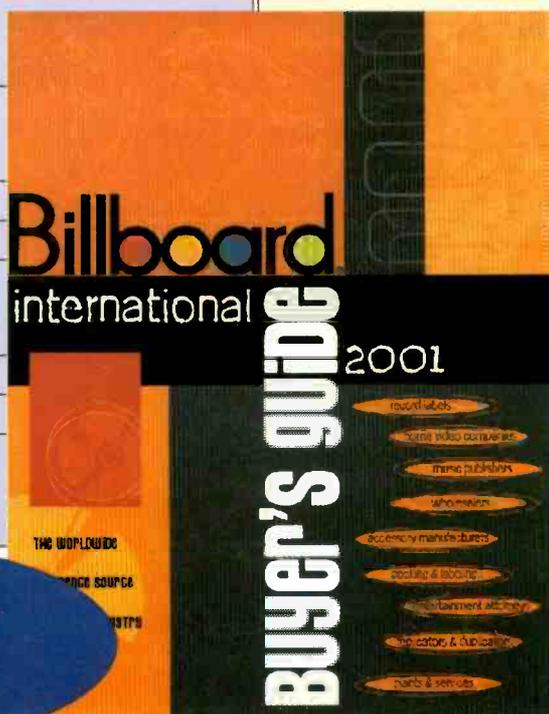
Last Name:

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COPYRIGHT SUITS COULD SUFFER FROM LACK OF REGISTRATION

(Continued from page 5)

thrown out of court."

The implications of haphazard industry registration practices could extend to the recent lawsuits by the member labels of the Recording Industry Assn. of America (RIAA) against MP3.com and Napster.

Particularly in the case of the ongoing lawsuit between Universal Music Group (UMG) and MP3.com, there is reason to believe from the findings of the surveys that UMG might have been able to bring forward a larger number of recordings whose copyrights had been infringed had they been registered.

The recordings chosen for Billboard's search survey are from several different charts—60 top-selling albums from four Billboard charts from January and June of 1999. To ensure a wide spectrum of musical tastes and preferences, the survey includes a total of 40 albums from two "critics' favorites" lists from The Village Voice's Pazz and Jop polls for '97 and '98.

The majority of the recordings surveyed were on imprints distributed by the five U.S. major-label companies. Of the 31 unregistered recordings, five were indie releases and four were from an indie label partly owned by a major-label company. All of the companies with recordings cited in our search proved spotty or incomplete in their copyright registrations.

Under the Copyright Act, only if a recording has a prior-to-infringement

Sound Recording (Form SR) registration is the copyright owner of the recording entitled to the highest level of legal compensation available under federal law in civil case copyright infringement lawsuits—specifically, statutory damages and lawyer's fees.

All works, including sound recordings, are automatically copyrighted and protected upon first publication or release. Registration of copyright with the Copyright Office is no longer a requirement. However, registration is encouraged by the Copyright Office because without it, the legal remedies available to the owners of those recordings are not available.

The owner of a recording that is registered "late"—after the infringement occurs—is only entitled to ask for "actual" damages in infringement suits and cannot collect lawyer's fees. The determination of actual damages, say music industry lawyer sources, is a much more difficult thing to document—and prove in court.

In the survey utilizing Billboard-related titles, four samples of 1999 releases were chosen. The samples are the top 15 recordings on The Billboard 200's best-selling albums in the Jan. 23, 1999, and June 26, 1999, issues, and the top 15 best-selling albums on the Heatseekers charts from those two dates. In that survey, 20% were not registered.

In the survey using The Village Voice's Pazz and Jop polls, the top 20 picks for 1997 and 1998 were chosen. In

that survey, 41% of the recordings were not registered for copyright.

The information and reference division of the U.S. Copyright Office and the Recorded Sound section of the Library of Congress conducted the research on the registrations this summer and fall.

Recordings from 1997, 1998, and the first half of 1999 were selected because the online registration information on the Copyright Office's Web site is six to nine months behind due to a processing backlog. However, Joan Kaufman, chief of the information and reference division, says the Web site documents all in-process and pending registrations. Six of the 100 recordings surveyed were still "in process."

According to figures provided by the RIAA, more than 33,000 albums were released last year; a figure representing those released by major labels, national independent labels, regional and local labels, and by the owners of self-produced "basement" recordings. According to SoundScan research, major-label releases in 1998 accounted for about one-tenth of the total number—about 3,330 recordings.

A top Library of Congress official believes the percentage of non-registered albums may even be higher than found in the two surveys. Sam Brylowski, chief of the Library of Congress' Sound Recording Research Center, estimates that in recent years, as much as two-thirds of total releases have not been registered with the Copyright Office.

"We have statistics that show we received about 10,000 registered recordings," he says. "Now, we didn't include registrations [Form PA] of individual songs, the underlying musical compositions [by music publishers and songwriters]. We're talking about copyright registration of the sound recording itself." The low percentage does not represent a new development, he says. "This has been going on for years. I've been concerned."

A senior RIAA official says he doesn't believe the reported low percentage involves major-label releases and says that every member-label recording involved in civil infringement lawsuits in recent years, without exception, has been registered.

RIAA senior VP of international Neal Turkewitz, who is familiar with domestic and international piracy cases, says, "I can't think of any instance in any infringement lawsuit in which we've been involved where the recordings in question weren't registered."

Turkewitz says the RIAA has always impressed on member companies the importance of registration and believes member companies are compliant. "Maybe the figures reflect 'non-commercial' recordings where they don't bother to register."

How about the fact that without registrations, a court will throw an infringement case out? "That's absolutely true," says Turkewitz, "but we've never been faced with that situation." He also says that in criminal piracy cases, "registration is irrelevant, doesn't come into play, because the 'statutory damages and lawyer's fees' remedies only apply to civil cases."

Turkewitz had some concerns that the surveys "might be statistically irrelevant" or "skewed."

Library and Copyright Office officials can only guess why the companies

Village Voice List Of Unregistered Recordings

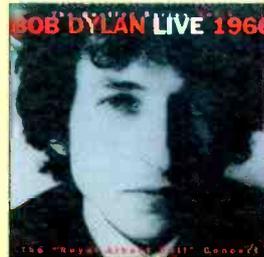
Below are the titles, artists, labels, and corporate owners of the recordings found to be unregistered by the Copyright Office.

Of the top 20 albums in the 1997 Village Voice Pazz and Jop Poll, the following albums are unregistered:

1. "Dig Me Out," Sleater-Kinney; Kill Rock Stars (indie).
2. "I Can Hear The Heart Beating As One," Yo La Tengo; Matador (indie—EMI then part owner).
3. "If You're Feeling Sinister," Belle & Sebastian; the Enclave/Matador (indie—EMI then part owner).
4. "Dig Your Own Hole," the Chemical Brothers; Astralwerks (EMI).
5. "New Forms," Roni Size/Repraent; Talkin' Loud/Mercury (UMG).
6. "Urban Hymns," the Verve; Virgin (EMI).
7. "Ladies And Gentlemen We Are Floating In Space," Spiritualized; Arista (BMG).
8. "Trailer Park," Beth Orton; Heavenly/Dedicated (BMG).
9. "Either/Or," Elliott Smith; Kill Rock Stars (indie).

Of the top 20 albums in the 1998 Village Voice Pazz and Jop Poll, the following albums are unregistered:

1. "Live 1966," Bob Dylan; Columbia/Legacy (Sony).
2. "Guilty: 30 Years Of Randy Newman," Randy Newman; Rhino/Warner-Reprise Archives (Warner Bros.).
3. "Moon Safari," Air; Source/Caroline (indie).
4. "The Boy With The Arab Strap," Belle & Sebastian; Matador (indie—EMI then part owner).
5. "In The Aeroplane Over The Sea," Neutral Milk Hotel; Merge (indie).
6. "Whitechocolatespaceegg," Liz Phair; Matador (indie—EMI then part owner).



Billboard List Of Unregistered Recordings

Below are the titles, artists, labels, and corporate owners of the recordings found to be unregistered by the Copyright Office.

Of the top 15 albums on the Jan. 23, 1999, Heatseekers chart, the following albums are unregistered:

1. "Holiday Man," the Flies; Delicious Vinyl/Trauma (UMG).
2. "Donde Estan Los Ladrones?," Shakira; Sony Discos (Sony).
3. "You've Come A Long Way, Baby," Fatboy Slim; Skint/Astralwerks (EMI)
4. "Fairy Tales," Divine; Pendulum/Red Ant (indie).
5. "No Place That Far," Sara Evans; RCA Nashville (BMG).
6. "www.thug.com," Trick Daddy; Slip-N-Slide/Warlock (Atlantic).
7. "Kiss The Sky," Tatyana Ali; MJJ/Work Epic (Sony).



Of the top 15 albums on the Jan. 23 Billboard 200 chart, the following album is unregistered:

1. "Vol. 2 . . . Hard Knock Life," Jay-Z; Aware Red Ink/Columbia (Sony).

Of the top 15 albums on the June 26, 1999, Heatseekers chart, the following albums are unregistered:

1. "The Whole Shebang," Shedaisy; Lyric Street/Hollywood (Disney).
2. "The Irish Tenors," John McDermott/Anthony Kearns/Ronan Tynan; Master-Tone/Point (BMG).
3. "Train," Train; Red Ink/Columbia (Sony).

Of the top 15 on the June 26 Billboard 200 chart, the following albums are unregistered:

1. "Millennium," Backstreet Boys; Jive (BMG).
2. "Venni Vetti Vecci," Ja Rule; Murder Inc./Def Jam (UMG).
3. "Soundtrack: Austin Powers: The Spy Who Shagged Me," various artists; Maverick/WB (Warner Bros.).
4. "Fanmail," TLC; LaFace/Arista (BMG).
5. "Da Crime Family," Tru; No Limit/Priority (EMI).



are so inconsistent in sending in registrations. Says Brylowski, "It changes, first of all—a label will be very consistent about registration, and then there'll be a trickle, or nothing. Maybe it's because of the turnover of personnel at record companies—you know, one person who's leaving might make sure the new person knows how important it is. Somebody else might not. Or the new person might be saddled with other duties or simply not realize the consequences."

Copyright registration of a sound recording on a Form SR costs \$30 and must be accompanied by two deposit copies of the recording. That means that each major label, which releases an average of 500 recordings a year, must allocate about \$15,000 a year for registration costs (and send along a total of 1,000 registration copies).

David Carson, general counsel for the Copyright Office, says that "perhaps, and I'm only guessing here, the very competent lawyers [at labels] have made some cost-benefit analysis and decided that compared with the number of infringement cases, they can live with it. But this is just a guess."

To be fair, the Copyright Office hasn't made a point of explaining to companies and other copyright owners that even though registration is not required, without it, owners are not offered compensation opportunities in infringement cases. But it's clearly spelled out in the Copyright Act.

Section 412 of the act makes clear that registration is a prerequisite for remedies for infringement. "In any action under this title, other than an action brought for a violation of the rights of the author under Section

106A(a) [distortion or mutilation] or an action instituted under Section 411(b), no award of statutory damages or of attorney's fees, as provided by Sections 504 and 505, shall be made for—

"(1) any infringement of copyright in an unpublished work commenced before the effective date of its registration; or (2) any infringement of copyright commenced after first publication of the work and before the effective date of its registration, unless such registration is made within three months after the first publication of the work."

The Copyright Office's Circular 56 also makes it clear: "Under the 1976 Copyright Act, which became effective January 1, 1978, a work is automatically protected by copyright when it is created. A work is created when it is 'fixed' in a copy or phonorecord for the first time. Neither registration in the Copyright Office nor publication is required for copyright protection under the present law."

But the circular says there are "certain advantages to registration, including the establishment of a public record of the copyright claim. Except for certain foreign works, copyright registration must generally be made before an infringement suit may be brought. Timely registration may also provide a broader range of remedies for an infringement of copyright."

Besides registration, the Copyright Office requests two deposit copies from owners for the Library of Congress. While deposit does not affect remedies offered, Brylowski says the percentage of recordings sent in as new-release deposit copies is slightly higher than registrations. "I'd say about half of all albums released are sent in to us."



