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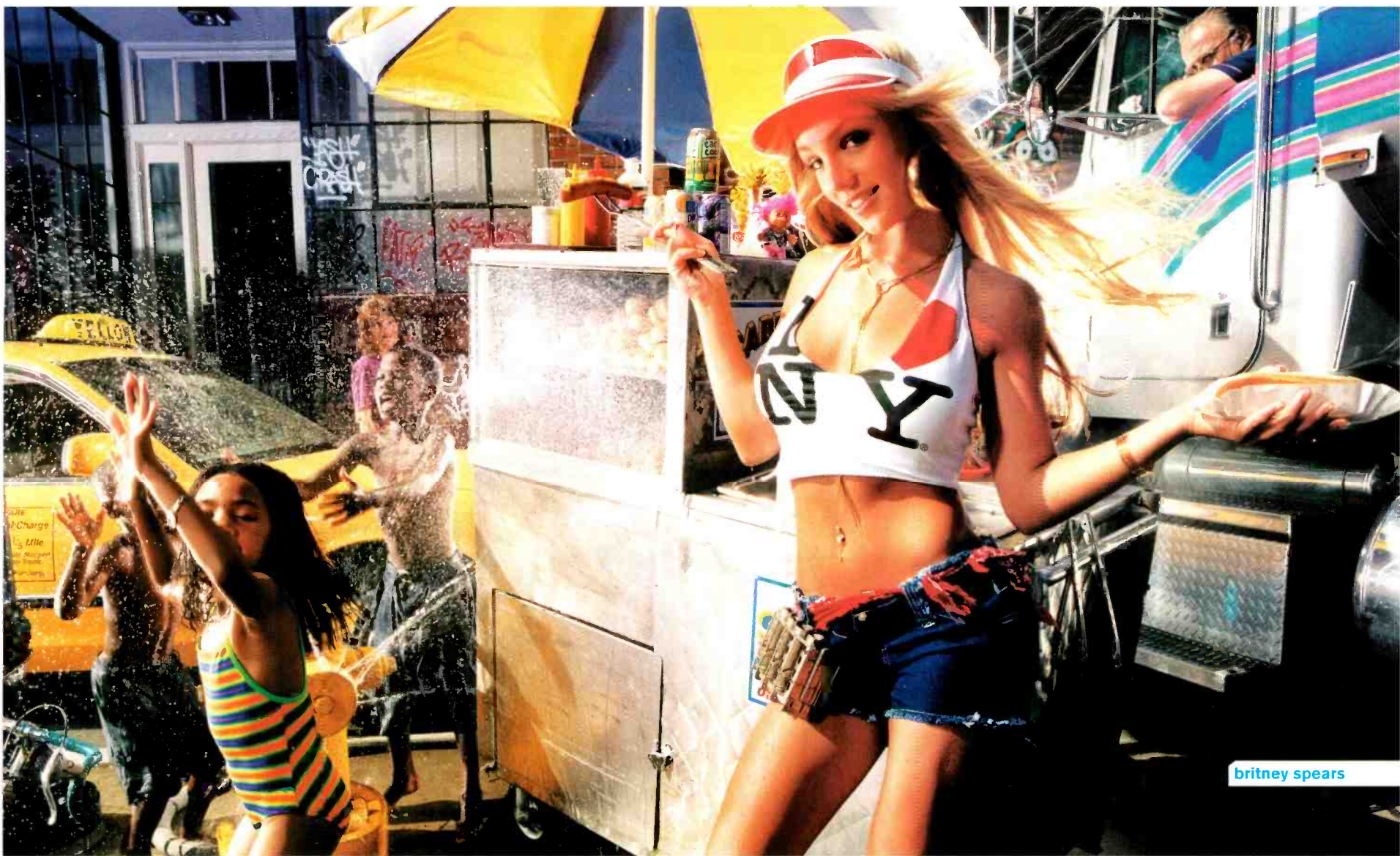
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## The British Evasion: Why Can't U.K. Music Conquer U.S.?



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### Tips For Brits Who Want U.S. Success

BY PAUL SEXTON and GORDON MASSON

LONDON—Quit moaning, make better records, and get back on the tour bus.

Britain's army of underachievers in the U.S. market must weigh that brief, brutal prescription if they have serious ambitions of succeeding on the other side of the Atlantic. The advice

comes from a cross-section of managers, label executives, and artists who agreed to diagnose, for Billboard, Britain's fall from grace as a powerhouse talent provider in America.

Most of these industry professionals simply conclude that too many contemporary U.K. acts do not have, or are not encouraged to develop, the work ethic that once made the

U.K. such a rich, influential artistic source in the  
*(Continued on page 100)*

### How The U.K. Lost Its Grip On The U.S.

BY MELINDA NEWMAN and LARRY FLICK

If America and England are indeed two countries separated by the same language, as British novelist Sir Walter Besant suggested, then the gulf has never seemed wider than it does right now on U.S. music charts and radio airwaves.

Only two English acts, BBMak and Sting, are currently on The Billboard Hot 100. There are no British acts on

either the Mainstream Rock Tracks or Modern Rock Tracks charts.

Once the dominant influence on America's pop sound, Britain's musical stream has slowed to a trickle here, with virtually no acts breaking through or sustaining major successes in recent years. Oasis, which many considered the brightest hope,

*(Continued on page 102)*

## UMG, MP3 Court Case Hinges On 'Willfulness'

BY MARILYN A. GILLEN

NEW YORK—While this week will certainly be a monumental one for MP3.com, which is scheduled to learn from a New York court on Wednesday (6) whether it has been judged a "willful infringer" and thus is potentially liable to Universal Music Group (UMG) for hundreds of millions of dollars in damages, the impact of the ruling on the overall online music industry is likely to be more muted.

### NEWS ANALYSIS

Unlike in the other high-profile Internet-music case wending its way through the court system—that of the major labels vs. file-swap service Napster—or even in the less-splashy fight between the Recording Industry Assn. of America (RIAA) and search-engine site MP3Board.com, the more sweeping question at stake here has already been decided: Companies that intend to offer "digital locker services" allowing consumers to hear streamed-audio copies of their music collections must secure licenses from copyright  
*(Continued on page 104)*

## ClickRadio Debuts With Exclusive Snow Tracks

BY JIM BESSMAN

NEW YORK—It wasn't specifically created to promote Phoebe Snow or any other currently unsigned artist, new or established. But when ClickRadio debuted on Aug. 28, the New York-based interactive digital music service began programming new material from Snow along with its catalog of licensed music selections from major and indie labels in 44 pop music categories.

"Breaking new artists—and old artists—is what we're all about,"

says Bill Freston, VP of entertainment for ClickRadio, which has added Snow's "I've Been Changed" to its adult hits, soft hits, and eclectic categories. The self-produced track, a downtempo funk tune that Snow says is about survival, is one of four that came to Freston following  
*(Continued on page 110)*



SNOW

### CLASSICAL/KEEPING SCORE

## Classical Sector Adapts To Web

BY BRADLEY BAMBARGER

When the famously technophile conductor Herbert von Karajan witnessed a demonstration of the nascent compact disc in the mid-'80s, he reportedly declared, "All else is gaslight." The Internet obviously represents an even greater leap into the future, even  
*(Continued on page 36)*



**Classical Music**  
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**JAPAN**  
SPOTLIGHT BEGINS ON PAGE 65

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# Hearing Set On FTC Media-Violence Probe

BY BILL HOLLAND

WASHINGTON, D.C.—The Federal Trade Commission (FTC) will release the results of its yearlong probe Sept. 11 that concludes that U.S. record labels, movie studios, and video game companies violate their own voluntary codes and warning labels by advertising and marketing violent product to children.

A Senate Commerce Committee hearing scheduled for Sept. 13 will review the highly critical conclusions of the study. It couldn't be more high profile: The hearing is being called by its chairman, Republican former presidential candidate John McCain, R-Ariz., and Democratic vice presidential candidate Sen. Joseph Lieberman, D-Conn.

Lieberman, who with McCain has maintained that violence in the media has a deleterious effect on children, plans to attend and testify.

A non-detailed draft of the probe's general conclusions has been leaked to The Washington Post, and its Aug. 27 article reports that the FTC found that all of the entertainment industries have marketed violent product to children despite the use of their own rating systems designed to protect them from such content. It also found that a weakness in all rating systems is enforcement and compliance at the retail level.

A spokeswoman for the Recording Industry Assn. of America (RIAA) says the trade group will not comment on the probe draft's conclusions until its officials read and analyze the report. RIAA president/CEO Hilary Rosen has stated throughout the 18-month-long investigation that RIAA record companies have not been marketing records with violent lyrics to children.

"The music industry does not market violence to children. We market artists. And I think there's a big difference," she told Billboard last summer (Billboard, June 12, 1999).

Last winter, an RIAA source characterized FTC investigators as having a "pre-sumptuous" attitude "that music is bad for children" (Billboard, Feb. 15).

President Clinton called for the probe in June of last year following the student shootings at Columbine High School in Colorado.

At the Sept. 13 hearing, McCain plans to put top movie, record, and video game company executives on the hot seat. His staff is making it clear that the chairman is not interested in hearing from Washington-based industry trade group representatives and lobbyists but wants the executives to attend and present their side of the story.

Says a McCain spokesman, "If in fact the [ratings] have been an exercise, if they haven't been used to protect kids but as a smokescreen, then these industries are going

to have a difficult time. Their best opportunity is to come before the Commerce Committee in a spirit of cooperation rather than confrontation."

McCain and Lieberman have been among the most active lawmakers who have acted upon their belief that there is a relation between violent entertainment product and teen violence in the culture.

The senators have co-sponsored several



## NEWS ANALYSIS

bills both this year and last that called for either a task force to investigate violent product and teen behavior or standardized labeling designed to help parents monitor what their children purchase.

McCain and Lieberman had initially proposed legislation calling for the FTC probe before the Columbine tragedy occurred.

They also co-sponsored the 21st Century Media Responsibility Act, which would have required that products such as movies, video games, and sound recordings carry standardized warning labels about violent content. Retailers would have had to enforce age restrictions and would have received a \$10,000 fine for each stickered product sold to a child. The bill never made it out of committee (Billboard, June 19, 1999).

The most recent McCain-Lieberman bill was introduced this May. It would require that products carry labels describing the nature and intensity of violence and that they have an age requirement for rent or purchase (Billboard, May 27).

"Because of this report," says the McCain spokesman, "this hearing will be fundamentally different from the questions asked in earlier hearings. This report makes clear that at the same time these industries have said their rating systems protect kids, they've spent hundreds of millions in advertising to lure kids to buy this violent product."

According to a source at the FTC, the report is planned for release Sept. 11 and "will be quite detailed and show that all of the industries have been aggressively marketing violent product to children." Other sources say that the probe found that music labels

have not been as active as video game companies and movie studios because they don't employ advertising of such product on TV.

McCain's committee has potential subpoena power to gather label and studio chiefs into the hearing room to answer tough questions. "It's definitely one option, but we've never used it," says the McCain spokesman. "But the USAir and United Airlines execs showed up for a high-visibility hearing, and the Firestone tire CEOs say they will testify at another highly visible [House] hearing. One can only assume that the CEOs of these [entertainment] companies can find the time to come.

"Like I said," adds the spokesman, "the best thing these corporate CEOs can do is to testify in a cooperative spirit. Now is the time, and here's an opportunity to correct these business plans. Otherwise, their credibility with the public will surely be undermined."

Lieberman's family-values beliefs have also led him to a sometime partnership with Republican conservative William Bennett, an alliance that has concerned many in the liberal entertainment community who believe that violent media is a reflection of, and not a root cause of, violence in society.

But that perspective is hardly the only one adopted by critics of violence in media—particularly critics with a liberal political stance. As stated in a Commentary in Billboard ("Music Biz Has To Bear Social Responsibility," Aug. 5) by Lynne Brody, executive director of Respond Inc., a metropolitan Boston agency assisting battered women and children, "The influence of culture on violence is the reason I am so disturbed to hear music critics and record companies promoting artists whose lyrics promote the rape, beating, and humiliation of women. No, one violent song does not cause a previously gentle man to begin battering or raping his partner. But taken in a larger cultural context, violent songs reinforce stereotypes and behavior, give permission for violence . . . and allow those battering partners to minimize their behavior. Especially when we consider the target audience: young people who are still learning the boundaries of male and female behavior and who often emulate their favorite musical artists."

At the hearing, three things seem certain: Congress, in light of the FTC report, is growing exasperated with the marketing strategies of the entertainment industries, particularly the movie studios and video game business; the hearing room will be packed to the rafters with media; and George W. Bush, Dick Cheney, and their handlers will be watching it all unfold on C-SPAN.

# MTV Returns To Japan With Net Start-Up @JapanMedia

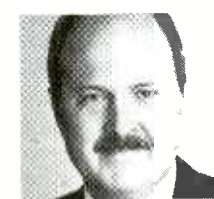
BY STEVE McCLURE

TOKYO—After a two-year break, MTV is re-entering the Japanese market. The new MTV Japan, a 24-hour Japanese-language music channel, is set for a January 2001 launch. Alone among major music markets, Japan has been without MTV since January 1999, following the end of MTV's licensing deal with Pioneer Electronic-affiliated Music Channel Co.

This time around, MTV comes into the Japanese market not as a licensor but in partnership with Internet business holding company @JapanMedia, formerly @japan.com.

In April, @japan.com took over Music Channel, which since the end of its deal with MTV has been operating cable/

satellite music TV channel Vibe (Billboard, April 8). MTV Networks is taking an unspecified equity stake in Music Channel.



RICCA



ROEDY

Asked why it has taken MTV two years to return to Japan—the world's second-biggest music market—MTV Networks executive VP Gregory Ricca says it was a question of identifying the

right opportunity.

"We talked to a number of different companies, and one of the things I'm very pleased about is that we're with a new start-up company, and that's the new Japan, as far as I'm concerned," Ricca says. He adds that MTV's partnership with @JapanMedia will extend to the Internet, "because you can't ignore [the Internet] in any market." Ricca emphasizes that MTV plans to play a more active role in the new MTV Japan. Details of the Internet offering have yet to be announced.

Vibe president Tetsuo "Ted" Karasawa has been named chairman of MTV Japan and will serve as acting president of MTV Japan until a managing director (Continued on page 97)



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<b>JAZZ / CONTEMPORARY</b> ★ FOURPLAY... YES, PLEASE! • FOURPLAY • WARNER BROS.	
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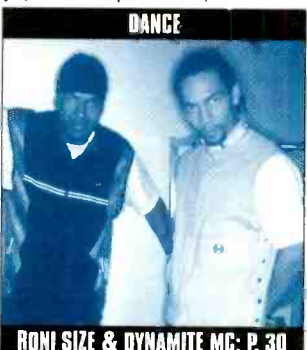
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**Artist/Producer Jack Nitzsche Dies At 63**

BY CHRIS MORRIS

LOS ANGELES—"When I look at a list of all the things I've done, it really does blow my mind. I really did a lot of stuff and nobody knows it," Jack Nitzsche said in an interview for "The Encyclopedia Of Record Producers" (Billboard Books, 1999).

Nitzsche's 40-year career in the recording studios and sound stages of L.A. was indeed a staggeringly versatile one, encompassing important work as a musician, songwriter, arranger, and producer. And for much of that career, he was a consummate "inside guy"—well-known to industry cognoscenti, virtually anonymous to the public at large.

Nitzsche, 63, died Aug. 25 at Queen of Angels Hospital in Hollywood. He suffered cardiac arrest brought on by a recurring bronchial infection.

Born in Chicago on April 22, 1937, and raised in Michigan, keyboardist/guitarist/saxophonist Nitzsche moved to L.A. in the late '50s. He was hired by Sonny

Bono, then an A&R man at Art Rupe's Specialty Records, as a music copyist. He also worked for a time at Capitol Records.

In 1962, Nitzsche became an integral component of producer Phil Spector's potent "Wall Of Sound." He crafted arrangements for a number of Spector's biggest, and biggest-sounding, hits, including the Ronettes' "Be My Baby" and "Baby I Love You," the Crystals' "He's A Rebel," Bob B. Soxx & the Blue Jeans' "Zip-A-Dee Doo-Dah," and the producer's famed 1966 Pyrrhic victory, Ike & Tina Turner's grand, commercially doomed "River Deep, Mountain High."

In 1963, Nitzsche scored the only real hit he ever had under his own name when his moody orchestral number "The Lonely Surfer" reached No. 39 on Billboard's Hot 100 Singles chart, although a second Reprise

single, "Rumble," reached No. 91. The following year, he co-wrote (with ex-employer Bono) one of his most enduring songs, "Needles & Pins," which charted in three different decades in versions by Jackie DeShannon, the Searchers, Smokie, and Tom Petty & Stevie Nicks (and was even covered by punk group the Ramones).

During the '60s, Nitzsche worked as an arranger and producer for artists as diverse as Bobby Darin, Doris Day, Lesley Gore, Bob Lind, Tim Buckley, and Gene McDaniels. He worked frequently as a sideman for the Rolling Stones, contributing piano to such tracks as "Let's Spend The Night Together," "Play With Fire," and "Paint It, Black."

In 1966, Nitzsche released "Chopin '66," which included pop arrangements of the titular composer's work. (His later solo release, 1972's "St. Giles Cripplegate," was an orchestral work recorded in the titular English church.)

In 1967, Nitzsche wrote the string (Continued on page 111)



NITZSCHE



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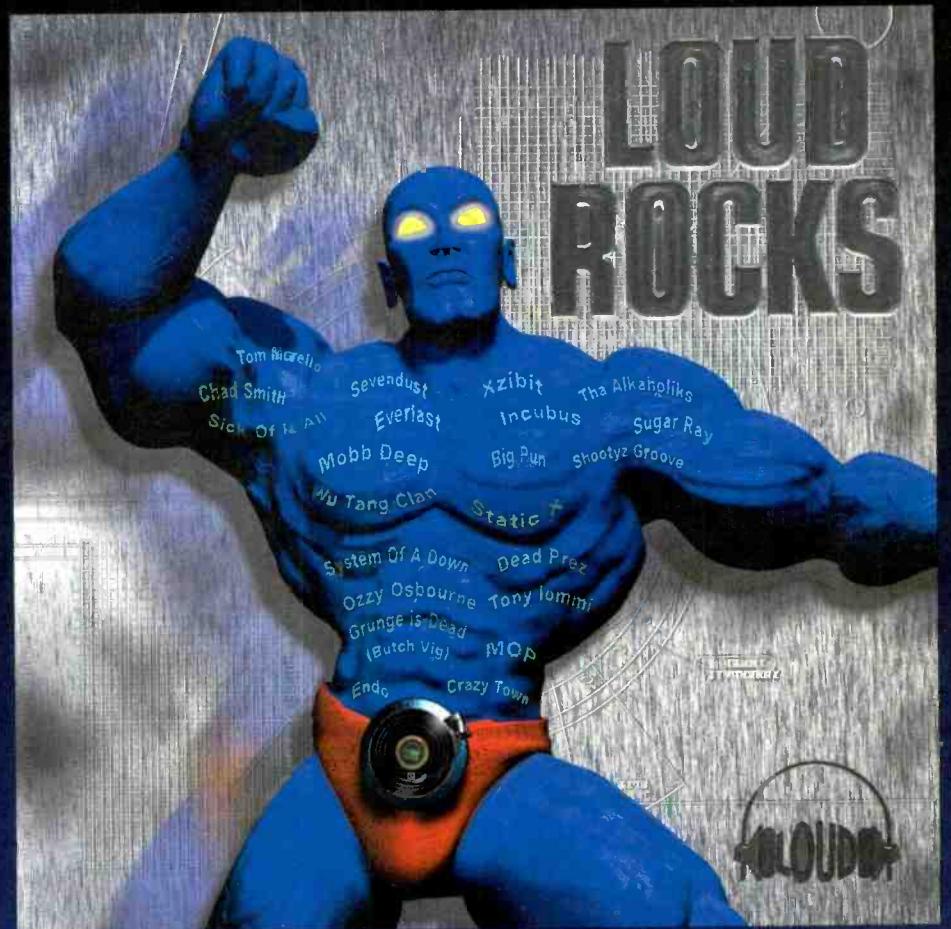
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# New Filings On Napster

## NARAS, Others Offer 3rd-Party Briefs

BY EILEEN FITZPATRICK

LOS ANGELES—The Motion Picture Assn. of America (MPAA), the National Academy of Recording Arts and Sciences (NARAS), and retail group the Video Software Dealers Assn. are preparing to file or lend their name to amicus curiae or "friend of the court" briefs in the Napster appeal now with the 9th U.S. Circuit Court of Appeals in San Francisco.

The National Assn. of Recording Merchandisers says it is also reviewing the issue and has not decided on a course of action, according to a spokesman.

NARAS, which submitted an affidavit in the original copyright-infringement lawsuit filed by the Recording Industry Assn. of America (RIAA) last December, will file its amicus brief shortly, according to a spokesman for the organization.

On Aug. 25, the Consumer Electronics Assn., the Digital Music Assn. (DiMA), and lobbyist NetCoalition each filed friend-of-the-court briefs saying that Napster's music file-sharing technology must be compared with the Supreme Court's 1984 Sony Corp. vs. Universal City Studios case, which requires new technologies to be judged on whether they have substantial "non-infringing uses."

In addition, DiMA's brief cites the 1998 Digital Millennium Copyright Act "safe harbor" provisions that limit the liability of service providers.

The 9th Circuit has scheduled oral arguments for Oct. 2, and the RIAA will file its response to the appeal on Friday (8). The MPAA is expected to file its amicus brief around the same

day as the RIAA's response.

Napster won a stay of a preliminary injunction on July 28 following an order issued by U.S. District Judge Marilyn Hall Patel on July 26.

Third-party friend-of-the-court briefs are common in landmark cases, and if written well they can sway a court's ultimate decision, according to San Francisco copyright attorney Fred von Lohmann of Morrison & Foerster.

"A third party makes it clearer to the court how important a case is, and it carries weight," von Lohmann says. "With parties less directly involved, it lets the court know there's more at stake than one online digital music company."

The briefs don't take sides in the case but are meant to offer a different perspective. "If persuasive, these briefs can be powerful stuff, but the briefs of each of the parties are supposed to be the most important," von Lohmann says.

He speculates that the Internet groups filed to encourage the court to keep its decision as narrow as possible. "They don't want the court to chill other companies."

Von Lohmann also points out that in an appeals case no witnesses are called and that the primary source of information the three-judge panel will have is from briefs. "An appeal is an isolated experience, and the process is dominated by paper," he says.

# Arista Teams Up With Flyte Time

BY GAIL MITCHELL

LOS ANGELES—Managers of Arista acts are calling the label's new joint venture with Jimmy Jam and Terry Lewis' Los Angeles-based Flyte Tyme Records a wise business decision.

"Jimmy and Terry are phenomenal producers. I worked with them when I worked with Boyz II Men," says Mark Singleterry, who manages LaFace/Arista act Pink. "[Arista president/CEO Antonio] 'L.A.' Reid is very smart bringing such prolific producers to the table."

"I think it's a cool idea," echoes Terry McBride, manager of Arista acts Sarah McLachlan and Dido. "They have a great reputation, and I think it's a smart move."

The exclusive three-year deal calls for Arista to assume all marketing, promotion, sales, and distribution for Flyte Tyme. In addition to producing artists for Flyte Tyme, Jam and Lewis will produce acts on Arista and its affiliated labels.

The duo—whose production credits include recordings by Mary J. Blige, Mariah Carey, and TLC, as well as Janet's Billboard Hot 100 No. 1 single "Doesn't Really Matter"—joins Kevin "She'kspere" Briggs and other noted producers as members of the Arista family.

"This is a dream come true," says Reid. "Because of Jimmy Jam and Terry Lewis' unquestionable track record over the last 15 years and my tremendous respect for them, it's been my lifelong goal to work with them. They've proven they can stand the test of time and have always made records that cross over well."

Prior to launching Flyte Tyme Records in 1997 through Universal, Jam and Lewis created Perspective Records in 1991. The A&M-distributed label was home to Sounds Of Blackness, Mint Condition, and Solo. During its association with Universal, Flyte Tyme released "Album" by Angel Grant in 1998 as well as the "How Stella Got Her Groove Back" soundtrack the same year.

"This continues to build Arista in the R&B and pop genres," adds Reid. "And that's the goal: to increase our ability to attract talent and find material for our artists. When I came to the company, there

was the Melisma deal with Matt Serletic that we're excited about and working hard to continue to develop. Among those also here are, of course, Babyface, Jam and Lewis, Briggs, Sean Combs' Bad Boy, and Divine Mill with producer KayGee, responsible for bringing Next and Naughty By Nature. We're stacking up all the best producers in the world here."

Initial artists and projects under the new Flyte Tyme/Arista umbrella will be announced in the coming

weeks, says Flyte Tyme's Jam. "As great as the idea is of signing with Arista," adds Jam, "what means more is signing with a company that L.A. Reid is running. The parallels in our

careers are significant: growing up in the Midwest, our long respective partnerships. We're looking forward to working with L.A. and Arista."

Longtime Flyte Tyme president Gwen Irby joins Jam and Lewis at Arista.

In addition to Flyte Tyme Records, Minneapolis-based Jam and Lewis operate Flyte Tyme Productions, the Flyte Tyme recording studios, and their own music publishing companies. The companies remain separate from the Arista deal.

Asked if similar joint ventures are in the offing, Reid says, "We're looking to grow the roster but not necessarily through [more] big deals such as these."

Assistance in preparing this story was provided by Melinda Newman in Los Angeles.



JAM AND LEWIS



**Governors and Saviors.** VH1 Save the Music Foundation recently received the 2000 Governors' Award from the Academy of Television Arts and Sciences for its extensive campaign to help reintroduce music education into public school curriculums, providing instruments and materials needed to restore programs. Pictured accepting the award, from left, are Tom Freston, chairman/CEO of MTV Networks; John Sykes, president of VH1; and Bob Morrison, executive director of VH1 Save the Music.

## Lucky Dog Offers 'Pick Of The Litter' Reissues

### Sony Imprint To Market Sets From Rodney Crowell, Shelby Lynne, Others

BY RAY WADDELL

NASHVILLE—"Pick Of The Litter," a septet of reissues due Sept. 19 on the Sony Nashville/Lucky Dog imprint, is being positioned and marketed as a set of influential precursors to the current alt.country/roots music movement.

The first-time project is also designed to add some beef to Lucky Dog, still in its puppyhood, with artists Jack Ingram and Charlie and Bruce Robison currently signed to the label.

The seven reissues include critically acclaimed works from Rodney Crowell ("Keys To The Highway," "Life Is Messy"), Billy Joe Shaver ("Salt Of The Earth"), Marty Stuart ("Let There Be Country"), and Joy Lynn White ("Between Midnight & Hindsight"), as well as compilations from the O'Kanes ("The Only Years") and Shelby Lynne ("Epic Recordings").

"When we first started Lucky Dog a couple of years ago and brought in Charlie, Bruce, and Jack, we knew we wanted to flesh it out some with the catalog and make it a real label," says Dale Libby, Sony Nashville VP of sales. "Given the mission of Lucky Dog to sign these type artists, and in

going through the vaults, I started to realize that albums like Rodney Crowell's 'Keys To The Highway' could stand up against any Americana artist's records today."

#### RODNEY'S DOGS

With two releases in the first "Pick Of The Litter" batch, Crowell is



CROWELL

pleased his past records are receiving renewed focus but stops short of saying either release is among his best work. "Parts of 'em are worth another look," Crowell says. "The good thing about [the reissues] is I don't have a copy of 'Life Is Messy,' so now I can go out and buy one."

Crowell says "Keys To The Highway" (1989) could have been a better record if he hadn't felt pressure to quickly follow up his highly successful "Diamonds And Dirt" record (1988).

"I let myself be bullied and regretted it," says Crowell. "Parts of ['Keys'] I liked, and parts of it I would rather have been scrapped. It could've been a really good record if I hadn't allowed myself to be rushed."

He cites "My Past Is Present," "If Looks Could Kill," and "Many A Long And Lonesome Highway" as his favorite cuts on "Keys." Crowell adds that both that album and the later "Life Is Messy" (1992) are "me trying to paint by numbers at the time. To me, 'Life Is Messy' is a bit better piece of work, born out of its own circumstances. Overall, I think you could go through all the records I made at Columbia and compile what I would call a pretty damn impressive piece of work."

Among the notable cuts on "Life Is Messy" is "What Kind Of Love," with songwriting credits for Rodney Crowell, Will Jennings, and the late Roy Orbison. Crowell says that Orbison was dead before the song was written but had previously committed the melody to tape, from which the other two writers composed the song.

"Will and I were careful to try and write a very good song from [Orbi-  
(Continued on page 107)]

## American Originals Showcases Songwriters From Bluebird Cafe

BY DEBORAH EVANS PRICE

NASHVILLE—For nearly 20 years, Nashville's famed Bluebird Cafe has been a magnet attracting stellar performances from a who's who of acclaimed songwriters. With the Sept. 12 launch of the "Live At The Bluebird" series, those performances will be available on CD for the first time via New York-based label American Originals.

The series, a joint venture between American Originals and the Bluebird Cafe, will kick off with releases by Michael Johnson, Angela Kaset, and Fred Knobloch and Jelly Roll Johnson. The series will be distributed by Koch International.

According to American Originals president Phil Kurnit, Don Schlitz, whose credits include Kenny Rogers' hit "The Gambler," is

already signed to be part of the next wave of releases due out in January. The label plans to issue between 10 and 15 "Live At The Bluebird" collections each year.

**'Amy Kurland . . . has a devotion and respect for artists that I've only seen a few times.'**

**Nashville is blessed to have her and the Bluebird'**

— PHIL KURNIT —

"[My goal] for American Originals has always been to be a singer/songwriter label like Lifesong was," Kurnit says, referring to the label he started in the 1970s with Terry Cashman and Tommy West. Kurnit currently heads up Metrostar and Winthrop Records. American Originals is a joint venture between Winthrop Records and Southbound Music Group.

"My partner, Len Handler, introduced me to [Bluebird owner] Amy Kurland," he adds. "She has a devotion and respect for artists that I've only seen a few times. Nashville is blessed to have  
(Continued on page 111)





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# Mellencamp Extends Impromptu Free Tour

CINCINNATI—John Mellencamp fans seem to know a good thing when they see it, and the artist himself concurs, judging from continuing response to his free Live in the Streets: The Good Samaritan Tour.

The impromptu road trek was extended to four more cities (Cincinnati, Atlanta, Nashville, and the rocker's hometown of Bloomington, Ind.) following an initial series of six surprise shows ("Mellencamp's Acoustic Samaritans," Music to My Ears, Billboard, Aug. 26) that kicked off Aug. 11 before a startled throng of 400 in Philadelphia's Rittenhouse Square, with the crowd size swelling to 15,000 by the time it surfaced in Chicago Aug. 21.

Fueled by clues placed on his Web site and duly recirculated by radio stations in the designated cities (including Boston, Pittsburgh, and Cleveland), the size of expectant audiences for the hourlong lunchtime busking ranged from 3,000 in Nashville to 7,000 in Cincinnati Aug. 25 and 8,000 in Atlanta, with the Bloomington finale on Aug. 31 drawing over 10,000.

Asked in Ohio why he extended the tour, Mellencamp tells Billboard Editor in Chief Timothy White, "It's been too much fun to stop, and I had a little more unscheduled time this summer, so what the hell? Let's face it, I've spent over 20 years in the grind of corporate obligations to play or record, and I just wanted to break the mold and get out of the box. I mean, let's just have fun, with no tickets, no sound checks, no T-shirt booths. Music outdoors with no cash changing hands, what a concept!"

The two main accompanists Mel-

lencamp took on the mini-tour, accordionist Mike Flynn from Indiana band Old Pike and fiddler Merritt Lear from Chicago group Butterfly Child, have likewise had to adapt to the impromptu nature of the process.

"I thought we'd be playing 10 songs of John's and there'd be the same set list every show with the same parts for me," says Lear. "But when I got to the first rehearsal I was told by John to 'go nuts,' basically. For even the few songs of his we tend to play, like 'Pink Houses,' I've been instructed to improvise as much as possible." "We're just making it up as we go," adds a grinning Flynn, who ad-libbed new lyrics to the old Donovan/Animals classic "Hey Gyp" when Mellencamp turned the mike over to him during the performance in Cincinnati's packed Fountain Square. Fans appeared to enjoy every off-hand aspect of the program, but press coverage along the trail has ranged from buoyant to bewildered, with The Cincinnati Enquirer noting that "it's an unprecedented tour for an artist who remains a major concert draw even though modern rock radio doesn't play his new music."

(For the record, Mellencamp has never once appeared on Billboard's Modern Rock Tracks radio chart since its inception in the issue dated Sept. 10, 1988, but he has remained a staple on the Mainstream Rock Tracks chart since it started in 1985.) "Basically, the music fans of all ages who've come to these shows are just people in motion every day, and I guess that includes me," says Mellencamp. "Our culture is in constant motion and change, and I just want

(Continued on page 111)



Mellencamp and musicians in Atlanta. (Photo: William Berry/AJC)

# TBA Quietly Turns Into Powerhouse

## Entertainment Co.'s Newest Ventures Include Web/TV Series

BY RAY WADDELL

NASHVILLE—While SFX has been attracting the lion's share of attention on the event production front for the past few years, TBA Entertainment Corp. has quietly become one of the strongest and most diversified entertainment companies in the industry, producing more than 3,000 events annually.

The main catalyst for TBA's growth has been the company's ability to join the creative and corporate communities in ways that work for both.

The most recent announcement from TBA, headed by entertainment business entrepreneur Thomas Jackson "Jock" Weaver III, was for the upcoming "Music In High Places" Internet and television series. The venture, sponsored by Radio Shack, RCA, and MSN, features musical artists in adventures/performance at exotic locales. It kicks off Oct. 6 with Alanis Morissette at the Navajo Nation's Canyon de Chelly National Monument in Arizona.

"Music In High Places" is the latest in a string of high-profile, corporate America-supported events from TBA. Just this year TBA produced the Hard Rock Cafe Rockfest near Chicago presented by Oldsmobile and the 25-date Montreux Festival tour presented by Oldsmobile Aurora.

Additionally, TBA has a corporate entertainment division, a highly active fair division, a management division that represents acts ranging from Brooks & Dunn and Kathy Mattea to Point Of Grace and Nine Days, and a marketing arm that has been on the forefront of hooking up concert tours with promotion-minded corporations.

When the company's special events (1998 Goodwill Games opening and closing celebrations), television (pay-per-view for Bad Company and Merle Haggard), and merchandising efforts are considered, TBA emerges as one of the most active and broad-based entertainment companies.

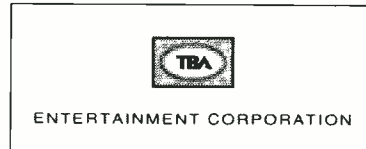
### TODAY'S TBA VISION

The mastermind of TBA's strategy and growth is chairman/president/CEO Weaver. A financial magnate

turned president of Hard Rock International plc, Weaver deftly parlays lessons learned from both worlds into his vision for TBA.

Weaver says his original concept for what became TBA Entertainment was to build a broad-based entertainment company with numerous fixed assets, using entertainment to drive the train.

"We soon saw that our entertainment assets were experiencing significantly greater growth, so we made the decision to sell all of our fixed assets and focus on growing the entertainment side of the business," explains Weaver. "Since that time



we've been growing our revenues at double- and triple-digit rates and have come from a setup company with virtually no revenues or assets to a company with \$80 million-\$100 million in [annual] revenue."

Such growth came from a narrow focus on creating a niche for TBA, Weaver says. "What we really do that's very different from most everybody else in the industry is specialize in linking the creative community with the corporate community and by doing that producing some of the largest and most successful programs in history," he observes.

And, while SFX has attracted all the attention with its aggressively acquisitive stance, TBA has been mostly under the radar in becoming an entertainment force in its own right. "SFX—and other companies—invested large amounts of capital in brick and mortar, and the investments we've made have been in human capital," says Weaver. "In all of the operations we acquire we're investing in people and in creating a pure service play, as opposed to brick and mortar."

While TBA has produced large tours, including Page & Plant and several big country names, the company is not in a risk-taking position as a promoter. Instead, it brings corporate America on board to underwrite costs and remains highly flexible, which Weaver considers a competitive edge.

Is there a point where the artistic side can clash with the corporate side and where marketing can reach critical mass with the consumers? Weaver thinks the line is there but doesn't think TBA has crossed it.

"There is a significant amount of commercialization in the marketplace, and we think a lot of it goes beyond a level of integrity that should be maintained," says Weaver. "If you push commercialization too far, you will not move your targeted constituency the way you want to."

### PRIVATE PARTIES

Much of TBA's linking of art and commerce is in internal corporate events. These aren't the company parties of yesteryear.

"As companies' work forces reach the 35-45 age, they're no longer wanting the Temptations and Neil Sedaka; they're wanting Lenny Kravitz and Sheryl Crow," says Greg Janese, execu-

utive VP at TBA. "From the artists' side of it, there is no question more and more are open to playing private corporate events. They don't have to worry about percentages and ticket sales—they just come in and play their gig."

Besides the aforementioned acts, TBA's artist management division now represents Chely Wright, Gary Chapman, Jerry Kilgore, Jaci Velásquez, Wayne Watson, 4HIM, FFH, Scott Krippayne, Petra, and Jay Johnson.

"Artists that are developing careers need a [management] company that can negotiate record contracts and other business aspects but also can secure corporate sponsorships and endorsement situations," says Janese. "As often as is appropriate, we utilize our artist management clients for these purposes."

### UNPLUGGED IN HIGH PLACES

"Music In High Places," the 12-episode music and travel series, will debut on international satellite service DirecTV and at Microsoft's MSN.com Web portal (*BillboardBulletin*, Aug. 29).