Actor and activist Christopher Reeve recently delivered the keynote speech at the closing luncheon of the State of the World Forum in New York. The luncheon served as the global kickoff of the "One Song, Many Voices" Worldwide Sing. Nearly 25,000 school, church, and community choirs are expected to participate in May 2001 by singing the song written by Mark A. Williams, chairman of the "One Song, Many Voices" Foundation. Shown at the event, from left, are John Finnegan, General Motors Acceptance Corp. (GMAC) chairman; Helen Williams, mother of singer Vanessa Williams and Worldwide Sing co-chair; Paul Bryant, Gallup Organization senior VP; Reeve; Mark A. Williams; James Farmer, GMAC VP; and Bob Dingley, Warner Bros. Publications VP.



ATO/RCA recording artist David Gray recently played to a sold-out crowd at New York's Roseland Ballroom. The show, in support of Gray's "White Ladder," featured his current single, "Babylon," and "Please Forgive Me." Shown after the show in the front row, from left, are Marty Diamond of Little Big Man, standing; Tim Bradshaw, Gray's keyboardist; Eric Murphy, RCA VP of top 40; Ron Geslin, RCA senior VP of national promotion; and Jon Zelner, KMXV Kansas City, Mo., PD. Shown in the back row, from left, are Hugh Surrat, RCA senior VP of artist development and creative services; Chris Tetzeli of ATO Records; Michael McDonald of ATO Records; Gray; Clune, Gray's drummer; Jack Rovner, RCA executive VP/GM; Rob Malone, Gray's bassist; Rob Holden, Gray's manager; and Steve Ralbovsky, RCA senior VP of A&R.



Def Soul newcomer Musiq Soulchild recently performed at the 5 Spot in his hometown of Philadelphia. His debut album, "Aijuswannaseing," due Tuesday (14), features lead single "Just Friends (Sunny)." Shown after the performance, from left, are Michael McArthur of Mama's Boys Management; Kevin Liles, Def Jam/Def Soul president; Tina Davis, Def Jam/Def Soul senior VP of A&R; Helen Little, WUSL Philadelphia PD; Musiq; JoJo Brim, Def Jam/Def Soul A&R; and Jerome Higgs of Mama's Boys Management.



Jazz musicians Lee Ritenour and Dave Grusin launched their debut collaborative classical album, "Two Worlds," at a recent record-release party in Malibu, Calif., at Ritenour's private residence. Hosted by film director Sydney Pollack and Universal Classics Group, the party featured a performance by Ritenour, Grusin, and 25 musicians of selections from the album. Shown at the party, from left, are Don Grusin, musician and brother of Dave; Jim Urie, president of Universal Music and Video Distribution; Chris Roberts, chairman of Universal Classics Group; Ritenour; Dave Grusin; Kurt Eddy, senior VP of sales for Universal Music and Video Distribution; and Kevin Gore, GM of Universal Classics Group.



MCA recording artist Common was recently awarded a gold-album plaque for his MCA debut album, "Like Water For Chocolate," while on a trip to California. The Chicago native is in the midst of an extensive U.S. tour. Shown at the presentation, from left, are Tim Reid, MCA Records marketing director; Wendy Goldstein, MCA Records senior VP of A&R; Common; Jay Boberg, MCA Records president; and Derek Dudley, Common's manager.



Blues guitarist Kenny Wayne Shepherd is featured on Rhino's "Batman Beyond: Return Of The Joker." Shepherd performs the end title to the first feature-length animated "Batman Beyond" movie. Pictured at Los Angeles' Cherokee Studios, from left, are Phil Baron, Kid Rhino director of A&R; Carter Armstrong, Warner Bros. Pictures creative executive, music; Yuson Charles, Warner Home Video marketing supervisor, family entertainment; Kristopher Carter, soundtrack composer and producer; and Shepherd, seated.



Elektra recording act Vast received support from label executives as it launched its North American tour with Queens Of The Stone Age. Vast's sophomore release, "Music For People," features the single "Free." Shown, from left, are Jay Perloff, Elektra VP of sales; Brian Cohen, Elektra senior VP of marketing; Vast's Justin Cotter; Josh Deutsch, Elektra executive VP of A&R; Vast's Thomas Froggatt; Sylvia Rhone, Elektra chairman; Vast's Jon Crosby; Greg Thompson, Elektra executive VP/GM; and Vast's Steve Clark.

GASSNER BACK TO RUN BMG

(Continued from page 5)

well, and having the best executives around the world," says Gassner.

Indeed, one executive familiar with the situation says Bertelsmann AG chief executive Thomas Middelhoff has made it clear that BMG's job is "to find, create, and develop talent—not market it in the online environment."

That certainly appears to be the message of BMG's latest restructuring, in which record club BMG Direct and CD manufacturer Sonopress will be taken away from BMG Entertainment and placed under the Bertelsmann E-commerce group, led by Andreas Schmidt.

Gassner is said to favor the restructuring because BMG Direct and Sonopress do not relate to his mandate. Sources say he views the direct-sales business as high-end marketing that serves as a management distraction.

Describing Gassner as "a true music person," one senior European BMG executive says, "I think the shakeup more or less sends out the message that BMG is a music company and that music is the core of our business."

It also represents a dramatic and vindicating change of fortunes for Gassner, whom many had long expected to succeed Dornemann. Those expectations were dashed in July 1998, when Zelnick became chief executive of BMG Entertainment. At that point, Gassner became accountable to Zelnick, and the two men subsequently disagreed on policy matters—sparking Gassner's departure.

After leaving Bertelsmann in January, Gassner became chairman of the supervisory board at edel music and a shareholder of the successful Internet start-up ecapella.com in Cologne, Germany. Edel says it will be looking for a replacement for Gassner.

Sources say conversations about Gassner's return began in the past couple of weeks. Middelhoff, BMG Germany/Switzerland/Austria president Thomas Stein, and Gassner met for a friendly chat in August at Popkomm in Cologne. That may have eased the negotiations between Gassner and Middelhoff during the past few days.

Gassner, who sources say signed a five-year contract, now has at least three years to implement (and influence) Middelhoff's strategy for the entertainment business. The length of the deal will carry Gassner, 57, past the age limit of 60 for sitting board members. Despite talk that Gassner will be a transitional figure at BMG because of his age, some sources suggest that he will serve out his entire deal. Under this scenario, Gassner would resign from Bertelsmann board responsibilities when he hits 60 but continue on as head of the music division through the end of his contract.

Gassner also is expected to identify a possible successor over the course of his deal. However, he will act largely independently in operating the music division. Sources say it isn't anticipated that Gassner will hire a head of international operations or hire someone else to oversee North America.

Specific strategies regarding the direction of BMG repertoire and management have not yet been determined. Insiders maintain that

Gassner isn't expected to make any major layoffs or restructuring moves. A complete review of the music division is said to be in the works, though.

At the top of the to-do list, according to BMG sources, is to determine "immediately" in confidential talks whether EMI is a viable acquisition for BMG. Gassner figures to play a meaningful role in that process, given that he has well-established contacts with EMI's top management. For example, Gassner and EMI Recorded Music CEO Ken Berry have a close acquaintance from the time when BMG was a contender to acquire Virgin before EMI did.

The official status of a Bertelsmann play for EMI remains uncertain. While sources familiar with the situation expect a Bertelsmann bid, and some maintain that discreet conversations between the two sides are already under way, there have been no formal talks between the companies as of yet, and Bertelsmann has not made an offer.

EMI officials declined comment.

But a Bertelsmann play for EMI will be anything but easy, industry

Sources suggest that Middelhoff was unhappy with management's handling of the 'N Sync dispute and the removal of Clive Davis and that Zelnick and Dornemann never fully recovered

sources maintain. Wall Street analysts say the combination makes sense, but music insiders note that, even if the German media conglomerate were to make a bid for EMI, the deal would likely face strong scrutiny from U.S. and European regulators—especially given the antitrust resistance to the proposed Warner/EMI combination.

On a more immediate operational level, Gassner will have to handle Jive/Zomba's intention to leave BMG at the end of the fiscal year in June. BMG, which once distributed Jive worldwide, now only distributes it in the U.S. Jive signed a one-year extension of its distribution deal last year, but rumors persist that Jive/Zomba chairman Clive Calder will take the label elsewhere, especially following his tumultuous dealings with BMG over 'N Sync's move from RCA to Jive. Calder declined to comment. Gassner's relationship with Calder is said to be somewhat stormy.

While Zelnick has shouldered the blame for such public embarrassments as Clive Davis being edged out of Arista, 'N Sync suing to move from RCA to Jive, and Jive's plan to leave BMG, a source says that he did not act unilaterally in such matters. "People forget that 'N Sync was signed in Germany, and

Gassner washed his hands of it."

On another volatile front, industry sources tell Billboard that they expect Gassner's arrival to strengthen J Records' relationship with BMG, which owns 50% of Davis' new company. "If BMG was bringing in someone [Davis] didn't know, it would be different, but Rudi knows Clive's operation inside and out. Rudi and Clive go way back. It will be a seamless transition."

Less certain is the impact that Gassner's ascension to the top spot will have on L.A. Reid, the recently installed president/CEO of Arista Records. Reid declined comment.

But successfully dealing with Reid, as well as the two Clives, Calder and Davis, will be a challenging priority nonetheless. Some sources suggest that Bertelsmann chief executive Middelhoff was unhappy with management's handling of the 'N Sync dispute and the removal of Arista president Davis and that Zelnick and Dornemann never fully recovered.

RCA Records president Bob Jamieson declined comment but is reported to be happy with Gassner's arrival. Gassner and he had worked together for years at PolyGram and then at BMG, where Gassner brought Jamieson in as president of BMG Canada.

Meanwhile, Gassner says he accepts the newly announced alliance with Napster.

"When you have 30 million people signing up for that service, there must be something we need to do as an industry to fulfill the demand," says Gassner of Napster. "I was always of the theory that those people are not just there because it's for free. So we have to find the people who want to pay for it."

Gassner says the challenge with a legitimized Napster is not in finding customers willing to pay for it but in making the service operationally successful. To that end, "I'm going to give a helping hand with my repertoire," he says.

The Napster alliance is proving to be a pivotal event in the direction of Bertelsmann's music management. Where acceptance of the deal is arguably a key to Gassner's return to BMG and his philosophy to running the company, reported resistance to it by Dornemann and Zelnick has also played a meaningful role in their exits from the company.

This is especially so for Zelnick. While sources say Zelnick ultimately helped structure the Napster deal—including the bifurcated structure that allowed Bertelsmann to make a deal without forcing the music division to settle its lawsuit against the file-sharing service first—he wasn't pleased with the end result.

BMG management also initially opposed the pact. Middelhoff finally had to crush dissension by telling them to get on board and help make the deal work, sources say.

However, Napster itself was not the problem, sources say. Rather the deal starkly exposed the philosophical differences between Middelhoff and his top two music executives over the direction of E-commerce—a fight rooted in the restructuring of BMG.

The resignations of Dornemann

and Zelnick apparently were precipitated by that restructuring, which left them with less responsibilities.

In fact, Dornemann, who quit first, was long viewed to be on his way out. Anger over Napster was arguably the last straw.

The beginning of the end for Dornemann dates back two years, to when Middelhoff was hired as Bertelsmann chief executive, replacing Mark Woessner, a Dornemann ally. Woessner was later ousted as chairman of the Bertelsmann supervisory board and eventually left the company.

Earlier this year, Dornemann was stripped of control over CLT-UFA, Bertelsmann's television operations, leaving him only to focus on music. That move sparked considerable speculation at the time over just how long either Dornemann or Zelnick would remain at the company.

According to a source, it became clear within Bertelsmann and BMG Entertainment by last spring/early summer that Dornemann was leaving. At that point Dornemann is said to have intimidated to Middelhoff

Middelhoff has made it clear that BMG's job is 'to find, create, and develop talent—not market it in the online environment,' a source says

that, in the interests of management continuity, he would no longer be with the company following the restructuring of the entertainment and new-media operations.

In an interview, Dornemann said he came to the conclusion that "it was better to leave."

"There plays a role that Mark Woessner left; there plays a role that we restructured the television group; there plays a role that we restructured the music group; and there plays a role in determining what the line is between Internet and between music," Dornemann says. "All of those are things you have to think about and say, 'Where is my role in that?'"

As for Zelnick, one well-placed senior company source says it's only half true to say that he and Middelhoff fell out over Napster. "They fell out because [Zelnick] and some of his key people wanted to keep Napster as part of BMG. They wanted digital distribution to form part of BMG's operation, not other Bertelsmann operations."

The source tells Billboard, "The single biggest issue was that Zelnick wanted to push BMG out into the online space as a sort of distributor or direct-marketer and de-emphasize, although he would disagree with that, BMG as a creative record company."

Instead the Napster relationship and the direct-marketing operations now become part of Schmidt's bur-

geoning empire in Bertelsmann E-commerce. The restructuring, besides helping establish Schmidt as a new music power broker, also likely will clear the way for the club operation to be merged with CDnow. The company is also engaged in negotiations to buy Columbia House (**Billboard Bulletin**, Oct. 23).

Meanwhile, the restructuring was a breach of Zelnick's contract because it stripped him of existing power, insiders say. As a result, he reportedly had the option to walk away should he choose.

Sources report Bertelsmann brought in an executive search firm for Zelnick's replacement, then, upon the recruiter's recommendation, tried to induce Zelnick to stay.

Zelnick, however, is said to have overplayed his hand; unconfirmed reports suggest that he was seeking a salary that would have been even higher than Middelhoff's.

"The truth is that Strauss was offered the chairmanship, and he and [Middelhoff] could have come to terms," said a source.

In Germany, the company issued a statement that, according to a translation, denied there was a dispute between Zelnick and Middelhoff. Middelhoff did not return phone calls.

As for the transfer of power, Dornemann will step down from the Bertelsmann executive board effective Dec. 31 and as chairman of BMG Entertainment at the end of the company's fiscal year, on June 30, 2001; Zelnick's resignation is effective Dec. 31. Public speculation says Zelnick will receive upwards of \$20 million under a contract buyout.

Gassner—who will take office Jan. 1, 2001, and will be named chairman as of July 1, 2001—is already calling the shots, sources say.

Zelnick, the former chief executive of entertainment software company Crystal Dynamics, joined BMG Entertainment as CEO of North America in January 1995 and was promoted to president/CEO of BMG Entertainment in July 1998. During the years of his tenure, BMG's market share has risen to 19.4% from 13.5%, according to SoundScan. In the past fiscal year, he guided the music division through the most successful year in its history.

Zelnick said for now that he will take the role of nonexecutive chairman of On2.com, a streaming video technology company, effective Jan. 1. While it's unknown whether he'll return to the music business, he is expected to stay in the media world.

Dornemann, who is retiring at age 55, is one of the original architects of BMG. He is credited for leading the Bertelsmann acquisition of RCA in 1986. He served as BMG CEO from 1987-1998.

Gassner has a long relationship with the BMG management team. He joined BMG in 1987, after 18 years with PolyGram, as president/CEO of BMG International, a position he held until earlier this year.

This report was prepared by Brian Garrity in New York, with assistance from Ed Christman in New York; Melinda Newman in Los Angeles; Adam White, Tom Ferguson, and Gordon Masson in London; and Wolfgang Spahr in Germany.

Don Henley May Testify At Universal/MP3 Trial

BY BILL HOLLAND

WASHINGTON, D.C.—Don Henley may be asked to testify at the ongoing trial of the Universal Music Group (UMG) copyright infringement lawsuit against MP3.com. Henley's testimony would support a position that the UMG recordings in the trial are not works made for hire.

After a public-status hearing Nov. 8, Judge Jed Rakoff of the U.S. District Court for the Southern District of New York listened to but did not rule on a written proffer put forward by MP3.com lawyers to have Henley appear. MP3 requested that Henley testify that his earlier solo and Eagles albums on UMG/Geffen were acquired by Universal through an assignment and not as works made for hire.

Such testimony would diminish UMG's contention that all its registrations of albums at the Copyright Office as works made for hire are valid.

At press time, Rakoff was expected to make his decision Monday (13) as the final part of the trial continues, at which damages against MP3.com are to be levied.

If he approves the artist's testimony, Henley would appear later in the week or when his schedule permits.

The development follows a Nov. 3 turnaround by Rakoff to allow the Recording Artists' Coalition (RAC), co-founded by Henley, to put forward a friend-of-the-court brief supporting MP3.com's contention that the recordings at issue are not works made for hire. That brief was filed Nov. 8.

In a related development, two more veteran stars have joined RAC—Eric Clapton and Jackson Browne—bringing the total to 52.

In addition to the trial attorneys, settlement teams from both sides continue to meet in an attempt to negotiate an out-of-court settlement.

HALF.COM, BUY.COM TEAM ON LATEST USED-GOODS SITE

(Continued from page 5)

used as an additional option of how they like to get their entertainment products," he says.

Half.com acts as an intermediary for buyers and sellers of used goods by putting up a storefront to sell the goods, clearing transactions from the buyer, and paying the seller. The site boasts an inventory of more than 1 million CDs. Fralic says the company actively polices against the sale of pirated or other unauthorized product. He also balks at concerns that the emergence of a secondary market for CDs will undercut new-product sales.

"Ultimately it comes down to the question of, Is this going to cannibalize sales that they would have gotten directly? But our feeling is that it expands the entire marketplace," says Fralic. "It lets people more freely buy new when they know there is an outlet for them on the back end to sell it used."

What's more, Half.com argues that it's a formidable marketing partner for the likes of buy.com. Under the deal between the two companies, Half.com will promote buy.com as a featured seller of new products throughout its site.

"[Buy.com] clearly wants to keep selling new product... The deal is just giving users the option to look at used product without having to go elsewhere," says Fralic.

Meanwhile, other online retailers are also catching on to the potential of used product sales. Amazon.com, for instance, recently began offering its customers the option to buy either new or used CDs from its music store. Previously, used product was listed in its auction area, but now when customers search for titles, both the new and used product is listed.

"We sell new and used product, and we felt we shouldn't make a customer search for used product elsewhere on the site," says Jennifer Cast, Amazon.com VP of entertainment. Amazon also allows individual consumers to sell used product on the site. "We have 21 million visitors a month, and many of those are sellers, so this is a win for all of our customers," Cast says.

Checkout.com, which earlier this year merged with Wherehouse Entertainment, a leading used-CD brick-and-mortar retailer and Web site, says that 15% of their overall sales comes from used product. "Wherehouse had already established themselves in the used area, and when we became an equity partner with them, we really began to ramp up," says Checkout.com president Edmond Mesrobian. "We thought as part of our business partnership it was only natural to make used sales a part of the online business as well. We can offer attractive price points and get great gross margins."

Like Amazon, Checkout lists used products right alongside their new counterparts, but it doesn't allow individual consumers to sell through the site. The company's brick-and-mortar store for used product, called the Exchange in Cerritos, Calif., acts as the fulfillment center for the online sales, but Mesrobian expects that the Web site will eventually offer the chance for consumers to buy and sell their used product online.

"Right now, consumers don't come online with us to barter used product,"

Mesrobian says. "We want to take slow steps establishing our fulfillment systems, but we will let individuals swap online."

Checkout.com is also partnered with Alliance Corp. for fulfillment of new product. Mesrobian says that the goal is to take used fulfillment in-house using the Exchange stores.

As selling used product becomes more popular on the Internet, the risk of selling unauthorized product, such as promotional copies, becomes heightened.

"Clearly, it's a problem that we're aware of, since we're not new in this venue," says Djangos president/COO Steve Furst. "But every piece of

RIAA Internet detectives crawls the Web for sites selling illegal product.

On the whole, once unauthorized product is identified, RIAA senior VP director of anti-piracy Frank Creighton says, online retailers remove it. The RIAA also helps train Web sites about identifying CD-R products.

"If notified, the sites have been cooperative [in removing the items]," he says, "but we would hope they would be more pro-active."

Within the past three months, Creighton says that between 2,000-3,000 illegal items identified by the RIAA have been taken down from eBay.

On average the RIAA's team identifies 20-30 auction sites a day selling unauthorized product ranging from live concert bootlegs and promos to CD-Rs.

Creighton says the RIAA has often identified sites selling promotional copies and is advising its members to "revisit their promotions and marketing" policies regarding the distribution of promotional copies.

But labels say policing tracing systems on promo copies is too costly. "We've tried different things, but once you put a single into the marketplace it's going to go up on the Web; there's just no way around it," says one label executive who prefers not to be identified.

In general, labels oppose retailers selling legitimate used product at the store level or on the Internet.

"We're not thrilled with the used-records market, period," says the label executive. "It devalues our content."

But Web retailers are more concerned with keeping their business legitimate so that customers keep coming back.

"One thing we see on the Internet is that anyone can offer anything, and the buyer has to beware," says Djangos' Furst. "It's not a criticism; it's just a fact. But we're a valid merchant with so much more to offer."

MCLAUGHLIN

(Continued from page 12)

depreciation, and amortization (ebitda) was down 25% to 37.2 million pounds (\$56.3 million), and operating profits dropped 34% to 26.4 million pounds (\$40 million).

McLaughlin says he hopes that the group's other international operations will be able to benefit from his wealth of U.K. experience, but notes that "they're very good at coming over here to learn how the U.K. side does things. And in fact, I went over to the Far East recently, and I came away having learned a lot from them."

For the year ending April 29, HMV Media Group had global sales of 1.39 billion pounds (\$2.1 billion) and ebitda of 121 million pounds (\$173 million) (Billboard, July 22). Currently, its international operations have stores in the U.K., U.S., Ireland, Germany, Australia, Hong Kong, Japan, Singapore, and Canada.

Summing up the changes, Giles says, "It's very much a question of Brian and I working as a team, with him concentrating on running the businesses on a day-to-day basis and me concentrating on the strategic development of the group."

newsline...

U.S. DISTRICT JUDGE CHARLES NORGEL in New York has ordered the Parlin, N.J.-based San Juan Music Group to pay a combined \$1.9 million to Betty Everett; former members of the Chi-Lites, the Spaniels, and the El Dorados; and the heirs to the estates of Louis Jordan, Big Joe Turner, Screamin' Jay Hawkins, and Leadbelly for the alleged unauthorized use of these artists' music. The decision comes more than a year after attorney Jay A. Ross, representing the artists and heirs, filed a suit claiming that San Juan is selling and distributing albums containing a combined 140 songs by these artists without the permission of the artists and heirs and without paying royalties. The suit sought artist and mechanical royalties, as well as undetermined damages. San Juan representatives declined comment. President Michael Chernow was away on vacation. Prior to Norgel's decision, the company filed for bankruptcy, which most likely means that the artists and heirs won't get paid, Ross said. San Juan has until the end of the month to ask the court to vacate the judgment and request that the case go to trial.

WES ORSHOSKI

A SAN FRANCISCO SUPERIOR COURT JUDGE has rejected a lawsuit against eBay, charging that the online auction house knowingly sells illegally made recordings. The judge said that under federal law, Internet companies are not responsible for how third parties use their services. The complaint, filed last fall by Randall Stoner on behalf of the public, argued that a significant portion of the recordings of live performances or unreleased studio material auctioned at eBay are bootlegs or pirated and that eBay's services are designed to aid in illegal sales (*Billboard Bulletin*, Nov. 22, 1999). However, in a Nov. 7 decision, Judge Stuart R. Pollak ruled that attempting to hold eBay responsible as the seller of items sold online is "no different from the unsuccessful attempts that have been made to hold computer service providers liable as distributors rather than publishers of defamatory or pornographic materials." While eBay officials say the suit was without merit, they acknowledge that bootlegs can make their way onto the site. Last October, eBay banned the sale of CD-R music items. Last summer, it launched a program for rights owners that alerts eBay when illegal goods are being sold on the site. The company says that, while it has no specific figures for music, it removes hundreds of suspect items each week.