The artists will perform "unplugged" at various scenes on their "adventure," according to Marc Oswald, co-executive producer of the series for TBA. "It's almost like a long-form music video," Oswald explains. "It's not really a concert, more like a series of acoustic performances."

Morissette's performances in front of Native Americans were unique, Oswald says. "Her presence and interaction with the Navajo was nothing short of sacred in itself," he says. "The way she deals with people blew me away."

Oswald says producers are currently in discussions with some 50 "major" acts to take part in "High Places," including rock, R&B, pop, Latin, and country performers.

The MSN Webcasts will be enhanced with additional content, and the site will also sell "Music In High Places" branded merchandise, from which a portion of proceeds will benefit the Grammy Foundation.

Oswald says the series will feature an "intense" Internet component, to begin Oct. 18. "The experience on the Internet is second to none," he says. "The Internet is a huge part of this series."

TBA is working with Tall Pony Productions and Innovative Media Productions in producing, and plans call for a cable network launch in January 2001. "It will be something on basic cable, likely one of the music channels," says Oswald. "We're talking to all of them."

"Music In High Places" was conceived by Innovative producer and marketing exec Parvene Michaels, who sought out TBA to lead the sponsorship and co-produce the event. Brian Murphy and Oswald of TBA, Anthony Eaton of Tall Pony, and Michaels will serve as executive producers of the series.

TBA currently has offices in Los Angeles, New York, and Nashville. Sources say the announcement of a major presence by TBA in London and other European markets could be forthcoming.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Cynthia "CJ" Harris is promoted to senior VP of R&B promotion for Columbia Records in New York. She was senior national director of R&B promotion.

Brian Shafton is promoted to VP of sales for Priority Records in Los Angeles. He was director of sales, West Coast region.

Susan Jacobs is named VP of publicity for Sony Classical in New York. She was co-president of Kahn & Jacobs Public Relations and Marketing.

Lisa Hirsch is promoted to senior director of artist relations for Universal Records in Los Angeles. She was associate director of artist relations.

Tony Hicks is promoted to senior director of urban promotion for Restless Records in Los Angeles. He was national director of urban



HARRIS



SHAFTON



JACOBS



HIRSCH

promotion.

Virgin Records promotes Jason McFadden to national promotion director in New York. Virgin Records also names Tyson Haller national manager of college promotion in New York. They were, respectively, a New York regional promotion rep and national coordinator of college promotion and marketing for Elektra Entertainment.

Bonnie Fedrau is named director of A&R for Zomba Records

Canada in Toronto. She was an A&R manager for EMI Music Canada.

Gizelle Galang is named director of business and legal affairs for the Island/Def Jam Music Group in New York. She was an associate at L. Londell McMillan PC.

Shannon McSweeney is promoted to director of marketing services for Artemis Records in New York. She was manager of A&R.



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Billboard's fifth edition of the Latin Six Pack spotlights Puerto Rico. We'll take a look at this hotbed of talent and the influence the country has had on the international music scene. Also, a look at Puerto Rican boy bands, the most successful Puerto Rican artists in the Spanish market and the year-to-date Latin charts.

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### NEW FACE OF RADIO

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Andy Anderson 646.654.4692  
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## UPCOMING SPECIALS

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# Artists & Music

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## Carter's Violin Reverberates With 'Motor City' Jazz On Verve

BY STEVE GRAYBOW

NEW YORK—Detroit, the home of the automobile industry and the birthplace of Motown, has been indelibly stamped into the American consciousness as an incubator for ingenuity. Along with such artists as Stevie Wonder and Marvin Gaye, the city boasts jazz legends Thad Jones, Milt Jackson, and Barry Harris among its native sons.

It can also brag of violinist Regina Carter, who fetes the music of her hometown on "Motor City Moments" (Verve, Sept. 19). Along with compositions by Wonder, Gaye, Jackson, Jones, and Harris, Carter interprets Alex North's "Love Theme From Spartacus" (itself recorded by Detroit native Yusef Lateef), along with a piece by saxophonist Lucky Thompson.

Carter penned two compositions found on "Motor City Moments," the melancholy "Forever February" and the blues "Up South," written and performed with guitarist Russell Malone.

"I wanted to dedicate something to

[blues guitarist] John Lee Hooker," explains Carter. "Russell is from the South, and he grew up playing that kind of blues. Most people in Detroit migrated from somewhere else, so in many ways the community just moved up South."

At age 16, Carter discovered jazz. "The problem with playing in a symphony"—Carter's résumé includes a stint with the Detroit Civic Symphony Orchestra—"was that I would be a soloist with the orchestra, and I wanted to be out front," she says with a laugh. "At first, I didn't know what jazz was or what my role in it could be, but I knew I wanted to be a part of it."

Despite her enthusiasm, Carter's initial introduction to jazz was less than an epiphany. "No one taught jazz violin, and my teachers didn't know what to do with me," she recalls. "I went to the music store and bought Ornette Coleman, Eric Dolphy, and Miles Davis albums, and I was really turned off. I felt jazz was something I couldn't handle."

Thanks to a sympathetic big-band teacher at Michigan's Oakley University, Carter began to develop her own voice on her instrument. Rather than listening to the scant handful of existing



CARTER

jazz violinists, her teacher instructed her to listen to horn players and placed her in the school band's saxophone section. There, Carter began transposing alto saxophone parts to the violin. She also began listening to jazz vocalists, learning to phrase and let her notes breathe like a singer would.

Now, Carter holds jazz education clinics when she tours, showing people

"where the written music stops and the improvisation starts and how jazz is a living, breathing conversation between the musicians. I think that if more people understood jazz, more people would come to the shows and buy the music, because they would not be so intimidated," she says.

Verve senior VP of sales Michael Kauffman calls Carter "a dynamic live artist" and notes that "getting people to see her in person is key to promoting the new record." Along with jazz clubs, Carter typically expands her audience by playing live dates for subscription-based performing arts centers and plans to augment her upcoming tour with in-store appearances.

Verve will extensively promote the album in and around Detroit, partnering with such Michigan-based outlets as Harmony House and Borders Books & Music.

Tracks from "Motor City Moments" will also be placed on 50,000 free sampler CDs distributed by the General

Mills cereal company to its consumer base and will be included on 1 million CD-ROMs given away by Infiniti automobiles in conjunction with Excite.com.

According to Suzanne Berg, senior VP of promotion for the Verve Music Group, jazz radio will be serviced with the entire "Motor City Moments" album, with emphasis on the tracks "Don't Git Sassy," "Don't Mess With Mr. T," "Forever February," "Higher Ground," and "Up South."

"Jazz radio needs to go deep on a record," explains Berg.

"Regina's last record [1998's "Rhythms Of The Heart" (Music to My Ears, Billboard, April 3, 1999)] sold very consistently and continues to sell based on word-of-mouth, radio, and touring," notes Jessica Sendra, jazz buyer for Borders. "This record has the potential to do double or triple the sales of the last one, and we plan to work closely with Verve to spread the word about this very talented and original musician."

## Letting 'Dogs Out' Benefits Baha Men As S-Curve Single Drives U.S. Success

BY CARLA HAY

NEW YORK—After a series of ups and downs in their career, Baha Men have achieved a mainstream U.S. breakthrough with their unique blend of Caribbean rhythms and hip-hop. The group—named after its home country of the



BAHA MEN

Bahamas—is getting attention for its fourth U.S. album, "Who Let The Dogs Out" (S-Curve/Sheridan Square/Artemis Records). Sales for the album are being fueled

by exposure for the title track, according to industry observers.

Released July 25 in the U.S., "Who Let the Dogs Out" debuted at No. 21 on the Heatseekers chart in the Aug. 19 issue. The album rose to No.

1 on that chart in the Aug. 26 issue and then reached Heatseekers Impact status when it rocketed from No. 103 to No. 59 on The Billboard 200 in the Sept. 2 issue. This issue the album is at No. 35.



The song "Who Let The Dogs Out" is shaping up to be one of the more popular party-and-sports anthems of the year, due in large part to aggressive marketing of the song to various sports organizations.

"We knew that the song was going to have tremendous youth appeal," says Artemis executive VP Michael Krumper. "And we knew the song would make a great theme song for athletic events."

(Continued on page 92)

## Word-Of-Mouth Boosts Album Sales For Hidden Beach's 'Who Is Jill Scott?'

BY CARLA HAY

NEW YORK—"Who is Jill Scott?" is a question that more people are getting the answer to, as the jazz-influenced R&B singer finds a growing audience. Industry professionals are saying that powerful word-of-mouth support is the driving



SCOTT

force behind a recent increase in sales for Scott's debut album, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach/Epic

Records).

Released July 18, Scott's album bowed at No. 8 on the Heatseekers chart in the Aug. 5 issue. In the Aug. 26 issue, the album peaked at No. 2 on that chart. Scott's album reached

Heatseekers Impact status in the Sept. 2 issue when it jumped from No. 109 to No. 94 on The Billboard 200. This issue, the album is No. 64 on that chart.

Scott believes a large part of her appeal is because "I wrote this album like a human being. I sing like a black woman. I didn't talk about what everyone else is talking about. If the people who hear my album don't share my experiences, at least they understand."

The Philadelphia-based singer adds, "I also still leave something for my concerts, so when I perform the songs it's something different."

Hidden Beach president/CEO Steve Mc-

(Continued on page 92)



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# Hit Songwriter Kandi Debuts As An Artist On Columbia Set

BY LARRY FLICK

NEW YORK—Kandi is ready for her close-up.

After crafting a string of hits by other acts, most notably TLC's "No Scrubs" and Destiny's Child's "Bills, Bills, Bills" (both No. 1 records), the charismatic young woman is gunning for deserved recognition as an artist in her own right. She makes a solid case for her cause on her stellar Columbia debut, "Hey Kandi," due Sept. 26.

Bolstered by the singer/tunesmith's continued collaboration with longtime creative partner Kevin "She'ksper" Briggs, the collection is rife with the kind of cutting-edge hip-hop rhythms and candy-sweet hooks that radio programmers currently require. Cuts like the rising first single, "Don't Think I'm Not," gain a unique edge from lyrics that offer more than standard, romance-rooted fodder. They tell relatable tales in real terms from the perspective of a woman who is no shrinking violet.

"I respect strong women who lay it out, with no beating around the bush," Kandi says. "That's the kind of woman I've always been, particularly when it comes to relationships. That raw honesty and strength is at the core of every song I write."

No doubt. And for proof, all one needs to do is investigate tunes like "Talkin' Bout Me," on which the artist "talks about the good side of relationships. I love that song because it communicates how nice a woman can be with a

man. But there's also a definite edge there that says, 'Don't cross me, because I will cut you.'"

Given her creative potency, it's hard to believe Kandi's admission to initially being "momentarily frozen" while trying to cook up material. "I hit the wall," she says. "I came up empty. The pressure was so intense. The expectations for this record were super-high."

But the artist eventually trusted herself to simply let the words and music flow. "I just got down to tellin' stories . . . on myself, on my friends, whatever," she recalls. "Once we got rollin', the fear lifted. I got back to trusting myself and my gift."

Now it's Columbia's turn to deliver on that gift. According to Quincy Jackson, associate director of product marketing at the label, the approach to "Hey Kandi" has been similar to that for a rap project. "We started underground, letting it swell up," she says.

Early exposure for Kandi's solo career has come via the inclusion of the skittling, beat-smart gem "What I'm Gon' Do To You" on the rap-laden soundtrack supporting the film "Big Momma's House."

"Now that we're solid at street level, we're broadening the scope to include the mainstream pop and R&B worlds," Jackson says.

That expansion includes issuing a slick videoclip for "Don't Think I'm Not," directed by Billy Woodruff. It is currently getting active airplay on BET and the Box, and MTV has recently



KANDI

added it.

In addition to the standard round of press, radio, and retail visits, Kandi has spent much of

the summer on the road, playing clubs and several R&B/hip-hop-leaning festivals. The label is mulling over several touring options for autumn.

The artist is also preparing to spend a portion of the fall trekking through the U.K. and continental Europe, where the album will be released in December. Columbia is also leaning toward issuing a softer, more downtempo tune as the first single there. "Easier," a soulful duet with Faith Evans, is among the candidates.

"It's such a great song, and it's certainly one of the songs we're considering for single release here, too," Jackson notes. "We're extremely fortunate in that we

have a wealth of incredible material to work with."

Although Kandi should be used to such accolades, she isn't yet. "It's always a little bit of a jolt to realize that people are speaking so highly of me," she says. "It only gets deeper as the songs get bigger."

Kandi's name may not ring an instant memory bell to many, but her music has amassed a legion of fans over the past five years. For starters, she's a founding member of Xscape, whose successful late-'90s spree of hits—including the million-sellers "Can't Hang" and "Feel So Good"—blazed a trail for current girl-group darlings Destiny's Child.

(Continued on page 20)

## Latest British Invasion Coming In 2001 When Done & Dusted Tour Hits U.S. Shores

**ONE IF BY LAND:** The British are coming, but this time we're getting plenty of warning. In September 2001, New York-based booking agency Little Big Man Booking plans to launch the Done & Dusted tour stateside.

Named for an Internet music channel that streams British festivals, the U.S. dates will feature up to two dozen British acts on at least two stages in an outdoor setting. Little Big Man Booking founder/president **Marty Diamond** says five cities are on the inaugural docket: Toronto, New York, San Francisco, Los Angeles, and Chicago.

"There's a lot of great British music, and we'd like to let it be seen in the light that it's often seen in the U.K.—in a festival environment," says Diamond. "We want one show that shows the diversity of the music and creates an environment the acts are comfortable with."

Diamond hopes to hold the festivals in fields, as opposed to traditional venues, to make them more like the British experience. "There isn't an amphitheater circuit in the U.K. They don't understand the sea of blue seats," Diamond says.

"There will be between eight and 10 acts on the main stage," adds Diamond, who expects the dates will feature between 15 and 20 acts per day. "The second stage will be a dance stage, and a third stage is possible as well."

The Chicago date will differ from the four other cities because it will be held during the week instead of on a weekend. "That will be in a couple of different clubs," says Diamond. "For example, the dance night might be at the Aragon Ballroom. It will be multiple nights since it falls in the middle of the week."

Should the dates go well, Diamond says, he'd like to see the festival expand into a Lollapalooza or Lilith Fair type of tour. Diamond's partners in the tour are three British promoters: **Dennis Desmond, Bob Angus, and Simon Moran.**

Diamond had intended to do a test date this Saturday (9) at Liberty State Park in Jersey City, N.J., but "upon further consideration, we decided to step away from it," he says. "The talent pool

was going to be far more limited than it will be next year because of recording schedules. **Beth Orton** and **Stereophonics** were making their next records, **Gomez** was going into the studio, **Robbie Williams** wasn't available to do touring.

"There was a whole cast of characters that we were catching between touring cycles," Diamond continues. "We felt that we were putting our back against the wall, and we wanted to make sure we launched it properly and were concerned about putting the bands in the right environment. I don't want to throw a party and have less than all the people show up."

While Diamond expects people to come for the music, he also thinks British acts have their own special flair. "There is still a cachet to being British," he says. "I just think there is still something sexy about being from across the Atlantic."

For much more on the British music scene in the U.S., see the package of stories starting on page 1.



by Melinda Newman

**STUFF:** **Joan Osborne** hit the road in support of her new album Sept. 1. The tour ends Oct. 11 in Washington, D.C. . . . **Perry Farrell's** new album, his Virgin Records label debut originally slated to come out in October, has been pushed back to early 2001. According to Farrell's representative, the delay is due to the artist putting finishing touches on the project, titled "The Diamond Jubilee."

**Indigo Girls** will release a 16-song greatest-hits package on Epic Oct. 3. The retrospective will also include two new tracks. Concurrently, Legacy plans to reissue four Indigo Girls albums: "Strange Fire," "Indigo Girls," "Nomads-Indians-Saints," and "Rites Of Passage," all with new packaging, bonus tracks, and new liner notes.

The releases are in conjunction with the duo's Honor the Earth tour, which starts in October. The benefit outing, which will feature such guest artists as **Bonnie Raitt, Jackson Browne, and Joan Baez**, funds Native American grass-roots environmental and cultural preservation projects.

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## Harding Promotes Mammoth Set With Live 'Confessions'

NEW YORK—In marketing "The Confessions Of St. Ace," John Wesley Harding's first effort for Mammoth Records, the label is creating scenarios that best flatter the venerable singer/songwriter's music.

"Wes has made the record he should," says Mammoth president Rob Seidenberg of the set, due Sept. 26. "He writes great songs, and he takes his craft seriously. When Wes signed with us, we wanted him to make the music he heard in his head, knowing that we would support him by promoting that music in a context that is complementary."



HARDING

After a several-album phase where Harding worked in a sparse, largely acoustic framework, "St. Ace" is rife with richly detailed modern-pop tunes, offered

in arrangements laced with string and horn flourishes. The listener is never distracted from Harding's vivid, often amusing storyteller lyrics.

"So far, this has been a great experience for me," says Harding, who first came to prominence in 1990 with the pop chestnut "Here Comes The Groom." "It's rare for an artist to feel like a creative being when dealing with a record company, as opposed to feeling like a commodity. And yet, I also feel like I'm in a sound business situation."

Harding spent a large portion of the summer playing clubs in support of "St. Ace." When he tours this fall, it'll be the first time he hits the road with a full band in several years. "This is the most crucial element of our marketing plan," Seidenberg says. "We want to do justice to this record, and we believe that people will respond to hearing these songs in a live setting."

Besides putting Harding on the road, Mammoth has begun working the sly tune "She's A Piece Of Work" to triple-A and rock radio. College stations will be serviced with the entire album in early September.

Other avenues of exposure for the project so far have been a stellar appearance on "Late Night With Conan O'Brien," as well as the inclusion of the album cut "I'm Wrong About Everything" on the soundtrack to the motion picture "High Fidelity."

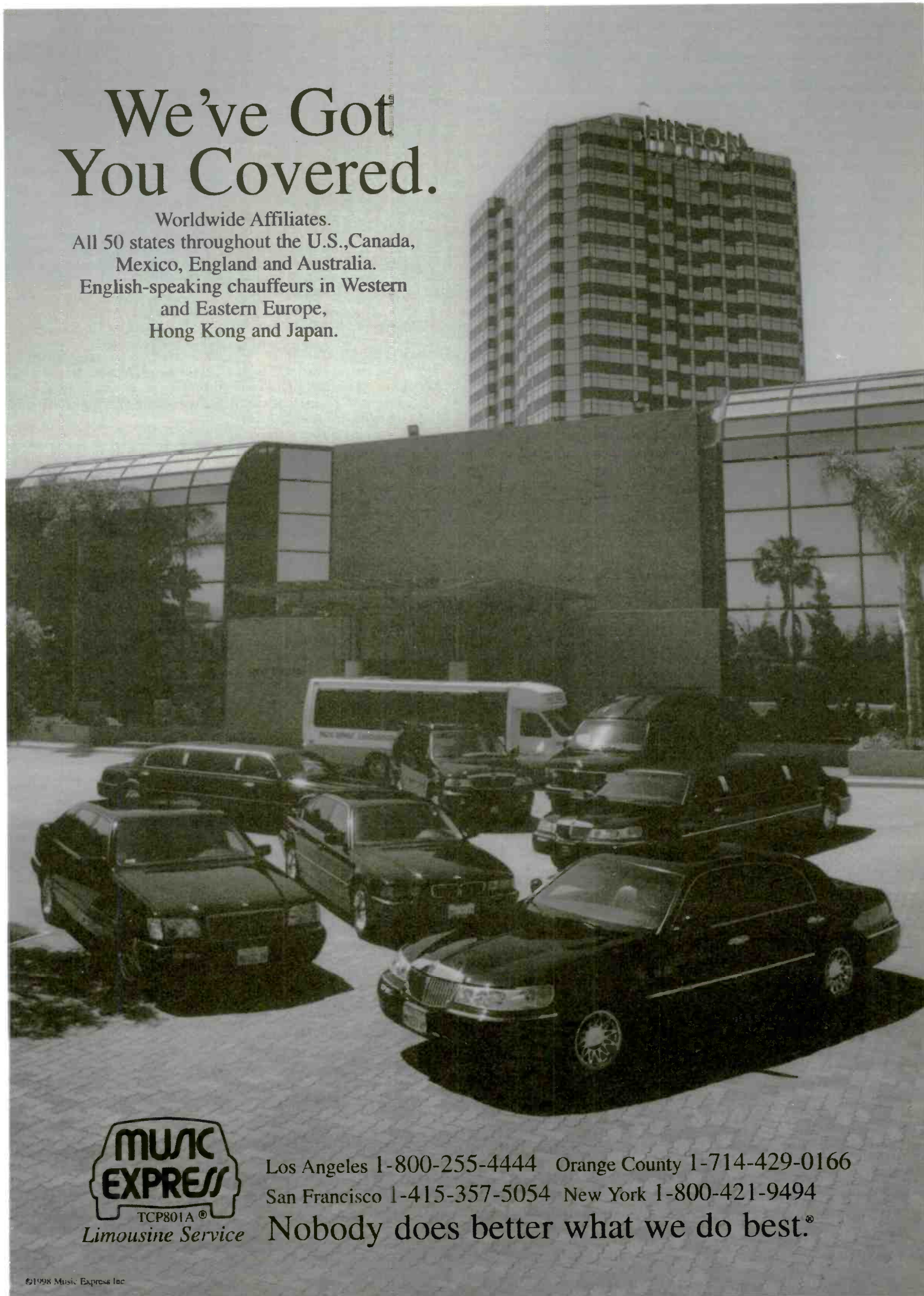
Additionally, the Hastings, England, native has launched a Web site (wesweb.net) that offers timed-out downloads of cuts from the album, as well as MP3 downloads of several previously unavailable songs.

"The site is exemplary of the way I've conducted my career," says Harding. "It promotes my new music, but it also talks about music, in general, and it allows people to communicate with each other. That's what I've always wanted my music to be . . . a catalyst for interaction."

LARRY FLICK

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
<b>NO. 1</b>				
1	1	<b>CREED</b> <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>ES</b>	MY OWN PRISON 32 weeks at No. 1	152
2	3	<b>BOB MARLEY AND THE WAILERS</b> <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	584
3	—	<b>DIXIE CHICKS</b> <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>ES</b>	WIDE OPEN SPACES	135
4	2	<b>METALLICA</b> <sup>17</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	472
5	4	<b>'N SYNC</b> <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	127
6	6	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	305
7	7	<b>PINK FLOYD</b> <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1223
8	9	<b>BEASTIE BOYS</b> <sup>8</sup> DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	439
9	10	<b>DEF LEPPARD</b> <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	199
10	8	<b>BUENA VISTA SOCIAL CLUB</b> <sup>▲</sup> WORLD CIRCUIT/NOONESUCH 79478/AG (12.98/18.98) <b>ES</b>	BUENA VISTA SOCIAL CLUB	67
11	11	<b>ANDREA BOCELLI</b> <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>ES</b>	ROMANZA	143
12	—	<b>PEARL JAM</b> <sup>11</sup> EPIC 47857* (10.98 EQ/17.98) <b>ES</b>	TEN	264
13	5	<b>STYX</b> <sup>●</sup> A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	44
14	46	<b>CAROLE KING</b> <sup>10</sup> EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	434
15	12	<b>LENNY KRAVITZ</b> <sup>2</sup> VIRGIN 47758 (12.98/17.98)	5	120
16	14	<b>MATCHBOX 20</b> <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>ES</b>	YOURSELF OR SOMEONE LIKE YOU	182
17	30	<b>JIMMY BUFFETT</b> <sup>▲</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	480
18	13	<b>BACKSTREET BOYS</b> <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	159
19	19	<b>ELTON JOHN</b> <sup>15</sup> ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	464
20	24	<b>DAVE MATTHEWS BAND</b> <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	223
21	32	<b>ERIC CLAPTON</b> <sup>7</sup> POLYDOR 800014/UNIVERSAL (6.98/11.98)	TIME PIECES — THE BEST OF ERIC CLAPTON	321
22	21	<b>CREEDENCE CLEARWATER REVIVAL</b> <sup>▲</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	359
23	16	<b>AC/DC</b> <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	320
24	18	<b>BON JOVI</b> <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	61
25	20	<b>JAMES TAYLOR</b> <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	511
26	17	<b>QUEEN</b> <sup>▲</sup> HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	373
27	23	<b>BON JOVI</b> <sup>17</sup> MERCURY 830264/DJMG (7.98 EQ/11.98)	SLIPPERY WHEN WET	59
28	39	<b>BARRY WHITE</b> <sup>▲</sup> CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	49
29	15	<b>TIM MCGRAW</b> <sup>▲</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	168
30	27	<b>SUBLIME</b> <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	204
31	22	<b>TOM PETTY AND THE HEARTBREAKERS</b> <sup>▲</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	333
32	28	<b>AC/DC</b> <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	128
33	33	<b>BROOKS &amp; DUNN</b> <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	130
34	25	<b>JO DEE MESSINA</b> <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	128
35	35	<b>DAVE MATTHEWS BAND</b> <sup>3</sup> RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	101
36	—	<b>BEE GEES</b> <sup>2</sup> POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	79
37	36	<b>ABBA</b> <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	177
38	34	<b>WEEZER</b> <sup>3</sup> DGC 24629/INTERSCOPE (10.98/11.98) <b>ES</b>	WEEZER	78
39	40	<b>VAN MORRISON</b> <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	482
40	31	<b>METALLICA</b> <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	538
41	38	<b>DMX</b> <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	117
42	26	<b>MEAT LOAF</b> <sup>13</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	230
43	43	<b>MADONNA</b> <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	313
44	41	<b>AL GREEN</b> <sup>▲</sup> HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	110
45	29	<b>FAITH HILL</b> <sup>▲</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	116
46	42	<b>SAVAGE GARDEN</b> <sup>▲</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	166
47	37	<b>METALLICA</b> <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	483
48	44	<b>JOHN MELLENCAMP</b> <sup>▲</sup> MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	84
49	49	<b>MILES DAVIS</b> <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	81
50	—	<b>JIMMY BUFFETT</b> <sup>●</sup> MCA 110022 (6.98/11.98)	LIVE — FEEDING FRENZY	4

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 multiples 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. **ES** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## Artists & Music

# Verve, Columbia/Legacy Team On 'Jazz' Series

BY CHRIS MORRIS

LOS ANGELES—In an unprecedented unified effort, Verve Music Group and Columbia/Legacy Recordings are joining forces to release 24 separate collections tied to Ken Burns' 10-part, 19-hour history "Jazz," which will air nationally on PBS in January.

On Nov. 7, the companies will issue a five-CD, 94-track "Jazz" boxed set, a single-CD 20-track soundtrack, and 22 individual-artist collections (11 from each label) surveying the work of musicians featured in the series. (Columbia/Legacy will market the boxed set and soundtrack CD in the U.S., while Verve will take the foreign rights to those packages; each company has worldwide rights to its individual-artist titles.)

"Jazz"—a General Motors "Mark Of Excellence" presentation that will air over a four-week period from Jan. 8-31—is the latest and perhaps most ambitious work by director Burns, whose earlier multi-episode documentaries, "The Civil War" (1990) and "Baseball" (1994), were critically acclaimed ratings triumphs for the public television network.

Burns views the story of jazz music as a central part of this country's fabric, as crucial as the defining events of the Civil War and as much in the American grain as the game of baseball.

"I think we've turned this garment inside out and said you could look at 20th-century American history from a different perspective," Burns says. "What we're trying to do is see in that night world [of jazz] the whole of America. If you turn this subject around and pull it from the inside out, you have the opportunity to see the history of the 20th century from a jazz point of view... It's really about, I think, the inner mechanics of who we are as a people—about a democratic institution."

Though his earlier films were distinguished by the creative use of music, Burns admits he came to "Jazz" six years ago as an uneducated observer. "When I began this project, I had maybe two or three jazz CDs in my very vast collection. Now I rarely listen to anything else in my collection... It's all jazz."

"Jazz" focuses on the major creative artists of the genre, with special attention devoted over the course of the series to a pair of towering figures: Louis Armstrong (whom Burns calls "America's Bach") and Duke Ellington.

To tell the story of the music—from its roots in post-Civil War minstrelsy and blues through its 20th-century development and ascendance—Burns and his longtime writer Geoffrey Ward utilized 498 separate pieces of music for the film's soundtrack, enlisted a host of consultants, and interviewed 75 subjects.

On-camera contributors include writers Gary Giddins, Stanley Crouch, James Lincoln Collier, Gerald Early, Albert Murray, Dan Morgenstern, and Nat Hentoff and musicians Dave Brubeck, Herbie Hancock, Charlie Haden, Milt Hin-

ton, Joe Lovano, Jackie McLean, Joshua Redman, and Clark Terry. (A number of interviewees, includ-



BURNS

ing Lester Bowie, Harry "Sweets" Edison, and Jimmy Rowles, died before the film was completed.)

Trumpeter Wynton Marsalis was interviewed extensively, and, as senior creative consultant, he record-

ed several pieces associated with musicians like trumpeter Buddy Bolden, whose contributions to the music predated the recording of jazz.

Marsalis says of Burns, "He's a great filmmaker in the documentary style, and his films attest to that. He's a tireless worker... He's in that top percentile of serious people—that midnight-oil-burnin' seriousness, where you can't go to sleep unless it's right. The thing I really respect about him is that he'll listen to what you have to say, but he makes his film the way he wants it to be."

Vocalist and University of Toledo jazz professor Jon Hendricks, who appears in several episodes of "Jazz," believes the series will lead to a broader understanding of the music by a general audience.

"That's going to be the best thing that's ever happened to explain what

(Continued on next page)

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
DAVE MATTHEWS BAND BEN HARPER, OZMOTIJI	Foxboro Stadium Foxboro, Mass.	July 8-9	\$4,433,201 \$45.50	97,433 two sellouts	Don Law Co./SFX Music Group	
'N SYNC PINK, SISQO, INNOSENSE	Foxboro Stadium Foxboro, Mass.	July 22-23	\$3,981,913 \$49.75/\$39.75	91,380 two sellouts	Don Law Co./SFX Music Group	
TINA TURNER	Olympia Stadium Munich	July 23	\$2,776,840 (5,803,596 marks) \$47/\$31	73,920 sellout	SFX Touring	
TINA TURNER	Werchter Festival Site Werchter, Belgium	July 25	\$2,522,633 (109,111,436 francs) \$45/\$30	72,820 sellout	SFX Touring	
TINA TURNER	Ullevi Stadium Gothenberg, Sweden	Aug. 5	\$2,415,729 (22,338,972 krona) \$45/\$40	55,180 sellout	SFX Touring	
TINA TURNER	Parken Stadium Copenhagen	Aug. 3	\$2,357,814 (19,253,909 krone) \$55/\$40	45,843 sellout	SFX Touring	
TINA TURNER	Müngersdorfer-stadion Cologne, Germany	July 28	\$2,106,668 (4,418,524 marks) \$45/\$31	60,288 sellout	SFX Touring	
TINA TURNER	Olympic Stadium Helsinki	Aug. 9-10	\$1,936,731 (12,773,127 markka) \$50/\$40	42,021 two sellouts	SFX Touring	
TINA TURNER	Waldstadion Frankfurt	July 27	\$1,926,238 (4,000,026 marks) \$50/\$30	51,460 sellout	SFX Touring	
TINA TURNER	Olympia Stadium Berlin	July 21	\$1,858,172 (3,895,658 marks) \$37	48,977 50,000	SFX Touring	

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.



## VERVE, COLUMBIA/LEGACY TEAM ON 'JAZZ' SERIES

(Continued from previous page)

this music is that I've ever seen in America," says Hendricks. "I think it's going to cause a renewed interest in jazz on another level that's never been evinced in this country, on a real cultural level."

Executives at Legacy and Verve also believe "Jazz" will be a flashpoint for wider appreciation of the genre.

Legacy Recordings senior VP Jeff Jones says, "It's an introduction to millions of people who think, 'I don't have any idea about jazz. I don't understand it. It scares me. It intimidates me.' This show is swinging. This show is fun. It's about America, about folk heroes, about sex, about music, about drugs, about race relations. It's about the history of this country. It's not intimidating. If you're not a jazz fan, you're gonna be hooked on jazz when you finish watching."

Verve Music Group president Ron Goldstein notes that the series arrives at "a time when jazz is struggling out there. The front-line product that we all have, the instrumentalists, are not selling. The sales are very weak at this moment."

Following initial discussions between Goldstein and Sony Music Entertainment senior VP of business affairs/A&R administration Ron Wilcox, Legacy and Verve styled the

promotion of the "Jazz" titles as a collective effort. Jones notes, "We thought, 'Rather than battle with [another] record company, why don't we reach out and join hands and maximize the strengths of our catalogs together?'"

The "Jazz" soundtrack CD, which is priced at \$18.98, was compiled and annotated by Burns himself. "My idea was that it would just be hot," the director says. "I spent months designing it, testing it, getting it down to length, losing things that I loved, adding in something else."

The \$59.98 boxed set, Burns says, "will really be a pretty accurate reflection of our series, and then some . . . It's allowed us to even expand on the vision of the film."

Each "Jazz" single-artist collection will be priced at \$11.98 and will be cross-licensed from as many labels as necessary. Goldstein says, "We're hoping [these] will be the ultimate records, not just repertoire from Sony or from us."

The Columbia/Legacy titles will survey Armstrong, Sidney Bechet, Dave Brubeck, Ornette Coleman, Miles Davis, Ellington, Benny Goodman, Hancock, Fletcher Henderson, Charles Mingus, and Thelonious Monk. The Verve packages will survey Count Basie, Art Blakey, John Coltrane, Ella Fitzgerald, Dizzy Gille-

spie, Coleman Hawkins, Billie Holiday, Charlie Parker, Sonny Rollins, Sarah Vaughan, and Lester Young.

The labels will attempt to get high-profile retail displays for all the titles. "We're trying to get it put in all the stores together," Goldstein says. "That makes the most sense. So we have to work very closely with the Sony people on this."

The companies have promoted "Jazz" and its associated releases with a prerelease enhanced CD that includes nine classic tracks and an eight-minute video introduction to the series.

"There'll be a tremendous press effort," Jones says. "Ken will appear on major television shows and in major newspapers and magazines."

The series and the albums will be heavily promoted on the Internet. The dedicated PBS site (PBS.org/jazz), which becomes fully operational in October, currently includes an introduction to the series featuring footage of Burns and Marsalis; it will eventually incorporate articles by jazz scholars, lesson plans for educational tie-ins, and general information on jazz. The Legacy site (legacyrecordings.com) and the Verve site (vervemusicgroup.com) will also promote the show and the music in dedicated areas.

Jones says that promotions are

being lined up with the Starbucks coffee chain, which might carry a "Jazz" sampler or some of the "Jazz" titles, and the National Basketball Assn., which will feature jazz music in its halftime events and during network broadcasts.

"We really want to mainstream the project and not just narrowcast it into the jazz world. That's the whole point of the show," Jones says.

In November, Alfred A. Knopf, which published the companion books for both "The Civil War" and "Baseball," will issue a companion volume for "Jazz." Priced at \$65, the lavishly illustrated 512-page book by Burns and Ward will be supported by a 13-city author tour.

The "Jazz" series will be released on DVD and VHS in January by PBS Home Video.



**Harmony With A Twist.** The latest entry in the boy-band fray is Blackground/Virgin quintet Outsiderz 4 Life. Their debut disc, due Oct. 10, is a blend of smooth harmonies, pop hooks, and street-wise R&B/hip-hop beats. Pictured, from left, are group members Jason Dowty, Jimmy Marble, Todd White, Alan Healy, and Dave Smith.

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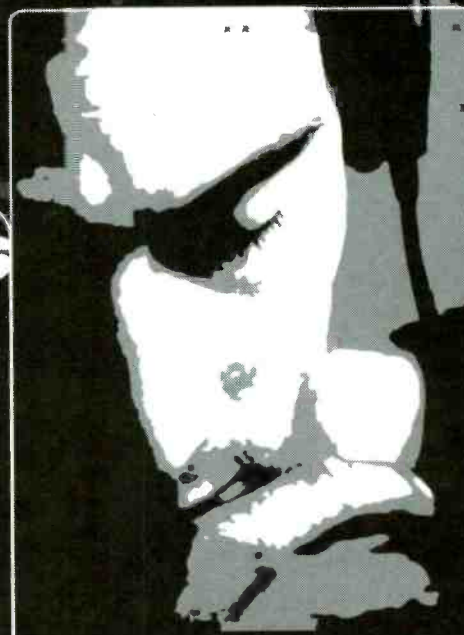
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## HIT SONGWRITER KANDI DEBUTS AS AN ARTIST ON COLUMBIA SET

(Continued from page 16)

Upon the act's quiet split, Kandi teamed with hip-hop renegade Briggs to write for a solo record. "One of the first songs we wrote was 'No Scrubs,'" she recalls, adding that the tune wound up on a demo presented to TLC.

"They loved the song and wanted to record it," she says. "I was like, 'Go for it,' never thinking that it would blow up like it did."

Not only was "No Scrubs" a smash for TLC, it started a tidal wave of interest in Kandi and Briggs as writers. In addition to writing "Bills, Bills, Bills" for Destiny's Child, the two have penned "There You Go" for Pink, "X-Girlfriend" for Mariah Carey, "It Makes Me Ill" for 'N Sync, "Good Guy" for Boyz II Men, "The Best Man" for Faith Evans, and "Get Crunk Tonight" for Joe, among others.

Although she says she's focused on making her own way as an artist, Kandi plans to maintain an active sideline as a writer. And she hasn't ruled out a reunion with Xscape.

"We haven't officially broken up," she says. "We're just chillin'." When we do make another record, it's going to be different. We're not going to be at the

mercy of a man or anyone for music. We'll do it ourselves. We're capable of doing it all."