BRIAN GARRITY

ARC MUSIC GROUP HAS SIGNED a deal to administer the Edimusic USA catalog in the U.S. and Canada. Edimusic USA is the North American unit of Edimusic Ltd. of Medellin, Colombia, which since 1934 has established a catalog of 20,000 copyrights in such genres as salsa, tropical, merengue, and pop. Titles in the catalog have been covered by Carlos Vives and Joe Arroyo.

IRV LICHTMAN

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MOTOWN'S BADU TO DELIVER 'GUN'

(Continued from page 5)

way that took up most of my life." Badu's hands-on approach to the album was precise, down to the order of the tracks. "It took a long time sequencing the album. The end of every song had to be the beginning of the next song, so a lot of them are in the same key. When I think of some of the wonderful albums I've heard, that's how it is. You don't lose momentum. It's a lot like a story."

The result is a lush, full-bodied 14-track set with influences ranging from jazz to reggae to rock. In fact, the eclectic sound of "Mama's Gun" may not be what some fans are anticipating.

The sensual "In Love With You" features Stephen Marley. "I recorded a few songs at Tuff Gong in Jamaica," says Badu. "Stephen came in, and we sat there and just did it. We kicked everybody out of the studio and made love to a guitar and bass on a bed of hand snaps."

Other guests include Betty Wright, who contributed to "A.D. 2000," which is about Amadou Diallo, says Badu, who is published by Divine Pimp Publishing/Tribes of Kedar Entertainment/BMG Songs (ASCAP). "I thought, 'What would he say if he could sing a song right now?' At the time I was in Atlanta, working on the song, and Betty came up to me and started singing in harmony with me. She was sitting down on the couch, and we sang the whole song and looked at each other and said, 'Let's go record this.'"

Her relationship with Wright goes deeper than music. "She's like a mother, auntie, godmother, big sister all in one. She's an inspiration to me. She knows how I feel, and she encourages me, which is very warm to get from an artist who has done very well."

Badu does return to her "Baduizm" roots with "... & On," a sequel to her debut single "On & On."

"I expect people to probably be tired of me preaching by now, so I just went on and condemned myself first,"

she says sarcastically before reciting part of the lyric: "What good do your words do if we can't understand/Don't go talking that shit, Badu."

"I suspect people probably will feel like that. However, I have to do what I do," she says. "You have to pull the soapbox out sometimes because the creator doesn't give you a platform to stand on and show off your clothes. I try to find positive ways to do that without making people think that I'm judging or that I think I know something—because I don't know anything."

Badu's involvement in her projects goes beyond the studio. The singer has directed all of her videos (except for "On & On"). "As an artist I have to

"I don't think any artists mentioned under that label—neo-soul—sound anything alike, nor should we be compared in that kind of way"

— ERYKAH BADU —

do everything that has to do with music and my project," says Badu. "I felt it was necessary to write the treatment and everything. I wrote the treatments for all my videos, and it's hard work, but I can't complain since I'm the one that said I wanted to do it."

"Sometimes, I fear that no one is ever going to know that I do all this stuff myself, and I just suffer," she laments. "Then I think, 'Why do I do this? So people will give me a trophy or because this is what I'm supposed to do?' I still don't know yet"—she adds with a chuckle—"but I think I want a trophy."

While her "trophy" may be forthcoming, many acknowledge that the current crop of neo-soul singers has followed in her footsteps, although the singer doesn't necessarily agree.

"I don't think any artists mentioned under that label—neo-soul—sound anything alike, nor should we be compared in that kind of way," Badu says. "What we do have in common is that

we are true to our music, and we don't compromise it in any kind of way. I don't know what the term is for that, but it's fitting that we are in the same category."

Badu envisions music returning to the exciting times of the late '50s and early '60s.

"We're getting ready to explode into this psychedelic era, but it's going to be a technological, psychedelic wave where white and black music are starting to fuse together," she says. "You don't know what's black, what's white, or what's anything. It happened for us once before. Soul music was the shit, and then white artists started to do what we did, and we said, 'All right, let's do something else.' Now we're going to do what they do and just take it to the next level."

Motown is looking to actively market "Mama's Gun" on multiple levels. In addition to several point-of-purchase campaigns, street teams in 26 U.S. markets, and a blanket of TV advertising, Motown has purchased 112 bus benches in Los Angeles.

Add to that the success of lead single "Bag Lady," which recently topped the Hot R&B/Hip-Hop Singles & Tracks chart and hit No. 6 on The Billboard Hot 100, and positive word-of-mouth, and retailers are champing at the bit even before release.

"When an artist debuts with a classic masterpiece like 'Baduizm,' it's often difficult to repeat," says Violet Brown, director of urban music for Warehouse Entertainment. "Erykah's sophomore studio release is another classic piece of art. Musically and lyrically this album stands up to her first."

"The woman who opened the door for so many other gifted artists is back to energize the planet with another dose of her organic, soulful, poetic, spiritual, loving, peaceful, down-home funk," says Brown of the album, which will be released Saturday (18) in Japan and Nov. 20 internationally.

Badu has also partnered with HBO in a promotion that the network is doing for Black History Month in February 2001, according to Kelly Thompson, product manager for Motown. She says HBO will give Badu's CD to all children who write essays on the theme of Black History Month.

On the new-media front, Motown will be relaunching Badu's site (erykah-badu.com) on Wednesday (15). Live

chats from Japan, where she will be touring, are set with bet.com and msnbc.com. Motown will offer exclusive tracks through various E-tailers.

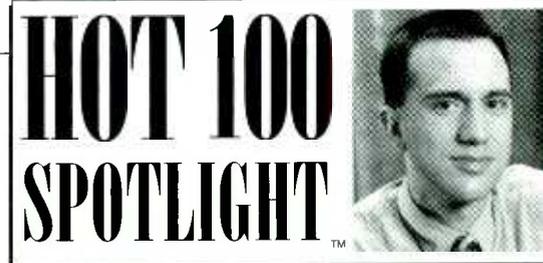
Motown president/CEO Kedar Massenburg, who has seen Badu's evolution firsthand, knows that she will continue to move forward on this set.

"Erykah is such an innovator. If she had come with an album like the last one, she wouldn't have improved and gone to the next level," he says. "True fans move with you as you grow. True hardcore fans are going to love this album. She's also going to pick up a lot of new fans with songs like 'Penitentiary Philosophy,' which is on a whole

new level. Older fans may be attracted to the more jazzy elements of 'Orange Moon' or 'Green Eyes.' Then you have the traditional Erykah with 'Didn't Cha Know.' I think the fans will be happy because they're getting Erykah on every level."

As for the future, Badu is already looking beyond "Mama's Gun."

"Now that I have a son, there is a lot more planning that goes into what I do," she says. "I suspect that if I can do another couple of movies, I can make a pretty good amount of money and go away somewhere and teach my son the way I think he should learn. That's what I really am planning right now."



by Silvio Pietroluongo

CHILD TOUCHED BY ANGELS: "Independent Women Part I" (Columbia) by **Destiny's Child** rises to No. 1, becoming the act's third song to top The Billboard Hot 100. "Women" makes it to the top in the same week in which the motion picture it is featured in, "Charlie's Angels," rests at No. 1 on Hollywood's box-office chart. On The Billboard 200, the soundtrack to "Angels" is the Greatest Gainer and climbs 15-11. Just like the presidential election, the race for the top of the Hot 100 was extremely tight. But, unlike the **Bush/Gore** battle, which was not yet decided at press time, I have at my disposal final statistics to disseminate. "Women's" lead over **Creed's** "With Arms Wide Open" (Wind-Up) amounted to 32 points, which is the equivalent of 320,000 listeners or 320 retail units. This is the sixth time since Billboard began using SoundScan and Broadcast Data Systems information in December 1991 to compile the Hot 100 that the top two titles have been separated by such a small margin. The last time it was this close was in the June 10 issue of this year, when 31 points was the difference between the No. 1 "Maria Maria" by **Santana Featuring The Product G&B** (Arista) and the No. 2 "You Sang To Me" by **Marc Anthony** (Columbia).

"Women" is now the second song to top the Hot 100 that has not been made available in a major retail configuration (CD or cassette). But whereas **Aaliyah's** "Try Again" (Virgin) hit the top this past June without any sales component, "Women" does have a 12-inch vinyl version available, without which the song would not have had enough points to reach No. 1. "Women" scanned 1,500 units and debuts on the Hot 100 Singles Sales chart at No. 65 in its fifth week of release. "Again" was eventually released as a 12-inch vinyl but well after it fell from No. 1.

On the radio side of the chart, "Women" becomes the first song since Santana's "Maria" in March and April of this year to earn the Greatest Gainer/Airplay designation for four consecutive weeks. "Women" is up 15.5 million listeners for a total weekly audience of 105 million. The last song to reach the 105 million plateau was **Sisqó's** "Thong Song" (Dragony/Def Soul/IDJMG), which hit 109 million in the March 27 issue. **Destiny's Child** has now had two of the last three songs to reach the 100-million listener mark, as "Jumpin', Jumpin'" reached that perch the week of Sept. 23. "Kryptonite" by **3 Doors Down** (Republic/Universal) also hit 100 million, in the Oct. 28 and Nov. 4 issues.

VINYL MASTER: **Jay-Z** surges 75-34 on Hot 100 Singles Sales while moving 35-26 on the Hot 100 with "I Just Wanna Love U (Give It 2 Me)." The 12-inch vinyl release scans 4,000 units in its first full week at retail. The fact that "Love" debuted on the sales chart a week before street date and has been able to scan 5,500 units in two weeks is an impressive feat for a vinyl release, especially since consumers had the option of purchasing Jay-Z's album "The Dynasty: Roc La Familia (2000-)" which also hit stores during this same period and enters The Billboard 200 at No. 1 (see Between the Bullets, page 122).

LEN HOT AGAIN: **Lenny Kravitz** has the Hot Shot Debut on the Hot 100, as "Again" (Virgin) enters at No. 72. It's been a good couple of weeks for Kravitz, who also had the Hot Shot Debut on The Billboard 200 chart last issue with "Greatest Hits." That set debuted at No. 2, instantly becoming Kravitz's highest-charting album of his career, with the 162,000 units scanned also representing his highest one-week total to date.

INTERPOL PLEDGES AID AGAINST GLOBAL PIRACY

(Continued from page 12)

tions comprise 178 member states, linking national police forces with a secure messaging system; the IFPI has national groups in 46 countries, representing more than 1,400 record producer and distributor members.

Interpol plans to survey the capabilities of law enforcement authorities in dealing with intellectual property crime, using the IFPI as a resource. "We believe it would be very fruitful and very effective to link up with Interpol and provide them with support," Grant notes. Under the alliance, Interpol would identify the procedures and requirements for improved coordination between national police bodies by consulting its membership, in what represents an efficient and cost-saving task.

Interpol will also coordinate any operations, under the Economic Crime Branch of the IPSP, and finalize arrangements in the partnership between law enforcement and private industry.

"We must ensure that if law enforcement [agencies] do take action, then we give them full support through the courts, and when they [deal] with us, they know they'll get the right response," Grant says.

It's understood that the next phase for the two bodies will be to target the international figures involved in large-scale music piracy. Meanwhile, the IFPI is discussing with optical disc industries the feasibility of creating an Interpol post to counter the piracy problem.

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®**

NOVEMBER 18, 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	JAY-Z ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1	
2	NEW	1	1	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2	
3	NEW	1	1	U2 INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3	
4	1	1	3	LIMP BIZKIT FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1	
5	NEW	1	1	GODSMACK REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5	
6	3	3	19	NELLY ▲ ⁴ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1	
7	2	—	2	LENNY KRAVITZ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2	
8	5	6	13	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT	5	
9	6	5	58	CREED ▲ ⁷ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1	
10	4	2	4	JA RULE MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1	
				▶ Greatest Gainer ▶			
11	15	—	2	SOUNDTRACK COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	11	
12	7	4	3	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4	
13	9	10	39	3 DOORS DOWN ▲ ³ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7	
14	11	12	25	BRITNEY SPEARS ▲ ⁷ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1	
15	8	7	6	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1	
16	14	13	33	'N SYNC ▲ ⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1	
17	10	9	7	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1	
18	12	11	24	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1	
19	13	8	6	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2	
20	NEW	1	1	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548174*/DJMG (12.98/18.98)	BIZAAR	20	
21	NEW	1	1	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548175*/DJMG (12.98/18.98)	BIZZAR	21	
22	19	25	24	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3	
23	16	—	2	LINKIN PARK WARNER BROS. 47755 (7.98/11.98)	[HYBRID THEORY]	16	
24	NEW	1	1	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	24	
25	24	22	6	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8	
26	20	21	52	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1	
27	18	18	28	PAPA ROACH ▲ ² DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	5	
28	39	60	13	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	28	
29	23	26	6	AARON CARTER ● JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16	
30	25	27	16	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1	
31	30	30	67	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5	
32	34	36	25	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	32	
33	17	15	5	SCARFACE RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7	
34	21	14	5	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1	
35	27	35	62	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1	
36	NEW	1	1	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36	
37	29	29	6	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13	
38	50	51	20	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22	
39	26	28	11	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9	
40	40	37	63	CHRISTINA AGUILERA ▲ ⁷ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1	
41	22	16	5	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4	
42	NEW	1	1	PJ HARVEY ISLAND 548144*/DJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42	
43	35	33	31	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26	
44	28	—	2	CELINE DION 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28	
45	31	24	6	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5	
46	51	—	2	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46	
47	41	46	16	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41	
48	32	19	4	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13	
49	36	32	6	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15	
50	33	23	8	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5	
51	NEW	1	1	TWIZTD PSYCHOPATHIC/ISLAND 548179*/DJMG (11.98/17.98)	FREEK SHOW	51	
52	42	40	21	BON JOVI ▲ ISLAND 542474*/DJMG (11.98/17.98)	CRUSH	9	
53	43	—	2	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	38	—	2	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	38
55	44	38	7	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
56	46	39	28	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
57	45	41	58	STING ▲ ² A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
58	59	63	26	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
59	48	31	8	LL COOL J DEF JAM 546819*/DJMG (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
60	55	52	35	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
61	37	17	3	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
62	54	47	14	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
63	47	20	3	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
64	56	45	8	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
65	57	53	74	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
66	49	44	5	YANNI VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
67	NEW	1	1	BOB DYLAN COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
68	NEW	1	1	DWIGHT YOAKAM REPRISE (NASHVILLE) 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	68
69	62	43	72	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
70	69	55	51	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
71	67	58	28	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
72	60	49	5	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
73	61	48	4	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
74	74	78	5	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	74
75	84	73	29	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
76	70	66	10	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
77	106	107	3	CHARLOTTE CHURCH SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	77
78	72	62	21	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
79	92	108	12	DAVID GRAY ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	79
80	65	50	3	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
81	53	—	2	CARMAN SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS	53
82	75	72	28	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
83	68	34	4	ORGY ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
84	94	95	19	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
85	73	64	8	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI	23
86	83	67	8	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
87	58	42	4	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	18
88	76	65	8	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
89	80	71	15	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
90	91	84	65	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
91	64	54	5	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	32
92	89	86	19	KELLY PRICE DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	5
93	86	74	24	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
94	85	75	46	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
95	78	61	7	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
96	63	—	2	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	63
97	87	77	73	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
98	79	59	4	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	46
99	NEW	1	1	TYPE O NEGATIVE ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF	99
100	81	57	4	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	25
101	90	69	7	BARBRA STREISAND ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
102	101	—	2	ROSIE O'DONNELL COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	101
103	114	103	77	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
104	RE-ENTRY	2	2	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) HS	I WILL SING	104
105	96	87	4	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
106	82	70	9	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
107	97	81	29	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
108	77	56	8	SOUNDTRACK DREAMWORKS 450279*/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
109	104	82	49	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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
110	95	117	17	BENIE MAN	SHOCKING VIBES/VP 49093*/V.RGIN (11.98/16.98)	ART AND LIFE 68
111	71	—	2	HOOTIE & THE BLOWFISH	ATLANTIC 83408/AG (12.98/18.98)	SCATTERED, SMOTHERED & COVERED 71
112	98	93	6	MARK KNOPFLER	WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA 60
113	107	83	17	EVERCLEAR	CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE 9
114	117	111	11	SOULDECISION	MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER 103
115	NEW	1	1	POE FEI /ATLANTIC 83362/AG (11.98/17.98)		HAUNTED 115
116	112	99	58	MARC ANTHONY	COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY 8
117	100	94	51	CELINE DION	550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG 1
118	93	85	10	BEBE	MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM 30
119	88	68	7	CAM'RON	UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E. 14
120	99	96	67	MACY GRAY	EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS 4
121	113	98	23	KID ROCK	TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK 2
122	116	91	5	TRAVIS TRITT	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO 51
123	102	—	2	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE 102
124	150	148	3	BILLY GILMAN	EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS 124
125	118	104	79	TIM MCGRAW	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN 1
126	115	90	25	BIG TYMERS	CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK 3
127	66	—	2	MEGADETH	CAPITOL 25916 (12.98/17.98)	CAPTIVOL PUNISHMENT "THE MEGADETH YEARS" 66
128	125	110	49	SISQO	DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON 2
129	122	—	2	NEWSBOYS	SPARROW 51787 (16.98 CD)	SHINE: THE HITS 122
130	NEW	1	1	TRIPLE 6 MAFIA	SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3 130
131	120	105	24	A PERFECT CIRCLE	VIRGIN 49253* (11.98/17.98)	MER DE NOMS 4
132	NEW	1	1	TOM PETTY AND THE HEARTBREAKERS	MCA 170177/UTV (29.98 CD)	ANTHOLOGY: THROUGH THE YEARS 132
133	119	101	8	CHRISTINA AGUILERA	RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO 27
134	111	89	12	VARIOUS ARTISTS	DEF JAM 542829/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM 17
135	128	115	44	VERTICAL HORIZON	RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT 40
136	105	80	8	TOO SHORT	SHORT 41711/JIVE (11.98/17.98)	YOU NASTY 12
137	110	116	8	EMMYLOU HARRIS	NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL 54
138	123	106	17	SOUNDTRACK	DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS 4
139	129	112	50	JESSICA SIMPSON	COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES 25
140	149	138	95	BRITNEY SPEARS	JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME 1
141	52	—	2	SAMMY HAGAR	CABO WABO 78110/BEYOND (11.98/17.98)	TEN 13 52
142	136	139	21	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 38
143	NEW	1	1	VARIOUS ARTISTS	BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE 143
144	140	125	14	JO DEE MESSINA	CURB 77977 (11.98/17.98)	BURN 19
145	108	76	10	DJ CLUE	ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE -- MIXTAPE (MUSIC INSPIRED BY THE FILM) 6
146	109	79	5	SOUNDTRACK	COLUMBIA 85149/CRG (12.98 EQ/18.98)	SONGS FROM DAWSON'S CREEK VOLUME 2 59
147	135	124	78	SHEDAISY	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG 70
148	139	131	27	MARY MARY	C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL 59
149	134	123	8	SOUNDTRACK	HOLLYWOOD 162241 (17.98 CD)	DUETS 102
150	148	130	75	LONESTAR	BNA 67762/RLG (10.98/17.98)	LONELY GRILL 28
151	NEW	1	1	MONIFAH	UNIVERSAL 157999 (11.98/17.98)	HOME 151
152	124	—	2	WILLIE D	RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY 124
153	144	145	9	JACI VELASQUEZ	WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR 49
154	NEW	1	1	LIFEHOUSE	DREAMWORKS 450231/INTERSCOPE (8.98/12.98) HS	NO NAME FACE 154

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 13	Carman 81	Everlast 63	Kid Rock 121	John Michael Montgomery 49	Pink 43	Almost Famous 108	Travis Tritt 122
98 Degrees 19	Aaron Carter 29	Rachelle Ferrell 159	Mark Knopfler 112	M.O.P. 100	Plus One 158	Charlie's Angels 11	Twiztid 51
Yolanda Adams 60	Cash Money Millionaires 88	Fuel 55	Lenny Kravitz 7	Samantha Mumba 182	P.O.D. 200	Coyote Ugly 62	Type O Negative 99
Christina Aguilera 40, 54, 133	Johnny Cash 157	Billy Gilman 38, 124	Talib Kweli & Hi-Tek 61	Anne Murray 142	Poe 115	Songs From Dawson's Creek	U2 3, 192
Marc Anthony 116	Changing Faces 98	Godsmack 5		Mya 82	Kelly Price 92	Volume 2 146	The Union Underground 191
A*Teens 163	Kenny Chesney 37	Lifehouse 154		Mystikal 15	Profile 80	Duets 149	Jaci Velasquez 153
Avalon 198	Charlotte Church 77	Lil Bow Wow 25		Nelly 6	Radiohead 34	Left Behind 174	VARIOUS ARTISTS
Avant 58	C-Murder 106	Lil' Kim 84		Willie Nelson 188	Red Hot Chili Peppers 65	Little Nicky 185	Damizza Presents...Where I Wanna
B.B. King & Eric Clapton 78	Collective Soul 73	Limp Bizkit 4, 69		The New Life Community Choir	Ruff Endz 187	Nutty Professor II: The Klumps	Be 143
Backstreet Boys 103	The Cors 86	Linkin Park 23		Featuring John P. Kee 123	Ja Rule 10	Remember The Titans 74	Now 4 30
Baha Men 8	Creed 9	LL Cool J 59		Newsboys 129	Santana 97	Sparkle 167	The Source Hip-Hop Music Awards
Barenaked Ladies 50	Deftones 156	Lonestar 150		Next 178	Savage Garden 179	Britney Spears 14, 140	2000—The Album 134
BBMak 181	Oscar De La Hoya 175	Ludacris 12		No Doubt 177	Scarface 33	Cat Stevens 160	Universal Smash Hits 53
BeBe 118	Destiny's Child 31	Mack 10 162		'N Sync 16	Jill Scott 47	Sting 57	WOW-2001: The Years 30 Top
Benie Man 110	Dido 32	Madonna 17		Paul Oakenfold 199	Shaggy 28	George Strait 95	Christian Artists And Hits 36
Big Tymers 126	Celine Dion 44, 117	Mary Mary 148		Rosie O'Donnell 102	SheDaisy 147	Barbra Streisand 101	WOW Worship: Today's 30 Most
Bjork 193	Disturbed 56	matchbox twenty 22		Outkast 2	Shyne 45	Powerful Worship Songs 183	Vertical Horizon 135
Blink-182 172	Dixie Chicks 35	Donnie McClurkin 166		Papa Roach 27	Paul Simon 72		The Wallflowers 48
Andrea Bocelli 85	DJ Clue 145	Tim McGraw 125		Brad Paisley 164	Jessica Simpson 139		Willie D 152
Bon Jovi 52	DMX 94	Megadeth 127		Passion Worship Band 189	Sisqo 128		Lee Ann Womack 93
Boyz II Men 64	Dr. Dre 70	Moby 90		Snoop Dogg 24	Slipknot 169		Yanni 66
Tom Braxton 71	Bob Dylan 67	Moniegan 114		Son By Four 196	Snoo Dogg 24		Dwight Yoakam 68
Jim Brickman 190	E-40 87	Monifah 151		SoulDecision 114	Son By Four 196		
Cam'Ron 119	Eminem 18, 176			SOUNDTRACK	SoulDecision 114		
	Sara Evans 105				SoulDecision 114		
	Everclear 113				SOUNDTRACK		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	132	113	21	THREE 6 MAFIA	HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 6
156	151	121	20	DEFTONES	MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY 3
157	126	88	3	JOHNNY CASH	AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN 88
158	162	171	24	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE 76
159	143	151	8	RACHELLE FERRELL	CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?) 71
160	133	100	31	CAT STEVENS	A&M 541387/UTV (11.98/17.98)	THE VERY BEST OF CAT STEVENS 58
161	147	147	42	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK 8
162	131	118	9	MACK 10	HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE 19
163	137	128	25	A*TEENS	STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION 71
164	153	141	27	BRAD PAISLEY	ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES 102
165	NEW	1	1	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (8.98/12.98) HS	SHIVER 165
166	156	160	11	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE... 108
167	121	—	2	SPARKLE	MOTOWN 157943/UNIVERSAL (11.98/17.98)	TOLD YOU SO 121
168	127	97	4	BETTE MIDLER	WARNER BROS. 47843 (12.98/18.98)	BETTE 69
169	138	120	69	SLIPKNOT	I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT 51
170	130	122	45	JAY-Z	ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER 1
171	146	119	7	KANDI	COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI... 72
172	163	136	75	BLINK-182	MCA 111950 (12.98/18.98)	ENEMA OF THE STATE 9
173	154	152	44	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 85
174	NEW	1	1	SOUNDTRACK	REUNION 10022 (11.98/17.98)	LEFT BEHIND 174
175	184	154	4	OSCAR DE LA HOYA	EMI LATIN 21697 (11.98/17.98) HS	OSCAR DE LA HOYA 121
176	159	133	89	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP 2
177	164	140	30	NO DOUBT	TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN 2
178	155	126	20	NEXT	ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY 12
179	168	143	52	SAVAGE GARDEN	COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION 6
180	160	144	24	DON HENLEY	WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB 7
181	191	174	25	BBMAK	HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER 38
182	NEW	1	1	SAMANTHA MUMBA	WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU 182
183	196	—	67	VARIOUS ARTISTS	INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70
184	161	153	4	KEB' MO'	OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98) HS	THE DOOR 122
185	NEW	1	1	SOUNDTRACK	MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY 185
186	189	170	25	WHITNEY HOUSTON	ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS 5
187	169	134	11	RUFF ENDZ	EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES 52
188	175	158	7	WILLIE NELSON	ISLAND 542517/DJMG (11.98/17.98)	MILK COW BLUES 83
189	158	—	2	PASSION WORSHIP BAND	SPARROW 51768 (15.98 CD) HS	PASSION: ONEDAY LIVE 158
190	187	181	11	JIM BRICKMAN	WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN 75
191	185	163	13	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION 130
192	RE-ENTRY	42	42	U2	ISLAND 524613/DJMG (11.98/17.98)	THE BEST OF 1980-1990 45
193	171	137	7	BJORK	ELEKTRA 62533/EEG (18.98 CD)	SELMASONGS (SOUNDTRACK) 41
194	193	184	17	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM 66
195	142	109	7	TELA	RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF 47
196	RE-ENTRY	28	28	SON BY FOUR	SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR 94
197	174	149	50	THIRD EYE BLIND	ELEKTRA 62415*/EEG (11.98/17.98)	BLUE 40
198	NEW	1	1	AVALON	SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION 198
199	173	135	5	PAUL OAKENFOLD	LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD 114
200	RE-ENTRY	43	43	P.O.D.	ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN 51