Doing it all—and having it all—has become Kandi's mantra in recent times. It's part and par-

cel of her ultimate goal: to become the Janet Jackson of the new millennium.

"She's done it all," Kandi says with a respectful sigh. "That's my dream. To go the full distance."



**A Doctor In The House?** Contemporary jazz guitarist/composer Doc Powell has inked a deal with Samson Records, a division of the Gold Circle Label Group. The first release resulting from the pact is due early next year. Pictured, from left, are Dan Davis, president, Gold Circle Label Group; Powell; Earl Jordan, Powell's manager; and Steve Barii, president of Samson Records.

## SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**NEW MUSIC TO CAPTURE AN OLD ERA:** Capturing the emotion of an era for a film relies as much on music as it does on directing or cinematography. Music marks generational events in life and can quickly conjure emotion more than any written line. Films that deal with the '60s and '70s often call upon music of the era, mostly because in those days music was more than beats per minute or prefabricated pop stars; it was rebellious, chaotic, and message-driven.

The makers of the new film "Steal This Movie!" (Lions Gate), which chronicles the exploits of the iconoclastic **Abbie Hoffman**, opted not to simply license old tracks but to rework them with new artists. The 12-track outing offers eight covers of songs originally written by the likes of **Bob Dylan** ("Time Has Come Today," "It's All Over Now, Baby Blue," "My Black Pages"), **Woody Guthrie** ("This Land Is Your Land"), and **John Lennon** ("Power To The People"). The Lennon track is reworked by **Eric Burdon** and **Billy Preston**, with a special appearance by **Ringo Starr** on drums. Other artists on the album include **Sheryl Crow**, **Steve Earle**, **Bonnie Raitt**, **Ani DiFranco**, **Jackson Browne**, **Mary Chapin Carpenter**, and **Timothy B. Schmit**.

All of the artists do a commendable job of reworking the material on the set. However, what emerges is not so much an album of newly marketable material but one of classic reworkings of already classic

*'We definitely are not downplaying radio's importance in this record'*

— MICHAEL KRUMPER —

material. The poignant and sometimes angry messages revealed in the tracks will do well with baby boomers but will probably seem maudlin or unrelatable to America's somewhat cultureless Gen Xers.

Album tracks are already appearing on AC, triple-A, and classic rock stations. Some formats are playing this album three or four tracks deep, says **Michael Krumper**, executive VP at Artemis Records. "We definitely are not downplaying radio's importance in this record, more so than other soundtracks. We are going to work this a long time and give the caliber of artists involved the caliber of promotion deserved."

One marketing plan included discounts on Barnes & Noble.com for those who went to early screenings of the film, and there is video footage of Starr and other artists performing cuts on the movie's Web site, [stealthismovie.com](http://stealthismovie.com).


"The Internet presented a unique challenge with this soundtrack," Krumper adds. "Steve Earle, who appears on the record, has sold thousands of records online and has cuts available for download at many sites. But when you're dealing with an album of covers, there are many publishing issues to be addressed, so we can't make the tracks as readily available on the Web due to publishing rights."

**HE'S MEAN, HE'S GREEN, AND HE SOUNDS GREAT:** In the era of hyper-realistic special effects, it is so refreshing to see a small piece of Americana return in its original low-tech form. "Godzilla 2000" has hit the theaters this summer, complete with a soundtrack on GNP/Crescendo Records composed by **Takayuki Hattori**. The album opens with the original "Godzilla" theme by **Akira Ifukube**, replete with his signature roar. Any soundtrack that begins with the roar that filled televisions on weekends and late nights across the land immediately gets my vote. But what is surprising is that in spite of all the camp, the music is actually quite lavish. While no cut on the 36-track CD is longer than 4:39, the album shockingly conveys the emotionalism so closely tied to these classic films.

**TIDBIT:** Found a gem in a record store recently while in London. Silva Screen Records has released a double-CD set featuring 27 tracks and 130 minutes of music from some of the best science fiction films of the past decade. Titled "Space 3: Beyond The Final Frontier," the album features the **City Of Prague Philharmonic** and the **Crouch End Festival Chorus** performing musical themes and selections off everything from "Aliens" and "Ghostbusters" to "Deep Impact" and "Star Wars: Episode 1—The Phantom Menace." A stateside pressing by Silva Screen is planned for the fall.


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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	SEPTEMBER 9, 2000		
1	NEW		No. 1		<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
2	NEW				<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
3	NEW				<b>MAJOR FIGGAS</b> RUFFNATION 47749/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
4	NEW				<b>ZEBRAHEAD</b> COLUMBIA 63817/CRG (7.98 EQ/13.98)	PLAYMATE OF THE YEAR
5	NEW				<b>BUJU BANTON</b> EPITAPH 86580* (10.98/16.98)	UNCHAINED SPIRIT
6		3	15		<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
7		1	9		<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
8		2	6		<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
9	NEW				<b>DAR WILLIAMS</b> RAZOR & TIE 82856 (17.98 CD)	THE GREEN WORLD
10		5	12		<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
11		4	4		<b>MORCHEEBA</b> SIRE 31137 (17.98 CD)	FRAGMENTS OF FREEDOM
12		7	20		<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
13		12	7		<b>DAVID GRAY</b> ATO 21539 (16.98 CD)	WHITE LADDER
14	NEW				<b>MARK CONDON</b> HOSANNA! 1780/INTEGRITY 1780 (9.98/12.98)	MARVELOUS THINGS
15		10	17		<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
16		8	12		<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
17		6	2		<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
18		11	20		<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
19		9	19		<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
20		15	9		<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
21		13	4		<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
22		17	21		<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
23		16	73		<b>STATIC-X</b> WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
24		19	11		<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
25		22	2		<b>OPM</b> ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY

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

26	32	8	<b>NICOLE C. MULLEN</b> WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
27	14	5	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	BOOK I
28	27	8	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
29	20	13	<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
30	26	56	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
31	21	6	<b>KINA</b> DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
32	18	3	<b>HALFORD</b> METAL-IS 85200/SANCTUARY (11.98/17.98)	RESURRECTION
33	24	4	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 (8.98/12.98)	EN QUE TRABAJA EL MUCHACHO
34	28	26	<b>DOPE</b> FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
35	31	2	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
36	25	4	<b>THE DANDY WARHOLS</b> CAPITOL 57787 (16.98 CD)	THIRTEEN TALES FROM URBAN BOHEMIA
37	23	6	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
38	NEW		<b>THIEVERY CORPORATION</b> EIGHTEENTH STREET LOUNGE 0033* (16.98 CD)	MIRROR CONSPIRACY
39	29	6	<b>THE KINLEYS</b> EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98)	II
40	35	2	<b>DEBELAH MORGAN</b> THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
41	33	21	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
42	41	5	<b>FINGER ELEVEN</b> WIND-UP 13055 (16.98 CD)	GREYEST OF BLUE SKIES
43	40	9	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
44	39	77	<b>SONICFLOOD</b> GOTE 2802 (15.98 CD)	SONICFLOOD
45	38	5	<b>BELA FLECK AND THE FLECKTONES</b> COLUMBIA 62178/CRG (17.98 EQ CD)	OUTBOUND
46	36	17	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
47	42	4	<b>MARK SCHULTZ</b> MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
48	NEW		<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK (16.98 CD)	NEVER NEVER LAND
49	30	21	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
50	44	10	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD)	OUT THERE AND BACK

## POPULAR UPRIISINGS

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

**SUPER JAZZ:** Jazz duo Supergenerous consists of percussionist **Cyro Baptista** and guitarist **Kevin Breit**, who have collectively worked with **Paul Simon**, **k.d. lang**, **Cassandra Wil-**



**In With The 'New.'** Rock band Vallejo's current album, "Into The New" (Crescent Moon/550 Music), is the first release from Emilio Estefan Jr.'s Crescent Moon label. The Austin, Texas-based Vallejo has been inspired by Carlos Santana, says lead singer A.J. Vallejo. He adds, "Our new album is the most definitive record we've ever done." Vallejo goes on a U.S. tour with Fuel beginning Sept. 19 in Philadelphia.

**son, Herbie Hancock, and Laurie Anderson.** Supergenerous releases its self-titled debut album Sept. 12 on Blue Note Records. Wil-

son appears on the album track "Home On the Range."

The album has been serviced to jazz and college radio. Ads for the album will appear in the prominent jazz publications *Down Beat*, *Jazziz*, and *Jazz Times*.

**PRECIOUS TIME:** With *Spice Girls* on hiatus and *All Saints* not being able to match their U.K. chart success in the U.S., Capitol Records is aiming to fill the U.S. chart void of British girl groups with **Precious**, whose self-titled debut album is due Oct. 10.

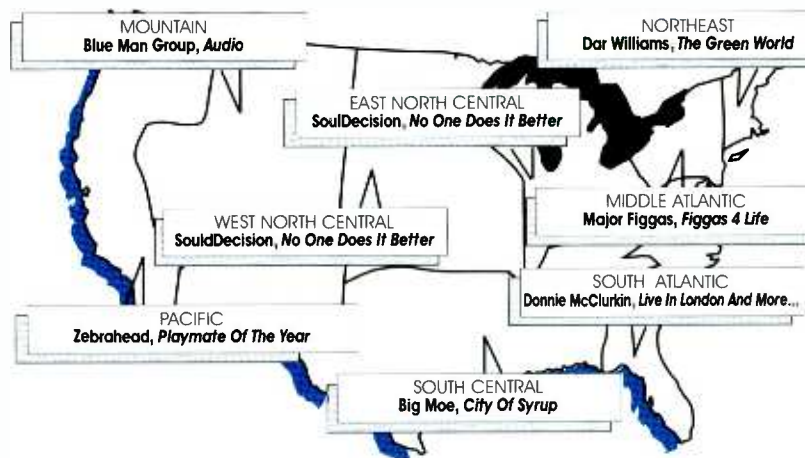
Precious, whose five members' ages range from 18 to 24, has already hit the top 10 in England with "Re-wind" and "Say It Again." The latter song won the Great British Song Contest last year. Precious has also toured with **Boyzone** and **Five** in the U.K.

"Say it Again" has been released to top 40 radio, and it has been getting early airplay on such stations as KHTS San Diego;



**'Hand' It To Jeni.** Contemporary Christian singer Jeni Varnadeau says she includes Bible scripture in her songs to bring "a theological basis for what I'm doing." Varnadeau's latest Organic Records album is "Tracing His Hand." The singer is currently on a U.S. tour.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. Blue Man Group <i>Audio</i>	1. Dar Williams <i>The Green World</i>
2. Nina Gordon <i>Tonight And The Rest Of My Life</i>	2. Buju Banton <i>Unchained Spirit</i>
3. Zebrahead <i>Playmate Of The Year</i>	3. Hangmen 3 <i>No Skits Vol. 1</i>
4. The Union Underground... <i>An Education In Rebellion</i>	4. Major Figgas <i>Figgas 4 Life</i>
5. OPM <i>Menace To Sobriety</i>	5. SoulDecision <i>No One Does It Better</i>
6. Rascal Flatts <i>Rascal Flatts</i>	6. Nina Gordon <i>Tonight And The Rest Of My Life</i>
7. Nickelback <i>The State</i>	7. David Gray <i>White Ladder</i>
8. Static-X <i>Wisconsin Death Trip</i>	8. Nickelback <i>The State</i>
9. David Gray <i>White Ladder</i>	9. S Club 7 <i>S Club 7</i>
10. Los Huracanes del Norte <i>En Que Trabaja El Muchacho</i>	10. The Union Underground... <i>An Education In Rebellion</i>

WBDR Watertown, N.Y.; and WCIL Carbondale, Ill.

**WAITING TO 'INHALE':** Rocker **James Michael** has been garnering attention for "Inhale," the title track and first single from his debut album on Beyond Music. The song has been getting played on several adult top 40 stations, including KLLC San Francisco; WBMX Boston; KQMB Salt Lake City; and WCPT Albany, N.Y. The singer, who's originally from Detroit and now resides in Los Angeles, was the first artist to have an album in an exclusive Internet cross-promotional deal with Wherehouse/Checkout.com. Under the deal, Checkout.com will have exclusive Internet rights to Webcasts and Web chats connected to "Inhale." Where-

house.com has also featured Michael in its "New Artists" section.

**PUNKS OF BRAZIL:** Punk band **Jets To Brazil** is on a U.S. tour in support of its latest album, "Four Cornered Night," on Jade Tree Records.

The band has previously toured the U.S. extensively, including a stint with the **Promise Ring**. **Jets To Brazil** lead singer



**Rock Delicacy.** Modern rock band Caviar is getting airplay for "Tangerine Speedo," the first single from the band's self-titled album on Island/Def Jam. Among the modern rock stations giving early spins to the song are WKQX Chicago, WFNX Boston, and KNDD Seattle. Caviar lead singer/guitarist Blake Smith calls Caviar's album a "healthy, 11-track, bouncing baby aluminum circle." Caviar plays Sept. 23 in Basking Ridge, N.J.

**Blake Schwarzenbach** previously fronted the band **Jawbreaker**. Upcoming **Jets To Brazil** tour dates include Sept. 18 in West Hollywood; Sept. 20 in San Francisco; and Sept. 23 in Seattle.



# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ★ SARAH HARMER

##### You Were Here

PRODUCERS: Sarah Harmer, Peter Prilesnik  
Zoë Records 01143-1017

Taking a break from her singing/songwriting duties for the Kingston, Ontario-based band Weeping Tile, Sarah Harmer marks her U.S. solo debut with "You Were Here," an incredibly satisfying collection that confidently blurs the borders between rock, roots, and pop. The set opens with the Dixie-speckled "Around This Corner," which is the type of song that would surely bring a smile to the face of Aimee Mann (and of her fans). From there, Harmer takes listeners on a memorable ride, one that encompasses all the joys and pains of love. On "Basement Apt.," which is equal parts Sheryl Crow and Kina, and the feisty "Weakened State," Harmer sings tales of longing. The k.d. lang-splashed "Open Window (The Wedding Song)" finds the singer wishin' and hopin'. Throughout, Harmer's delivery is—thankfully—never self-pitying. Instead, it just is. Rather refreshing, if ya ask us. Distributed by Rounder Records.

#### THE 6THS

##### Hyacinths And Thistles

PRODUCER: Stephin Merritt  
Merge 185

The 6ths, with its shifting lineup and tongue-twister album titles, is more of an indie-rock all-star novelty than a band per se. Stephin Merritt of Magnetic Fields and Future Bible Heroes fame writes and produces the songs and then brings in a collection of cult-favorite artists to perform them. On the under-appreciated 1995 gem "Wasps' Nests," Merritt recruited the likes of Barbara Manning, Luna's Dean Wareham, and Yo La Tengo's Georgia Hubley to produce a wonderfully smart and fresh blend of lo-fi rock. This time out, Merritt indulges more of his synth-pop leanings with help from Gary Numan, Cibo Matto's Miho Hatori, and Bob Mould, among others. Merritt's clever and, at times, sweet lyrics remain first-rate. And several of the tracks work extremely well, as on the Sarah Cracknell-fronted show tune "Kissing Things" and the new wave ballad "Give Me Back My Dreams" with Sally Timms from the Mekons. But overall, "Hyacinths And Thistles" finds itself boxed in by its deliberately airy and precious concept. Ultimately, it suffers from failing to change pace. While an inconsistent Merritt & Co. is still better than most on their good days, the collaboration never quite recaptures the same magic of the last 6ths project.

#### STUDIO CAST

##### The Most Happy Fella

PRODUCER: John Yap  
Jay Records 1306

Is Frank Loesser's "The Most Happy Fella" a musical or an opera? It is often orchestrated and sung like one (an opera, that is), but it also has a bevy of wonderful

### SPOTLIGHT



#### JACI VELÁSQUEZ

##### Crystal Clear

PRODUCERS: Mark Heimermann, Rudy Perez  
Word 080688603946/22

Anyone who may have been afraid that Velásquez was going to abandon her Christian music fan base after last year's success in the Latin market (with "Llegar A Ti") can kiss those concerns goodbye. On cuts like "Just A Prayer Away," "He's My Savior," "Adore," and "You're Not There," Velásquez unwaveringly delivers songs that express her faith in God. The Gospel Music Assn.'s reigning female vocalist (1999 and 2000), Velásquez possesses a wonderful voice that is equally capable of delivering big power ballads and uptempo polished pop jams. Her recent foray into the Latin market colors some of this collection, as evidenced on the opening cut "Escuchame." Producers Mark Heimermann and Rudy Perez have crafted an album that is a sonic delight, with each track spotlighting Velásquez's impressive voice. With her talent, looks, and personality, Velásquez has loads of multi-format appeal, and this fine new album should keep her expanding her borders.

musical theater songs in the ingratiating Loesser manner—such as the title song, "Standing On The Corner," "Big D," and "I Love Everybody"—as well as big, persuasive ballads like "Joey, Joey, Joey," "Somebody, Somewhere," and "My Heart Is So Full Of You." But the important thing is that the show works on this three-disc version. It is a "complete" version, augmented by six numbers originally cut from the show. The cast is wonderful, led by the late opera singer Louis Quilco, along with Loesser's granddaughter

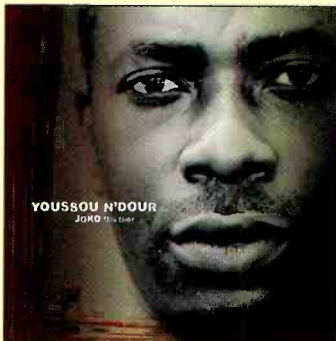
### SPOTLIGHT

#### YOUSOU N'DOUR

##### Joko (The Link)

PRODUCERS: various  
Nonesuch Records 79617

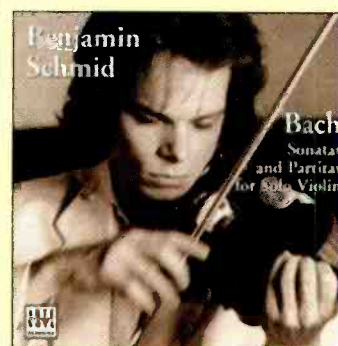
Senegalese singer Youssou N'Dour has one of the most intense voices in Africa's popular music landscape. It's as soothing as it is powerful, as calming as it is commanding, and as sentimental as it is fiery. Those in doubt need look no further than this new album, which is the singer's first collection of popular music since 1994's "The Guide," which spawned the global hit "7 Seconds" (a duet with Neneh Cherry). Issued earlier this year throughout Europe, "Joko (The Link)" is an Afro-pop rhythmic feast that merges Cuban and Caribbean beats, as well as elements of American rock, soul, and jazz. Lyrically, N'Dour explores such



themes as spirituality ("Red Clay"), social issues ("Mademba [The Electricity Is Out Again]"), and love ("My Hope Is In You"). On the heartfelt "This Dream," N'Dour teams with Peter Gabriel to create a colorful collage that spotlights African textures and Western musicalities. The track is a wonderful reminder of N'Dour's contribution to Gabriel's 15-year-old track "In Your Eyes." With "Joko (The Link)," N'Dour has created an album that will sit proudly alongside such past albums as "Set" and "Eyes Open."

Emily Loesser, Richard Muenz (Emily's real-life husband), and, in a special appearance, by Loesser's widow, Jo Sullivan Loesser, who played Emily's lead role in the original 1956 production. John Owen Edwards conducts the National Symphony Orchestra in Don Walker's original orchestration. While Columbia

### SPOTLIGHT



#### BACH: Sonatas And Partitas For Solo Violin

##### Benjamin Schmid, violin

PRODUCER: Jens Jamin  
Arte Nova/BMG 74321-72113

The Rosetta stone of violin playing, Bach's solo sonatas and partitas have presented some of the ultimate expressive challenges to violinists for some two-and-a-half centuries. In the recorded era, classic interpretations of the collection have been laid down by talents from Yehudi Menuhin and Nathan Milstein to Arthur Grumiaux and Itzhak Perlman. Benjamin Schmid's accounts of these masterworks hold their own in the very best company. The 32-year-old Viennese plays not only with a bold, beautiful tone but with the rhythmic impetus vital for eliciting the feeling of sublime inevitability in Bach's complex harmonic journey. Moreover, his command of dynamic force and finesse reveals the music's infinite degrees of emotional light and shade. Schmid has made excellent recordings before—solo Ysaye and more Bach for Arte Nova, Paganini and Pfitzner for MDG—but this set should serve notice far and wide that he is the real thing, a virtuoso with soul.

Records released the original cast version in both an edited and "complete" version, it wasn't as "complete" as this one. Show music fans will want to add this production to their collection.

### R & B / HIP-HOP

#### NO QUESTION

##### No Question

PRODUCERS: various  
RuffNation/Warner Bros. 47750

Looking to combine traditional soul

music with a touch of modernity, Philadelphia's No Question looks to leave "no question" in the minds of listeners with its harmonious debut. The late-teen quartet, which is the first R&B offering from Chris Schwartz's RuffNation imprint, leads off its 21-track set with the defiant "I Don't Care." The single showcases the group's well-honed vocals over a thumping midtempo track, courtesy of producer Rick Starr and group member Damon Jer'-Core, who co-produced the majority of the album and who has a great ear for what works best with the group's vocals. He, along with mates Thomas Blackwell, Dante Massey, and Nicholas Johnson, has another potential single on his hands with the danceable "You Can Get That." On the track, featuring Major Figgas' Bianca, its lyrical content resembles the materialistic vein of today's standard R&B fare, but it's the thick guitar licks of Donald "Pup Dawg" Bolding that'll keep listeners happily bouncing along. The group also knows how to slow things down, as evidenced by the soulful "Just Can't Go On" and a seamless cover of the Stylistics' beautiful "You Make Me Feel Brand New."

### COUNTRY

#### RAY HOOD

##### Ray Hood

PRODUCERS: various  
Caption Records 15095

Ray Hood is for real. It's not often an artist comes along who can ease from heart-wrenching country ballads to gritty machismo so effortlessly and convincingly. With his authoritative baritone, Hood is equally at home on rough-hewn songs ("Critical List" and "Risky Business") and barroom laments ("What's A Little More Water" or "Where The Tall Grass Grows") alike. It's on the latter that his style echoes that of the master, Vern Gosdin. "Magic" has soul, and "Boulevard Of Broken Dreams" is a sad tale of dashed dreams well-told. Toss in a biker ballad, "Freedom," and a tribute to the strength of the fair sex, "Ain't That Just Like A Woman," and this is one of the most complete, solid country packages to come out of Nashville this year. Musicianship is solid throughout, and the record sounds great, despite its "production by committee" approach. Give this guy some airplay and watch what happens.

#### LORETTA LYNN

##### Still Country

PRODUCER: Randy Scruggs  
Audium 8119

Before cleavage and belly buttons, there were strong country female role models who raised babies, took no crap in a man's world, and sang like the dickens. Queen among them was Loretta Lynn, and her first release in more than a decade shows this country classic still reigns supreme. Producer Randy Scruggs does a wonderful job of marrying Lynn's standard-setting vocals with the crispness and clarity that modern recording studios make possible. Wisely, Scruggs lets Lynn cut loose, stretching her sizable vocal chords on ballads like "On My Own Again" as well as on such golden country nuggets as "Table For Two" and "Don't Open That Door." Lynn sits squarely in goosebump territory with "I Can't Hear The Music," a totally authentic tear-jerker. She wraps the record on a much more upbeat note, and handles it all with seasoned aplomb. On "Country In My Genes," Lynn sings, "They say I'm too country."

(Continued on next page)

### VITAL REISSUES®

#### LOUIS ARMSTRONG

##### The Complete Hot Five And Hot Seven Recordings

ORIGINAL PRODUCERS: Richard M. Jones, Tommy Rockwell, and others not listed  
REISSUE PRODUCER: Phil Schaap  
Columbia/Legacy C4K 63527

The folks at Legacy deserve a medal for this four-disc boxed set, which constitutes the deluxe restoration and repackaging of the Old Testament of jazz—the complete recordings of Louis Armstrong's pioneering Hot Five and Hot Seven bands. Originally waxed for Okeh and Columbia from 1925-29, such classic tunes as "West End Blues," "Potato Head Blues," "Basin Street Blues," "Cornet Chop Suey," "Tight Like This," "Muskrat Ramble," and "Struttin' With Some Barbecue" spread the gospel of American popular culture around the globe—including to places where jazz musicians had never actually set foot. From 78s to LPs to CDs, the music here



has been reissued countless times by various labels, but thanks to the dedication of producer Phil Schaap, his co-producers Steve Berkowitz and Seth Rothstein, and a skilled team of transfer and remastering engineers, the youthful Satchmo's improbably soaring trumpet, his innovative vocals, and the indubitably hot interplay of the bands have never sounded better. The packaging is deluxe, with rarely seen vintage photos of Armstrong and his milieu in New Orleans, Chicago, and New York; there is also far more extensive documentation on the music than ever previously published. The excellent accompanying essays come from Schaap and scholar Robert G. O'Meally, and there is a reflective note on his interaction with the artist as a young man from Columbia veteran George Avakian. Whether Armstrong was born in 1900 or 1901, this set is the ideal birthday present, for him and for us.

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



(Continued from preceding page)

That's like saying Michael Jordan is "too basketball." Hear it, love it, play it.

## JAZZ

### ★ CHARLES LLOYD

**The Water Is Wide**

PRODUCERS: Charles Lloyd, Dorothy Darr  
ECM 549043

With a career that broke ground in the '60s, waned due to a self-imposed sabbatical in the '70s, and flourished in the '90s, saxophonist Lloyd's trajectory has been as enigmatic as his music. While Lloyd is a link to the jazz explosion that occurred in response to the turbulence of the '60s, his own music reflected the flower power aesthetic of San Francisco, drawing deeply from his own spiritual reservoir. In that regard, not much has changed, nor should it. The saxophonist takes his time probing the familiar (Hoagy Carmichael's "Georgia"), the spiritual ("There Is A Balm In Gilead"), and several original compositions, creating a warmth and calm analogous to a whispered but fervent prayer. Anyone looking to be knocked off their feet would be wise to look elsewhere, while those who appreciate life's subtle delicacies will find a wealth of beauty in Lloyd's music.

## LATIN

### ► RICARDO ARJONA

**Galería Caribe**

PRODUCERS: Ricardo Arjona, Angel "Cucco" Peña  
Sony Discos LAK-94014

Guatemalan singer/songwriter Ricardo Arjona's tribute to the Caribbean is reminiscent of many sounds—Ruben Blades and Juan Luis Guerra, to name a few—but manages to be uniquely Arjona, thanks to his trademark fine songs and thought-provoking lyrics. Arjona launches with the introductory "Carabelas," an accurate, if preachy, assessment of what the Latin Caribbean is about. From that point forward, the album unfolds with Arjona's usual blend of nostalgia and humor bolstered by Cucco Peña's salsa arrangements in many of the tracks. The latter manage not to be obtrusive, but Arjona is still best in tunes like the dreamy "Cuando" and the subtle, sly "Si Usted La Viera (Confesor)" than in harder-hitting songs like "Mujer Guanahaní." There are many other gems here, and their quality is evidenced by the fact that the album survives most of the dual versions of six songs for a total of 18 tracks. It's a tad self-indulgent, but that's Arjona for you. Maddeningly good.

### ★ DANIELA MERCURY

**Sol Da Liberdade**

PRODUCERS: various  
BMG U.S. Latin 74821 73818

Daniela Mercury's sixth album and her first on BMG is a piece of joyful exuberance elevated by impeccable, complex arrangements; layers of percussion are piled atop syncopated choruses, horns, accordion, and even electric guitar for thrusting, relentless effect. Mercury joins forces with an arsenal of Brazilian stars—from Milton Nascimento, with whom she sings the title track, to Caetano Veloso, who contributed two tracks—and unlikely allies such as producer Will Nowat (Soul II Soul), African singer Angélique Kidjo (who guests on "Dara"), and Emilio Estefan Jr. and Juan Vicente Zambrano, who co-produced two tracks. Although most of the disc exhibits the party ambience of her native Bahia, Brazil, Mercury demonstrates her versatility in the soulful, yet simple "Soul Voce" and the exquisite "De Tanto Amor," a Roberto Carlos track beautifully arranged for guitar and strings.

## WORLD MUSIC

### ★ SAVINA YANNATOU

**Mediterranea**

PRODUCER: Tami Simon

Sounds True MM00118D

Savina Yannatou is a Greek singer of some import in Europe. This is her first U.S. release, and it's bound to provoke an enthusiastic response from world music fans. Recording with Primavera En Salonica, an acoustic ensemble that specializes in using instruments of Eastern origin, Yannatou takes us on a tour of the traditional music of the Mediterranean basin, interpreting songs from Israel, Spain, Italy, Greece, Sardinia, Cyprus, Turkey, Corsica, and other locales. It's impressive enough that Yannatou has collected these songs and mastered the various Mediterranean dialects in which they're sung. These accomplishments, however, are overshadowed by her voice, an instrument with the grace and strength of a willow. Yannatou sings this material—some of which could easily be a thousand years old—with an artistry that's as pure as it is haunting. Eighteen songs are featured here; each one is a treasure. Yannatou's performances of the Israeli song "Yad Anuga" and the Arab-Andalusian "Lama Bada Yatathana," however, are bewitching.

## BLUES

### ★ PETER GREEN

**Splinter Group**

PRODUCER: not listed

Snapper 155902

Previously available only as an import, this 1997 release quietly ushered in the blues world's most unexpected of comebacks. British guitarist Green founded Fleetwood Mac as a blues band in the late '60s, then spent most of the ensuing decades in a haze of psychological trouble and near-obscure. Recorded live with two additional studio tracks, this was Green's first return to the limelight in nearly a decade. While his playing at the time sounds somewhat restrained and tentative, it is his raw emotion that makes this set essential listening. Green tackles a host of classic blues songs, singing with breathy, husky tones and playing reverb-drenched guitar lines that echo with the ghosts of his past turmoil. Included is "The Stumble," his late-'60s signature song, and live versions of several Robert Johnson compositions that appear on Green's subsequent studio tributes to the blues great.

## CLASSICAL

**MEDIAEVAL BAEBES**

**Undrentide**

PRODUCER: John Cale

RCA Victor 75605 51359

Mediaeval Baebes is a collective with two things going for it: the chesty, tattooed forms of its young, all-female membership and sizable worldwide sales figures (touted at some 250,000 units for two previous discs). A particularly compelling interpretation of early music, though, is not something the group is burdened with. Led by Katharine Blake of English goth band Miranda Sex Garden, the amateurish singers of Mediaeval Baebes intone a mix of traditional tunes and Blake's backward-looking originals, aided by Celtic-style instrumentation. Produced by avant-rocker John Cale of Velvet Underground fame, this album also features electronic accoutrements that help to ameliorate the group's performing style, which can be numbingly bland. But the shortcomings of "Undrentide" are magnified when you consider the medieval music played with real fire, beauty, and imagination on discs by the likes of Sequentia and Hesperion XX. The Mediaeval Baebes do make a fetching sight live, though.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### K.D. LANG The Consequences Of Falling (3:52)

PRODUCER: Damian LeGassick

WRITERS: Steinberg, Nowels, D'Ubaldo

PUBLISHERS: Jerk Awake/EMI April/Future Furniture, ASCAP, Hidden Pun, BMI

Warner Bros. 100368 (CD promo)

It was sad to see that radio didn't take to the first single from k.d. lang's new album, "Invincible Summer." That track, "Summerfling," proved just how vital this singer/songwriter continues to be, even with a lower level of commercial success than in past years. The second radio release, "The Consequences Of Falling," is another above-bar track, featuring a cool hip-hop-lite beat, lush strings, and wonderfully creative production ties. Vocally, lang sounds as comfortable as a conversation with your best friend as she sings about falling in love with someone who doesn't necessarily return the affection: "Are you thinking what I'm thinking/Does your pulse click in like mine/Are you dreaming what I'm dreaming?/I can't read your mind." Will radio find room for this fine effort? Chances are, probably not, and through no fault of lang's. If you take a look at the charts, few formats are embracing pop/rock female singer/songwriters these days—and what a crime. Fortunately, this timeless artist has a built-in base of dedicated fans who will eagerly discover this treasure on their own.

### ANGELA VÍA I Don't Care (3:42)

PRODUCERS: David Frank, Steve Kipner

WRITERS: S. Kipner, D. Frank, P. Sheyne

PUBLISHERS: EMI April Music/Griff Griff Music/Stephen A. Kipner Music, ASCAP, Apple Tree Songs, BMI, Warner/Chappell Music

REMIXER: Soul Solution

Atlantic 30025 (CD promo)

Despite promising early airplay, 18-year-old Angela Vía's debut single, "Picture Perfect," failed to make the mark at top 40 radio. Her second attempt, "I Don't Care," while not as immediately compelling, still beautifully showcases this lovely young talent. Written by evergreen industry vet Steve Kipner with David Frank and Pam Sheyne and produced by Kipner and Frank, it's got all the pieces in place for Vía to join the ranks of Jessica and Mandy, if only Atlantic can somehow manage to make her stand out among today's wary pop programmers who are working hard not to exaggerate the youth phenomenon on the airwaves. One feather in this release's cap is the presence of four varied mixes: the album version is a straight-up pop number, the Soul Solution uptempo mix is a frothy high-energy dancefest, and the Stickmix is funkier with an edgy street-lite beat. Only the last edit, the Soul Solution mix show version, fails to enhance; look up "generic" on the Web, and you'll hear this as an audio clip. Vía is certainly a charming presence, but it's going to be up to radio as to whether she can break through the crowded circuit party currently controlled by the under-20-somethings.

## SPOTLIGHT



### ENRIQUE IGLESIAS Sad Eyes (4:08)

PRODUCERS: Enrique Iglesias, Lester Mendez

WRITER: B. Springsteen

PUBLISHER: Bruce Springsteen, ASCAP

Interscope Records 10177 (CD promo)

The fourth single from hottie Enrique Iglesias' platinum-selling English-language debut is yet another clear and easy winner and refreshingly different from previous No. 1's "Bailamos" and "Be With You." Likewise, with its crisp, airy production, who in the world would suspect that Bruce Springsteen wrote this track? Gone is the overt Latin flavor of Iglesias' previous hits, replaced here by a cascade of vocal harmonies atop a rainfall of gentle guitars, keyboards, and light percussion. Vocally, our man sounds less polished than usual, which, in the context of this song, gives him an edge that works against the delicate instrumental framework. Interscope has pulled out the stops here, with two different versions available (as well as a Spanish rendition, found exclusively on his current album). First is what Interscope is pushing as the radio version, produced by Guy Roche, which ups the tempo a bit, sounding somewhat reminiscent of Fleetwood Mac's "Seven Wonders." The Rodney Jerkins mix, as one might imagine, adds a slightly funkier thrust, though, thankfully, the producer doesn't go so far as to do a Destiny's Child to the song. There's also a host of club mixes from Eric Kupper and HQ, including an adventuresome, good-time, high-energy radio edit. But you know what? Our favorite is the original version, produced by Iglesias and Lester Mendez. Overall, you can't lose here. Iglesias' star continues to rise, and quality workmanship like "Sad Eyes" should further his luster in the public's eye. It's all good here.

## R & B

### NEXT Beauty Queen (3:46)

PRODUCER: KayGee

WRITERS: K. Gist, E. Berkeley, T. Barbarella, R.L. Huggar

PUBLISHERS: Divine Mill Music/WB Music Corp./Fingazgoal Entertainment/Fundout Music/LoneIn Music/Uh Oh Entertainment/Famous Music Corp., ASCAP

Arista 3879 (CD promo)

Coming off their radio smash hit "Wife," Next follows with the song that is, without a doubt, the strongest track off their sophomore set, "Nextasy." It's just a surprise that the label released it. You see, the album version of the song is by no means radio-friendly. With explicit sexual content and profanity, it was unlikely to get any airplay without serious editing. Thankfully, the trio obviously went back into the studio to rerecord the song, changing many of the lyrics to more-palatable, less-blatant images. But it's important to point out that they did it without diminishing the song's street edge. "Beauty Queen" is the tale of a high school head-turner who "Startin' going down/Sleepin' round/Look at you, now/Disrespectin' yourself/Givin' it up/Easy to touch/Ready to [edited profanity]/ Now they're just callin' you 'slut.'" It's a sobering story with a powerful message. But one wonders if women will take it as positive advice or a negative judgement.

While the song's track and the appeal of Next is likely to get it on the radio, keeping it there will be determined by those female listeners' (R&B radio's core listenership) reaction to the song.

### JERSEY AVE. I Wonder Why (3:57)

PRODUCERS: Lil' Steven Russell, Titus Ellis

WRITER: Lil' Steven Russell

PUBLISHER: not listed

MCA 25151 (CD promo)

What's the formula? Have four young guys sing over a slowed-down, three-step groove, throw in a catchy hook and a little heartache, and you've got a hit record. Well, at least that's the case for "I Wonder Why" by MCA's new act Jersey Ave. Sure, it's been done a thousand times before and will probably be done a thousand more. But what sets apart the guys of Jersey Ave. (they're from Milwaukee, not New Jersey, by the way) is the song's lyrical content. The subject matter is about a young father trying to live up to his responsibilities to take care of his young child. A nice change of pace, considering how many songs out there speak of low-down, Dudley Do-Wrongs. The song is sung well, with just the right mix of harmonies and a good amount of soulfulness thrown in, but without overdoing or over-singing the riffs (common with a lot of groups out today). Musically, "I Wonder Why" is the usual R&B fare—but that's OK. It's simple and slow (real slow), combining a drum machine groove with some keyboards. While there may be as many as 10 new R&B male quartets out this year, Jersey Ave. could be one of those that actually makes an impact.

## COUNTRY

### GARY ALLAN Right Where I Need To Be (3:02)

PRODUCERS: Tony Brown, Mark Wright

WRITERS: C. Beathard, K. Marvel

PUBLISHERS: Acuff-Rose Music/601 Broadway Music, BMI

MCA 02060 (CD promo)

The newest single from Gary Allan's impressive "Smoke Rings In The Dark" disc is a slice of life many will be able to relate to. The lyric talks about balancing the demands of career with the desires of love. His vocal aches with a working man's angst as he sings the line "There's a plane flying out of here tonight, destination New Orleans/Boss man says my big promotion's on the line, he says that's right where I need to be." Allan has a gritty, Everyman quality to his voice that draws the listener into the scenario. By the second verse, he's made his choice, and there's an empty seat on that New Orleans-bound plane. Allan turns in a performance that makes the tension and passion seem thick enough to cut with a knife. His strong vocals are superbly supported by Brown and Wright's muscular production. All in all, it's a solid record that should appeal to programmers.

### TAMMY COCHRAN So What (3:21)

PRODUCERS: Blake Chancey, Anthony Martin

WRITERS: R. Dean, S. Tillis, J. O'Neal

PUBLISHERS: WB Music Corp./EMI April Music, ASCAP; Warner-Tamerlane Publishing, BMI

Epic 15802 (CD promo)

Epic newcomer Tammy Cochran caught country programmers' attention with her debut single, "If You Can." She follows that torchy ballad with another solid effort that showcases the strength of her vocals and her appealing country-girl phrasing. The lyric, penned by Roxie Dean, Sonny Tillis, and Jamie O'Neal, finds a woman looking back on the hard lessons learned from a failed relationship and taking a philosophical approach to moving forward. It's a portrait of a strong woman refusing to let a broken heart get the best of her as she sings, "Where I am and who I am is worth every lesson." Cochran gives a gutsy performance that should help place her above the current pack of new country chanteuses.

(Continued on next page)

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



# Reviews & Previews

(Continued from preceding page)

## ROCK TRACKS

► **GREEN DAY** *Minority* (2:46)

PRODUCER: Green Day  
WRITERS: B.J. Armstrong, Green Day  
PUBLISHERS: WB Music Corp./Green Daze Music, ASCAP  
Reprise 100332 (CD promo)

Before there was Blink-182, Green Day had masterfully incorporated punk/hard-core influences and sufficient doses of angst and humor into mainstream rock. The group holds true to this approach as it prepares for "Warning," its upcoming fourth album, with the peppy leadoff single "Minority." The tune deceptively opens with an acoustic guitar line reminiscent of the trio's 1998 smash "Time of Your Life (Good Riddance)," but after about six seconds, the rockin' starts. The driving beat alludes a bit to their 1994 breakthrough hit, "Longview." The song has all the makings of another modern rock crossover hit for these California boys: the catchy hook, the pulsating guitars, the 'tude, and, uh, an accordion? Kind of a move toward They Might Be Giants' territory, but it works. Front man Billie Joe Armstrong's vocals ably express the message behind this 2½-minute ode to the underground lifestyle: "I wanna be a minority." Luckily, the majority will rock along with Green Day for this song. It's like "The Cosby Show"—it's marginally funny, and Fat Albert would approve.

► **A PERFECT CIRCLE** *3 Libras* (3:37)

PRODUCER: Billy Howerdel  
WRITERS: B. Howerdel, M.J. Keenan  
PUBLISHERS: Transfixed Music/Harry Merkin Music, ASCAP  
Virgin 15760 (CD promo)

Looks like three is a magic number for

A Perfect Circle. Sure, a circle doesn't really have three sides, but after scoring big with the Modern Rock Tracks chart hit "Judith," its follow-up is another waltzing rock tune, appropriately titled "3 Libras." But unlike its predecessor, this track finds the quintet painting a darker picture. Bassist Paz Lenchantin adds to the eerie mood with a violin line, a rare find on a rock record. "Libras" also spotlights the other side of Maynard James Keenan's vocal range. In contrast to his manic vocals on rockers like "Judith" and Tool's "Sober," Keenan sounds calmer and certainly more vulnerable. Guitar techie-cum-rock star Billy Howerdel crafts and produces a slick recording, and his guitar work is solid as well. This is a great tune for that low-key ballad spot in modern rock playlists, à la "Nothing Else Matters" or "November Rain." Like "The X-Files," it's spooky and a little weird, but it still comes on every Sunday night.

► **STEELEY DAN** *Janie Runaway* (4:09)

PRODUCERS: Walter Becker, Donald Fagen  
WRITERS: W. Becker, D. Fagen  
PUBLISHERS: Freejunkt Music/Zeon Music, Len Freedman Music, ASCAP  
Giant 100342 (CD promo)

"Two Against Nature" is the first album of new material in 20 years from jazz/rock duo Steeley Dan. But you wouldn't know it by the sounds of this single. Walter Becker and Donald Fagen recapture the studio magic from the old days of masterpieces like "Aja." The production is as polished as any of the duo's classic records. The rhythm section creates the standard vibe, and the horns are tight, thanks to Fagen's arrangement. There's a taste of the

familiar saccharin-flavored harmony, and young jazz musician Chris Potter contributes a nice sax solo in the middle of the tune. Unfortunately, the song isn't all that compelling, so the single rides on the question of whether top-notch production and performance can make up for a song that isn't so strong to begin with. Also, even the classic material from the Dan seems to be getting more spins on smooth jazz radio than classic rock, so expect the former to eat this right up. There's also definite potential for triple-A and select ACs. Harder-rocking stations will probably decline. . . just like the last season of "Growing Pains" when the kids were too old, so they imported Leonardo DiCaprio, and Alan Thicke kept making the same sorry cracks instead of composing TV theme songs. Steeley Dan may have to take its own advice and "Runaway."

## DANCE

► **FRAGMA** *Toca's Miracle* (3:01)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 300297 (CD promo)

This peppy dance tune started out as a bootleg circulating throughout the U.K., featuring vocals lifted from the 1997 CoCo single "It's a Miracle" laid on top of Fragma's trancey "Toca Me"—much like when D.N.A. redid Suzanne Vega's "Tom's Diner" 10 years ago (which peaked at No. 5 on The Billboard Hot 100). After bootlegs flew off U.K. record store shelves, Fragma professionally re-created the combination in the studio, which shot to the top of the U.K. dance charts earlier this year. Here in the States, "Toca's Miracle" was released earlier in the summer on Groovilicious/Strictly Rhythm, becoming a top 10 track on the Hot Dance Music/Club Play chart. Meanwhile, the ubiquitous DJ Skribble has included the track on his mix disc "Essential Dance 2000," and so Atlantic has licensed the track to be rereleased commercially. The song has lots of energy, and the radio edit packs it all into a concise three-minute nugget, without losing any of the punch of the longer club mixes. The vocal fits so seamlessly with the instrumental track that it's tough to believe that this tune was once two separate pieces. Having already proved itself at clubs, and now with Skribble's stamp of approval, "Miracle" will translate well to the top 40 and crossover crowds, opening the mainstream to what is well within reach of becoming a U.S. dance classic.

## RAP

► **BLACK EYED PEAS** *Weekends* (3:59)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Interscope 10170 (CD promo)

Everyone lives for the weekend, those glorious two days where one can leave work or school behind for some carefree fun. Los Angeles-based Black Eyed Peas look to capitalize on that fact with their latest, "Weekends." The trio offers the ready-made party jam as the introduction to their sophomore set, "Bridging The Gap." Will.I.Am, Apl.de.Ap, and Taboo continue their fun-loving style—this time over an old-school breakbeat. Will, the group's lead lyricist, helms the scratch-laced joint, which is complemented by a smooth R&B hook. "Weekends" is very reminiscent of the hip-hop party jams of the early '90s. This may work at radio, as several hip-hop acts are getting back to the basics with easy-going verses over danceable tracks. The Peas, who've seen critical success with their last effort, may have a bona fide hit on their hands.

## IN PRINT

► **SPINNING BLUES INTO GOLD: The Chess Brothers And The Legendary Chess Records**

By Nadine Cohodas  
St. Martin's Press  
358 pages; \$25.95

Central to the geometry of American popular culture is an unbreakable triangle: the blues, Chicago, and Chess Records. The story of how two brothers from immigrant Jewish stock created the label synonymous with urban black music in the mid-20th century is the stuff of legend, and therein lies the challenge to a prospective Chess biographer.

In the hands of a lesser talent, the entwining threads of musical history, racial politics, and cultural upheaval spanning seven decades could easily become a tangled par-

ody of a James Michener novel. Fortunately, author Nadine Cohodas is more than equal to the task. Her way with "Spinning Blues Into Gold" combines the intelligence and conciseness of a political reporter and the contagious enthusiasm of a dyed-in-the-wool music fan.

No detail escapes her attention as she chronicles the story of label founders Leonard and Phil Chess. Beginning with their family's emigration from Poland to Chicago in the early 1900s, Cohodas tracks the brothers' progress from their father's scrap metal business to the Macomba Lounge, the after-hours club that was the Chess siblings' first venture. It was there that they made their initial connections with the culture of transplanted Southern blacks and were educated in the blues and jazz that was the preferred listening of their black clientele. Sensing a business opportunity in an audience neglected by existing record companies, the brothers established the Aristocrat record label, which in time evolved into the Chess, Checker, and (initially) Argo imprints of the Chess label group.

Spearheaded by the perceptive (and often caustic) Leonard, the label's growing artist roster reads like a pantheon of popular music: Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley, Etta James, Ahmad Jamal, Ramsey Lewis, and numerous others whose consistently charting releases were intrinsic to Chess Records' success. Soon enough, Leonard's son, Marshall, asserted his own influence in the company's A&R policy. He was attuned to the cultural ferment of

the late '60s, and it was his venturesome spirit that helped keep Chess Records abreast of the changing times, redesigning the sound of label stalwarts Waters and Howlin' Wolf and shaping the psychedelic R&B sounds of Rotary Connection.

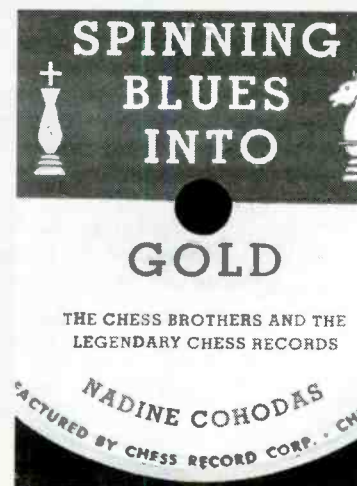
Just as Chess' catalog grew beyond a single genre of music, so too is the label's story more than one of music and success; it involves the confluence of two disenfranchised ethnic groups of seemingly antithetical nature. Cohodas has a sure hand in navigating the sensitive areas of racial politics central to the formation of Chess Records. "Spinning" is enriched with signification of Jewish customs and African-American folklore. When the two

commingle, the results are memorable: The guest list for Marshall's bar mitzvah included leading DJs from around the country, such key record-business figures as Atlantic's Jerry Wexler, and performances by several Chess artists. The event was "a centuries-old ritual combined with present-day business. Hebrew chants mixed in with blues."

Cohodas is unstinting in her examination of indie-label economics, including the payola scandals of the late '50s. She sifts through accusations of the Chess brothers' maintenance of a sharecropper mentality in their relations with black artists. Leonard maintained an impressionistic accounting style that afforded musicians immediate access to cash on demand, and he often made house and car payments on their behalf. Evidence is offered that, in large measure, the artists benefited from being treated like members of the Chess family. James was presented with the deed to her house, originally written in Leonard's name, after his death. She admitted that, were the house deeded to her in the first place, she would have lost it years before.

Sadly, the tale ends with the company's takeover and dismemberment by GRT and the ensuing litigation. Waters, speaking at Leonard's graveside in 1969, gave words to the dread felt by the company's employees and artists: "It's all over. No more nothin', Leonard." Yet Chess Records' impact on 20th-century culture endures, as should Cohodas' defining account of the legacy of Leonard and Phil Chess.

RICHARD HENDERSON

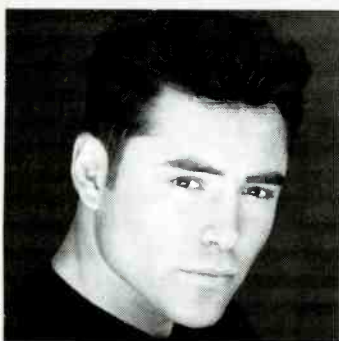


## NEW & NOTEWORTHY

► **OSCAR DE LA HOYA** *Run To Me* (3:42)

PRODUCER: Rudy Perez  
WRITERS: Gibb Brothers  
PUBLISHER: not listed  
EMI Latin (CD promo)

If Jennifer Lopez can turn sex appeal into hitmaking, then why not prize-fighter Oscar de la Hoya? The beefy boxer's debut single on EMI Latin, "Run To Me," is a cover of the Bee Gees' top 20 1972 hit, recorded on the CD promo in both English and Spanish. Vocally, 27-year-old de la Hoya is plenty competent, with a vulnerable,



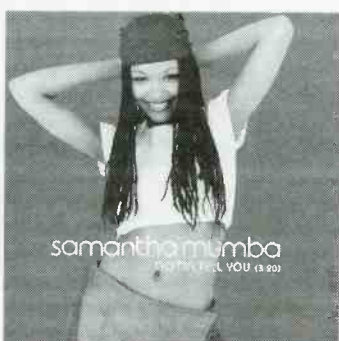
youthful-sounding voice and thoughtful, emotional interpretation. Thankfully, there are no signs of studio gimmickry such as vocoding or stacked layers with his vocal track—it sounds pure and confident on its own. Production of this freshly whitewashed remake hits the bull's-eye, and it's sweet and simple. On its own, "Run To Me" is lovely and has great potential at AC, hot AC, and top 40, but obviously, with an artist like de la Hoya, a splashy video with lots of grin-and-bear-it shots could make the difference between this track being a novelty or an actual hit. In any case, de la Hoya is a surprisingly pleasing presence, with more expressed talent as a singer than any number of successful artists on today's pop landscape. How about that? Look for his debut album Oct.

10, which includes three English songs and 10 in Spanish.

► **SAMANTHA MUMBA** *Gotta Tell You* (3:20)

PRODUCERS: BRG, Aanthor  
WRITERS: A. Bagge, A. Birgisson, S. Mumba  
PUBLISHERS: Air Chrysalis Scandinavia/Murlyn Songs/Universal Music Publishing/Warner-Chappell U.K.  
Interscope 10163 (CD promo)

Irish singer/songwriter Samantha Mumba is hardly your average 17-year-old. Her debut, "Gotta Tell You," already a hit in Ireland and the U.K.,



presents a wild contrast with the fresh-faced cutie present on the CD promo. Verses are sung in an enchantingly low timbre, à la TLC's T-Boz, with a command that immediately elevates her far beyond the common view of many female teen singers. The song itself is an instant runaway, a fresh slice of pop with just enough R&B flair to keep it on the tip. "Gotta Tell You" is already creating a buzz in a number of formidable radio markets here, with almost 100 smaller markets hopping on the Mumba wagon out of the box. The reason is clear enough: This is a breakthrough hit, maintaining top 40's love affair with youth acts but serving up something strikingly novel. Top 40, here's a no-brainer for you; a true smash with which to enter the fall ratings period.





**Wilson's Back.** Charlie Wilson will be releasing a solo album, "Absolutely," on Major Label Records/Interscope this fall. The Gap Band front man recently shot the video for the album's first single, "Without You," at a Malibu, Calif., mansion. Pictured, from left, are co-director Jeff Allen, Wilson, co-director Moses Edinbarough, and Michael Paran, Wilson's manager.

## Changing Faces Tries Crossing Over

Duo Shows Wide Range On Atlantic Set With Help From R. Kelly, Joe

BY JEFF LOREZ

NEW YORK—Changing Faces is hoping that the Oct. 10 release of its third album, "Visit Me," will prove to be the proverbial charm in the duo's quest to achieve widespread crossover success and recognition.

The New Yorkers debuted in 1994 with an eponymous album on Big Beat/Atlantic containing the R. Kelly-written and -produced top five smash "Stroke You Up," followed by another Kelly-helmed R&B hit, "G.H.E.T.T.O.U.T.," from the pair's 1997 Big Beat album,



CHANGING FACES

we've established ourselves somewhat."

Although the current single and some of the pair's other material places men in a less than flattering light, Changing Faces is quick to distance itself from the wave of male-bashing songs sweeping female R&B.

"I can understand that it's topical and in some places it's very valid," says Rose. "But honestly, it's a bit out of control now. I mean, if you went to an all-female concert and all the groups were onstage dissin' men, I don't think the ladies would be able to find a man to take them to the show. That's why we've always included songs that show the affectionate side toward men, too. 'Visit Me' is like that. It romances the man in the same way as 'Stroke You Up' did. We feel honored to have been able to record it, because R. Kelly originally intended it for himself."

The duo is published through Warner/Chappell.

"People may have expected Changing Faces to come back with another R. Kelly song," says Ronnie Johnson, senior VP of urban promotions at Atlantic. "While we love 'Visit Me,' we think the Joe song is every bit as strong and gives the group a different slant this time around."

"The group's image is on another level from what people

would expect," adds Craig Kallman, Atlantic VP/office of the chairman. "The girls themselves look better than ever—edgy, very sexy, beautiful—which comes across in the ["Woman"] video. It all ties in perfectly with the Joe song as one of those instant-reaction records: passionate and compelling."

"One of the main things we wanted to convey with this album is that this is a group with depth and staying power," he continues. "There aren't a lot of R&B groups out there who are on their third album. There are a lot of sides to Changing Faces that the public isn't familiar with."

Changing Faces embarks on a 25-city radio promo tour for "Visit Me" beginning the second week of September, with possible select spot dates (e.g., back-to-school jams and college events). In addition, an Atlantic postcard and CD-ROM campaign will reveal the duo's new image to press and radio.

"Don't change the Faces," says Sam Weaver, operations manager of Kansas City, Mo.'s KPRS and KPRT. "This is a great record, probably a top five."

"All Day, All Night."

However, other than those hits, both members of Changing Faces—Charisse Rose and Cassandra Lucas—readily agree that much of the rest of their two albums fell on deaf ears. This latest outing once again finds Kelly involved, this time with the sultry title track. And fellow R&B crooner Joe has co-penned and produced the first single, the melodic, soulful "That Other Woman," which was serviced to radio July 17. Other producers include Bryce Wilson, the Noontime camp, and Malik Pendleton.

"Don't get me wrong," explains Rose. "We're so blessed to have Joe and to have R. Kelly involved again; it's been very rewarding to have him as part of our career since day one. But our frustration has been in the past [that] we've only had two singles released when there are 13 songs on an album. It doesn't help showcase us as writers or artists. People who just see us as straight-up R&B artists might not know we can do pop, ballads, and uptempos equally as well. We believe an album should be given a chance to live."

Changing Faces—managed by Mark Pitts and Charnise Carter—signed directly to Atlantic after an impromptu audition for producer Kenny Smooth (who had a label deal for his Spoiled Rotten imprint with Big Beat/Atlantic) on the street outside a Manhattan recording studio.

Lucas, who was raised in Harlem, and Rose, who is from the Bronx, have established a core R&B following by straddling the fine line between street and sweet, often dealing with issues that don't pull any punches ("G.H.E.T.T.O.U.T." and "Foolin' Around"). The new single, written by Joe specifically with Changing Faces in mind, expands on the duo's smooth, reality-based brand of R&B.

"It's classic Changing Faces," says Lucas. "Not so rough and not so soft. We hope that's what makes us stand out. I guess the fact that we're on our third album is proof that

*'This is a group with depth and staying power. There are a lot of sides to Changing Faces that the public isn't familiar with'*

— CRAIG KALLMAN —

## Flyte Tyme Records Takes Flight At Arista; 'Ladies Man' Soundtrack Opens R&B Vaults

IN THE NEWS: By the time you read this, you should have heard that Jimmy Jam and Terry Lewis are bringing their Flyte Tyme Records to Arista. See the full story on page 10... Speaking of Arista, singer Kenny Lattimore is now being managed by Ramon Hervey... At press time, BET.com and 360hip-hop.com had announced that the two Internet entities are discussing the latter site's potential acquisition by BET.com. According to a joint statement, the two sites would continue to exist independently, catering respectively to the African-American audience and the hip-hop youth online audience.

**MUSICAL HUDLIN:** For those who can't get enough old-school R&B, stay tuned for the soundtrack to "The Ladies Man," the Reginald Hudlin-directed, Paramount-distributed Oct. 13 flick starring "Saturday Night Live" regular and script co-writer Tim Meadows (who reprises his Leon Phelps character from the "SNL" skit of the movie's title) with Billy Dee Williams, Karyn Parsons ("The Fresh Prince Of Bel-Air"), Julianne Moore, and others. The DreamWorks soundtrack—set for release Oct. 10—reaches into the R&B vaults for such '70s-era classics as "Don't Let Me Be Lonely Tonight" (Isley Brothers), "Turn Off The Lights" (Teddy Pendergrass), "Up For The Down Stroke" (Parliament), "The Closer I Get To You" (Roberta Flack & Donny Hathaway), and Johnny Gill's mouth-watering cover of another Pendergrass gem, "Close The Door."

"When it comes to the music [on films], I'm usually up in there pretty tight," says Hudlin, laughing; his repertoire includes the "House Party" franchise and "Boomerang." "I really took the music front and center on this film, shooting the scenes while thinking about what music I was going to put in there. I tried to pick not just the obvious stuff but some of the left-field stuff as well. We loaded it up right."

The soundtrack also comes loaded with something Hudlin has wanted to include on his films' soundtracks for a long time: parts of the movie's actual score. And once again Hudlin has hooked up with his main music man Marcus Miller, who's worked with Hudlin on the aforementioned films and "The Great White Hype," whose soundtrack offered Lou Rawls and Biz Markie warbling "I've Got You Under My Skin."

This time around, Miller composed a love theme motif

that repeats throughout the movie and recruited Hathaway's talented daughter Lalah to sing on it—one of the movie's musical interludes that's laced between the soundtrack's classic jams. "So we've got a cross-generational vibe going as well," says Hudlin. "Since 'SNL' has a young, white demo and they don't have these records, we're hoping to turn on a whole new generation with these jams. This is an album I'm very proud of—it brings the movie to life."

**TIMBALAND'S ZMAN:** Picking up on the Blackground/Virgin announcement that included Timbaland's Zman venture (Billboard, Aug. 26): The busy producer and soon-to-be-artist-in-his-own-right describes Zman as a production deal with Blackground that launches with upcoming album projects by male artist Sincere and male rapper Montana.

In the meantime, Timbaland—who says he goes into the studio soon to start Missy Elliott's next album—is putting the finishing touches on his and Magoo's upcoming album, the 14-track "Indecent Proposal," which will bow in February on Blackground/Virgin. Asked to describe what Timbaland the artist brings to the table musically, the 10-year industry veteran says, "I'm just doing whatever comes to mind. People won't expect what they're going to hear on this album—it's something different that doesn't sound like what people know about Timbaland."

In Los Angeles to record with "Proposal" guest artist Beck ("We met through FarmClub, and I enjoy his music"), Timbaland notes that other guests include Jay-Z, Aaliyah, Elliott, Ginuwine, and Twista.

**STAY TUNED FOR:** The Aug. 29 release of "DJ Clue Presents Backstage Mixtape," the Roc-A-Fella soundtrack to the Miramax "Backstage" documentary that chronicles the behind-the-scenes happenings during last year's Hard Knock Life tour. The 18-track set—partially recorded during the tour—sports tracks by Jay-Z and Mya, Memphis Bleek, Beanie Sigel, Cam'Ron, T-Boz, and others; the documentary opens nationwide Wednesday (6)... The simultaneous Sept. 12 release of Al Green's HarperCollins autobiography "Take Me To The River" (co-written with historian Davin Seay) and the same-titled, 30-track double-CD greatest-hits collection from the Right Stuff/EMI. In conjunction with these

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by Gail Mitchell



# Tonéx Aims For Mainstream Audience With Hip-Hop Gospel On His MSS Label

BY MARCI KENON

NEW YORK—Originally released three years ago by now defunct, San Diego-based Rescue Records, hip-hop/gospel artist Tonéx's album "Pronounced Toe-Nay" is part of an unusual three-way deal between Verity, Jive, and Tommy Boy that will help establish Tonéx beyond his gospel base.

"I don't want to comment on the business details," explains Jive Records president Barry Weiss. "But we have a very special arrangement with Tommy Boy whereby Tonéx's solo records are being marketed, promot-

ed, and distributed by Verity and Jive on a worldwide basis. He has his own label called MSS Records, which is marketed, promoted, and distributed by Tommy Boy on a worldwide basis. So we're all sharing together in this unique arrangement."

The reincarnated "Pronounced Toe-Nay" is the 25-year-old singer/songwriter's third album. Written and produced entirely by Tonéx (who's co-published through Zomba Music), the Sept. 26 set features the original 19 songs plus two bonus tracks—remixes of "One Good Reason" and the title song.

The tunes are grouped under six categories: hip-hop/rap, retro/funk, the future, jazz, mellow grooves, and soul/gospel.

Despite the wide range of influences reflected in the groupings as well as the presentation, Tonéx embosses his stamp on each tune. "My record was a classic of its time," says Tonéx (aka Anthony Charles Williams II), who has coined the term "nureau" to describe his style of futuristic gospel/inspirational music. "Even now, I think it [still] sounds fresh and contemporary."

The San Diego resident has established a solid fan base in gospel music through both his entrepreneurial efforts and his birthright. His parents are ministers, and the whole family is musically inclined. His father, A.C. Williams, played saxophone for James Brown and Jackie Wilson, and his mother, E.B. Williams, sang in various girl groups.

"I'm the youngest of six boys," Tonéx says, laughing. "So I guess if I had been born without talent, my folks would have been like, 'What's wrong with him?'"

When Tonéx was 10, he recorded a gospel record with his family. At 18, he independently released his debut album, "Silent X 516: The Self-Confrontation"; he issued his sophomore effort, "Damage," the following year. His career is very much a family effort: Tonéx manages and books himself in tandem with his wife, Yvette Williams, who serves as his executive assistant.

The gospel fan base Tonéx has since established will be the focus of the labels' initial marketing campaign, says Jazzy Jordan, VP of marketing for Verity/Jive. "Since it's coming out in the fourth quarter, we really have to establish the record," he says. "Tonéx is very ministry-driven, totally locked into his church. So we want to embrace that base, not neglect it. With the Tommy Boy partnership, it makes it easy to do that. Both labels are very established in the gospel arena as well as on the secular side."

Jordan will be servicing an electronic press kit with performance footage as well as video footage for two tracks, "Personal Jesus" and "Taxi." Tonéx will do a Sept. 14 showcase at the National Assn. of Recording Merchandisers mini-convention in San Diego. He'll also perform on a gospel bill presented Saturday (2) by Jesus Alternative Ministries at the University of Southern California's Bovard Auditorium in Los Angeles. Additional showcases are also being planned.

"We haven't felt this type of artistry since we signed R. Kelly, says

(Continued on next page)



STEPHANIE LOPEZ'S  
**RHYTHM SECTION**

**RETURN OF FORCE:** Wyclef Jean, the Grammy Award-winning writer, producer, and all-around artist extraordinaire, returns with his second solo project, "Eclectic: 2 Sides II A Book" (Columbia). The Hot Shot Debut on Top R&B/Hip-Hop Albums at No. 3, Jean shows he still has what it takes in the music business.

The first single from this project was "Thug Angels." Although only released as a 12-inch single, it got enough airplay to chart on Hot R&B/Hip-Hop Singles & Tracks in June. The second single, "It Doesn't Matter," which features World Wrestling Federation star the Rock, peaked at No. 80 on Hot R&B/Hip-Hop Singles & Tracks. Now the album hits retail, selling more than 95,000 units, and its biggest single to date, "911," which features Mary J. Blige, moves 73-56 on the singles chart.

As a solo act, Jean is best-remembered for the Grammy-nominated, platinum single "Gone Till November," from his double-platinum solo debut, "Wyclef Jean Presents The Carnival," in 1997. What most people don't realize is that Jean has been busy during the three-year hiatus. His most popular recent work was his writing of Santana's Grammy Award-winning single "Maria Maria" (Arista). "Maria Maria" went on to make Billboard history, marking the first time Santana had a No. 1 on the R&B singles chart in his 30-plus year career.

**'MORE' DUO:** When an artist or group spends, in many cases, more than a year putting together an album, nothing is greater than the day it gets released to retail. That somehow legitimizes all the work done to date.

Ruff Endz's just-released album, "Love Crimes" (Epic), debuts at No. 19 on this issue's Top R&B/Hip-Hop Albums chart. The only thing to upstage the album's release was the fact that the duo's debut single, "No More," rose to No. 1 last issue on Hot R&B/Hip-Hop Singles & Tracks. Not bad for two guys from Baltimore who went through plenty of rough times. One of the members, Davinch, grew up a preacher's son and knew singing was a way out of the trouble for him. I'd say he picked the right path.

The follow-up to "No More" will be "Where Does Love Go From Here," for which the video has already been added to BET.

**BACK AGAIN?** Among the many albums that debut this issue, I have to mention KRS-One's latest project, "A Retrospective" (Jive). KRS-One is no stranger to the charts. An advocate and leader among the hip-hop community for various rights and issues, KRS-One has had many success stories on Billboard's charts, including "Rise 'N' Shine," "Outta Here," "MC's Act Like They Don't Know," and "Step Into A World (Rapture's Delight)," which each reached the top 10 on Hot Rap Singles.

To complete his current contract with the label, Jive has elected to release a greatest-hits package, thus "A Retrospective," which starts at No. 62 on Top R&B/Hip-Hop Albums, selling 6,000 copies at the overall SoundScan panel. This compilation shows the growth of one of the most influential personas within the hip-hop/rap genre, a man who has worn the hats of writer, producer, A&R manager, and label owner throughout the span of his 10-year career.



TONEX

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>NO. 1</b>					
1	2	1	5	<b>BOUNCE WITH ME</b> (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 3 weeks at No. 1
2	1	2	9	<b>CALLIN' ME</b> (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
3	4	4	23	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
4	3	3	7	<b>YEAH THAT'S US</b> (C) (D) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
<b>GREATEST GAINER</b>					
5	15	—	2	<b>CONNECT</b> (C) (D) (T) TVT †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
6	6	—	2	<b>YOU NASTY</b> (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
7	7	10	4	<b>UN-HUH</b> (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
8	5	5	11	<b>CHERCHEZ LAGHOST</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
9	10	14	5	<b>HOW MUCH YOU WANT ME</b> (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
10	18	32	3	<b>COME RIDE WITH ME</b> (C) (D) (T) SUCCESS 54392/LIGHTYEAR	JAHARI
11	13	12	8	<b>WHOA! LIL' MAMA...</b> (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
12	21	—	2	<b>GHETTO STAR</b> GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY (C) (D) (T) STREET SLANG 1001/EVEJIM	
13	25	21	14	<b>SO FLOSSY</b> MIDWEST MAFIA FEATURING PHATTY BANKS (C) (D) (T) BUCHANAN 41111	
14	8	9	6	<b>SHAKE YA ASS</b> (T) JIVE 42721* †	MYSTIKAL
15	<b>NEW</b>	—	1	<b>SHAKE IT LIKE A DOG</b> KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE (C) (D) MOST WANTED EMPIRE 0002	
16	14	19	3	<b>MONET</b> (C) (D) (T) WINGSPAN 0008	CAMARA
17	20	11	7	<b>BALL BALL</b> MURDA-1, NITTIE, LIL GANGSTA, SHORT, HERON, V.S. (C) (D) LAY IT DOWN 2010	
18	9	8	13	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
19	12	13	9	<b>BAD BOYZ</b> SHYNE FEATURING BARRINGTON LEVY (T) BAD BOY 79324*/ARISTA †	
20	11	6	13	<b>FLOWERS FOR THE DEAD</b> (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
21	22	16	27	<b>(HOT S**T) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
22	17	7	14	<b>2 B*TCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
23	16	15	7	<b>THE LIGHT</b> (T) MCA 155763* †	COMMON
24	19	22	7	<b>HEY PAPI</b> JAY-Z FEATURING MEMPHIS BLEEK & AMIL (T) DEF JAM/DEF SOUL 562862*/IDJMG †	
25	23	17	14	<b>HOT GAL TODAY (HAFFI GET DE GAL YAH)</b> SEAN PAUL & MR. VEGAS (D) (T) 2 HARD 6349/VP	
26	<b>RE-ENTRY</b>	15	15	<b>MAKE IT HOT</b> (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
27	24	44	3	<b>FIRE</b> (T) FLIPMODE/ELEKTRA 67087*/EEG †	BUSTA RHYMES
28	30	27	10	<b>IMAGINE THAT</b> (T) DEF JAM 562827*/IDJMG †	LL COOL J
29	26	24	4	<b>THE WAY I AM</b> (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
30	35	34	10	<b>IT TAKES TWO</b> DJ KOOL FEATURING FATMAN SCOOP (T) (X) INSTANT 147*/AVB	
31	34	30	15	<b>THE NEXT EPISODE</b> DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497333*/INTERSCOPE †	
32	28	33	12	<b>WHAT YOU WANT</b> DMX FEATURING SISQO (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	
33	41	26	6	<b>BETWEEN ME AND YOU</b> JA RULE FEATURING CHRISTINA MILIAN (T) MURDER INC./DEF JAM 562890*/IDJMG †	
34	39	41	7	<b>WHAT MEANS THE WORLD TO YOU</b> CAM'RON (T) EPIC 79434* †	
35	42	20	13	<b>GET BUCK</b> JOVISHES (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	
36	29	23	10	<b>NO MATTER WHAT THEY SAY</b> LIL' KIM (T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	
37	32	25	29	<b>WHISTLE WHILE YOU TWURK</b> YING YANG TWINS (C) (T) (X) COLLIPARK 1005* †	
38	31	49	51	<b>WHO LET THE DOGS OUT?</b> CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
39	36	—	2	<b>KA-CHING</b> SADAT X FEATURING HY TYMES (T) STIMULATED 1913*/LOUD	
40	38	40	9	<b>4 DA FAM</b> AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	
41	<b>RE-ENTRY</b>	5	5	<b>BOUNCE IT</b> MOB SQUAD (D) M.O.B. 1002	
42	37	29	13	<b>TONGUE SONG</b> STRINGS (T) (X) EPIC 79433*	
43	47	38	32	<b>BOUNCE</b> MIRACLE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	
44	48	48	7	<b>PHONE TIME</b> CAPONE -N- NOREAGA (T) TOMMY BOY 2140* †	
45	44	47	43	<b>HOT BOYZ</b> MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
46	50	36	5	<b>ANTE UP (ROBBING-HOODZ THEORY)</b> M.O.P. (T) LOUD 1949* †	
47	49	—	2	<b>JOYRIDE</b> DEFARI (T) ABB 1018	
48	40	39	8	<b>IT DOESN'T MATTER</b> WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK (T) COLUMBIA 79448*/CRG †	
49	27	18	8	<b>OOOH.</b> DE LA SOUL FEATURING REDMAN (T) TOMMY BOY 2118* †	
50	<b>RE-ENTRY</b>	6	6	<b>YOU KNOW MY NAME</b> SOUTH PARK MEXICAN (T) (X) DOPE HOUSE 2001* †	

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>No. 1</b>						
1	1	1	9	NELLY ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 6 weeks at No. 1	COUNTRY GRAMMAR	1
2	2	2	15	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
<b>HOT SHOT DEBUT</b>						
3	NEW	1	1	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
4	NEW	1	1	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
5	7	8	49	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	5
6	4	6	18	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
7	6	9	9	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
8	3	4	7	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
9	5	5	5	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
10	8	7	9	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
11	10	11	15	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
12	9	3	4	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
<b>GREATEST GAINER</b>						
13	22	25	6	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	13
14	11	10	11	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
15	NEW	1	1	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
16	12	12	19	JOE ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
17	17	15	37	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
18	14	13	10	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
19	NEW	1	1	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
20	13	17	22	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
21	15	14	41	DR. DRE ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
22	16	—	2	VARIOUS ARTISTS DEF JAM 542829/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16
23	19	19	20	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
24	18	16	10	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
25	21	—	2	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	21
26	20	18	16	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
27	24	23	7	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
28	23	22	14	LUCY PEARL ● POKIEE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
29	NEW	1	1	MAJOR FIGGAS RUFFNATION 47749/WARNER BROS. (11.98/17.98) <b>HS</b>	FIGGAS 4 LIFE	29
30	25	20	11	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
31	27	26	32	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
32	30	27	57	DESTINY'S CHILD ▲ <sup>5</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
33	32	40	18	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
34	28	24	43	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	19
35	29	21	24	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
36	31	30	46	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
37	33	33	39	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
38	26	—	2	SOUTH PARK MEXICAN DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	26
39	34	28	17	504 BAYK ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
40	35	35	35	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
41	45	43	23	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
42	44	46	17	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
43	37	45	25	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) <b>HS</b>	MY LIFE	31
44	42	41	57	MACY GRAY ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	9
45	46	48	21	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
46	39	31	5	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
47	41	38	6	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
48	38	29	6	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6

49	47	42	15	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
50	40	36	23	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
51	43	34	39	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
52	48	37	20	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
53	49	49	6	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
54	36	32	11	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
55	50	50	25	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
56	53	54	54	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
57	58	53	9	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN	34
58	51	39	6	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) <b>HS</b>	BOOK I	19
59	59	51	28	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
60	52	47	9	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
61	NEW	1	1	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	61
62	NEW	1	1	KRS-ONE JIVE 41718* (11.98/17.98)	A RETROSPECTIVE	62
63	75	68	23	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
64	60	64	15	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
65	55	63	22	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
66	54	44	11	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) <b>HS</b>	FANTASTIC VOL. 2	44
<b>PACESETTER</b>						
67	97	87	8	CAMOFLAUGE PURE PAIN 61965/RND (11.98/16.98) <b>HS</b>	I REPRESENT	58
68	67	70	6	BIG MOE WRECKSHOP 4441 (11.98/16.98) <b>HS</b>	CITY OF SYRUP	52
69	57	55	9	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
70	65	81	67	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
71	70	57	23	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
72	62	61	79	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
73	56	52	13	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
74	63	66	18	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
75	94	79	25	BLACK ROX ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
76	74	76	95	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
77	99	91	6	DONNY GERRARD FREQUENCY 54391/LIGHTYEAR (10.98/16.98)	THE ROMANTIC	77
78	66	72	32	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
79	64	69	30	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
80	NEW	1	1	CCA (CONCORD AFFILIATED) LAIDBACK 56210 (11.98/16.98)	FOR THA STREETZ VOLUME 2	80
81	RE-ENTRY	30	30	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) <b>HS</b>	BRENT JONES AND T.P. MOBB	37
82	RE-ENTRY	2	2	MALONE OFF-DA-ROCKA 2221/447 (12.98/17.98)	HUSTLER3	82
83	61	60	4	P.A. (PARENTAL ADVISORY) DREAMWORKS 450220/INTERSCOPE (11.98/17.98) <b>HS</b>	MY LIFE YOUR ENTERTAINMENT	51
84	69	56	3	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
85	73	62	15	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
86	78	59	5	MR. MARCELO (FROM THE GHETTO) TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98) <b>HS</b>	BRICK LIVIN	43
87	68	75	13	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
88	71	—	2	LIL' JON & THE EAST SIDE BOYZ BME 7778 (10.98/16.98)	WE STILL CRUNK!!	71
89	82	73	26	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
90	84	83	37	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
91	72	65	9	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
92	87	95	23	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
93	83	77	16	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
94	81	94	90	2PAC ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
95	98	71	10	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
96	85	92	26	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	2
97	86	84	6	HANGMEN 3 SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
98	79	67	5	VARIOUS ARTISTS PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY	67
99	77	74	10	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
100	NEW	1	1	WINDY CITY KINGS STAR CITY 01 (10.98/16.98)	STREETS PAY ME	100

○ 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.