BET, VIACOM SOLIDIFY MERGER

(Continued from page 5)

Discussions began during the summer between Johnson and Viacom chairman Sumner Redstone. The result was a \$3 billion deal that includes \$2.3 billion in stock and assumption of \$570 million in debt. Johnson becomes the second-largest individual stockholder in Viacom, behind only Redstone. The transaction must win approval from Viacom shareholders, as well as the Justice Department and the Federal Communications Commission. Closing is expected in early 2001.

Johnson and BET president/CEO Debra Lee have signed five-year contracts with Viacom and will continue to head the division, reporting to Viacom president/COO Mel Karmazin. Unlike TNN and CMT, which had most of their top executives replaced by Viacom executives following Viacom's purchase of the channels, BET "has no plans at this time for Viacom executives to switch over to BET," says Johnson.

CAUTIOUS OPTIMISM FROM LABELS

Music and music videos have been pivotal for BET, and that will continue, say Johnson and Lee. "We don't see any immediate changes in BET programming," says Lee. "Music is very important to our community and what we do at BET. If there are other programming opportunities as a result of this deal, we will gladly look at them, but for the time being, we'll continue on the course we've started."

Johnson adds, "It's in our interest and the African-American performing and recording artists to see BET continue its strong footprint in music video entertainment, and I suspect we will do that in more exciting ways because of our strong relationship with MTV and VH1." Johnson says that there have been no discussions as of yet as to whether BET's music programming strategies should dovetail with those of MTV or VH1. "All [our] decisions will be made independent of our sister brands," he says.

BET representatives also insist that there are no plans to merge BET into another Viacom network, as Viacom plans to do by merging the Box into MTV2 by the end of the year.

Record company video promoters are optimistic yet cautious about what the future may hold for BET. The deal, which had been expected (Billboard, Nov. 11), includes Viacom's purchase of BET, BET on Jazz, BET International, and BET.com.

Although BET will remain headquartered in Washington, D.C., the network moved its music department to New York earlier this year (The Eye, Billboard, July 8).

Johnson adds, "BET's music programming decisions will remain independent of our sister brands [MTV and VH1]. We're still committed to having BET continue its strong imprint in music and providing exposure to new artists. But clearly, there will be relationships established that will be bringing BET and MTV closer together."

"I think BET's standards will change," says Epic Records director of urban promotion Anne-Marie Stripling in predicting how the network will be different after the acquisition.

"BET will probably tone down their programming a little bit," she says of some of the racy R&B and hip-hop videos shown on the network. "I'd like to see BET force the issue with record

labels to raise the standards in making videos. I also hope the new BET will get rid of all those infomercials. I think they're also going to have more lifestyle programming."

Jive Records manager of video promotion Niki Benjamin says of any effects from the merger, "I hope BET doesn't change its unique African-American perspective and become too corporate."

BET's Johnson insists, "We've been totally committed to serving the black community, and it will stay that way after the merger. The difference between this acquisition deal and many others like it is that with [BET], the founder of the company is staying on."

What Viacom will do is bring wider distribution for BET and its sister channels, which are currently in 62 million homes in the U.S. "Strong African-American brands should align themselves with strong general brands of major media conglomerates," says Johnson.

Viacom's Redstone agrees, calling the BET purchase a landmark event

'Strong African-American brands should align themselves with strong general brands of major media conglomerates'

- ROBERT JOHNSON -

for his company. He notes, "Truly great brands don't become available every day."

Johnson says that after the merger, BET will be able to utilize Viacom resources, such as Paramount Pictures, CBS, UPN, Showtime, and the Movie Channel. CFO Fred Reynolds says what programming, if any, to take from those networks is up to BET programmers. "All Viacom is going to do is provide them with more resources. There are all kinds of opportunities that would be available between other assets of our company, but the programming decisions are made by these operations people. We don't force any of these synergies."

Johnson adds that he hopes that the merger will build distribution for the fledgling BET on Jazz channel.

On the Internet front, Lee says that the content for BET.com "won't change" after the merger. She says no merger with MTV's Web sites is planned either. According to Lee, BET.com has raised \$35 million for its first two years of operation, and what will happen after that is consumed remains to be seen.

Viacom's Karmazin, who has been wary of the Internet's prospects for making money, says "at this point we have no plans of separating or spinning off BET.com."

Some BET properties, such as BET Action Pay-Per-View and BET-owned restaurants, won't be included in the merger at this time. Ownership of those operations is still being discussed, and they may be sold off separately.

TAPPING RADIO SYNERGIES

BET has been exploring its options in radio for the past few years, and it will soon be able to tap Viacom's 187 radio stations—27 of which target African-Americans.

"This gives us the ability to work closely together with BET," says Karmazin. "It gives BET an asset in terms of promoting, and it gives us an opportunity to do some cross-selling."

Even so, Karmazin says, Viacom has no plans to reformat any of its radio stations to R&B. "I wouldn't automatically assume that because we bought BET that we're suddenly going to expand. It happens to be a good business, and if we can buy some radio stations that were urban, that would be great, but it wouldn't be because we own BET."

Radio One president/CEO Alfred Liggins says Viacom's purchase of BET sheds positive light on his company as well. "It only validates the value of Radio One's strategy of targeting the African-American marketplace," says Liggins, who has been conducting on-and-off discussions with Johnson about launching a radio network. The future of those negotiations is not known. Liggins also notes that Radio One is on track to have as much cash flow as BET in 2001. Radio One also has a 5% stake in New Urban Entertainment, an upstart competitor to BET.

ANALYSTS PRAISE DEAL

The marriage of Viacom and BET was widely praised by Wall Street analysts. Merrill Lynch VP Jessica Reif Cohen calls the deal "a great strategic fit" that will allow BET to grow under the Viacom umbrella. She also notes a number of synergies, including the 27 Infinity stations targeting African-Americans. "The cross-promotional opportunities within this segment will help to enhance awareness of BET's properties," says Reif Cohen.

"The mix of MTV, VH1, Infinity with BET is very positive for all concerned," says First Union Securities director Bishop Cheen. "It means that the African-American media experience will have more mass-appeal, brand-name platforms to synergize and cross-promote with. It also means pricing power for BET to be able to command its fair share of the media market dollar vs. the discount that it tends to fetch."

Although African-Americans make up 13% of the population and consume more media than general-market households, the African-American market commands less than 2% of the media advertising dollar. Cheen also says the price paid for BET is on par with the price paid for other leading niche networks, including what CBS paid for Gaylord Entertainment three years ago when it picked up CMT and TNN.

"Sumner Redstone and Mel Karmazin are the kings of content," says media analyst Paul Kagan. "Ever since Sumner bought Viacom in a pitched battle with a management buyout group 15 years ago, he has been singly focused on building and buying network brands. BET is a trophy asset for the company that owns MTV, VH1, Nickelodeon, and CBS, to name a few. Like Rupert Murdoch, he sometimes spends big to own a brand, but invariably the price looks cheaper later."



by Geoff Mayfield

RAP'N'ROLL: Although U2 garners its biggest-ever SoundScan week, the band's Interscope debut is overshadowed by a pair of rap acts that each exceed half a million copies. As predicted here last issue, **Jay-Z** does manage to fend off a strong challenge by **OutKast** to grab his third career No. 1 on The Billboard 200, with 558,000 units in his album's first full week of sales. That's just 32,000 more than the 526,000 that OutKast moves in its opening week. Like U2, which lands at No. 3 with 428,000 units, both of the rap acts earn career-high sales weeks.

OK, so the 6% gap between the top two albums ain't exactly **Bush vs. Gore**, or even **Kennedy** against **Nixon**, but it's still kind of close. Of course, we saw an even closer race a few weeks ago in the Oct. 21 issue, when **Radiohead** jumped over **Mystikal** to reach the top by a mere 27,000-unit margin.

Although each of Jay-Z's previous albums ruled the big chart, last year's title, released Christmas week, did so with 463,000 units, while his first chart-topper took the flag with a first-week sum of 352,000. Similarly, this marks the third OutKast album to reach No. 2 on The Billboard 200, but the first two did so by just more than half of the new grand total. "Atlans" earned the runner-up rung with 230,000 units in 1996, while OutKast's 1998 outing, "Aquemini," started with 227,000.

Timing is everything. Had U2 managed to arrive a week earlier, its SoundScan-era high week would have easily earned the band its sixth No. 1. Its previous record was 377,000 units, notched in 1993 by the chart-topping "Zooropa."

The next chart debut belongs to rock band **Godsmack**, which also piles up the biggest week of its career. Although a bit shy of what the album's first-day sales seemed to portend, its 256,000 units are still quite an accomplishment, especially considering that 49,500 units, in May of last year, was the fattest sales week for its previous, self-titled album. "Godsmack" peaked at No. 22. Still, Godsmack's fat total is not enough to bypass a resilient **Limp Bizkit**, which sees but a 24% decline in its third week (298,000 units). Thus, the invasion of new goods pushes Limp from the chart's summit to No. 4, while Godsmack settles for No. 5.

KEEPING SCORE: Have I convinced you yet to crumple up any of those "rock is dead" obituaries that you've read lately? With the aforementioned bows by U2 and **Godsmack**, rock accounts for six of this issue's top 15 albums. Joining the pair of new titles and **Limp Bizkit's** are ones by **Lenny Kravitz** (No. 7), **Creed** (No. 9), and **3 Doors Down** (No. 13). Rap looks equally formidable, with the invasions by **Jay-Z** and **OutKast** giving hip-hop six of the first 15 slots. Also high on the chart are rap acts **Nelly** (No. 5), **Ja Rule** (No. 10), **Ludacris** (No. 12), and **Mystikal** (No. 15); aside from Ludacris, each of those four have taken turns at No. 1. Each of the top nine albums surpasses 100,000 units, with the first five each topping 200,000.