## TONEX AIMS FOR MAINSTREAM AUDIENCE

(Continued from preceding page)

Weiss. "Tonex's a visionary. Although he's a gospel artist, he defies categorization. I think the secular audience will come to him in the same way they ultimately came to Kirk Franklin and are now coming to Yolanda Adams."

And if that audience doesn't come immediately, there's a second marketing phase to help lure them. "Phase two of our campaign starts in January," says Verity/Jive VP/GM Tara Griggs-Magee. "We want to make sure his core audience is fully aware that he's very committed to the

gospel base. Then we're going to take the urban approach with a video, potentially for 'Taxi.' That whole campaign is going to happen on the Jive side." In addition, an official commercial single—established with input from radio and the public—will be released in January.

"This is probably the single most-anticipated record in the last five or six years in terms of gospel," says Matt Anderson, PD of WPGC in Washington, D.C. "It's just amazing to see this fellow—who doesn't have

a current full CD out—getting so much of a buzz. A lot has to do with the imaging, the way he packages himself, and his approach to gospel music in terms of the production and content. He's just exciting and fresh."

Judy Copeland, sales manager and gospel music buyer for Central South Music Sales Inc., a Nashville-based one-stop, agrees. "I've heard the music, and I've seen [performance footage]," she says. "He's a great entertainer. This project is going to do very well."

## THE RHYTHM AND THE BLUES

(Continued from page 25)

releases, the legendary soul man embarks on a book-signing tour that kicks off Sept. 10 in Los Angeles (House of Blues; Eso Won Books) and runs through Sept. 20-21 in New York (Barnes & Noble in Rockefeller Center, Virgin Megastore in Times Square). Stopovers include Chicago, Atlanta, Nashville, and Philadelphia... "Muggs Presents The Soul Assassins, Chapter 2," coming Oct. 3 from the Warner Bros.-distributed RuffLife/RuffNation label. Featuring production by Cypress Hill's Muggs and

the Alchemist, the compilation sports guest stints by Xzibit, Goodie Mob, Kurupt, Snoop Dogg, Dilated Peoples, and others. First single: GZA's "When The Fat Lady Sings."

**TAYLOR TRIBUTE:** Sony Music Entertainment is holding a memorial tribute to recently deceased colleague LeBaron Taylor the evening of Sept. 12 (6-8 p.m.) at New York's Sony Plaza. Past and present Sony Music employees and Taylor's industry associates are invited; RSVP at 212-833-8773.



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). Lists top 50 R&B/Hip-Hop singles with airplay data.

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). Lists recurrent R&B/Hip-Hop singles with airplay data.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and song details. Lists R&B singles 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). Lists top 50 R&B/Hip-Hop singles with sales data.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B/Hip-Hop singles with sales data.



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	2	5	8	<b>STRONGER</b> RCA 60281	KRISTINE W
2	5	8	7	<b>CHECK IT OUT</b> JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
3	11	43	3	<b>MUSIC</b> MAVERICK 44909/WARNER BROS. †	MADONNA
4	3	3	9	<b>MOVIN' UP</b> NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
5	1	1	8	<b>DESIRE</b> STRICTLY RHYTHM 12595 †	ULTRA NATE
6	8	15	5	<b>DIVE IN THE POOL</b> NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
7	14	24	4	<b>SAME SCRIPT, DIFFERENT CAST</b> ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
8	6	2	9	<b>SPANISH GUITAR</b> LAFACE PROMO/ARISTA	TONI BRAXTON
9	4	4	9	<b>LIFE GOES ON</b> VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
10	10	12	7	<b>DOWN DOWN DOWN</b> STRICTLY RHYTHM 12593	GAMBA FREAKS
11	7	6	10	<b>HOW'S YOUR EVENING SO FAR?</b> OVUM 125	WINK FEATURING LIL' LOUIS
12	16	18	6	<b>SILENCE</b> NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
13	17	20	6	<b>RISE</b> GO BEAT 561931/UNIVERSAL †	GABRIELLE
14	19	25	6	<b>FREEBASE</b> MOONSHINE 88470	TALL PAUL
15	12	7	9	<b>THIS IS YOUR LIFE</b> MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
16	9	11	10	<b>PERFECT MOMENT</b> CURB 73112/SIRE	MARY GRIFFIN
17	28	41	3	<b>DANCE WITH ME</b> THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
18	26	37	4	<b>CONTROL</b> 4 PLAY 82027	ABEL
19	24	33	4	<b>BACK &amp; FORTH</b> PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
20	27	45	3	<b>WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG)</b> PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
21	25	35	4	<b>SKY FARM</b> CLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
22	15	9	10	<b>I FEEL LOVE</b> JELLYBEAN 2588	CRW
23	30	44	3	<b>STAND RIGHT UP</b> NERVOUS 20415	BYRON STINGILY
<b>◀ POWER PICK ▶</b>					
24	36	—	2	<b>YOUR CHILD</b> MCA PROMO †	MARY J. BLIGE
25	22	23	8	<b>THE HELLO TRACK</b> RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
26	18	13	11	<b>TOCA'S MIRACLE</b> GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
27	33	46	3	<b>BANG</b> GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
28	20	14	11	<b>LOOKIN' 4 LOVE</b> LOGIC 76488	LUCREZIA
29	39	48	3	<b>TAKE YOUR TIME</b> GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
30	21	19	7	<b>GET UP</b> TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
31	42	—	2	<b>CADA VEZ</b> RAMPAGE 0178	NEGROCAN
32	13	10	10	<b>I NEVER KNEW</b> ARISTA PROMO	DEBORAH COX
33	41	49	3	<b>AIRWAVE</b> TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
34	32	36	5	<b>I'LL FLY WITH YOU</b> ARISTA PROMO	GIGI D'AGOSTINO
35	44	47	3	<b>FROM HERE TO ETERNITY</b> LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
36	37	39	5	<b>LET THE MUSIC PLAY</b> CONTAGIOUS 1020	SHANNON
37	23	21	8	<b>VIENNA</b> ATLANTIC 84873	LINDA EDER
38	49	—	2	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA 79467 †	JESSICA SIMPSON
39	38	26	9	<b>SUNSHINE (DANCE WITH YOU)</b> STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
40	43	42	5	<b>BLOW YA MIND</b> JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
41	46	—	2	<b>IF I WANT</b> ELEKTRA PROMO/EEG	1 PLUS 1
42	35	32	10	<b>SUMMERFLING</b> WARNER BROS. 44895	K.D. LANG
<b>◀ HOT SHOT DEBUT ▶</b>					
43	<b>NEW ▶</b>	1	1	<b>LOVE SUPREME</b> PLAYLAND 81357/PRIORITY	JS-16
44	<b>NEW ▶</b>	1	1	<b>LET'S GET LOUD</b> WORK PROMO/550-WORK	JENNIFER LOPEZ
45	45	40	7	<b>HIGHER &amp; HIGHER</b> G2 003/STRICTLY RHYTHM †	DJ JURGEN
46	<b>NEW ▶</b>	1	1	<b>DON'T BE AFRAID OF THE DARK</b> NERVOUS 20433	CHARLOTTE
47	47	50	4	<b>KERNKRAFT 400</b> RADIKAL 99027 †	ZOMBIE NATION
48	<b>NEW ▶</b>	1	1	<b>X-HALE SLOWLY</b> JELLYBEAN 2593	BOOTSUY MCQUEEN
49	34	29	10	<b>EVERYBODY FEELS IT</b> JELLYBEAN 2591	RUDY WILBURN
50	29	28	13	<b>CASCADES OF COLOR</b> NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/GREATEST GAINER ▶</b>					
1	10	—	2	<b>MUSIC</b> (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	1	1	5	<b>LET'S GET MARRIED</b> (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
3	3	3	18	<b>DESERT ROSE</b> (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	2	2	7	<b>JUMPIN', JUMPIN'</b> (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	4	—	2	<b>THE HAMPSTER DANCE SONG</b> (X) KOCH 8161 †	HAMPTON THE HAMPSTER
6	5	4	14	<b>DON'T CALL ME BABY</b> (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
7	7	6	17	<b>KERNKRAFT 400</b> (T) (X) RADIKAL 99027 †	ZOMBIE NATION
8	6	5	20	<b>I WILL LOVE AGAIN</b> (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
9	8	7	4	<b>I WANT YOU TO NEED ME/THAT'S THE WAY IT IS</b> (X) 550 MUSIC 79473/EPIC †	CELINE DION
10	13	15	10	<b>TOCA'S MIRACLE</b> (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
11	9	8	21	<b>WHAT A GIRL WANTS</b> (T) (X) RCA 60224 †	CHRISTINA AGUILERA
<b>◀ HOT SHOT DEBUT ▶</b>					
12	<b>NEW ▶</b>	1	1	<b>NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE</b> (X) EPIC 79456/SONY DISCOS †	GLORIA ESTEFAN
13	<b>NEW ▶</b>	1	1	<b>DESIRE</b> (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
14	15	12	5	<b>DANCE WITH ME</b> (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
15	14	13	16	<b>YOU SANG TO ME</b> (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
16	11	14	17	<b>WHERE YOU ARE/I WANNA LOVE YOU FOREVER</b> (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
17	<b>NEW ▶</b>	1	1	<b>DON'T BE AFRAID OF THE DARK</b> (T) (X) NERVOUS 20433	CHARLOTTE
18	18	10	6	<b>STRONGER</b> (T) (X) RCA 60281	KRISTINE W
19	12	11	25	<b>SAY MY NAME</b> (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
20	16	—	2	<b>SUMMERFLING</b> (T) (X) WARNER BROS. 44895	K.D. LANG
21	21	17	37	<b>I DO BOTH JAY &amp; JANE</b> (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
22	19	18	7	<b>DREAMING</b> (T) (X) NETTWERK 33105	BT
23	23	21	19	<b>IT'S A FINE DAY</b> (T) (X) RAMPAGE 0104	MISS JANE
24	22	16	20	<b>BE WITH YOU (SOLO ME IMPORTAS TU)</b> (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
25	20	19	18	<b>FEELIN' SO GOOD</b> (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
26	<b>RE-ENTRY</b>	4	4	<b>FLASH</b> (T) (X) F-111/REPRISE 44853/WARNER BROS.	GREEN VELVET
27	25	25	14	<b>CAN'T TAKE THAT AWAY (MARIAH'S THEME)</b> (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
28	24	22	27	<b>SHACKLES (PRAISE YOU)</b> (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
29	<b>NEW ▶</b>	1	1	<b>STAND RIGHT UP</b> (T) (X) NERVOUS 20415	BYRON STINGILY
30	29	23	9	<b>I'M NOT IN LOVE</b> (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
31	27	29	45	<b>SUN IS SHINING</b> (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
32	28	26	10	<b>TRY AGAIN</b> (T) BLACKGROUND 38722/MIRGIN †	AALIYAH
33	17	9	4	<b>DOESN'T REALLY MATTER</b> (T) DEF JAM/DEF SOUL 562828/IDJMG †	JANET
34	31	30	38	<b>ABOVE THE CLOUDS</b> (T) (X) TOMMY BOY 2053	AMBER
35	26	27	32	<b>SSST...(LISTEN)</b> (T) (X) NERVOUS 20406	JONAH
36	30	31	20	<b>DON'T STOP</b> (T) (X) RADIKAL 99015	ATB
37	37	20	3	<b>DIVE IN THE POOL</b> (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
38	<b>NEW ▶</b>	1	1	<b>PORCELAIN</b> (T) V2 27650 †	MOBY
39	<b>NEW ▶</b>	1	1	<b>LUCKY</b> (T) JIVE 42742 †	BRITNEY SPEARS
40	42	42	26	<b>I'M OUTTA LOVE</b> (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
41	32	37	25	<b>THE LAUNCH/YOU GOT MY LOVE</b> (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
42	35	33	4	<b>LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES)</b> (X) CONTAGIOUS 8942	SHANNON
43	33	32	32	<b>MARIA MARIA</b> (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
44	38	41	16	<b>TELL ME WHY (THE RIDDLE)</b> (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
45	<b>RE-ENTRY</b>	4	4	<b>AIRWAVE</b> (T) (X) TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
46	36	44	19	<b>I SEE STARS</b> (X) STREETBEAT 067	ROBIN FOX
47	<b>RE-ENTRY</b>	4	4	<b>USE YOUR LUV</b> (T) (X) EBM 57450	DJ X
48	41	35	15	<b>DON'T GIVE UP</b> (T) (X) XTRAVAGANZA/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
49	39	38	32	<b>PUSH IT</b> (X) WARNER BROS. 44782 †	STATIC-X
50	47	—	93	<b>BELIEVE</b> (T) (X) WARNER BROS. 44576 †	CHER

## DANCE TRAX

(Continued from preceding page)

should be in stores early next year, says Cherry. Those desiring more info about this noteworthy project should contact her at 410-383-2210.

And for those who may have forgotten, it was Cherry who masterminded such groundbreaking compilations as "Welcome To The Club" (Jump Street Records) and "Brazen" (Epic). She was also responsible for getting Ultra Naté signed to WEA U.K. in the late '80s—ditto for U.K. duo Urban Speech, whose single "Let Me Go"

still manages to work us years after its release.

**SURFING NEWS:** One of the U.K.'s leading digital download Web sites (specializing in electronic and alternative independent releases), iCrunch.com, has opened a U.S. office, which is helmed by senior VP of business affairs **Phil Blaine** (formerly of 1500 Records, which he co-founded) and content producer **Simon Lamb**.

Speaking of iCrunch, fans of

**Timo Maas** are encouraged to investigate the site for exclusive video footage of the DJ/producer and previews of his forthcoming album ("Music For The Maases") and new Perfecto U.K. single ("Ubik").

Leading up to the Sept. 25 release of "Music For The Maases" (Hope Recordings U.K.)—a retrospective of Maas' productions and remixes from the past five years—iCrunch, which has dedicated a microsite to Maas (iCrunch.com/timomaas), will be

streaming various tracks from the set. Additionally, there is video footage of Maas discussing the album's content. And on the album's street date, iCrunch will offer the album for download.

**GOOD STUFF:** On Oct. 23, the second single from Boilerhouse/Arista U.K. duo **Bleachin'** (aka **Jeremy Healy** and **Amos**) is scheduled to be in stores. Culled from the act's debut, "Everyone Loves You, Everything's Free," "Comin' Down" finds

the pair collaborating with **Bush** front man/guitarist **Gavin Rossdale** for an electronic-tinged retweaking of the band's original recording "Comedown."

London-based production outfit **Messy Boys** (aka **Zak Vratchevic**) has been keeping busy in the studio of late, remixing for the likes of **Kristine W.** ("Stronger," RCA), **Sunkids Featuring Chance** ("Rise Up," Decode U.K.), and **Beatroute** ("Be Yourself," Vision U.K.).



## Runaway 'Girl' Jump-Starts Montgomery's Atlantic N'ville Set

BY DEBORAH EVANS PRICE

NASHVILLE—As a general rule, singles are recorded, released, and vigorously promoted, but John Michael Montgomery's current fast-rising single, "The Little Girl," more or less escaped. According to Barry Coburn, president of Atlantic Records' country division, the single was accidentally leaked by a staffer. Since then, the label has had to hustle to get the single to radio and has subsequently moved up the release of Montgomery's forthcoming album, "Brand New Me," from Oct. 10 to Sept. 26.

"The first couple of radio people I played it for didn't give me a warm

response," says Coburn. "One said he wouldn't play it, and the other said he probably would just play it on Sunday mornings . . . but we all felt internally it was an amazing record."

Before Atlantic could officially mount a strategy at country radio, a sales rep mistakenly let the single out, and stations began playing it. Reaction has been swift and positive. The single is at No. 22 on the Hot Country Singles & Tracks chart; it received the Greatest Gainer designation in the Sept. 2 issue of Billboard.

Montgomery says Coburn played him the song when they were searching for material for his new

album. "My producers were there, and after it was over, everybody had tears in their eyes," recalls Montgomery. "Barry played it to see if it was something I'd want to sing, and I told him, 'The day I don't want to sing songs like that is the day I quit singing.' The message is clear and I consider myself a messenger . . . This song pulls you in, and it's a very powerful story."

The lyric chronicles a young girl's troubled life and the murder/suicide of her parents. When she goes to live in a new home and is taken to Sunday school, she looks up on the wall at Jesus on the cross and tells the teacher, "I know that man up

there on that cross/I don't know his name, but I know he got off/Cause he was there in my old house and held me close by his side/As I hid behind our couch/The night that my parents died."

Songwriter Harley Allen wrote the song after seeing the information in an E-mail someone forwarded him. He didn't know if it was a true story or an urban legend, but he wrote the song in about 10 minutes.

Coburn and Montgomery admit they didn't know how radio would respond to the record. "Because of the content of the song, [we] just didn't know how it would be accepted," Montgomery says. "Obviously, we were hoping it would touch a lot of people out there just like it did us, but you never know. Luckily, the response has been tremendous. I'm excited, and everyone at the label is excited."

WPOC Baltimore music director/assistant PD Michael J. Foxx says, "[WPOC PD] Scott Lindy and I both felt we'd put it on and let the audience react to it, and they either say, 'Pull it off or play it.' Our attitude basically is if it's a superstar artist, we've got to give the audience the benefit of the doubt and let them make their minds up. So that's what we did, and we were overwhelmed with the reaction we got. It was huge, and we're still playing it heavily."

Foxx attributes the reaction to the performance and the quality of the song. "It's a really good song," he says. "It tells a story that I think people like, and it ends with a positive note."

Montgomery says this feels like the biggest reaction he's had to a single since his hit "I Swear." However, "The Little Girl" isn't the only song on the forthcoming album he's excited about. He's particularly fond of a tune called "Thanks For The G Chord," which he says reminds him of his father.

"My dad was a musician. He loved it and wanted to be in the same place I am today," says Montgomery. "Obviously, it didn't happen for him, but if it wasn't for him and my mom, I wouldn't be here . . . That song says everything. I feel like it was written about me. Everything in there I can relate to so closely. For personal reasons, it may be my favorite one on the whole album."

Montgomery says he took a different approach in looking for songs for this collection. "I used to go with the philosophy [that] I was going to cut 10 hits," says Montgomery, who is booked by Monterey Artists. "Now I'm more into the philosophy—since I'm a little more mature—to cut an album that has more character around it."

"[I want an album] to have character, but still be good enough that

radio will play it," he adds. "Radio may be tired of hearing 10 hits. Everything's starting to sound the same. We need something a little different, something unique."

"I know everybody is down on everybody trying to go pop," he continues, "but that's always been a part of the business . . . There's

nothing wrong with a little bubble gum, but it takes real food to survive. I like chewing bubble gum, but you can't survive on it."

Montgomery co-produced "Brand New Me" with Norro Wilson and Buddy Cannon. These days he's managing himself, though he still maintains a close relationship

and gets advice from former manager John Dorris. "I'm still in the same building," he says of his venture, the JMM Co. "John Dorris and I are still the best of friends. If I need any advice, he's still there."

The Atlantic Nashville staff is firmly in Montgomery's corner and, according to Coburn, the main thrust of the marketing campaign for "Brand New Me" will be creating awareness of the street date. There has obviously been tremendous demand for the song, but the label is not issuing a commercial single. Thus, the first time consumers can purchase "The Little Girl" will be when the album streets.

"A great deal of what we're doing is to emphasize the availability of the album," says Coburn. "We're doing special mailings to radio to make them aware of the album's street date. Our receptionist says she's never had so many calls from people looking for a song."

Coburn says Atlantic plans to utilize trade and account advertising, as well as radio and TV spots. They've also filmed a video that will premiere Sept. 6 on CMT and the following day on Great American Country. Atlantic has hired Nashville-based Aristo Media to promote the video to national and regional video outlets.

At radio there will be "win it before you can buy it" contests. There will also be a world premiere radio special via MJI Broadcasting the night before the street date. According to Coburn, the label plans "advance shipping to major accounts" at retail, and there will be "coming soon" banners heralding the street date. He says they will also customize merchandising materials to meet the specific needs of the accounts.

He acknowledges that other formats, particularly AC and R&B stations, have been calling to request the record. They've been shipping the single to those who've asked, but there are no concrete plans at this time to cross the single over. Coburn says Atlantic's current emphasis is working the single to country radio.



MONTGOMERY

## Still Going Strong At 75, Hank Thompson Shows Why He's Still The Real Thing

FEW COUNTRY performers can boast the career longevity of the legendary Hank Thompson, who celebrates his 75th birthday Sunday (3). He had his first hit, "Humpty Dumpty Heart," in 1948 and went on to chart 78 more singles over the next 35 years, including the No. 1 records "The Wild Side Of Life" in 1952 and "Rub-A-Dub-Dub" and "Wake Up, Irene" in 1953.

Now in his 54th year in the music business, Thompson says, "I've enjoyed every one of them."

At his induction into the Country Music Hall of Fame in 1989, Thompson called the honor "a giant milestone, but not the end of the line." Now, he's proving he meant it, signing with HighTone Records in March and releasing an album on the label, "Seven Decades," in July. Thompson still performs about 100 dates a year, including a recent swing through Norway, Sweden, and Denmark.

Thompson fans will find the album an instant classic. Its 13

tracks feature six new Thompson originals, including the amusing "Sting In This Ole Bee," plus covers of Jimmie Rodgers' "In The Jailhouse Now," Nat "King" Cole's "Dinner For One, Please, James," and Tex Williams' "The Night Miss Nancy Ann's Hotel For Single Girls Burned Down."

Thompson knows the Lloyd Maines-produced project represents some of his best work ever. "I certainly don't think I've ever done anything any better," he says. "I've had a lot of longtime fans tell me the same thing. The main reason was I was able to do exactly what I wanted to do the way I wanted to do it. I

wasn't trying to please anybody or [fit] anyone's idea of what [the record] should be. It was not a theme album like most of the albums I've done. This was just a random selection of songs.

"I told everybody when we got in the studio, 'No. 1, we're here to have some fun and enjoy what we're doing. Let's only worry about one thing, and that's

pleasing ourselves,'" he continues. "I got the idea that if we please ourselves, we'll please a whole lot of other people too."

What doesn't please Thompson these days is what's passing for country music. "I have no objection to the music, whatever it is; just don't call it something [country] that it really isn't and then exclude the real thing." As for country radio, he says, "I don't think it has any semblance of what country music is all about. It's very monotonous and boring. I can't stand to listen to it."

Asked if he ever felt any pressure to change his music to get airplay, Thompson says, "I do what I do. I can't change that. I don't know how I'd go about doing something else. I'd never want to try to sing like Frank Sinatra."

ON THE ROW: Jim Hester joins Spark Entertainment/VFR Records as director of new business development. He had been event manager for the Nashville Entertainment Assn.'s Extravaganza event and principal in the Horton Group, which owns and operates Nashville club the Exit/In. As director of the Horton Group's artist management division, he directed the careers of several acts, including the Evinrudes. Previous experience includes a stint as senior publicist at Network Ink Public Relations.

Nashville-based company 37212 has launched two new Web sites aimed at the music community. Ontherow.com features information and news on what's happening in the industry, including artist news. Wotr.net, which stands for "We're On The Row Network," offers three Internet radio stations. The first, OnTheRow, features new country music. OnThisRock programs contemporary Christian and gospel music. OnTheRise features music from Nashville's independent artists.

ARTIST NEWS: Performers for the Canadian Country Music Awards show, set for a live TNN telecast in the U.S. and Canada Sept. 11 from Edmonton, Alberta, will be Julian Austin, Tara Lyn Hart, the Wilkinsons, Michelle Wright, Steve Fox, Adam Gregory, Amanda Stott, John Landry, and Lace. Terri Clark

(Continued on page 34)



by Phyllis Stark



THOMPSON



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>NO. 1/GREATEST GAINER</b>						
1	1	1	4	<b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98) 3 weeks at No. 1	COYOTE UGLY	1
2	3	3	42	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	2	2	10	<b>BILLY GILMAN</b> ● EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
4	4	4	52	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	5	5	4	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	1
6	6	6	14	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	7	7	5	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
8	8	8	68	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
9	9	9	147	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
10	11	11	69	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
11	12	12	65	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
12	13	13	43	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
13	15	15	25	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
<b>HOT SHOT DEBUT</b>						
14	<b>NEW</b>		1	<b>BILL ENGVALL</b> BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWSOME	14
15	14	16	40	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
16	16	19	44	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
17	19	18	4	<b>CHRIS LEDOUX</b> CAPITOL 26601 (10.98/17.98)	COWBOY	17
18	17	17	12	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
19	21	22	78	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
20	24	23	30	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	20
21	20	14	45	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (10.98/19.98)	WHAT A WONDERFUL WORLD	4
22	22	20	68	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
<b>PACESETTER</b>						
23	44	39	12	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
24	18	—	2	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
25	23	21	19	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
26	25	26	93	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	28	27	50	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
28	<b>NEW</b>		1	<b>NEAL MCCOY</b> GIANT 24748/WARNER BROS. (11.98/17.98)	24-7-365	28
29	31	30	64	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
30	26	—	2	<b>ELVIS PRESLEY</b> TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY	26
31	29	28	48	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
32	30	31	65	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
33	27	24	33	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
34	32	25	6	<b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
35	46	48	94	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
36	36	33	19	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
37	33	35	17	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17

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	35	34	44	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
39	38	40	73	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
40	37	36	17	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
41	34	32	22	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
42	47	47	27	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
43	43	41	64	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
44	39	29	12	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
45	40	37	53	<b>CLAY WALKER</b> ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
46	54	50	12	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
47	45	42	18	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
48	41	38	44	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
49	48	43	19	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
50	42	44	6	<b>DARRYL WORLEY</b> DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
51	51	46	19	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
52	49	45	73	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
53	56	57	21	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
54	50	53	21	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
55	52	49	18	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
56	58	56	21	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
57	57	63	16	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	57
58	59	55	67	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
59	55	52	105	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
60	60	59	56	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
61	53	51	15	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
62	62	54	13	<b>DWIGHT YOAKAM</b> REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
63	61	58	49	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
64	64	61	30	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
65	65	64	20	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
66	63	60	46	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
67	71	74	11	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
68	66	65	22	<b>JOE DIFFIE</b> EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
69	70	72	68	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
70	68	67	67	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
71	67	62	31	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
72	69	69	71	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
73	74	68	64	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
74	73	70	12	<b>MERLE HAGGARD</b> SMITH MUSIC GROUP 85000/RAZOR & TIE (10.98/15.98)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
75	<b>RE-ENTRY</b>		60	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	135
2	1	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	169
3	4	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	154
4	2	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	128
5	3	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	123
6	10	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	701
7	5	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	114
8	9	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	89
9	6	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	107
10	8	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	253
11	7	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	325
12	11	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	335
13	12	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	531

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	291
15	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	119
16	15	<b>TRISHA YEARWOOD</b> ▲ <sup>1</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	155
17	17	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	309
18	16	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	290
19	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/DJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	202
20	19	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	157
21	21	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	228
22	18	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	25
23	23	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	96
24	24	<b>GEORGE JONES</b> LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	72
25	22	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	135

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.



# Isaacs Does Solo Turn On Lyric Street

BY JIM BESSMAN

NEW YORK—She's not giving up her spot in the bluegrass/Southern gospel family group the Isaacs, but with Lyric Street's Oct. 10 release of Sonya Isaacs' self-titled debut solo album, the accomplished singer and mandolin player is pursuing the solo career she's long dreamed of—and sometimes doubted would happen.

"My family ties are so strong, and it's hard to break them even a little," says Isaacs. "But I've dreamed of a country music career since junior high, and everybody's been so supportive."

Isaacs is hardly making a clean break. She continues to perform with the Isaacs when not on the road solo. But with an album partly produced by longtime supporter Vince Gill and featuring such illustrious guests as Dolly Parton, Steve Wariner, Jason Sellers, Chely Wright, Joe Diffie, Rodney Crowell, her Isaacs siblings Ben Isaacs and Becky Bowman, and Gill himself, her current concern is clearly "Sonya Isaacs."

Isaacs, who is published by Miss Surrett Music (BMI), had a hand in five songs on the album, which Gill began producing in October 1998.

"He's my musical hero, and after I met him at the Opry '95 or so, he asked me and some of the family to sing onstage with him that same night," says Isaacs, who also toured with Gill in 1998. "He loved our kind of music, so I asked him to produce the record."

But when Isaacs' first two singles, "On My Way To You" and "I've Forgotten How You Feel," failed to establish her at radio, producers Shelby Kennedy, Lyric Street's A&R director, and Mike Clute were brought in to cut new material to be



ISAACS

mixed in with the initial Gill-produced tracks—hence the delay in completing the album.

"The headline should read, 'The record finally comes out,'" says Lyric Street president Randy Goodman, who says that Isaacs was actually the first act pursued by the label when it launched three years ago.

"We could have gone with the record as it was," Goodman notes, "but the marketplace is so unforgiving now that we decided to pull back and take a bolder sonic approach. So now there's a great mix of the Vince stuff with the new songs that show how Sonya has evolved both as a vocalist and mandolin player."

"We're also more aware of who she is: a young woman who's steeped in bluegrass and gospel but loves all kinds of music," he adds. "The latter ses-

sions have allowed her to push those parameters a little more, so now there's an exciting balance that works commercially but still has the essence and magic that Vince captured in Sonya—that is the core of the project."

The just-out new single is "Barefoot In The Grass," a Shayne Smith/Ken Harrell ballad. "We met resistance with ballads before," says Goodman, "but it's such a compelling song that showcases Sonya's vocals so well."

Admittedly biased, WUBE (B105) Cincinnati PD Tim Closson, whose station covers Nashville resident Isaacs' nearby hometown of Morrow, Ohio, says that the single, about a young girl's terminal illness sung from the perspective of her sister, is indeed the right song to grab programmers' attention.

"Sonya's got a special quality about her, and I haven't played 'Barefoot In The Grass' for anyone who hasn't had a tear well up in their eyes," Closson says. "It's a strong candidate for single or song of the year in 2001."

Pointing to Lyric Street's parent company, Walt Disney, Goodman notes that Disney's "synergy consciousness" has already been applied. "They came to us and wanted Sonya to sing the title song for 'Gepetto,' a 'Wonderful World Of Disney' special starring Drew Carey as the father of Pinocchio," he says, "so we're making people aware of her in the Disney organization."

Goodman anticipates additional press and media awareness and visibility to follow in the wake of the Disney synergy. He also looks to tie in the single with efforts on behalf of St. Jude Children's Research Hospital in Memphis.

But Goodman further senses a "unique opportunity" in promoting a new country artist who already has a fan base, both through the Isaacs and on her own. "Last year she did a whole promo setup at radio and developed a huge core of fans there," he says.

Closson notes that Isaacs has played WUBE's annual Chili Fest this past October and its stage at last Memorial Day weekend's Taste of Cincinnati festival. "Our air staff just loves her as a person as well as an artist, and when they get that jazzed, it's the sign of something special," says Closson.

Goodman now hopes to capitalize on Isaacs' continuing appearances with her family and her own solo shots. For her part, the Buddy Lee-booked, Mark Ketchem-managed artist is excited about both career thrusts, though she well understands the challenge in bringing some people to both parties.

"I've gotten some very strong support, but I've also gotten a lot of criticism, because some people feel it's wrong for me to sing secular music," she says. "I get letters asking, 'How can [you] sell out and leave the family?'"

"Well, I haven't left the family, and I'm not selling out. I'm the same person regardless of where I am, and I hope people who are shaking their fingers step back and take a look at the whole picture. Just because someone's a plumber doesn't mean they can only plumb in churches."



**Down The Road He Goes.** Travis Tritt recently introduced Sony Music Distribution staffers to songs from his upcoming Columbia debut, "Down The Road I Go." Pictured, from left, are Sony Music Nashville VP of sales Dale Libby, Sony Music Distribution senior VP John Murphy, Tritt, Sony Music Distribution chairman Danny Yarbrough, and Sony Music Nashville senior VP of sales and marketing Mike Kraski.

## NASHVILLE SCENE

(Continued from page 32)

and Paul Brandt will host.

Mercury Records will issue a new album of rare **Hank Williams** material, "Alone With His Guitar," Sept. 19. Ten of the album's 18 cuts come from Williams' radio appearances on WKXH Shreveport, La. Most of the other tracks are demos. Williams biographer **Colin Escott** compiled the tracks from the Grammy-winning "Complete Hank Williams" boxed set he co-produced in 1998.

**Brad Paisley** enlisted the help of **George Jones**, **Bill Anderson**, and **Buck Owens** on the song "Too Country" for his sophomore Arista/Nashville release, due in late spring 2001. The song was written by Anderson and **Chuck Cannon**.

Dreamcatcher Records artist **Linda Davis** and her husband, musician **Lang Scott**, welcomed daughter **Rylee Jean Scott** Aug. 25.

**Kathy Mattea** will kick off the scheduled 60 hours of live performances on tap for the Tennessee Performing Arts Center's new arts festival, Fest de Ville Nashville. Mattea performs Sept. 22 at Legislative Plaza.

**Pam Tillis**, **Ronnie Milsap**, and **Brad Paisley** will be featured in a taped segment from the Grand Ole Opry that will be included in **Jerry Lewis'** Labor Day telethon for the Muscular Dystrophy Assn.

**Lee Ann Womack** will tape an appearance Sept. 25 for the PBS series "Austin City Limits." It will air later this year. **Ronnie Milsap** will be featured on A&E's "Biography" series Oct. 12.

**Joe Diffie** recently received the American Spirit Award for his philanthropic work from the Ladies Auxiliary to the Veterans of Foreign Wars.

**AROUND TOWN:** Nashville-based virtual retailer @The-Record-Store will host a benefit concert for Vanderbilt Children's Hospital Sept. 26 at the Ryman Auditorium. The three-hour show will be followed by an artist/fan reception at a nearby restaurant. The concert will be Webcast live to all the House of Blues clubs. Performers will include **Dobie Gray**, **Baillie & the Boys**, **Dan Seals**, **Toto's David Hungate**, **Bread's Jimmy Griffin**, and **Jim Photoglo**.

## TO OUR READERS

Country Corner will return next week.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 70 **BAREFOOT IN THE GRASS** (EMI Blackwood, BMI/Mark Alan Springer, BMI/Acuff-Rose, BMI) HL
  - 18 **BLUE MOON** (Acrynon, BMI/WCR, BMI) HL
  - 26 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
  - 36 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Heated, ASCAP/EMI April, ASCAP) WBM
  - 8 **COUNTRY COMES TO TOWN** (Tokoca Tunes, BMI)
  - 49 **EVERYBODY'S GOTTA GROW UP SOMETIME** (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM
  - 60 **EVERY MAN FOR HIMSELF** (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI)
  - 15 **FEELS LIKE LOVE** (Viny Mae, BMI) WBM
  - 10 **GO ON** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
  - 40 **HE WILL, SHE KNOWS** (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
  - 39 **I CAN'T LIE TO ME** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL
  - 74 **I DON'T PAINT MYSELF INTO CORNERS** (Tennessee Colonel, ASCAP/Rebecca Lynn Howard, ASCAP/Mogan River, ASCAP/Big Red Tractor, ASCAP/ICC, ASCAP/Ice Trey, ASCAP)
  - 11 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
  - 58 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM

- 34 **I LOST IT** (Major Bob, ASCAP/Warner-Tamerlane, BMI/Loxaster, BMI) WBM
- 44 **I'M GONNA LOVE YOU ANYWAY** (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynolds, BMI/Wrensong, BMI) HL
- 35 **I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 13 **I NEED YOU** (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/IsisKar, ASCAP) HL
- 55 **I PRAY FOR YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
- 1 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 7 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 4 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
- 21 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Aimo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 29 **KATIE WANTS A FAST ONE** (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM
- 9 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 12 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 33 **A LITTLE GASOLINE** (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV

- Cross Keys, ASCAP) HL
- 22 **THE LITTLE GIRL** (Coburn, BMI/Ten Ten, BMI) WBM
- 19 **LONELY** (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM
- 66 **A LOVE LINE THAT** (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) HL/WBM
- 31 **LOVE SHE CAN'T LIVE WITHOUT** (Blakened, BMI/Acuff-Rose, BMI) HL/WBM
- 53 **MEANWHILE BACK AT THE RANCH** (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 64 **MY CELLMATE THINKS I'M SEXY** (Scarlett Moon, BMI/EMI, BMI/EMI Blackwood, BMI/Jelinda, BMI) HL
- 41 **MY LOVE GOES ON AND ON** (Caliber, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM
- 47 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 54 **NO PLACE LIKE HOME** (Warner-Tamerlane, BMI/Clutchfield, BMI/MAS Venture, BMI) WBM
- 59 **NOW THAT'S AWESOME** (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)
- 52 **ONCE IN A LIFETIME LOVE** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 25 **ONE VOICE** (Starstruck Angel, BMI/Malkoys Toys, BMI/Sony/ATV Tree, BMI/Dan Cook, BMI) HL
- 46 **PARADISE** (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 72 **PERFECT WORLD** (Travelin' Zoo, ASCAP/No Man, BMI/Wacissa River, BMI/MRBL, BMI)
- 14 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 50 **RUN AWAY** (Curb, ASCAP/Shane McAnally, ASCAP/Reynolds, BMI) HL/WBM

- 67 **SEVENTEEN** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 56 **SHE'S GONE** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
- 62 **SIN WAGON** (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 71 **SO WHAT** (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM
- 73 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 48 **TAKE ME WITH YOU WHEN YOU GO** (Songs Of Universal, BMI/Glitterfish, BMI/Chaylynn, BMI)
- 23 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 30 **THAT'S THE KIND OF MOOD I'M IN** (EMI Blackwood, BMI/Buzz Cut, BMI/Iy Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 3 **THAT'S THE WAY** (Aimo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM
- 45 **THERE IS NO ARIZONA** (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 17 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 69 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM
- 43 **THIS TIME AROUND** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 51 **TIRED OF LOVING THIS WAY** (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
- 37 **THE VISIT** (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
- 57 **WAITIN' ON SHUTDOWN** (Fourth Floor, ASCAP/WB, ASCAP/Gary

- Nicholson, ASCAP/Universal-MCA, ASCAP/Love My Music, ASCAP) WBM
- 24 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 27 **WE DANCED** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 63 **WERE SO GOOD TOGETHER** (Three Little Lambs, ASCAP/EMI April, ASCAP/Cabinet Maker, SESAC) HL
- 75 **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 Hartin, ASCAP) HL/WBM
- 65 **WHAT CHILDREN BELIEVE** (Three Little Lambs, ASCAP/EMI April, ASCAP/Cabinet Maker, SESAC) HL
- 42 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
- 20 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Starstruck Angel, BMI) HL
- 68 **WHERE ARE YOU NOW** (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL
- 38 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 16 **YES!** (McSpadden-Smith, ASCAP/ICC, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 6 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Show-billy, BMI) HL
- 5 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL
- 61 **YOU WITH ME** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 32 **YOU WON'T BE LONELY NOW** (Sony/ATV Tree, BMI/Songs Of Ter-ace, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	2	2	20	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	1
2	1	1	22	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
3	3	3	17	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	3
4	4	6	35	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISI LYRIC STREET ALBUM CUT †	4
5	6	7	29	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	5
6	5	8	26	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	5
7	7	9	31	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	7
8	10	10	16	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	8
9	11	14	16	KISS THIS B. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	9
10	12	13	7	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	10
11	8	5	25	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
12	13	12	37	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	12
13	14	16	22	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	13
14	9	4	28	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
15	16	19	17	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	15
16	17	15	30	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
				<b>AIRPOWER</b>		
17	18	22	18	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	17
				<b>AIRPOWER</b>		
18	20	27	11	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	18
19	22	26	16	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	19
20	15	17	24	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	15
21	26	29	14	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	21
22	30	39	4	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	22
23	23	25	25	THAT'S THE BEAT OF A HEART C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	23
24	24	23	36	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
25	21	21	16	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
26	27	28	21	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	26
27	28	30	11	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	27
28	33	32	11	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT †	28
29	34	37	10	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	29
30	32	33	14	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	30
31	31	34	12	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	31
32	35	35	10	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	32
33	36	38	8	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	33
34	39	44	4	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	34
35	42	46	10	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	35
36	29	18	17	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
37	37	43	6	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH - B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	37
38	45	62	7	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	41	7	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	39
40	41	42	11	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	40
41	43	47	7	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	41
42	38	36	18	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
43	44	45	11	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	43
44	49	52	7	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	44
45	48	49	5	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	45
46	46	48	14	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
47	52	60	18	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	47
48	63	—	2	TAKE ME WITH YOU WHEN YOU GO B. J. WALKER, JR., T. BYRD (M. NESLER, J. HANSON)	TRACY BYRD RCA ALBUM CUT	48
49	51	51	5	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 †	49
50	56	55	6	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING, B. DALY)	SHANE MCANALLY (D) CURB 73114	50
51	53	54	11	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	51
52	50	57	9	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	50
53	62	65	7	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	53
54	57	56	9	NO PLACE LIKE HOME T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
55	59	58	10	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
56	54	63	4	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	54
57	55	50	6	WAITIN' ON SUNDOWN D. MALLOY, J. G. SMITH (R. SMITH, G. NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	50
58	58	59	8	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
59	70	—	2	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. MCCOY (C) (D) BNA 60286 †	59
60	73	—	2	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY GIANT ALBUM CUT	60
61	61	66	6	YOU WITH ME J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN †	61
62	66	68	9	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	62
				<b>Hot Shot Debut</b>		
63	<b>NEW</b>		1	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE MCA NASHVILLE ALBUM CUT †	63
64	75	74	3	MY CELLMATE THINKS I'M SEXY C. T. JUDD, C. CLARK (P. OVERSTREET, J. COLLINS, C. T. JUDD, C. CLARK)	CLEDUS T. JUDD MONUMENT ALBUM CUT	64
65	<b>NEW</b>		1	WHAT CHILDREN BELIEVE SHENAZDOAH (B. LAMB, J. SALLEY, J. I. ELLIOT)	SHENAZDOAH FREEFALLS ALBUM CUT †	65
66	67	64	9	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
67	69	69	11	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
68	60	53	13	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	45
69	74	71	4	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	69
70	64	75	4	BAREFOOT IN THE GRASS M. D. CLUTE, S. KENNEDY (S. SMITH, K. HARRELL)	SONYA ISAACS LYRIC STREET ALBUM CUT	64
71	<b>NEW</b>		1	SO WHAT B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN EPIC ALBUM CUT	71
72	68	61	12	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	50
73	72	67	17	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
74	<b>NEW</b>		1	I DON'T PAINT MYSELF INTO CORNERS M. WRIGHT (R. L. HOWARD, T. BRUCE)	REBECCA LYNN HOWARD (V) MCA NASHVILLE 172171	74
75	<b>NEW</b>		1	WHEN WILL I BE LOVED D. MCDOWELL, L. TAGGART (P. EVERLY)	REBEL HEARTS HOUSE OF TUNES ALBUM CUT †	75

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	6	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
2	2	2	18	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
3	23	—	2	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	3	3	12	THAT'S THE WAY CURB 73106	JO DEE MESSINA
5	4	4	5	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
6	5	6	8	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
7	6	5	30	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
8	7	7	18	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
9	8	8	9	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
10	9	13	29	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
11	11	9	27	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
12	10	11	19	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
13	13	12	13	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	17	4	NOW THAT'S AWESOME BNA 60286/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. MCCOY
15	15	15	48	BIG DEAL CURB 73086	LEANN RIMES
16	17	14	23	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
17	14	16	28	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
18	12	10	24	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
19	19	20	168	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
20	18	18	19	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
21	21	21	4	I PRAY FOR YOU BNA 60269/RLG	JOHN RICH
22	20	19	23	YES! WARNER BROS. 16876/WRN	CHAD BROCK
23	<b>RE-ENTRY</b>		51	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	22	22	53	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
25	25	25	49	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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.



# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	49	<b>YOLANDA ADAMS</b> ● ELETRA 62431/CHORDANT <b>HS</b>	<b>NO. 1</b> MOUNTAIN HIGH... VALLEY LOW
2	2	2	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
3	3	48	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	4	13	<b>MARY MARY</b> ● C2/COLUMBIA 7602/WORD	THANKFUL
5	NEW ▶		<b>DONNIE MCCLURKIN</b> VERITY 43150/PROVIDENT <b>HS</b>	LIVE IN LONDON AND MORE...
6	5	7	<b>THIRD DAY</b> ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
7	6	14	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
8	7	22	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
9	9	63	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	NEW ▶		<b>MARK CONDON</b> HOSANNA/INTEGRITY 1780/WORD <b>HS</b>	MARVELOUS THINGS
11	8	45	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
12	NEW ▶		<b>VARIOUS ARTISTS</b> ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
13	11	10	<b>VARIOUS ARTISTS</b> ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
14	13	44	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
15	10	4	<b>RACHAEL LAMPA</b> WORD 6036 <b>HS</b>	LIVE FOR YOU
16	12	15	<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
17	14	23	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
18	16	12	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
19	19	11	<b>NICOLE C. MULLEN</b> WORD 6762 <b>HS</b>	NICOLE C. MULLEN
20	15	63	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
21	17	5	<b>4HIM</b> BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
22	18	2	<b>ZOEGIRL</b> SPARROW 51734	ZOEGIRL
23	20	45	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
24	21	79	<b>SONICFLOOD</b> GOTE 2802/CHORDANT <b>HS</b>	SONICFLOOD
25	23	13	<b>MARK SCHULTZ</b> MYRRH 7002/WORD	MARK SCHULTZ
26	25	16	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
27	24	22	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
28	27	100	<b>KIRK FRANKLIN</b> ▲? GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
29	26	26	<b>JENNIFER KNAPP</b> GOTE 2816/CHORDANT	LAY IT DOWN
30	29	40	<b>MICHAEL W. SMITH</b> ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME
31	32	3	<b>MAX LUCADO</b> HERE TO HIM/BRENTWOOD 72176/PROVIDENT	HE CHOSE THE NAILS
32	34	3	<b>RICKY DILLARD &amp; "NEW G" NEW</b> CRYSTAL ROSE 0960/CHORDANT	NO LIMIT
33	28	35	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
34	30	50	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
35	31	21	<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
36	33	10	<b>WATERMARK</b> ROCKETOWN 7592/WORD <b>HS</b>	ALL THINGS NEW
37	37	23	<b>GINNY OWENS</b> ROCKETOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
38	35	42	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
39	38	25	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
40	22	5	<b>VARIOUS ARTISTS</b> SPRING HOUSE 2272/CHORDANT	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications.

# Artists & Music

## KEEPING SCORE

(Continued from page 5)

though traditional utilities in the music business are hardly outmoded yet. Particularly in the realm of classical music, full exploitation of the Web is far more of a potential than an actual reality. But there are bold ideas out there about new media and the way in which it holds the key for expanding a paying audience for the finer arts.

Classical CD buyers are especially attuned to efficacies of the Internet, as the percentage of classical discs sold via Web sites from Amazon.com to Tower Online is more than double that sold at brick-and-mortar retail. Mike Lubin, CEO of the Global Music Network, has been betting on that affinity with his classical- and jazz-oriented Web venture. GMN.com is a multifaceted site that synthesizes attributes of various old media, being part retailer and part magazine, radio, and TV outlet.

A wireless-communications entrepreneur and performing-arts enthusiast, Lubin launched GMN with conductor David Atherton just over two years ago. Like many E-music ventures, the London- and New York-based GMN met with a first blush of success, as pioneering partnerships with such artists as Placido Domingo and Valery Gergiev led to three rounds of successful outside financing. But with the recent crash in E-commerce's standing among the investment community, GMN's most recent financing foray was disappointing, and the company had to downsize from about 50 to 40 employees.

Still, Lubin is confident that investors will realize that his site serves a more attractive demographic—one he says is far "easier to monetize" than most.

GMN offers audiovisual streaming of interviews and live performances by Atherton and such "family" artists as Domingo, Gergiev, cellist Lynn Harrell, and pianist Anne-Marie McDermott, among scores of others (who earn GMN stock options in return). GMN also struck a deal with the British musicians' union that goes beyond the recent moves by the American Federation of Musicians to allow not only audiovisual streaming of live events but downloads and marketing of custom CD compilations. London's Philharmonia has been featured extensively on GMN.com. The site's archive also holds hours of unique footage from various international festivals, from the Atherton-led Mostly Mozart in San Diego to Gergiev's White Nights in Russia.

GMN is ahead of its time in a key aspect, since the experience of streamed video for any sizable classical performance online (or downloading the audio) is tedious at best. As Lubin says, "Only as broadband Web access becomes wider in the next two to five years will it make any sense to charge for downloads or offer pay-per-view broadcasts."

But in addition to featuring free downloads, GMN.com sells custom compilations from its live archive, plus

exclusive albums on its GMN label. Titles by Atherton and violinist Tasmin Little are available now, with two dozen more in the pipeline. The site's interactive quotient includes user forums on various musical topics. The forums and free downloads require users to provide their E-mail addresses, which Lubin says the company keeps private and has used only to build "a community" (of about 100,000 names so far). GMN E-mails word of site offerings to that list weekly.

Although Lubin realizes that those first over the wire often fall, he insists that GMN can build a substantive company by developing relationships



by Bradley Bambarger

with great artists—which may even include some of them entering revenue-earning deals to endorse high-end consumer products like wine and travel packages on the site.

"We aim to not only be a music Web site but a lifestyle portal for people interested in the arts," he says. "But for any music site to attract a growing audience, you have to take advantage of the Internet as a unique medium, not as a replacement medium that sells CDs online instead of in a store. You have to maximize the Web's interactivity and global reach, enabling people to experience things they can't on a CD or on the radio. And I really believe there is an under-served demand in the arts, as the major corporations write off quality in favor of quantity."

If the limited capabilities of MP3 hardly make it attractive for those who want to listen to a Beethoven symphony (much less one by Mahler), the custom CD compilation market offers a more compelling option. Musicmaker.com just started offering discs that consumers can have compiled from the catalogs of such labels as EMI, Naxos, Nimbus, and Koch. Still, what has exploded on the Web isn't classical music per se as much as information about that music—which is vital, given that the art's profile in the mainstream media lessens all the time.

On its ambitious Web site, Gramophone magazine makes its 26,000-review archive accessible for free, with plans to put up vintage interviews with the likes of Karajan and Klemperer next. The site of the American Music Center is a font of knowledge, synched to sound samples and purchasing links, and a new classical Web 'zine, ClassicsToday.com, was recently launched in the U.S.

Companies from Universal to Naxos have invested in getting their massive catalogs and additional content online, but for labels, the information flow goes both ways. Angel/EMI marketing director Andria Tay says that by studying the purchase profiles on Amazon.com and other sites, she and her cohorts have found

that classical customers often have more eclectic tastes than previously thought. And, she adds, whether on Angelrecords.com or Amazon.com (or the linking of the two), the Web allows a "virtual cross-merchandising" that frees classical music from its typical "ghetto" placement at retail outlets.

Perhaps no entities in classical music have to envision a new path for themselves like orchestras, which have seen their recording profiles diminish in recent years as labels shrink from often untenable cost/benefit equations. Groups from the New York Philharmonic to the London Symphony Orchestra have begun putting out their own new and archival CDs, to some success. While the Orpheus Chamber Orchestra hasn't gone the self-publishing route, it is developing a similarly forward-minded future model.

Long innovative musically and organizationally, the conductor-less Orpheus has made more than 50 major-label recordings since the early '70s. Although the pace has slowed significantly, the group still has major albums in the works with Sony Classical (featuring jazz sax star Branford Marsalis), Nonesuch, and Deutsche Grammophon. "Leadership Ensemble," a book on the Orpheus business model, is due next spring, as is a documentary film on the orchestra co-produced by EuroArts and NHK. But Orpheus manager Harvey Seifter is looking more and more to new media and the means to fund it. Orpheus will be featured in an ambitious public radio Webcast to mark the Aaron Copland centenary this November, and the group is planning an interactive multimedia exhibition at a West Coast technology museum for 2002.

"Coming back to classical music after some years in the theater, it was

like I was Rip van Winkle and woke up to find that the audience for recordings had vanished," Seifter says. "You can blame it partly on a lack of arts education. I also think it's just an accident of history

and evolution, and I don't think the classical industry has adapted well. Although I don't think people's ears have changed—classical music still has the power to excite and really move people—but intense real-time concentration is harder to come by these days. Listening to music has become a background activity."

In exploring ways of returning classical music to a more vital foreground role, Seifter says he and his charges seek to create "the sort of integral audiovisual experiences that people make more time for now. Whether it's on DVD or via the Web, I think that only by incorporating visuals and some element of interactivity with the music can we cultivate new demand. The business spends a lot of time worrying about how people will pay for music on the Web, but toll gates can always be created. What we need to invest in is trying to create new experiences that people will want to pay for."

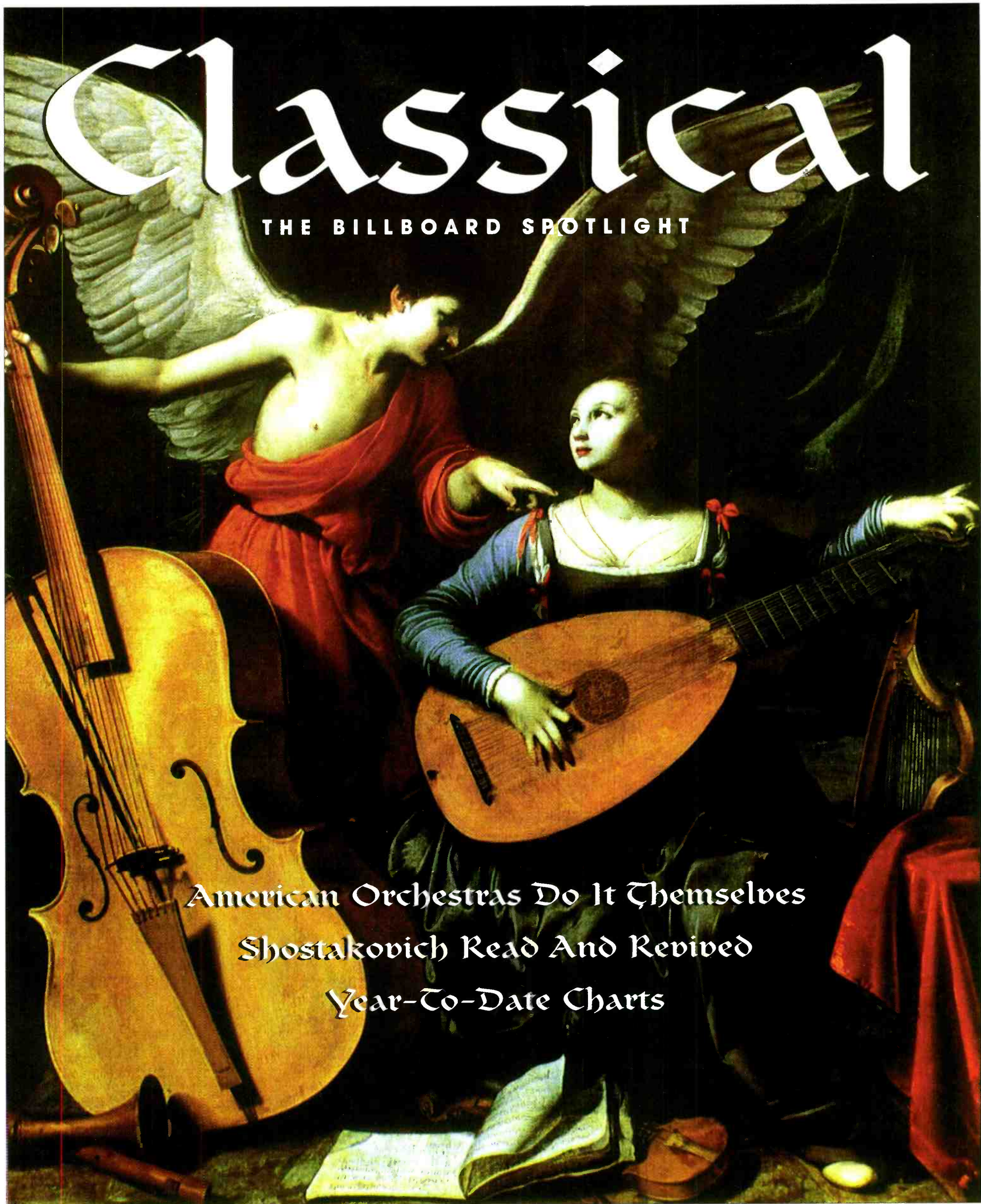


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# Classical

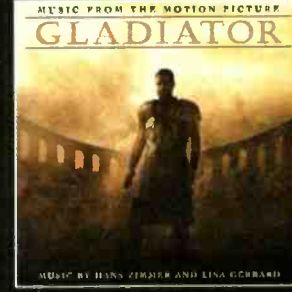
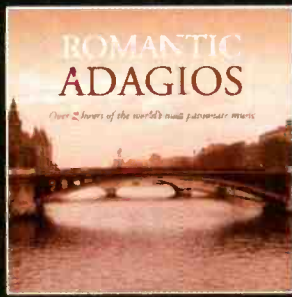
THE BILLBOARD SPOTLIGHT

American Orchestras Do It Themselves  
Shostakovich Read And Revived  
Year-To-Date Charts

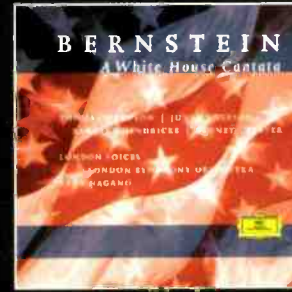


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## The Rise Of D-I-Y

*As American orchestras find themselves priced out of the new-recordings game, various institutions take control of their destinies on disc.*

BY BRADLEY BAMBARGER

Necessity has truly been the mother of invention for symphony orchestras in recent years, as diminished patronage from the major record labels and the boon of advancing technology have led various institutions to take control of their destinies on disc. From the New York Philharmonic's hit series of archival sets to the London Symphony Orchestra's line of new live albums, groups are using homegrown recordings to both cultivate their legacies and keep their international profiles high.

Yet the trend of orchestras producing their own archival boxed sets is rooted in goals more idealistic than pragmatic. As Chicago Symphony Orchestra president Henry Fogel points out, his group's pioneering set of historic broadcast recordings was issued to mark the CSO's centenary, in 1991—when the classical record business was near its latter-day peak. The venture proved a remarkable success, with the 12-disc collection soon paying for itself by selling more than 3,000 copies in the first year alone. "We did it out of a love for the rich musical history those recordings represented, so we were thrilled that a lot of other people felt the same way," Fogel says. The CSO has just issued its second edition of historic broadcasts (a 10-disc set for \$225), and Fogel says there are "so many wonderful things in our archives that we could issue another five or six sets."

The Cleveland Orchestra soon followed suit with its own anniversary archival boxed set—which, like Chicago's, was produced according to a "shared risk, shared reward" policy with the musicians' union. Instead of an up-front payment, as with traditional recording projects, the orchestra members would take 50% of the gross proceeds from the set; the orchestra administration paid for costs out of its 50%. Per that standard agreement, the Chicago and Cleveland sets were limited-editions that could only be sold through the group's gift shop and via phone and mail order.

### DEAL WITH TOWER

The New York Philharmonic set an innovative precedent in 1997, when the administration worked a deal with the musicians that allowed its 10-CD "Historic Broadcasts: 1923-1987" to be sold not only via the orchestra's gift shop and Web site but through an exclusive relationship with Tower Records outlets around the world. Since then, the Philharmonic has culled its treasure trove to issue "The Mahler Broadcasts: 1948-1982" and "An American Celebration: 1936-1999" sets on its Special Editions label, with the 10-disc "Leonard Bernstein Live!" coming Oct. 10. Conceived by Philharmonic archivist Barbara Haws and producer Sedgwick Clark, the deluxe boxed sets have not only been critical sensations but trend-stoking commercial successes.

New York has sold 5,500 copies of the \$185 "Historic Broadcasts" so far. "Selling 5,500 classical discs in today's climate is pretty remarkable," says the Philharmonic's GM, Paul Meecham. "I think, in many ways, these sets have created their own market, one big enough to keep more projects coming."

Haws points out that the budget for each New York set (substantially underwritten by beneficent donors) includes money for promotion, with sampler discs released in advance. "We get on the phone to Tower, say, in Denver or in London every week—the contact really helps," she says.

Clark adds that their operation has learned that its "first-class all the way" attitude to sonic quality, packaging and documentation has been key to the sets' allure.

Tower classical director Ray Edwards is a great fan of the New York boxed sets, even though "We don't make any money from selling them," he notes. (For example, the chain paid \$200 for the Mahler sets, retailing them for \$225.) "We do it to help the orchestra have access to a broader market, and our exclusive association with the

New York Philharmonic is an obvious feather in our cap. All the sets have done very well, particularly in New York and Japan, and the Bernstein set could do the best of all. When it comes to classical music, a rising tide lifts all boats, I think."

### CENTENARY BOXED SET

Philadelphia and Boston have taken a cue from the savvy New York model. Last year, the Philadelphia Orchestra issued a 12-disc centenary boxed set (significantly less deluxe than its New York predecessors but with similar care taken over the repertoire and remastering by artistic consultant Mark Orbert-Thorn), and it has marketed the release both directly and through an exclusive

Tower deal. According to orchestra reports, the project has already broken even with 3,500 copies sold (at \$200 each)—1,250 through Tower and 2,250 through its Web site, gift shop and mail order.

As part of celebrations this October for the centenary of its Symphony Hall, the Boston Symphony Orchestra will release a 10-disc set of broadcast recordings made in the venue across five decades. The collection was produced in league with IMG Artists Europe, the same team that has played a vital role in the BBC's successful "BBC Legends" series.

### FEWER MAJOR-LABEL PROJECTS

With the market for core classical records contracting in recent years and the major labels pulling back their stakes in the music, American orchestras have found themselves priced out of the new-recordings game (losing their positions to less-expensive European bands). BMG still seems committed to Michael Tilson Thomas and his San Francisco Symphony, although projects will undoubtedly be fewer and farther between. The Chicago Symphony's Teldec deal is up for renewal (with the label devoted to music director Daniel Barenboim), and Boston is hanging on, if barely, with a couple of concerto projects pending with Deutsche Grammophon. But New York's Teldec contract expired last year. Meecham says, "The days of long-term contracts are over, I'm afraid."

Again, though, need has provided impetus. The New York Philharmonic was two months away from making a star-studded live recording of Stephen Sondheim's ambitious musical-theater work "Sweeney Todd" when Deutsche Grammophon backed out of the project. Keen to document the unique event, the orchestra engineered the performance in-house and took advantage of the union's rule allowing a 25% discount on musicians' rates for limited pressings (10,000 copies) of live recordings. Additional donations from a board member have enabled the orchestra to produce a two-disc set with a 100-page booklet, to be issued Sept. 26 via Special Editions.

### PHILLY MEETS LILY

Philadelphia hasn't made a major-label recording in years, but the group made one of the rare independent-label recordings in its history recently in a joint-venture with the Northern California audiophile company Waterlily Acoustics. Energized by that experience and the acceptance of its boxed set, the orchestra has set up a media center for the development of future projects—"CDs in the short term and Internet distribution in the long term," says the orchestra's president, Joe Kluger, who adds that the orchestra is studying the example being set by the London Symphony Orchestra.

There is a definite, if finite, market for historic recordings of classical music. The demand for new recordings—particularly of oft-recorded repertoire—is also finite but far less definite. Yet the LSO has issued the first three in an ongoing line of new, budget-priced live recordings on its LSO Live imprint, with distribution by Harmonia Mundi in the U.K., Empire Music in the U.S. and through Tower

*Continued on page 48*

## Market Watch

With all the continued hue and cry about "the death of classical music," classical sales as a percentage of the recorded-music market in the U.S. are actually up a bit, according to the RIAA's recent tally of 1999 figures. Classical counted for a 3.5% share of the \$14.6 billion overall market last year, up from 3.3% of the \$13.7 billion overall market in 1998. The past decade's low was 2.8% in '97, and the high was 3.7% in '94 and '92.

At least according to those figures, classical is in slightly better shape than jazz, and certainly less volatile. Although jazz rebounded to 3% of the market last year from a low of less than 2% in '98, the genre has fallen far from its peak of 4.8% in 1990. (The overall market is more diffuse these days, with rock now just about one-quarter of the take, instead of the one-third that it once was. The only consistently growing category of recent years is "other," which covers world music and is up to just over 9% of the market.) Beyond the U.S., classical music fares better, with market shares typically higher in England—whose population buys more discs per capita than any other country's—and in Japan, currently the world's second-biggest recorded-music market.

### CORE-CATALOG INCREASE

Although the classical stats are obviously fattened by inclusion of crossover sales, good news regarding core classical repertoire comes from such diverse sources as Universal Classics and Naxos. Universal reports a \$1 million increase in core-catalog sales over last year, and the repertoire-driven Naxos has upped its sales in the U.S.—previously the weakest link in its chain—by nearly 50%. Although BMG has apparently abdicated from the classical business and Sony Classical has become extremely "selective"



Anonymous 4

in its participation, other companies have sought creative solutions to marketing challenges. Earlier this year, EMI forged a deal with Allegro Corp. The independent distributor now racks EMI Imports, helping to free up EMI Music Distribution resources even as it helps get the label's worthy deep-catalog items into the retail bins.

### INVESTING ONLINE

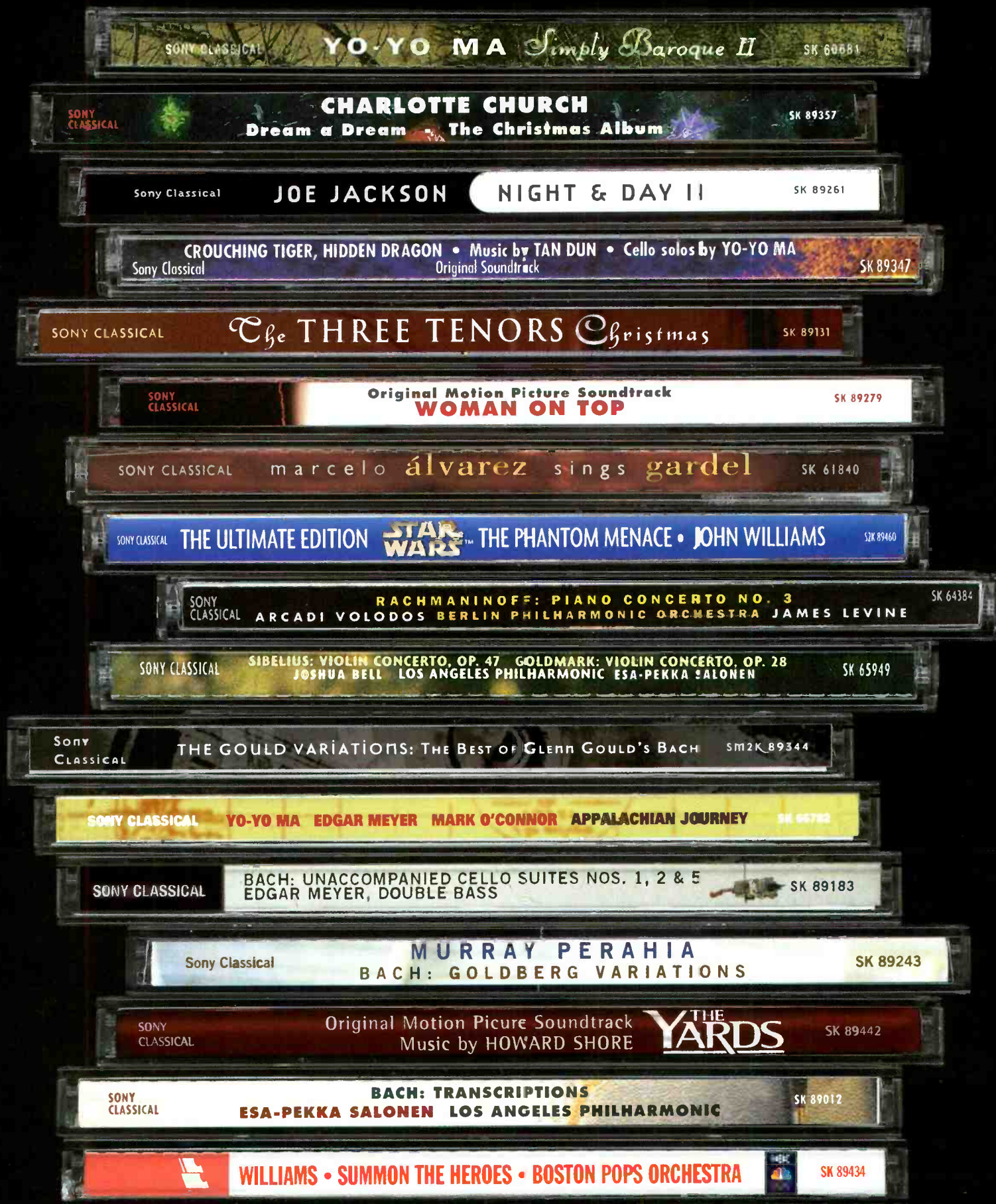
Traditional, brick-and-mortar retail is still the source for half the sales of recorded music in the U.S., with Internet sales accounting for less than 3%. But, with classical-music CDs consistently commanding a greater percentage of sales via the Internet than they do at brick-and-mortar shops, nearly every classical company is investing in enhanced Web sites, from the English indie Chandos to multi-label giant Universal. But, as far as tangible new media goes, Munich-based Kinowelt Home Entertainment has leaped in where most firms fear to tread: classical DVD Video. Although Sony has released a handful of Herbert von Karajan titles and NVC Arts/Warner has started to put out some of its acclaimed documentaries in the new format, Kinowelt has forged a worldwide deal with Naxos distribution firm HNH International to issue scores of classical titles under its Arthaus Musik imprint.

### BULLISH ON DVD VIDEO

Naxos/HNH CEO Klaus Heymann says he is "very bullish" on DVD Video, as his company is releasing 25 Arthaus titles in the U.S. by Christmas—and double that number in Europe. Plus, Kinowelt—which now owns the catalogs of Stuttgart's EuroArts and other major studios—has hundreds more classical titles to gradually draw upon. In Japan, a "Marriage Of Figaro" (in a Deutsche Staatsoper Berlin production starring soprano Dorothea Röschmann and led by Daniel Barenboim) sold a heartening 1,000-plus copies upon release, according to Heymann. Other standout Arthaus DVD Videos include a Leipzig concert commemorating the nonviolent demonstrations in

*Continued on page 48*





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The recaps in this Classical Spotlight offer a year-to-date preview (Dec. 4, 1999, issue through Aug. 12 issue) of how the classical categories are shaping up for December's Year In Music issue. The classical charts are compiled weekly, using point-of-sale data provided by SoundScan. Titles receive credit for each week they appear on the chart. Although the charts only print in Billboard on a bi-weekly basis, they are available during unpublished weeks through the Billboard Information Network, and sales from those unpublished weeks are reflected in these recaps. Charts were compiled by Anthony Colombo with assistance from classical charts manager Marc Zubatkin.

### TOP CLASSICAL ARTISTS

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ANDREA BOCELLI (2) Philips/Universal Classics Group
- 2 CHICAGO SYMPHONY ORCHESTRA (1) Walt Disney/Universal Classics Group
- 3 YO-YO MA (3) Sony Classical
- 4 JAMES LEVINE (1) Walt Disney/Universal Classics Group
- 5 ANDRE RIEU (2) Philips/Universal Classics Group

### TOP CLASSICAL TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 SACRED ARIAS—Andrea Bocelli—Philips/Universal Classics Group
- 2 ARIA — THE OPERA ALBUM—Andrea Bocelli—Philips/Universal Classics Group
- 3 FANTASIA 2000—Chicago Symphony Orchestra (Levine)—Walt Disney/Universal Classics Group
- 4 APPALACHIAN JOURNEY—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- 5 THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!—Various Artists—Circa/Virgin/Angel Records
- 6 THE BEST OPERA ALBUM IN THE WORLD...EVER!—Various Artists—Circa/Virgin/Angel Records
- 7 PAUL MCCARTNEY'S WORKING CLASSICAL—London Symphony Orchestra Loma Mar Quartet—MPL/Angel/Angel Records
- 8 100 YEARS OF STRAUSS—Andre Rieu—Philips/Universal Classics Group
- 9 SIMPLY BAROQUE—Yo-Yo Ma—Sony Classical
- 10 PLAYS VIVALDI'S THE FOUR SEASONS—Anne-Sophie Mutter—DG/Universal Classics Group
- 11 THE 3 TENORS: PARIS 1998—Carreras-Domingo-Pavarotti (Levine)—Atlantic/AG
- 12 THE VIVALDI ALBUM—Cecilia Bartoli—Decca/Universal Classics Group
- 13 SOLO—Yo-Yo Ma—Sony Classical
- 14 CLASSIC WILLIAMS—John Williams—Sony Classical

### TOP CLASSICAL IMPRINTS

Pos. IMPRINT (No. of Charted Titles)

- 1 PHILIPS (5)
- 2 SONY CLASSICAL (12)
- 3 WALT DISNEY (1)
- 4 VIRGIN (5)
- 5 DG (5)

# PHILIPS

### TOP CLASSICAL LABELS

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (17)
- 2 SONY CLASSICAL (12)
- 3 ANGEL RECORDS (12)
- 4 ATLANTIC GROUP (10)
- 5 BMG CLASSICS (4)



### TOP CLASSICAL CROSSOVER ARTISTS

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHARLOTTE CHURCH (2) Sony Classical
- 2 SARAH BRIGHTMAN (2) Really Useful/Decca/Universal Classics Group (1) Nemo Studio/Angel/Angel Records
- 3 JOHN WILLIAMS (4) Sony Classical (1) Rhino
- 4 LONDON SYMPHONY ORCHESTRA (2) Sony Classical (1) Rhino
- 5 WILLIAM ORBIT (1) Maverick/Warner Bros.