CLOWNING AROUND: Appearances can be deceiving, and so can first-day numbers. After collecting opening-day numbers on Oct. 31's slate of hot new releases, one normally reliable speculator estimated that **Insane Clown Posse's** bizarre pair—titled "Bazaar" and "Bizzar"—could have a combined total north of 200,000. To be fair, I never heard that high a sales estimate from within the Island/Def Jam camp, but the albums did start strong.

Often, though, especially certain rap and rock acts see a bigger diminution of sales as the week continues than other artists do. That was certainly the case here, as the two Posse albums combine for but 111,500 copies, even less than the 141,000 units that last year's "Amazing Jeckel Bros." had when it bowed at No. 4.

Of the two new ones, the one spelled with two a's is slightly more popular, edging the one with two z's by a count of 57,500 to 54,000. They appear at Nos. 20 and 21.

WE BELIEVE HE COULD FLY: Based on early retail action, look for **R. Kelly** to be next issue's Billboard 200 champ, with perhaps a shot at joining the elite half-a-million gang. His first-day numbers suggest he'll start in the neighborhood of 450,000-500,000 units. Should he hit the top end of that range, he would more than double his previous top week, 248,500 units, set in 1995, when "R. Kelly" bowed at No. 1. Last year's "R" began at No. 2 on The Billboard 200 with 216,000 pieces. This would be the second No. 1 on The Billboard 200 in Kelly's career.

NUGGETS: **Suge Knight**, the jailed founder of Death Row, has found a way to milk what he can from **Snoop Dogg**, who departed the label two years ago to join **Master P's** No Limit camp. Culled from outtakes recorded during Snoop's Death Row years is "Dead Man Walkin'," which opens at No. 24. It's the lowest Billboard 200 start ever for a Snoop record. His previous low was the No. 8 bow earlier this year for his collaboration with **Tha Eastsidaz**. No Snoop solo album has opened lower than No. 2... Critics' fave **PJ Harvey** makes noise at No. 42. That's shy of her career peak on the big chart, as 1995's "To Bring You My Love" opened at No. 40, but this issue's 32,000 units does mark the largest sales week of her career: A pre-release stop on "The Tonight Show With Jay Leno" helped set up the album.

BAY AREA STUDIOS SEE HARD TIMES

(Continued from page 5)

point. The local music community noisily expressed itself at the Nov. 5 Million Band March, the initial event in the Take Back San Francisco rally, which featured appearances by local heroes Green Day and Metallica guitarist Kirk Hammett.

For most Bay Area musicians and artists, the situation is grim. Rents are routinely tripled, illegal evictions are said to be common, and the character of San Francisco—one of the nation's most beautiful, cultured, and bohemian cities—is changing dramatically. But for several of San Francisco's recording studios, it is already too late. In the past 12 months, four studios have closed; there are rumors that more may soon throw in the towel.

For years, owners of recording studios throughout the country have bemoaned the twin pressures of escalating equipment costs and stagnant rates. For all but some of the elite studios in the major markets of New York, Nashville, and Los Angeles, turning a profit is wishful thinking; the cost of equipping a high-end, professional recording room can easily top \$1 million. If a room stands idle for more than a few days each month, the studio is almost certainly losing money.

For San Francisco studios saddled with the added burden of skyrocketing rents, the numbers simply don't add up. Taking a broader look at the changing climate of the Bay Area, the prognosis for the music community is even worse. The Downtown Rehearsal complex, home to some 500 bands, recently closed, and venues for live music have also disappeared. When young musicians, already scrambling for affordable housing, have neither rehearsal space

nor stages to hone their craft, how will they ever reach the recording studio? And for a studio community whose clients are often indie-label or unsigned artists, who can afford to book a recording session?

"San Francisco has always had this aura about it since the Gold Rush era: It's where people want to do business," says Keith Hatschek of Keith Hatschek and Associates, a marketing and public-relations firm for media technology and entertainment companies.

"It's getting to where the real-estate situation is so out of control," he says. "Every dotcommer who got his \$25 million said, 'We're moving from San Jose to San Francisco, because it's so cool.' Developers are renovating warehouses and turning them into lofts. For 900 square feet, they're asking three-quarters of a million dollars. That's a space that, five years ago, could have been an artists' collective, a printing shop, a musicians' hangout, a guerrilla theater."

Russian Hill Recording, Brilliant Studios, Dave Wellhausen Studios, and Coast Recorders—the latter dating to 1972—have closed. "In this marketplace, one can't make money in the studio business," says Dan Alexander, owner of Coast Recorders since 1989. "It's just not happening. In my own particular case, my billionaire landlord took advantage of the fact that I was three days late on my rent to evict me."

Alexander plans to build a mix/overdub room in his basement, outfitting it with his inventory of equipment from Coast. "I never made a cent in the studio business," he admits. "It was a huge amount of work for, basically, nothing. But I can't begin to describe the huge reduction in stress that I am experiencing. I miss my studio, and it was great to have the nicest studio in San Francisco, but that and a buck fifty will get me a cup of coffee."

"Real estate is expensive no matter what you are doing here," adds David Porter, founder of Music Annex, which comprises a post-production facility in San Francisco and a music recording facility in Menlo Park. "A business model—not a particularly good business model to begin with—coupled with the real estate market spells the death knell for anybody who was just hanging on."

Those who own the building in which their studio is situated are insulated from the real-estate crisis. But fiscal conservatism at record labels exacerbates an already difficult situation, many point out, even for those unencumbered by a rapidly increasing monthly rent.

"Studios are at the bottom of the food chain," explains Nina Bombardier of Fantasy Studios in Berkeley. "If you don't have the major labels signing acts, nurturing them, producing them, finding the right tunes, putting them on the road, matching them up with the right producer and engineer... We are the result of them doing that kind of thing; that's where we come into play."

"When all that activity is not taking place, who do we have calling us?" she continues. "Not too many people.

What you have are musicians working with no money, basically, so there really is no way for them to come and work in a legitimate studio. It just costs too much, even if we have the cheapest rates we've had in 20 years, which is the case here. It's still too expensive for them, because they have no money supporting them."

Alexander agrees. "The record companies, who never cared that much about audio quality to begin with, see the opportunity to, instead of spending \$250,000 in a recording studio, give the artist \$20,000 to buy himself an inexpensive mixer and some ADATs [the digital 8-track recorder made by Alesis], and tell him to make his record at home. Guys believe that and try to do it, with varying degrees of success. There are so many factors involved in a studio environment that lead to good recordings. You can't do it at home."

The revolution wrought by inex-

of the studios in outlying parts of the Bay Area. But some are still going strong, like Different Fur. Of course, they own the building."

John Lucasey, owner of Studio 880 in Oakland, also owns his building. As the site of Green Day's latest release, "Warning," his 2-year-old facility is enjoying a high profile. Still, Lucasey is dismayed by the current climate in the Bay Area. "San Francisco is not at 90%—it's at 120% capacity," he observes. "Everything is flooding over here, and there are a lot of unbelievably expensive high-tech lofts and buildings going up in our area. And labels are very watchful over their budgets. Unfortunately, a lot of bands just can't afford to stay in the Bay Area. They're leaving town, and people are haggling a lot harder than they used to."

On Oct. 18, Bay Area studio owners and managers gathered at Fantasy for a National Academy of Recording Arts and Sciences-sponsored summit. Studio management consultant Janice Lee, a native San Franciscan, was there. "Looking around the room and seeing the studio owners of the last 15, 20 years, I still think that no matter what anybody talks about, whether it's Napster or technology changing, the reality is that the big shift is in who is funding projects. Who can afford to? I wonder if the music industry as a whole is looking to see what the new model is going to be, or even if there is one.

"I've been really fortunate to do this for as long as I have in this area, and I want to say, 'We're still here!'" Lee adds. "But I also have to be realistic. If there isn't that much demand, if the number of bands coming through is going to be one per month vs. 10 per month, if the area as a whole isn't supporting it, real-estate-wise and business-wise, then what is the point? How can I, as a singular person, make something exist that, to me, is really fading?"

Fantasy's Bombardier also offers her observations of the event. "Dave Porter did an excellent job moderating, making sure it did not turn into a bitch session," she says. "But you could tell around the room that there were a lot of people who were weary of what's going on and are very sad about it. Not bitter so much, because there's nothing you can do to fight technology: That's going to happen. It just happens to be moving faster than the human heart and brain can keep up with it, as far as I'm concerned. But there were people in the room making comments like 'I've been doing this for 25 or 30 years, I have been totally passionate about it, I've been happy to work this hard, I didn't always make

a lot of money, but I was doing what I loved to do.' Some said, 'I'm ready to throw in the towel, because all I am now is a number cruncher and a computer.' There's something wrong with that. That's affecting what's going on, not only here but everywhere. On top of everything else going on in the Bay Area, what's going on in the industry in general is affecting us more."

Nationally, studio owners are quietly expressing anxiety about the future of their industry. In San Francisco, as Bombardier says, the mood is more one of resignation. Musicians aren't the only ones departing the Bay Area for Los Angeles, Seattle, and elsewhere, she adds. The real estate boom and artist-unfriendly tenor of the moment are sending professionals of all stripes packing.

"Catering to the arts used to be more of a priority," says Laurence Scott of the local band Laurence Iconoclast. "It's not so much anymore. That's understandable: San Francisco has become one giant Gap commercial."

Scott recently drove two hours out of town to look at a new rehearsal space after his band was evicted from its two previous rooms, including Downtown Rehearsal. In the meantime, Laurence Iconoclast is considering its future.

"In the wake of the dotcom economy, we've looked at our options," Scott quips. "Instead of going for a recording contract, we have decided to incorporate as a dotcom."



David Porter of Music Annex, left, and Mary Ann Zahorsky, San Francisco chapter president of the National Academy of Recording Arts and Sciences, at the academy-sponsored Bay Area "Studio Summit," held Oct. 18 at Fantasy Studios.

pensive yet powerful digital recording equipment over the past decade is old news; while it has led to fractured recording projects, as opposed to the days when tracking, over-dubs, and mixing would often be executed at the same facility, studios have sought to incorporate said equipment into their rooms in an effort to hold onto at least part of a project. A producer doing overdubs on ADATs or Tascam DA-88s at his personal studio, for example, can take his tapes to a commercial studio to mix on a large-format console, if the studio provides the same format.

The emergence of new recording platforms, in particular the enormously popular Pro Tools computer-based workstation made by Palo Alto, Calif.-based Digidesign, is having a mixed impact on the studio business. According to Susan Skaggs of Different Fur Recording, the addition of Pro Tools has led to more business. "Now, people will work at home, come here and add overdubs, go back home and do what they do, and come back and mix. If we didn't have it, we wouldn't get any part of the project, I think. Outside engineers that bring their clients here have Pro Tools at home. I guess they do record some things at home, but they spend hundreds of hours here doing vocals and other instruments and editing. Nobody's getting rich. We pay our bills, pay ourselves, and we own our building."

Mastering engineer Paul Stubbeline is also more upbeat than many of his peers. "My own feeling is it's not as dire as some people are saying," Stubbeline confides. "Recording studios have traditionally been in low-rent districts. Since all of San Francisco is getting to be a high-rent district, it may be that we see more

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New Record Research Books Tops All Pop Charts

Record Research Inc, the publisher of many of the great Billboard "chart books" that music aficionados have come to love and depend upon, is celebrating its 30th anniversary with two important new volumes.

The all-new editions of "Top Pop Singles 1955-1999 (9th Edition)" and "Pop Annual 1955-1999 (6th Edition)" pack in many new features that make them more valuable than ever.

"It's only fitting that we mark our 30th year in business with the publication of our biggest and best 'Top Pop Singles' ever," says Joel Whitburn, Record Research founder and president.