### TOP CLASSICAL CROSSOVER TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 CHARLOTTE CHURCH—Charlotte Church—Sony Classical
- 2 VOICE OF AN ANGEL—Charlotte Church—Sony Classical
- 3 THE ANDREW LLOYD WEBBER COLLECTION—Sarah



- Brightman—Really Useful/Decca/Universal Classics Group
- 4 EDEN—Sarah Brightman—Nemo Studio/Angel/Angel Records
- 5 STAR WARS EPISODE I: THE PHANTOM MENACE—London Symphony Orchestra (Williams)—Sony Classical
- 6 PIECES IN A MODERN STYLE—William Orbit—Maverick/Warner Bros.
- 7 THE RED VIOLIN—Joshua Bell/Esa-Pekka Salonen—Sony Classical
- 8 GREATEST HITS: 1969-1999—John Williams—Sony Classical
- 9 THE SONGS THAT GOT AWAY—Sarah Brightman—Really Useful/Decca/Universal Classics Group
- 10 ARIA 2: NEW HORIZON—Aria—Astor Place
- 11 BACK TO TITANIC—London Symphony Orchestra (Horner)—Sony Classical
- 12 STEPMOM—John Williams/Christopher Parkening—Sony Classical
- 13 PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO—Various Artists—Decca/Universal Classics Group
- 14 ARIA—Grover Washington, Jr.—Sony Classical
- 15 UN-BREAK MY HEART—James Galway—RCA Victor/BMG Classics

### TOP CLASSICAL CROSSOVER IMPRINTS

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (12)
- 2 DECCA (5)
- 3 REALLY USEFUL (2)
- 4 ANGEL (2)
- 5 NEMO STUDIO (1)



### TOP CLASSICAL CROSSOVER LABELS

Pos. LABEL (No. of Charted Titles)

- 1 SONY CLASSICAL (12)
- 2 UNIVERSAL CLASSICS GROUP (6)
- 3 ANGEL RECORDS (2)
- 4 WARNER BROS. (1)
- 5 ASTOR PLACE (1)

### TOP CLASSICAL BUDGET ARTISTS

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BERLIN SYMPHONY ORCHESTRA (2) Laserlight
- 2 ORATORIO SOCIETY OF NEW YORK (1) Laserlight
- 3 JOHN WILLIAMS (1) Sony Classical
- 4 THE BOSTON POPS ORCHESTRA (1) RCA Special Products
- 5 LUCIANO PAVAROTTI (1) Laserlight

### TOP CLASSICAL BUDGET TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 SURROUND YOURSELF IN CLASSICS—Various Artists—Platinum
- 2 20 CLASSICAL FAVORITES—Various Artists—Madacy
- 3 THE BEST OF MOZART—Various Artists—Laserlight
- 4 BABY'S FIRST CLASSICS—Various Artists—St. Clair
- 5 CLASSICAL MIX—Various Artists—Point Classics
- 6 NUTCRACKER & MESSIAH HIGHLIGHTS 2 CD CLASSIC CHRISTMAS COLLECTION—Berlin Symphony Orchestra/Oratorio Society Of New York—Laserlight
- 7 BEETHOVEN: GREATEST HITS—Various Artists—Platinum
- 8 GERSHWIN: AN AMERICAN IN PARIS—Various Artists—Madacy
- 9 CLASSICAL PIANO MASTERPIECES—Various Artists—Madacy

- 10 MOZART-GREATEST HITS—Various Artists—Platinum
- 11 MOZART: SYMPHONY NOS. 40 & 41—Various Artists—Madacy
- 12 CLASSICAL MASTERPIECES—Various Artists—Madacy
- 13 BEATLES GREATEST HITS—Various Artists—Platinum
- 14 CLASSICAL GREATNESS IN THE MAKING—Various Artists—NARM
- 15 SPANISH GUITAR MUSIC—John Williams—Sony Classical

### TOP CLASSICAL BUDGET IMPRINTS

Pos. IMPRINT (No. of Charted Titles)

- 1 PLATINUM (14)
- 2 MADACY (12)
- 3 ST. CLAIR (21)
- 4 LASERLIGHT (8)
- 5 POINT CLASSICS (3)

### TOP CLASSICAL BUDGET LABELS

Pos. LABEL (No. of Charted Titles)

- 1 PLATINUM (14)
- 2 MADACY (12)
- 3 ST. CLAIR (21)
- 4 LASERLIGHT (8)
- 5 POINT CLASSICS (3)

### TOP MID-LINE CLASSICAL ARTISTS

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- T1 LUCIANO PAVAROTTI (4) Sony Classical
- T1 PLACIDO DOMINGO (4) Sony Classical
- T1 JOSE CARRERAS (4) Sony Classical
- 4 I SOLISTI VENETI (1) Erato/AG
- 5 SNOOPY (1) Direct Source Special Products

### TOP MID-LINE CLASSICAL TITLES

Pos. TITLE—Artist—Imprint/Label

- 1 A TENOR'S CHRISTMAS—Carreras-Domingo-Pavarotti—Sony Classical
- 2 MOZART FOR YOUR MIND—Various Artists—Philips/Universal Classics Group
- 3 ONLY CLASSICAL CD YOU NEED—Various Artists—RCA Victor/BMG Classics
- 4 PACHELBEL CANON—Various Artists—RCA Victor/BMG Classics
- 5 CHRISTMAS FESTIVAL—Boston Pops Orchestra (Fiedler)—RCA Victor/BMG Classics
- 6 ALBINONI'S ADAGIOS—I Solisti Veneti (Scimone)—Erato/AG
- 7 CHRISTMAS FAVORITES...—Carreras-Domingo-Pavarotti—Sony Classical
- 8 BACH'S ADAGIOS—Various Artists—Erato/AG
- 9 BEST OF THE MILLENNIUM—Various Artists—DG/Universal Classics Group
- 10 BUILD YOUR BABY'S BRAIN THROUGH MUSIC—Various Artists—Sony Classical

### TOP MID-LINE CLASSICAL IMPRINTS

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (18)
- 2 RCA VICTOR (18)
- 3 PHILIPS (13)
- 4 ERATO (5)
- 5 DECCA (7)

### TOP MID-LINE CLASSICAL LABELS

Pos. LABEL (No. of Charted Titles)

- 1 SONY CLASSICAL (18)
- 2 BMG CLASSICS (22)
- 3 UNIVERSAL CLASSICS GROUP (23)
- 4 ATLANTIC GROUP (6)
- 5 ST. CLAIR (2)

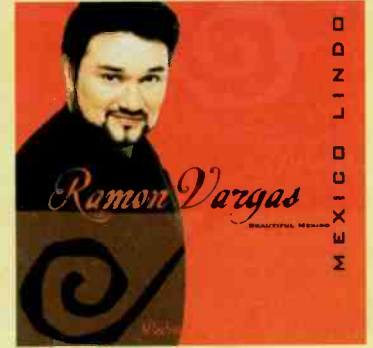
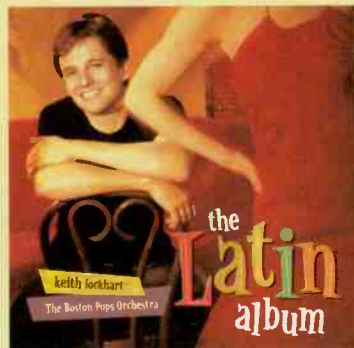




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The most noted event of the last New York classical music season—more praised than Pierre Boulez's survey of the century's music—was a cycle of string quartets by the very good and very popular Emerson String Quartet. The program was the complete string quartets of Dmitri Shostakovich, 15 of them spread over five sold-out concerts. The concerts coincided with the release of a live recording of the complete quartets on Deutsche Grammophon, which will surely win the Emersons another Grammy. But most striking, one month into the new century, was the cycle's billing: "The Quintessential Twentieth Century Man And His Music."

The Twentieth Century Man Shostakovich is usually cast as is Winston Smith, the protagonist of Orwell's "1984," but whether as a man ground down by or rebelling against Big Brother depends on the commentator. Twenty-five years after his death, however, it has apparently been decided that the music of Shostakovich needs a narrative.

#### DUELING PERSPECTIVES

As Don DeLillo, in his novel "White Noise," posited a college department of "Hitler studies," so now we have obsessed practitioners of Shostakovich studies. These people share the idea that Shostakovich's music is a kind of code, from which we can infer the composer's thoughts about living under Stalin's communism. Some decode the music to mean the composer was a good party man. Some think he was a coward, saying and doing what he was told to maintain his teaching position and apartment. Still others see a Gogol-like trickster, bland on the surface but enraged and sardonic within. The Ur-Text or perhaps the Apocrypha of these Shostakovich studies is "Testimony: The Memoirs Of Dmitri Shostakovich As Related To And Edited By Solomon Volkov," smuggled out of The Soviet Union and published here three years after the composer's death in 1975. Some people believe the book is what it purports to be; others do not. And they write books back and forth about it.

Most preposterous of these is "The New Shostakovich," by the English critic Ian MacDonald, whose work reminds one of the phrase "Mickey-Mousing," which film composers use to describe the style of background scoring in which every action is accompanied by a musical cue, as in cartoons. For MacDonald, as for cartoonists, every little movement has a meaning all its own. He often reads like Walt Disney himself, turning Stravinsky's "Le Sacre du Printemps" into a prequel to "Jurassic Park."

It was, of course, Stravinsky himself who famously said, "Music is powerless to express anything." Apparently, Toscanini agreed with him. Once asked whether he considered the narrative attending a famous piece of music, Toscanini replied, "For me, it is *allegro ma non troppo*"—in other words, what it says in the score. Toscanini beat out the conductor of Disney's "Fantasia," Stokowski, to gain the coveted opportunity to conduct the first American performance, broadcast coast-to-coast, of Shostakovich's Seventh Symphony, about the World War II siege of Leningrad. The picture of Shostakovich in a fireman's hat, scanning the skies above Leningrad for enemy bombers, that graced the cover of *Time* coincident to the premiere, now serves as the logo for Propaganda Films of Hollywood.

#### POSTHUMOUS NARRATIVE ATTACHMENT

The Seventh is being performed this season by Kurt

## Classical

# What Was Shostakovich Really Like?

*Twenty-five years after his death, the 20th Century Man and his music are everywhere —and still perplexing interpreters.*

BY JOE GOLDBERG



Masur with the New York Philharmonic. Michael Tilson Thomas and his San Francisco Symphony are touring with the Eleventh, which depicts the slaughter of civilians by soldiers of the Tsar. "Lady Macbeth Of Mzensk," an opera which so angered Stalin that Shostakovich feared for his life, was performed at the Met. A waltz from his second Jazz Suite provided the theme for Stanley Kubrick's "Eyes Wide Shut." Shostakovich is everywhere. He is replacing his model, Mahler, as the purveyor of angst on programs, just as Mahler replaced Tchaikovsky. Mahler first became popular when Leonard Bernstein provided not only passionate performances, but a narrative of private torment to accompany the music. Both the Seventh and Eleventh Symphonies are narratives, and both have titles—"Leningrad" and "The Year 1905."

Some of the most popular classics have acquired names—the "Revolutionary" Etude, the "Pathétique" Symphony—to identify the narrative that someone—usually not the composer and usually after the fact—has attached to the work. The Seventh and Eleventh symphonies are not the composer's best, but they are effective Socialist Realism, audible posters, the equivalent of what were once called tone poems, telling the audience what to think and feel. Shostakovich was gifted at musical scene and action painting, having earned much of his living for years writing scores for motion pictures, a kind of aural Hitchcock. So it should come as no surprise that one of the finest of all Shostakovich conductors is André Prévin, who, with four Academy Awards for scoring films, is also extremely cognizant of the audience. "You can listen to any four bars of any of those symphonies," Prévin once told me, "and tell immediately who wrote it."

There are 15 of them, the same as the number of string quartets. Apparently a very symmetrical man,

Shostakovich also wrote two concertos for each of the major solo instruments—piano, violin and cello. To mark the 25th anniversary of the composer's death, BMG has released a 14-CD mid-priced boxed set of the complete symphonies in digitally remastered Melodiya recordings conducted by Gennady Rozhdestvensky, which also includes film and stage music, song cycles, songs and a transcription of "Tea For Two" called "Tahiti Trot."

#### ANNIVERSARY EDITION

BMG also has reissued a two-CD set of David Oistrakh recordings, which features performances of the two violin concertos by the man for whom they were written. The cello concertos were written for, premiered by and dedicated to Mstislav Rostropovich, who performs the first of them on BBC Legends. Later, of course, Rostropovich became a conductor. His impassioned performances of his friend's symphony cycle is on Teldec. And Decca is reissuing, singly, Bernard Haitink's respective cycle. There is a fine new performance of the piano concertos on Sony, by Yefim Bronfman with Esa-Pekka Salonen and the Los Angeles Philharmonic.

This fall, Le Chant du Monde will release a 25th Anniversary Edition, which will include song cycles, ballets, chamber music and, best of all, symphonies performed by perhaps the finest of all Shostakovich conductors, Evgeny Mravinsky, who premiered six of the symphonies with his Leningrad Philharmonic. Praga currently has a four-CD box featuring four of the symphonies in Mravinsky performances from Czech radio and a blazing Oistrakh performance of the first violin concerto. Mravinsky also performs various symphonies on RCA Russian Disc and Erato. The finest of them all, the Eighth, which is dedicated to him, is on BBC. The Thirteenth, "Babi Yar," about Soviet anti-Semitism, which Mravinsky refused to perform, gets a powerful reading on Teldec by Masur and the New York Philharmonic. Shostakovich often showed solidarity with Jews when it was dangerous to do so. There are many recordings of "From Jewish Folk Poetry," but the one on Bridge features the great Jan de Gaetani.

One code Shostakovich certainly used in his music was his own signature. His initials in Cyrillic translate in German as D. Sch., equal to the notes D, Eb, C and B. He often used these notes as a motto just as Bach, another of his models, used BACH. The monumental Preludes and Fugues, Op. 87, are a conscious attempt to write a contemporary Well Tempered Clavier. Vladimir Ashkenazy's performance on London last year won him a Grammy. Keith Jarrett's ECM recording is a model of lucidity. BMG has a version by Roger Woodward in its vaults that deserves re-release, and Philips likewise has a selection of the pieces by the legendary Sviatoslav Richter, perhaps Shostakovich's finest pianistic interpreter.

#### BALLETS AND SOUNDTRACKS

There are ongoing quartet cycles by the St. Petersburg String Quartet on Hyperion, the Yggdrasil on Bis, and the Sorrel on Chandos. "Lady Macbeth" is currently available in a live, German-language performance recorded in 1996, on Antes. Rozhdestvensky has the ballets The Bolt and The Golden Age, as well as the operetta Moskva, Cheremushki. And Capriccio has German recordings of many of Shostakovich's film scores, ranging from hackwork to music of great power, from "The Fall Of Berlin" and "Five Days And Five Nights" to "Hamlet," "King Lear" and "The New Babylon."

There are haunting photographs of Shostakovich in his round glasses and his eternal cigarette framing his face in smoke, looking like nothing quite so much as the consummate party man and consummate trickster Bertolt Brecht. After his days as a Hollywood screenwriter, he testified blandly and uninformatively to the House Un-American Activities Committee on the same day as Ronald Reagan and then flew back to Europe to found, at Communist expense, one of the great theatrical enterprises of the century, the Berliner Ensemble. Shostakovich's last completed work was a sonata for viola and piano. The last movement quotes from perhaps the most famous of all classical works to which a title and narrative have been attached, Beethoven's "Moonlight" Sonata. And then he left us wondering what he meant by his extremely explicit music. Perhaps by 2006, the year of the Shostakovich centennial, we will have a better idea. Or perhaps the best answer is T.S. Eliot's: "I meant what it said." ■

*France's Center Shostakovich (sic) in Paris, maintains a well-stocked archive dedicated to the composer. Its Web site address is [www.devinci.fr/chostakovitch](http://www.devinci.fr/chostakovitch).*

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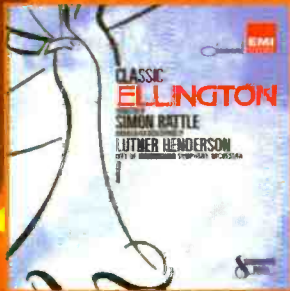




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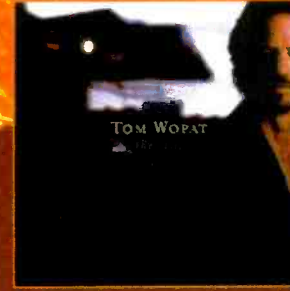
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Ravi Shankar's 18-year-old daughter returns with her second recording featuring a shudhrit with her famous father. Featured in the November issue of *Vanity Fair*.



**Christopher Parkening - Elmer Bernstein: Concerto, etc.**  
October 24th (56859-2)  
A sweeping new panoramic guitar concerto written by the legendary film composer for the leading classical guitarist of our time. Also includes Parkening's debut recording from 1967.



**Tom Wopat - The Still of the Night**  
October 24th (23623-2)  
Tony Award-nominated Broadway, film, and television star presents an intimate collection of romantic standards produced by Russ Titelman.



**Plácido Domingo & Deborah Voigt - Wagner Love Duets**  
Available Now (57004-2)  
Includes the world premiere recording of Wagner's own concert ending for the Tristan & Isolde love duet.



**Plácido Domingo - Songs of Love**  
October 10th (57003-2)  
The legendary tenor presents a superb collection of his most romantic love songs.



**Eroica Trio - Pasos**  
October 24th (57038-2)  
One of the best-selling chamber groups in the world, this two-time Grammy-nominated trio returns with a collection of passionate Latin-flavored classical works.



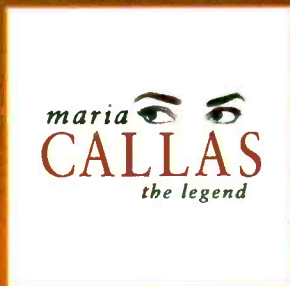
**Roberto Alagna - Christmas Album**  
October 24th (57017-2)  
An exquisite new collection of holiday favorites from one of the fastest rising stars in opera!



**Ian Bostridge & David Daniels - Handel: L'Allegro**  
November 7th (45417-2)  
Two emerging vocal giants combine forces in a brilliant performance of Handel's pastoral ode.



**Instrumental - Acoustek**  
October 10th (26919-2)  
This British string sextet performs reworkings of electronic dance classics in this VERY unique and mesmerizing recording.



**Maria Callas - The Legend**  
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The ultimate compilation featuring the 20th-century's ultimate opera diva!



**Ahn Trio - Ahn-Plugged**  
Available Now (57222-2)  
A unique contemporary collection of works for piano trio ranging in style from Piazzolla to Dawid Bowie.



**Roberto Alagna & Angela Gheorghiu - Massenet: Marion**  
October 3rd (56855-2)  
Opera's most popular couple return in Massenet's classic opera under the baton of American maestro Antonio Pappano.



**Spunk Opera - Bigsorgasbordwunderwerk**  
September 26th (26523-2)  
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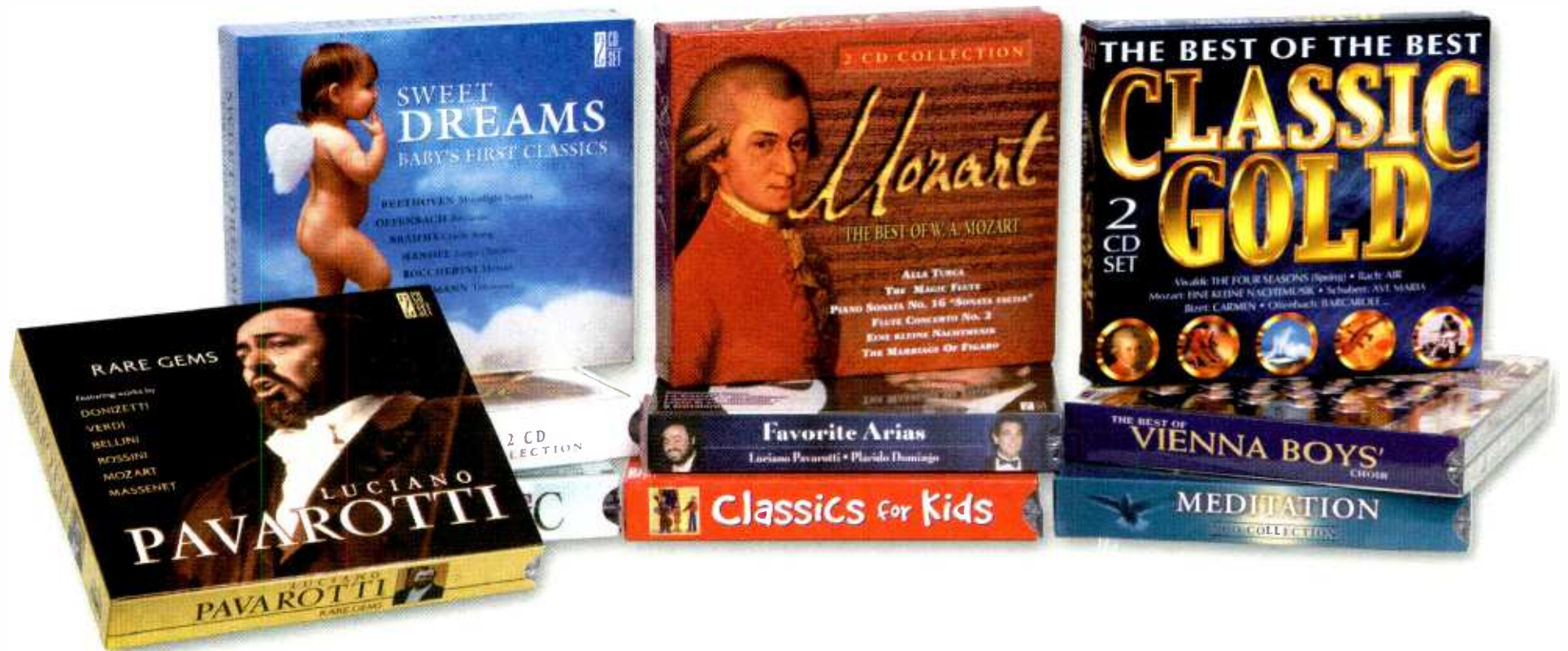


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## International Intrigue News From The Classical Capitals

**FRANCE:** In this time of diminished recording opportunities for young classical performers, the German-born, Paris-residing violinist Isabelle Faust is something of a rare creature: an up-and-coming artist whose ever-expanding discography doesn't reflect a deal made with the Devil. Although she has a winning smile and charm to burn, Faust's allure resides first and foremost with her incisive, individual musicianship.

In 1997, Faust earned *Gramophone's* Young Artist Of The Year award for her debut disc of solo Bartók in Harmonia Mundi's "Les Nouveaux Interprètes" series—a rare case of a British award going to a German musician playing Hungarian music for a French label. Understandably, she felt some pressure in recording her follow-up Bartók album for Harmonia Mundi, although "It came out better in the end," she says. "Bartók's music benefits from some struggle—it isn't Mozart after all. Yet Bartók also isn't mathematical or dry, as people sometimes suspect; if you play his music the right way, it is rich and alive—even romantic." Beyond Bartók and Harmonia Mundi, Faust has recorded familiar and rare concertos for Hänssler Classic's complete Bach edition, and a Stuttgart Radio taping of the three Schumann sonatas is just out via CPO. Best of all, her recording of Karl Amadeus Hartmann's moving "Concerto Funebre" for ECM is due soon.

**GERMANY:** Widely regarded as the world's most-recorded singer, Dietrich Fischer-Dieskau is also one of the prime living links to the golden age of classical recording. This year has brought the German baritone's 75th birthday, and several record companies are celebrating the jubilee year. Foremost among them is Deutsche Grammophon, whose 21-disc "Dietrich Fischer-Dieskau Edition" features many items new to CD—as well as one major performance never-before-released in any format, a 1968 take on Schubert's wistful song cycle "Die Schöne Müllerin" with pianist Jörg Demus that the singer says seems "somehow special" in retrospect. Another birthday present from the label highlights his involvement with modern music: the first CD release of the live 1978 recording of Aribert Reimann's expressionistic Shakespearean opera "Lear," with Fischer-Dieskau as the mad king.

EMI's German arm has put together two enterprising three-disc Fischer-Dieskau birthday sets: "Great Moments," an anthology of rarer opera arias, oratorio extracts and song; and the revelatory "Lieder," a travelogue through mostly forgotten byways of post-Schumann art song (recorded in the '70s with composer Reimann at the keyboard), and a disc in EMI's historical "Références" series that surveys Fischer-Dieskau's 1958-60 Bach cantata project with conductor Karl Forster. Another anniversary issue is the live recording of a 1970 Fischer-Dieskau Mahler recital in London with pianist Karl Engel. Out via the BBC Legends imprint, it's a keepsake of an obviously extraordinary evening, with the singer's expressiveness in the "Rückert-Lieder" at its most refined and concentrated. A more dynamic take on the same repertoire can be found in his '68 Mahler studio sessions with Leonard Bernstein at the piano, reissued in the last installment of Sony Classical's "Bernstein Century" edition.

Since retiring from singing in 1993—a transition highlighted in Bruno Monsiegeon's film biography "Autumn Journey" (NVC Arts/Warner)—Fischer-Dieskau has amassed a sizable discography as a conductor. His discs on the Austrian Orfeo label include Wagner, Strauss and Verdi scenes with his wife, soprano Julia Varady. He has also been passing on his wisdom in recent years to such singers as star baritone Matthias Goerne.

**JAPAN:** At best, the only Japanese classical composer to come to most minds in the West is the late, great post-war master Toru Takemitsu, who fused his Francophone influences with native folk sounds to create a beautifully borderless art. His work has fared well on disc, particular-

ly of late, with two acclaimed orchestral albums in Deutsche Grammophon's "20/21" series, a sterling reissue in EMI's HMV Classics line and an upcoming chamber set on Koch, among others. Japanese pianist Noriko Ogawa not only recorded Takemitsu's complete keyboard output for the BIS label, she has essayed a BIS album of lesser-known Japanese classical composers, including such names as Akio Yashiro, Kiyoshige Koyama and Yasuji Kiyose.

The title piece of Ogawa's Japanese survey, "Just For Me," is an early solo work by composer/keyboardist Ryuichi Sakamoto, now better known for his award-winning film scores and long line of avant-pop hits. Warner Japan and Sony Classical have issued three Sakamoto collections in the past couple of years: "Discord," featuring his ambitious orchestral work "Untitled 01"; "BTTB," a set of solo piano pieces that was a massive hit in Japan; and "Cinemascope," a collection of his key film themes played in concert. Just out on Warner Japan is the two-disc live recording of Sakamoto's polyglot, Erik Satie-meets-Robert Wilson theater piece "Raw Life." The album should see light in the West to coincide with a tour of the work next year.



Perhaps nothing will help widen the view of classical composition in Japan like the "Japanese Classics" series in production by Naxos. Akin to the budget label's well-received "American Classics" line, "Japanese Classics" will highlight native composers and artists in what Naxos CEO Klaus Heymann promises will be another wide-ranging, long-term edition. The primary orchestras will include the Tokyo Metropolitan Symphony and Osaka Philharmonic, as well as the Ulster Orchestra led by Takuo Yuasa. Works by Yoshimatsu and Koyama figure in an initial "Japanese Masterpieces" set, and Hiroshi Oguri will be among the first composers to receive an album-length survey.

**THE U.S.:** Classical crossover has tended to denote classical artists letting their hair down with a foray into more popular genres, whether it is Dawn Upshaw singing show tunes or Kennedy essaying Hendrix. On a more under-the-radar level, various American indie-rock acts have lately aspired to their own, populist brand of chamber music. The minimalism-influenced sounds of the Rachel's have been the most widely touted, as the group's albums on the Quarterstick imprint of Chicago's Touch And Go label (famous for such acts as the Butthole Surfers, the Jesus Lizard and Girls Against Boys) have reached out to young punk-rockers who might never even have heard of Philip Glass. Comprising a core unit of pianist Rachel Grimes, guitarist Jason Noble and violist Christian Frederickson, the Louisville-based Rachel's often expands to three times the size; on such carefully wrought discs as "Handwriting," "Music For Egon Schiele" and "Selenography," the collective creates nocturnes that are simple but organic with the resonance of wood—a sound rarely heard in an increasingly electronic world.



DALE O. FEY

A similarly eclectic act is Northern California's Threnody Ensemble, which features cellist Dominique Davison with guitarists Dave Cerf and Erik Hoversten (of the band A Minor Forest). "Timbre Hollow," the trio's aptly titled debut on iconic Bay Area indie New Albion, also includes such added accents as keyboards, winds and the University Of California-Berkeley gamelan. Threnody's hybrid composed/improvised, acoustic/electronic, Eastern/Western soundscapes are designed to "complicate notions of musical identity and authenticity," according to the group's manifesto. —B.B.

### THE RISE OF D-I-Y

Continued from page 40

in Japan. The initiative is not primarily a money-making venture, according to LSO marketing manager Chaz Jenkins. "The orchestra's business is giving concerts—85 a year," he says. "The CDs are a means of documenting the group's living legacy and a tool for spreading the word about both the LSO and classical music in general."

### RELATIONSHIP PRESERVATION

The LSO Live line is currently concentrating on preserving the orchestra's relationship with Sir Colin Davis in the conductor's prime repertoire. Two Dvořák symphonies and Berlioz's "Romeo And Juliet" taped last season are out now. A far more adventurous project—one forbidding to any commercial label these days—is an all-star December recording of the massive Berlioz opera "The Trojans," with a four-disc set recorded in Direct Stream Digital eventually to sell for about \$32 (far less than any competing version, even Davis' Philips midpriced reissue from the early '70s).

In keeping with the LSO's education and outreach mandate, LSO Live will issue a CD-ROM in the spring that combines the 20 minutes of Britten's "Young Person's Guide To The Orchestra" with 50-plus minutes of multimedia content. More industrious projects are under way, involving traditional recordings, new media and electronic distribution.

The burgeoning do-it-yourself ethos of the major orchestras still may not represent a significant revenue stream (at least in the short term), but it does maintain recorded music as a primary tool for cultivating elusive audiences, at home and abroad. As Jenkins says, after the doom-and-gloom of the past few years, there is "a light shining now." ■

### MARKET WATCH

Continued from page 40

October 1989 that led to the downfall of the East German regime. Set in the beautiful St. Nicolai Church, the concert includes violinist Viktoria Mullova in solo Bach, and there is the bonus of a moving, 15-minute documentary on the "Protest Of Silence" (which features recollections from movement-leader Kurt Masur). Along with opera, such items are an ideal use of the rich DVD medium.

On good old CD, this fall's classical releases will include more fruits of the Bach anniversary year. The jubilee continues to yield beautiful traditional recordings (such as the Purcell Quartet's Trio Sonatas on Chandos), as well as off-beat-but-inspired takes on the master's works. One of the prime items to figure in a major Sony Classical Bach retail campaign is a disc from star double-bassist Edgar Meyer featuring his transcriptions of three Bach cello suites. Farther afield is jazz pianist Uri Caine's latest post-postmodern makeover project for German indie Winter & Winter: Bach's "Goldberg Variations" in a rendition for various jazzers, DJs and (even) Baroque specialists.

### BARTOLI SINGS HADYN

Although long-term major-label contracts for conductors have become a rarity, Teldec has done the right thing by inking an exclusive lifetime deal with Nikolaus Harnoncourt—arguably the most exciting conductor of "old music" today. The 71-year-old Viennese artist's fall releases include the first period-instrument recording of Haydn's opera "Armida." Taped live this summer in Vienna, the set stars Cecilia Bartoli, along with Harnoncourt's Concentus Musicus. The conductor has made hundreds of recordings for Teldec (and its previous incarnation Telefunken) over the decades, including numerous items in the label's complete "Bach 2000" edition. In addition to recent issues of Bruckner, Harnoncourt has lately eased forward in time—recording Franz Schmidt's 1930s monolith "The Book With Seven Seals" and performing music of Alban Berg.

### FINAL MASS

Among the chart-bound September releases are Andrea Bocelli's Verdi album on Philips and Renee Fleming's set of Italian arias on Decca, as well as Anonymous 4's catchy "1000: A Mass For The End Of Time" on Harmonia Mundi.

In the crossover arena, Simon Rattle tries his hand at Duke Ellington this month for EMI. And eccentric arranger Jaz Coleman looks set to have another smash hit with his follow-up to "Us And Them: Symphonic Pink Floyd" and "Kashmir: Symphonic Led Zeppelin." On Oct. 10 via Decca comes his astonishingly good "Riders On The Storm: The Doors Concerto," with one Nigel Kennedy in the starring role. —B.B.