Spanning 45 years of chart research covering vinyl 45s, 12-inch singles, cassette and CD singles, and album tracks, "Top Pop Singles 1955-1999" lists the 23,111 titles that appear on Billboard's pop music charts from January 1955 through December 1999—all arranged alphabetically by the 5,702 artists who took these hits to the charts.

For the first time, "Top Pop Singles" lists not only every Hot 100 hit, but also all the hits on the Hot 100 Airplay, Hot 100 Sales, and Christmas charts that never made the Hot 100, all 1990s hits available on commercial or juke box 7-inch vinyl 45s, CD singles of Hot 100-charted album cuts, commercially available CD singles, as well as 12-inch vinyl, maxi-cassette, maxi-CD, and enhanced CD singles. "With these new features, 'Top Pop Singles' is now the most useful guide available for the complex task of collecting the hits of the '90s," Whitburn notes.

The book includes basic, essential Billboard chart data such as when each hit first made the charts, how high it rose, and how long it was charted. Also shown are each record's original label and catalog number, total weeks at No.1 or No. 2, peak positions on

Billboard's pre-Hot 100 pop charts, as well as on the Hot 100 Airplay and Hot 100 Sales charts and much more. A complete alphabetical song title listing, top artist and hit rankings, a #1 hit list and other bonus sections are also included.

"Pop Annual" is the companion volume to "Top Pop Singles" and it ranks—year-by-year and in numerical order according to the highest chart position reached—all of the 23,070 singles that charted on Billboard's pop singles lists (Hot 100, best sellers in stores, most played by jockeys, most played in juke boxes, Top 100, Hot 100 Airplay, and Hot 100 Singles Sales) from January 1995 through December 1999.

Features new to this edition include the names of every song's writers, ranking of the top songwriters of each year and each decade, and the first-ever ranking of the top 200 songwriters of all time. Also for the first time, titles from Billboard's Hot 100 Airplay and Hot 100 Singles Sales charts that did not make the Hot 100 have their own rankings at the end of each yearly section. Basic chart data is shown for each hit single listed in the "Pop Annual," including its peak chart position, the date it peaked and the total weeks it stayed there, its yearly rank, its total weeks in the top10, in the top 40 and on the charts, and week-by-week chart positions for every No. 1 through No. 5 hit's entire chart life and much more.

"Top Pop Singles" and "Pop Annual" run 960 and 912 pages in length. Each book is priced at \$79.95 in hardcover and \$69.95 in softcover. For more information, contact Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53052-0200, phone 262-251-5408, fax 262-251-9452. Books can be ordered directly by calling 800-827-9810 or from the Record Research website at www.record-research.com.

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Found The 'Love' Of A Westlife Time

IRISH BOY BAND Westlife has gone where no one has gone before on the U.K. singles chart. With its latest single, "My Love" (RCA), entering at No. 1, it is the first act to have its first seven singles all achieve pole position. The previous record was held by Spice Girls. That girl group's first six singles all went to No. 1, a run ironically brought to a close with the Spice's seventh single, "Stop" (a No. 2 hit).

The unprecedented Westlife streak began only last year. "Swear It Again," the group's lone Billboard Hot 100 entry to date, was No. 1 in the U.K. the week of Jan. 5, 1999. The follow-up, "If I Let You Go," held sway the week of Aug. 21, 1999. "Flying Without Wings," the track expected to be a major hit if released in the U.S., became its third No. 1 the week of Oct. 30, 1999. Chart-topper No. 4 was the double-A-sided single "I Have A Dream" (a cover of the Abba song) backed with "Seasons In The Sun" (a remake of the Jacques Brel song that was a hit for Terry Jacks); it was the Christmas No. 1 the week of Dec. 25, 1999. A remix of the album track "Fool Again" became the fifth No. 1 the week of April 8, 2000.

And just a couple of months ago, Westlife secured a sixth No. 1 by teaming with Mariah Carey on an update of Phil Collins' "Against All Odds (Take A Look At Me Now)." "My Love" was widely expected to debut at No. 1, given that it's the first single from the quintet's second album.

Westlife thus racks up seven No. 1 hits faster than any other act in U.K. history, beating the

record set by Elvis Presley. Westlife achieved its septet of chart-toppers in 23 months. Presley's first U.K. No. 1 was "All Shook Up," which reached the summit the week of July 12, 1957. His seventh No. 1 was "Wooden Heart," which took the top spot more than three years later, during the week of March 23, 1961.

While matching the U.S. record of seven consecutive No. 1's held by Whitney Houston, Westlife is in second place among U.K. acts with the longest string of No. 1 hits. The Irish band will have to wait awhile if it hopes to match or surpass the run of 11 chart-toppers in a row, a record held by the Beatles.

Thanks to British chart expert Dave McAleer for his assistance with all of this Westlife information and for taking time away from working on the 14th edition of the "British Hit Singles" book, due in May 2001.

1900 YESTERDAY: Sharp-eyed Chart Beat reader Stuart Fischer of Rockville, Md., noticed that when "Breathe" by Faith Hill departed the Hot 100 after a 53-week run, it left Creed's "Higher" as the only holdover song on the Hot 100 from the 1900s. All of the other chart titles debuted in 2000. And mentioning Creed's relic from another century has nothing to do with the fact that Fischer promised to buy five copies of this issue for his mother if his name finally appeared in Chart Beat after following the Billboard charts for 27 years.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	634,395,000	635,503,000 (UP 0.2%)
ALBUMS	562,251,000	588,640,000 (UP 4.7%)
SINGLES	72,144,000	46,863,000 (DN 35%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	476,748,000	523,979,000 (UP 9.9)
CASSETTE	84,220,000	63,280,000 (DN 24.9%)
OTHER	1,283,000	1,381,000 (UP 7.6%)

OVERALL UNIT SALES THIS WEEK

15,188,000

LAST WEEK

13,069,000

CHANGE

UP 16.2%

THIS WEEK 1999

15,183,000

CHANGE

NONE

ALBUM SALES THIS WEEK

14,484,000

LAST WEEK

12,339,000

CHANGE

UP 17.4%

THIS WEEK 1999

13,883,000

CHANGE

UP 4.3%

SINGLES SALES THIS WEEK

704,000

LAST WEEK

730,000

CHANGE

DOWN 3.6%

THIS WEEK 1999

1,300,000

CHANGE

DOWN 45.8%

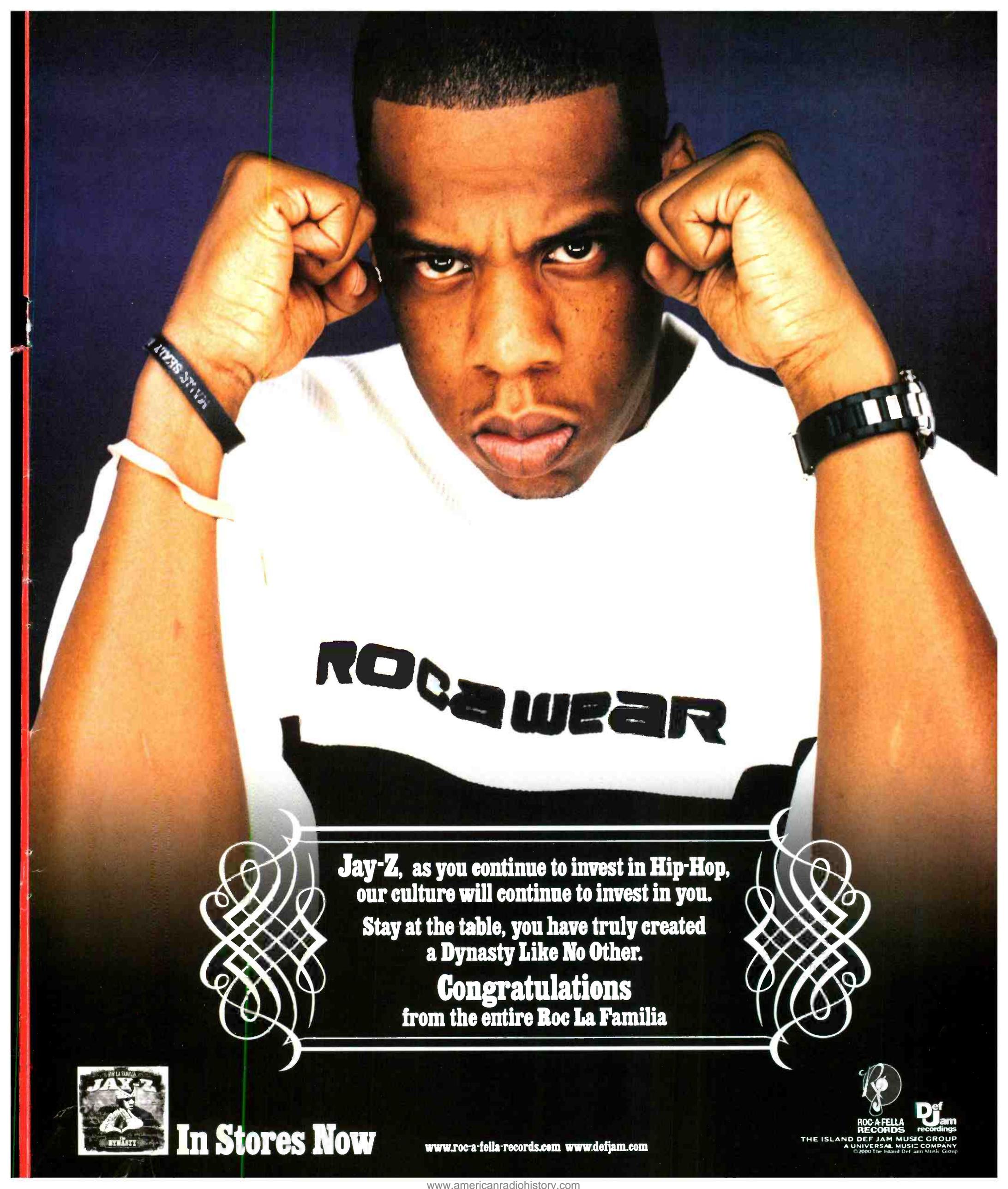
DISTRIBUTORS' MARKET SHARE (10/02/00-10/29/00)

	UMVD	INDIES	WEA	BMG	SONY	EMD
TOTAL ALBUMS	28.14%	18.44%	16.61%	13.3%	12.62%	10.89%
CURRENT ALBUMS	30.23%	17.23%	14.84%	15.33%	11.97%	10.41%
TOTAL SINGLES	25.85%	11.74%	27.16%	14.28%	13.71%	7.26%

ROUNDED FIGURES

FOR WEEK ENDING 11/5/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

A close-up portrait of Jay-Z looking intensely at the camera. He is wearing a white t-shirt with "ROCAWEAR" printed in bold black letters. He has a black wristband on his left wrist and a black watch on his right wrist. His hands are raised to his ears.

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ENOUGH ABOUT HIS BON-BON ALREADY.

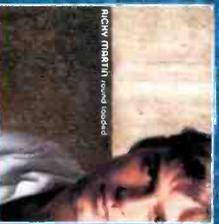
Honestly, is there anyone in this world who doesn't know that Ricky Martin is hot? An international sensation? True enough. But Ricky Martin, first and foremost, is an artist. And like any artist worth his salt, he's growing. Changing. Experimenting. Developing new sounds. New colors. New rhythms. All of which come together in his ground-breaking new album "Sound Loaded." He's collaborated again with incredible Producers on this one, including Walter Atanasieff, Desmond Child and Robi Rosa. Together, they've created his most adventurous, most creative and, yes, sexiest album yet – as evidenced by the first worldwide smash She Bangs.

So, yes... his bon-bon is still intact. It's just shaking in a new direction.

Appearances (so far):

- 11/11 Saturday Night Live
- 11/13 MTV's "Total Request Live"
- 11/14 Today Show Outdoor Performance AOL Chat (9:00pm EST)
- 11/15 Late Night with David Letterman
- 11/24 Rosie O'Donnell Show
- 12/05 Billboard Music Awards
- 12/12 The Tonight Show with Jay Leno

RICKY MARTIN sound loaded



SMI

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