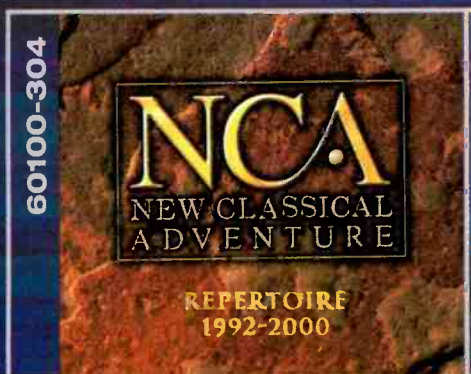


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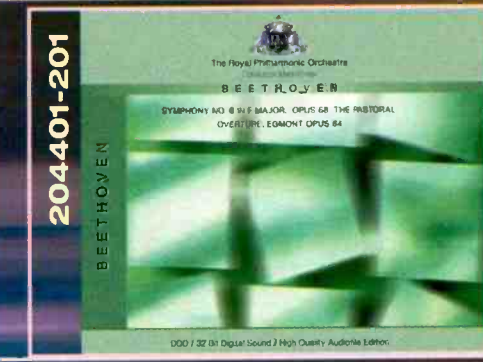
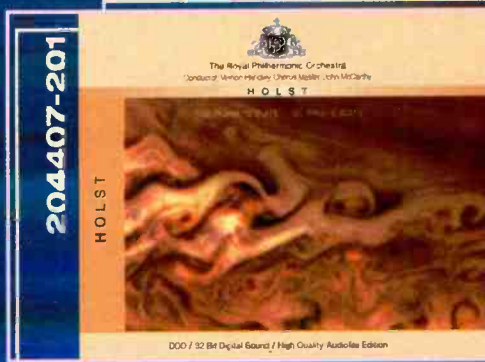
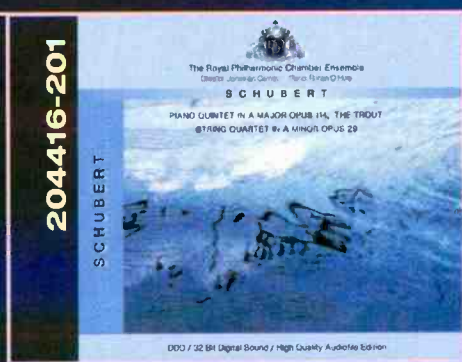
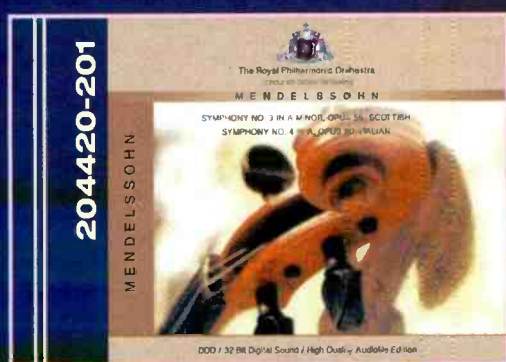
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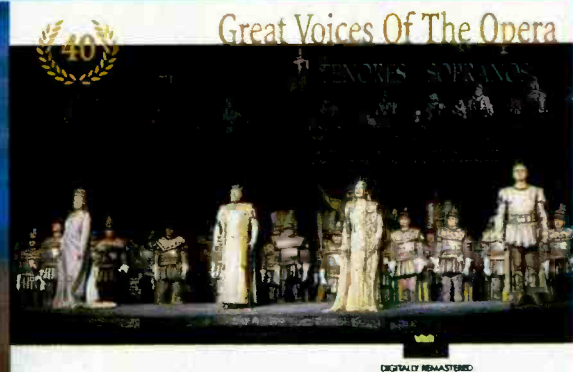
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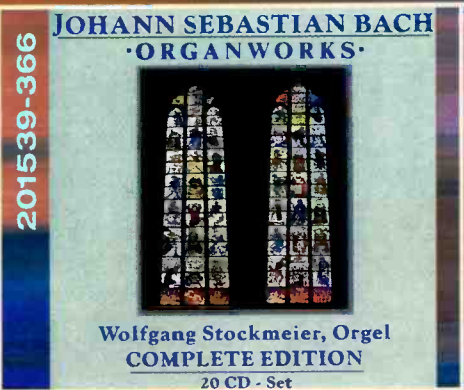
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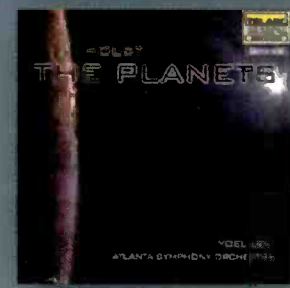
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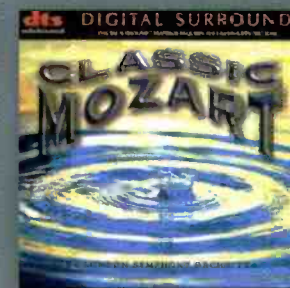
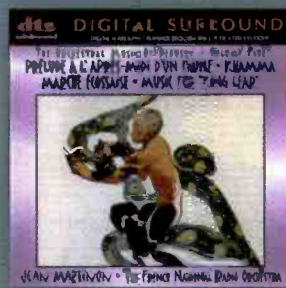
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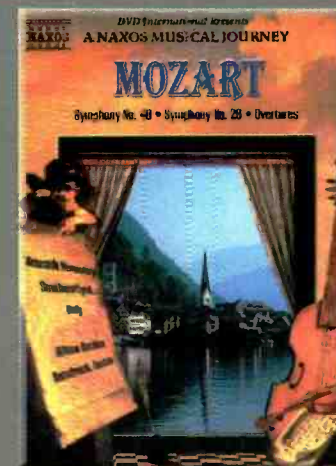


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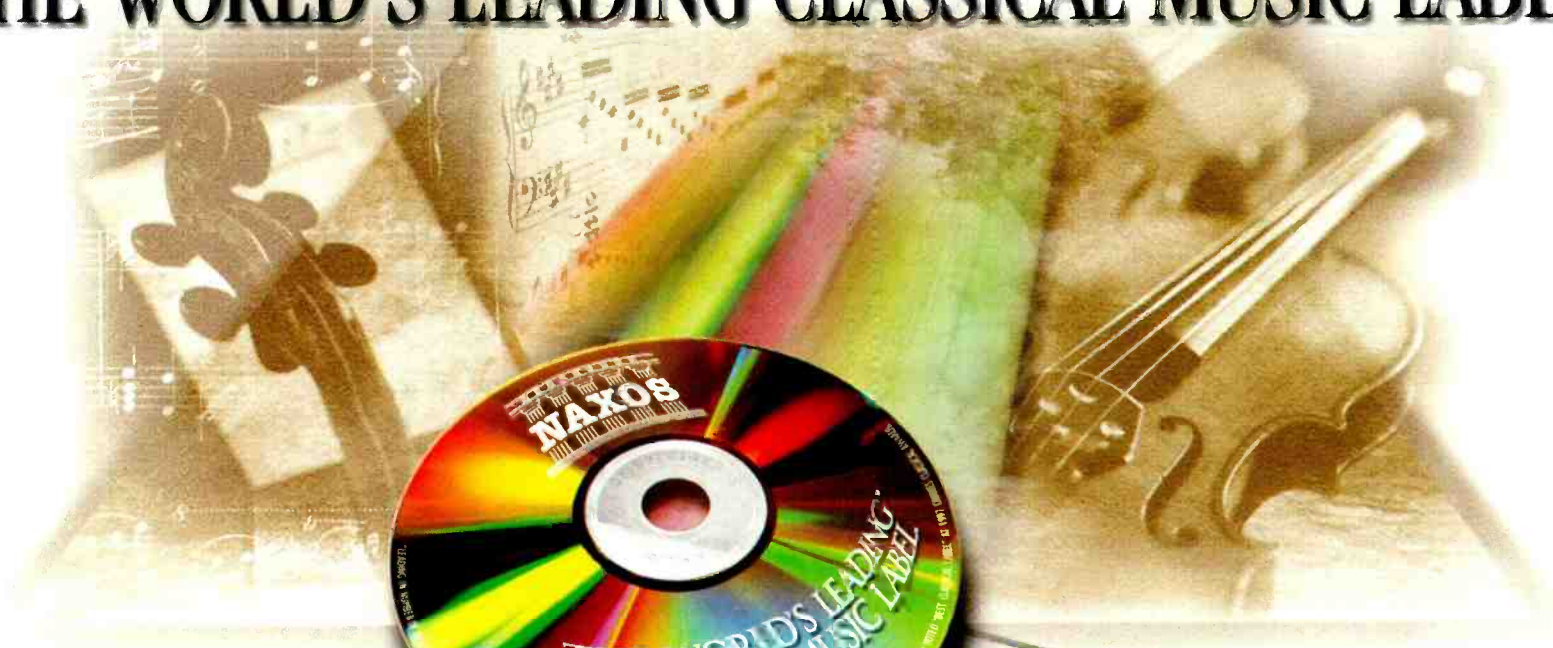
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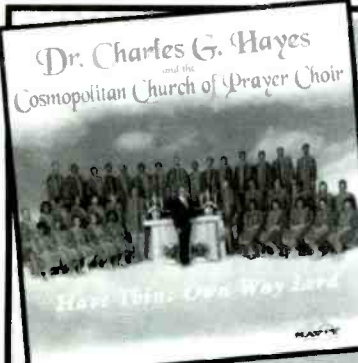
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# Top Gospel Albums

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
NO. 1				
1	1	49	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG HS 13 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	2	<b>KIRK FRANKLIN PRESENTS INC</b> B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
3	3	17	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG	THANKFUL
4	20	2	<b>DONNIE MCCLURKIN</b> VERITY 43150 HS	LIVE IN LONDON AND MORE...
5	4	24	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
6	5	46	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
7	6	29	<b>VARIOUS ARTISTS</b> ● EMWORD 43149/VERITY WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
8	7	100	<b>KIRK FRANKLIN</b> ▲ GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
9	12	38	<b>NORMAN HUTCHINS</b> JDI 1258 HS	BATTLEFIELD
10	11	6	<b>RICKY DILLARD &amp; "NEW G" NEW</b> CRYSTAL ROSE 20960	NO LIMIT
11	8	36	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
12	16	22	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
13	10	44	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
14	9	42	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 HS	FAMILY AFFAIR
15	30	57	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG HS	BRENT JONES AND T.P. MOBB
16	13	26	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 HS	TRI-CITY4.COM
17	28	14	<b>SAINTS WITH A VISION MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> MEEK 4004	CALLING ALL SAINTS
18	37	11	<b>DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 2231/MINE DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR	
19	39	9	<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011	GET YOUR PRAYZE ON
20	RE-ENTRY		<b>MASQUE</b> MEEK 4008	THANK YOU
21	RE-ENTRY		<b>BISHOP ANDRE WOODS AND CHOSEN</b> SOUND OF GOSPEL 228/NINE BISHOP ANDRE WOODS AND CHOSEN	
22	15	19	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
23	23	10	<b>TARRALYN RAMSEY</b> VERITY 43118	TARRALYN RAMSEY
24	17	73	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG HS	SACRED LOVE SONGS
25	14	19	<b>BISHOP CLARENCE E. MCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
26	19	52	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC HS	WE GOT NEXT
27	21	84	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
28	24	30	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
29	22	28	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
30	18	79	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
31	32	79	<b>VARIOUS ARTISTS</b> ● VERITY 43125 WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
32	25	41	<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR
33	35	25	<b>COMMISSIONED</b> VERITY 43136 HS	TIME & SEASONS
34	31	24	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR	
35	26	66	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 HS	HEALING—LIVE IN DETROIT
36	29	51	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
37	34	12	<b>DARWIN HOBBS</b> EMI GOSPEL 20252	VERTICAL
38	NEW		<b>PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES</b> J & M 7284	YOU ARE THE ONE
39	NEW		<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1627/MALACO	THE GREATEST HITS
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# Artists & Music

## HIGHER GROUND



by Deborah Evans Price

**SHARING THE JOY:** September is Southern Gospel Music Month. The theme this year is "Share The Joy," and nowhere will that joy be more abundant than the 42nd annual National Quartet Convention (NQC), Sept. 18-23 in Louisville, Ky., at the Kentucky Fair and Expo Center. **The Florida Boys, the Bishops, the Hoppers, Greater Vision, Kingdom Heirs, Jeff & Sheri East-er, and the Gaither Vocal Band** will be among the numerous Southern gospel acts performing at the event.

Heralded as the largest gospel music gathering in the world, the NQC routinely draws more than 40,000 visitors and pumps more than \$11 million into the Louisville economy in that one week. The Friday and Saturday evening concerts routinely sell out the 20,000-seat venue, with attendees lining up before leaving to purchase tickets for the next year.

Participants are drawn by the strong schedule of events, including concerts from 6 p.m. until midnight that feature Southern gospel's top acts, as well as afternoon sessions featuring prominent speakers. This year Dr. **Charles Stanley** will make his first appearance. **Bill Gaither** will once again host a "class sing," a group sing-along featuring the best-loved artists in the Southern gospel community. Another highlight will likely be the **Blackwood Reunion**. Slated for Saturday afternoon (Sept. 23), the event will reunite members of the **Blackwood Brothers Quartet** and will include a special tribute to the legendary **James Blackwood**.

NQC executive director **Clarke Beasley** sees this as a pivotal year for the convention and the Southern gospel industry. "It's really kind of a turning-point year for us because we've lost so many of the original board members since March of 1999," he says. "We have three new board members now. **Ben [Speer]** took [his brother] **Brock's** place. We added two people who had not been affiliated with us before in **Steve French** and **Russ Farrar**. This is the first convention with them as directors."

Beasley says the **Cathedrals'** retirement last year has left a void in the industry. "It's a turning point for the industry in that we are continuing on without our No. 1 group," he says. "It has never happened in our industry's past where the No. 1 group has retired as No. 1... The void left by the Cathedrals will never be filled totally, but there are some great quartets and great groups that are coming to the forefront to take the torch and carry it on, so to speak. This will be a convention where that's manifested for the first time. **Legacy V** will be appearing and the **Dove Brothers, N Harmony**, and new groups that are coming along and shouldering the burden of the industry for the future."

Beasley says there will be some logistical changes this year as well. "The staging and lighting are going to be much-enhanced," he says. "Probably the most noticeable change will be the absence of our rotating stage. We've decided to go to a stationary round configuration. The stage will still be in the center, but it's going to be a stationary configuration that gives us more stage area to work from and allows us more easily to do our afternoon programs. Some of the programs like the **Pianorama** with the five grand pianos and the **Gaither sing-along**—the presentations with a lot of people onstage—it would have been almost impossible to do those on the rotating stage."

According to Beasley, the lighting has been upgraded  
*(Continued on next page)*

## In the SPIRIT



by Lisa Collins

**IN RARE FORM:** **Donnie McClurkin** put all of the curiosity regarding his vocal health to rest—at least momentarily—with the standout performance he turned in at a recent **KISS-FM** promotion at New York's World Trade Center in conjunction with the Aug. 22 release of his Verity Records debut, "Live In London & More..."

The speculation, fueled by the cancellation of several major dates this summer, stems from a cyst on his vocal chords, which caused doctors to insist that he rest. But with the release of the album, featuring guest vocals from **Marvin Winans**, McClurkin is gearing up for a promotional blitz in key markets, including Atlanta, Dallas, and Washington, D.C.; a TBN series, which is set to begin taping later this year; and the release of his first book, "Eternal Victim, Eternal Victor," due out later this year on Pneuma Publishing.

Verity execs project a top five chart debut for the eclectic artist, whose only platform is that he is "serving it [gospel] up straight, and that's what a lot of people are looking for."

**CENTER STAGE:** Gospel's first lady of song, **Shirley Caesar**, returns to center stage with the Tuesday (5) release of her 35th recording, "You Can Make It," from Myrrh Records. The live/studio recording, capturing the full range of Caesar's gospel genius, is already generating excitement at gospel radio, where announcers have

placed its lead single, "Rejoice," in high rotation.

The quick-witted contralto—known for her mastery of the fine art of musical improvisation—is backed by **Bobby Jones** and his **Nashville Super Choir** on four of the live cuts.

"When you're live, you have the audience to motivate you," Caesar says. "They make you really just let go and let God have his way. Because of that, I think this album has a lot of spiritual electricity."

The centerpiece of the label's national media campaign and promotional rollout is a 22-minute video documenting Caesar in the studio during the making of the album. While serviced to local and regional TV outlets, the video will also be used as a value-added promotional item available to consumers via MusicForce.com.

**MORE NEWS FROM MECCA:** Despite the noticeable absence of some big names at last month's 33rd annual convention of the Gospel Music Workshop of America—including the **Mississippi Mass Choir, Yolanda Adams, Hezekiah Walker, Fred Hammond, the Winans (BeBe and CeCe), John P. Kee** (whose intended appearance was disrupted by the stork), and **Donnie McClurkin**—there remains no better barometer of product to come or showcase opportunity for new artists to the greater gospel community.

Emerging acts generating the most buzz from the New Orleans meet include **Tonex** (Tommy Boy/Verity Records), **Natalie Wilson & the SOP Chorale** (Gospo Centric), **Damita Haddon** (Atlantic), **Tarralyn Ramsey** (Verity), and **Shadonna** (MarxAn). Speaking of emerging artists, **Brent Jones** has entered into an exclusive agreement with EMI Gospel.

In other news, Dallas-based **ALW Entertainment** is gearing up for the **Sisters in the Spirit** tour. The 36-city tour, featuring **Yolanda Adams, Mary Mary, Shirley Caesar, and Angella Christie**, kicks off Sept. 26 in Chattanooga, Tenn., and will wind down Nov. 26 in Sacramento, Calif.



TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	<b>NO. 1</b> RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 11 weeks at No. 1
2	2	42	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	3	46	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	4	97	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
5	7	60	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
6	8	75	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	5	21	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	6	46	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 [RS]	SHANNON CURFMAN
9	9	67	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
10	10	16	CIRCLE PACHYDERM 8 [RS]	INDIGENOUS
11	13	18	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
12	RE-ENTRY		BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
13	14	51	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
14	11	49	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
15	12	9	ROYAL BLUE ALLIGATOR 4873	KOKO TAYLOR

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	<b>NO. 1</b> ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN 7 weeks at No. 1
2	NEW		UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH [RS]	BUJU BANTON
3	2	14	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
4	3	41	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
5	4	23	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
6	5	39	1999 BIGGEST REGGAE DANCEHALL ANTHEMS GREENLEEVES 4001	VARIOUS ARTISTS
7	6	15	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
8	7	58	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
9	8	14	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
10	13	7	THE BEST OF BOB MARLEY RETRO 9805/ST. CLAIR	BOB MARLEY
11	10	14	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
12	9	60	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
13	11	27	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 545727/UNIVERSAL	JIMMY CLIFF
14	RE-ENTRY		SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
15	14	67	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	<b>NO. 1</b> WHO LET THE DOGS OUT S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS	BAHA MEN 3 weeks at No. 1
2	2	74	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	4	17	TANTO TEMPO ZIRIGUI/BOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
4	3	16	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 796303/AG [RS]	OMARA PORTUONDO
5	RE-ENTRY		DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
6	5	64	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
7	6	77	THE IRISH TENORS ● MASTERTONE 8552/POINT [RS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
8	7	25	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
9	RE-ENTRY		POCKET FULL OF PARADISE THE MOUNTAIN APPLE COMPANY 83010	NA LEO
10	11	19	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
11	8	21	○ RCA VICTOR 63358	CIRQUE DU SOLEIL
12	9	3	TAKE ME HOME HAWAIIAN RACK SERVICES 19064	ALE'E
13	13	12	LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
14	14	27	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
15	10	3	JOAO VOZ E VIOLAO VERVE 546713	JOAO GILBERTO

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

'Birdland' Series Takes Flight On Koch

LIVE FROM NEW YORK: The name "Birdland" is one of the jazz world's most recognizable monikers, evoking smoky images of late-night jam sessions where musical history was made. Named for Charlie "Bird" Parker, the club opened its original 52nd Street location in New York in December 1949 and stayed there for more than two decades. In 1986, Birdland reopened on Broadway and 105th Street before moving to its current Times Square location four years ago.

The club's creative atmosphere and trademark name are the focal points of the new "Birdland Sessions" series, issued on the Koch Jazz label. Slated for release Sept. 26 are albums by guitarist Garrison Fewell, vocalist Jill Seifers, and the Magali Souriau Orchestra. All were recorded on Birdland's stage; the club houses its own 24-track recording facility.

"The focus of the series, initially, is new artists," says series producer Ryan Paternite. "For the first releases, we chose artists who have played at the club and done well, who have a following even if they are not known on a large scale. Most importantly, we wanted artists who we felt had something unique to say, musically."

Guitarist Fewell, performing in a quartet setting, has an adventurous approach to both melody and improvisation that Paternite likens to that



by Steve Graybow

of Dexter Gordon, while vocalist Seifers (with appropriately sympathetic backing by pianist Michael Kanan) boasts a simplicity-is-best approach that draws deeply from her own emotional reservoir. The Souriau set showcases the pianist/composer's ability to place complex ideas within a riveting yet accessible context.

Donald Elfman, director of jazz for Koch Entertainment, releases on the Koch Jazz label approximately 15 albums a year by current jazz artists, along with approximately 40 reissues. Elfman hopes that the "Birdland Sessions" will attract an audience with its famous name, retaining buyers' patronage by virtue of the series' appealing music.

"The fact is, without new talent, the music dies," says Elfman. "We have a small, precious market, and we have to nurture it with new artists." Elfman notes that recent cutbacks in roster size by major labels will possibly provide smaller labels like Koch "access to some great artists searching for a new home." He hopes to have releases by established jazz artists joining those by new artists.

Currently, producer Paternite has two additional "Birdland Sessions" ready for release, one by trumpeter Herb Pomeroy's quartet and one by Pierre Dorge & New Jungle Orchestra. Paternite anticipates a total of 25 releases over the course of five years. The series will be on sale at the club (along with traditional retail outlets) and will be promoted on the club's Web site, birdlandjazz.com, with a link to amazon.com.

Birdland will host a release party Sept. 27, with performances by Seifers, Fewell, and the Magali Souriau Orchestra.

COMING SOON: Sonny Rollins recently completed work on "This Is What I Do" (Milestone), featuring pianist Stephen Scott, bassist Bob Cranshaw, trombonist Clifton Anderson, and drummers Jack DeJohnette and Perry Wilson. The early-November release includes three new Rollins compositions.

Contemporary jazz guitarist Doc Powell has signed with Santa Monica, Calif.-based Samson Records, with an album expected in early 2001.

Brad Mehldau's "Places" (Warner Bros.) (Tuesday [5]), includes recordings by Mehldau's trio (featuring bassist Larry Grenadier and drummer Jorge Rossy) and solo piano tracks. The material was composed in various cities around the world while Mehldau was on tour.

Guitarist Andy Summers celebrates the music of Charles Mingus on "Peggy's Blue Skylight" (RCA, Sept. 26) along with guest vocalist Deborah Harry, rapper Q-Tip (reciting Mingus' poem "Where Can A Man Find Peace"), and the Kronos Quartet. Summers' previous release, "Green Chimneys," feted the music of Thelonious Monk.

Rapper Guru releases the third installment of the R&B-meets-jazz "Jazzmatazz" (Virgin) series Sept. 26, with special guests Herbie Hancock and Isaac Hayes, among others.

Contemporary jazz saxophonist Marion Meadows explores Latin rhythms on "Next To You" (Sept. 26), his second date for Heads Up.

The Chicago Jazz Ensemble, led by composer William Russo, releases its sophomore date, "Kenton A La Russo: Live At The Jazz Showcase" (Hallway), Sept. 12. The Ensemble will perform at the Jazz Showcase in Chicago Sept. 11 to celebrate the release.

Challenge Records releases a set of solo piano music by Dutch pianist Misha Mengelberg Sept. 12. Titled "Solo," the album includes both classically tinged compositions and spontaneous improvisations, all showcasing Mengelberg's uncanny ability to imbue his music with countless surprises.

HIGHER GROUND

(Continued from preceding page)

to produce an even better quality video of the year.

Last year the event was captured on CD and video and released as "NQC Live" as a joint venture by the Daywind and Homeland labels. The collection featured the last NQC performance of the late Cathedrals vocalist Glen Payne, who was so ill he contributed his performance by phone. This year the NQC will be recorded and released on video and CD by Daywind during the fourth quarter.

Another change this year is that the NQC will begin handling hotel reservations for those purchasing tickets for the event. "It will be one-stop shopping for attendees," says Beasley.

The event will be promoted via radio and TV ads. Beasley notes that ad buys in conjunction with Gaither television shows airing on the TNN and PAX network are particularly effective. The NQC will also distribute a printed promotional piece for artists to hand out at their product tables after concerts.

Since this September marks the 11th annual observance of Southern Gospel Music month, everyone in the community will be looking to raise the music's profile. To help celebrate the genre's roots and encourage growth in the future, the Southern Gospel Music Guild is offering "idea kits" through its Web site at sgmg.org, which will contain items to aid radio stations, promoters, and artists in promoting Southern gospel.

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## Presence Studios Turns 20 With Upgrades, Expansion

LOCATED LESS THAN one hour's drive from Manhattan in the community of Westport, Conn., Presence Studios Westport seems a world away from the simmering cauldron that is summer in New York.

Despite close proximity to New York, Westport looks and feels like the New England community it is, and Presence Studios reflects its surroundings with a comfortable, luxurious vibe that suits many of the producers, engineers, and artists living in the vicinity. While Presence Studios is equipped as one would expect any high-end studio in New York to be, the emphasis on quality of life is everywhere, from the discreet exterior of the waterfront facility to the well-appointed interior, complete with comfortable lounges and office services for visiting clients.

A three-room facility devoted to music recording and post-production, Presence Studios is marking its 20th anniversary with expansion and equipment upgrades. Founded by artist **Jon Russell** in 1980 in New Haven, Presence Studios has had several homes, settling in Westport in 1993 in a space built from the ground up by the Dallas-based Russ Berger Design Group.

While Presence Studios' client base had steadily grown—from regional to national to international—during its earlier incarnations in New Haven, the Westport facility signaled its arrival as a world-class facility. Presence Studios, in fact, is a member of the elite World Studio Group, an organization of 30 of the most prestigious studios in the world.

In addition to the many successful producers, engineers, and

artists living in the area, Fairfield County is home to countless advertising executives and creative directors as well as CEOs



by Christopher Walsh

from the business world at large. This additional client base provides Presence Studios with ample advertising work, such as ads for Priceline.com and Home Depot.

"A lot of guys from Young & Rubicam live in town—the account executives, in some cases

the agency heads, and creative directors," Russell says. "Fairfield County is a who's who of these guys."

With neighbors like these, Presence Studios has positioned itself perfectly, from both a geographic standpoint and that of its equipment and services. Further, Presence Studios' use of ISDN (Integrated Services Digital Network, an international communications standard for sending voice, video, and data over telephone lines) enables the facility to work with talent from anywhere in the world, such as **William Shatner**, who provides voice-overs for Priceline.com ads, or artist **John Fogerty**, who reviewed mixes of his "Premonition" album from his Los Angeles home while engineer **Elliot Scheiner** worked in Studio A.

Catering to music clients, a

Neve VR60 is housed in the control room of Studio A, Presence Studios' main tracking space. The control room is equipped with a surround monitoring array, which has been put to use on projects such as the multi-channel mix of **Sting's** "Brand New Day," for DTS release. The 5.1 mix for "Brand New Day" was done by Scheiner, a Fairfield County resident and frequent client.

Russell is quick to mention his affinity for a manufacturer also celebrating an anniversary this year. After purchasing his first Fairlight—a CMI Series II—in 1982, he has been an ardent supporter of the manufacturer of digital audio systems ever since and has recently added two Prodigy digital audio workstations, the latest system from

(Continued on next page)

### AUDIO TRACK

#### NASHVILLE

ON JULY 24, Dreamhire Professional Audio Rentals welcomed Nashville's music community to the grand opening of Dreamhire Professional Audio Services (DPAS). Located at 916 19th Ave. S. in the heart of Music Row, DPAS is a dedicated facility for pre-mastering and mastering, inter- and intra-format transfer, archiving, audio and tape restoration, tape formatting, Pro Tools, RADAR II, digital editing, tape editing/copying, and CD duplication.

With so much work now done in small, private project studios in Nashville (and elsewhere), DPAS provides an interface between these rooms and larger studios in town.

"Dreamhire has always stayed on top of all of the digital formats so that we could provide top-notch technical support to our clients," says **Jeff Altheide**, GM of Dreamhire Nashville. "It made perfect sense for us to begin offering these types of

services, because we have access to virtually every digital and analog format as well as the most popular types of analog multitrack noise reduction."

Dreamhire's three locations—Nashville, New York, and London—offer audio services to the pro audio community.

"It's the natural evolution of meeting the demands of our high-end clientele," adds **David Olivier**, sales and marketing manager in Dreamhire's New York office.

Co-owner **Dave Cline** reports a busy summer at Seventeen Grand Recording. Among the sessions were **Mindy McCready** and producer **Billy Joe Walker** in the Neve room with engineers **Chuck Ainlay** and **David Thoener**, who recorded overdubs and mixed, assisted by **Amy Frigo** and **Matt Weeks**. Walker also produced **Travis Tritt** in the Neve room. Ainlay mixed, assisted by Frigo.

**Kenny Rogers** and engineer **Jim McKell** worked on Rogers' upcom-

ing album, assisted by **Bobby Morse**. **Collin Raye** and engineer **Billy Sherrill** mixed in the Euphonix CS3000 room, assisted by Morse. Grammy-winner **Thoener** also mixed a **Moby/Elton John** duet for Moby's upcoming self-produced album. **Weeks** assisted.

Producer **Clyde Brooks** mixed artist **Chris Michaels** in the Mix Room at Emerald Sound Studios. Emerald installed a Euphonix System 5 digital console in the Mix Room in the spring. **Jim Cotton** engineered, assisted by **Graham Lewis**. At Ardent Studios in Memphis, Brooks and engineer **John Hampton** mixed Australian group **Coloryard** on Ardent's Solid State Logic G Series console. **Matt Martone** assisted.

Several changes have been announced at East Iris Recording Studios. Nashville music veteran **Milan Bogdan** has been named GM, and **Sharon Cumbee** is now handling marketing and media projects. Also joining the staff are engineers **Kevin Szymanski** and **Monte McDearis**.

Recent sessions at East Iris include **Faith Hill** with producer **Chris Noll** and engineer **Ben Fowler**, recording for an Alltel Communication commercial.

**Chely Wright** was mixing for an upcoming MCA release with producers **Tony Brown** and **Buddy Cannon** and engineers **Justin Neibank** and **Szymanski**, who also assisted on the Hill session.

#### LOS ANGELES

PRODUCER/ENGINEER **Bill Kennedy** (**Nine Inch Nails**, **Filter**, **Staind**) was at Scream Studios mixing the new **Megadeth** album with co-producer **Dave Mustaine** for Capitol Records. **James Murray**

(**Papa Roach**, **Eve 6**, **Orgy**) handled the Pro Tools system.

Producer/engineer **Matt Wallace** (**Faith No More**, **Train**, **Paul Westberg**) mixed the new single "Flight 601" for Universal act **Fenix TX**. Wallace also produced and mixed songs for the upcoming Sony debut from **Flybanger**. Both sessions utilized 2-inch analog tape and Pro Tools.

Producer/engineer **John Travis** (**Kid Rock**, **Sugar Ray**, **Save Ferris**) mixed **Buckcherry's** forthcoming DreamWorks album. All sessions were mixed on Scream's Solid State Logic 9000 J Series console and assisted by **Jay Goin**.

At Skip Saylor Recording, Flava Unit artist **Queen Latifah**, with producers **Bu'Da** and **Kendu**, tracked and mixed an upcoming release. **Daniel Romero** and **Chris Puram** engineered, assisted by **Paul Smith** and **Regula Merz**.

Loud Records act **Tha Alkaholiks** were in with producer **E-Swift** tracking and mixing for an upcoming album. Romero engineered and mixed with Merz and Smith assisting.

Interscope's gospel act **4th Avenue Jones** mixed an upcoming album with producers **Kip Wilson** and **Ahmad**. Puram mixed with assistance from **Ian Blanch**.

**DJ Quik** was also at Skip Saylor Recording, doing remixes for his album "Balance & Options." Smith and Merz assisted.

#### NEW YORK

CLIENTS AT CLINTON Recording on 10th Avenue in Manhattan this summer include the legendary **Sonny Rollins**, who tracked with his group in Studio A for an upcoming Fantasy Records release. **Troy Halderson** engineered with assis-

tant **Jeremy Welch**. **Lucille Rollins** produced.

New and classic **Cleo Laine** recordings were given Studer Dyaxis mastering treatment in Studio C for an upcoming greatest-hits collection and live release, recorded at Carnegie Hall.

Latin jazz king **Chico O'Farrill** and his ensemble also recorded in Studio A, to Studer D827 digital 48-track, for a La Casa release.

At the Loft Recording Studios in Bronxville, Columbia act **C-Note** completed two tracks written by **Evan Rogers** and **Carl Sturken** for its debut album. **Al Hemberger** engineered. Sturken, Rogers, and Hemberger also mixed a song by Innocent/Virgin artist **Martine McCutcheon**. The track, written and produced by Sturken and Rogers, was recorded at Eden Studios in London. **Jack Clark** assisted on the mix.

At 22nd Street Studios in Manhattan, producer **Eve Nelson** recently finished a track with MCA's **Mandah** and tracks for **Billy Crawford's** upcoming V2 release. 22nd Street Studios is the private studio for Nelson-O'Reilly Productions.

#### CHICAGO

**Rick Sims**, former leader of the **Didjits**, has been at Chicago's Engine Music Studios with his new band, **the Gaza Strippers**. The Strippers recorded tracks straight to analog in Studio C for their fall 2000 Lookout! Records release. The session was engineered by **Jason Ward** and **Chris Brickley**.

Please send material for Audio Track to Christopher Walsh, pro audio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax: 646-654-4681; E-mail: [cwalsh@billboard.com](mailto:cwalsh@billboard.com).



**Love Session.** Laura Love recorded her latest Rounder/Universal release at Bear Creek Studios in Seattle. Pictured, from left, are producer **Joe Chiccarelli**, drummer **Chris Leighton**, Love, manager **Mary McFoul**, guitarist **Rod Cook**, and engineer **Brad Zefferin**.



## STUDIO MONITOR

(Continued from preceding page)

Fairlight, which is 25 years old this year. The Prodigy system combines a 24-track hard disc recorder, digital audio editor, and fully automated digital mixer in one package, designed specifically for audio production, post-production, and mixing.

"Fairlight retains the integrity of the data far superior to any machine out there," Russell says. "It does so because it has the processing power to continually read the original data, as opposed to having to rewrite it in order to

make up for a lack of processing power."

In conjunction with the Fairlight digital systems, Presence Studios continues to employ analog equipment on the front end, Russell adds.

"We use GML 8200 microphone preamplifiers for the Prodigys," he says. "They're wonderful, crystal clear. We use those exclusively. It's a wonderful combination with the Prodigy. We still use Tube Tech tube EQs, Neve 33609 compressors, things like that. Just because

we're going high-tech digital, we still use a lot of high-quality analog equipment on the front end. And in addition to the high-quality Fairlight converters, we also use Apogee converters for certain applications."

One Prodigy system has just been installed in Studio B, which caters to audio post-production projects as well as overdubs and mastering and had most recently featured a Fairlight MXF3plus digital workstation. The intimate atmosphere of Studio B is a favorite of advertising directors as well as film and television producers.

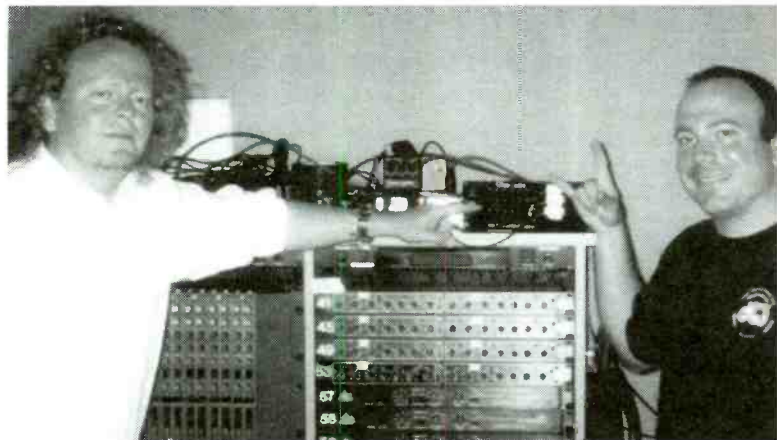
Presence Studios' third room, Edit C, is a Fairlight MXF3-equipped editing and duplication suite. Duplication, while not a large part of the overall business, offers a significant return on a relatively small investment.

The next phase of Presence Studios' expansion is upstairs, where Russell expects a new room to be online in November. The second Prodigy will be installed here.

"That room is going to be a luxury suite," Russell explains. "The other rooms are really dedicated to audio recording, whereas this room, in addition to having the latest gear and everything, is really going to emphasize client comfort. The room has got 9-foot palladium windows overlooking the water. It's really beautiful up there. In the music industry, I'll probably do a reasonable amount of mastering up there, because it's going to be a really nice atmosphere to do that in. But it's mainly going to be geared toward corporate work, film post-production, assembly, things like that."

*A lot of guys from Young & Rubicam live in town—the account executives, the agency heads, and creative directors. Fairfield County is a who's who of these guys'*

— JON RUSSELL —



**A Little Louder.** Little Labs founder Jonathan Little, left, and engineer Joe Barresi point to the Little Labs PCP Instrument Distro Rev 2.5 guitar splitter at Extasy South in Los Angeles, where Barresi is mixing American Records artist Loudermilk.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 2, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM
TITLE Artist/ Producer (Label)	DOESN'T REALLY MATTER Jane/ J. Jam, T. Lewis, J. Jackson (Def Jam/Def Soul)	NO MORE Ruff Endz/ Eddie F. D. Lighty (Epic)	WHAT ABOUT NOW Lonestar D. Huff (BNA)	BENT Matchbox 20/ M. Serletic (Lava/Atlantic)	LAST RESORT Papa Roach/ J. Baumgardner (Dreamworks)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	PLAYGROUND/ MINIMANSION (New Jersey) Sheldon Goode	THE TRACKING ROOM (Nashville) Jeff Balding	TREE SOUND (Atlanta) Noel Golden	NRG (Los Angeles) David Dominquez
CONSOLE(S)/ DAW(S)	Harrison series 10 Amek Galileo	Amek Galileo	SSL 9000J	Pro Tools	Neve 8078
RECORDER(S)	Otari MTR 100	Sony APR 24, Apple G3 Emagic Logic 4.0	Sony APR 24, Apple G3	Sony 3348 Pro Tools	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Pro Tools	Hard Drive
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	PLAYGROUND/ MINIMANSION (New Jersey) Sheldon Goode AskGiz	THE SOUND KITCHEN (Nashville) Jeff Balding	EAST IRIS (Nashville) David Thoener	NRG (Los Angeles) Jay Baumgardner
CONSOLE(S)/ DAW(S)	Harrison Series 10	Amek Galileo	Neve V3 Legend	SSL 9000	Pro Tools SSL 9000
RECORDER(S)	Pro Tools	Sony APR 24, Apple G3 Emagic Logic 4.0	Sony 3348	Sony 3348	Pro Tools
MASTER MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy GP-9
MASTERING Engineer	STERLING SOUND Steve Hall	STERLING SOUND Tom Coyne	MASTERMIX Ken Love	A&M MASTERING Stephen Marcussen	MASTERDISK Howie Weinberg
CD/CASSETTE MANUFACTURER	UNI	SONY	JVC	UNI	UNI

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**FIRST SAW** Gov't Mule in September 1994. The power trio played to a packed house for something like four hours, jamming with numerous guests along the way, including Joan Osborne and ex-Spin Doctor Eric Schenkman. With a lineup consisting of then-Allman Brothers Band players Warren Haynes and Allen Woody, and Matt Abts on drums, Gov't Mule roared through one song after another, finishing its last set shortly before sunrise. While it was a very new band in '94, its reputation had quickly spread, and the band was on a fast upward trajectory. Its unfathomable improvisational journeys, something like a marriage of the Allmans' Southern rock sensibility with Cream's psychedelic forays decades earlier, were matched only by its telepathically tight musicianship.

In early 1999, Rob Grenoble invited me to his Hoboken, N.J., studio, Water Music, to meet the band and producer Michael Barbiero, who was again working with them. Gov't Mule was recording its second studio album for Capricorn Records, "Life Before Insanity."

I was thrilled to meet the band and Barbiero. He played some rough mixes for me, and Woody showed me some of his bass guitars and mandolins strewn about Water Music's big tracking room. Later, we all sat in the control room and talked about the band's path, reflected in its successive recordings, and the current project, Gov't Mule's most adventurous album yet.

Woody passed away Aug. 26 in New York. He was 44.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Music City Does The Tighten-Up

### Post-Boom Nashville Publishers Have Changed Business Practices

BY WADE JESSEN

NASHVILLE—Like many sectors of the music industry, Nashville's music publishing community continues to redirect itself with quiet optimism following the early '90s country music boom. The trimming of fat from writer rosters, microscopically evaluated new writer deals, and increased catalog exploitation have inspired a senior manager at one publishing superpower to title the wild-cat growth period "the era of the stupid deal."

Meanwhile, the onslaught of unsigned writers is bringing new vitality to independent companies as many of them significantly refine their creative banks and extend the reach of various opportunities. Old

up or a contract comes up for renegotiation, we do a lot of analysis and take a real hard look. We're making some difficult cuts sometimes. If it's not working, we just acknowledge that and move on."

#### POST-MERGER PROGRESS

Pat Higdon, senior VP/GM at Universal Music's Nashville shop, says his company is operating on solid ground, although he admits that it took a while for it to happen following the April 1, 1999, merger of MCA and PolyGram. "Obviously, they were two large companies with pretty detailed historical perspectives to them," says Higdon. "It was not a cakewalk to fold those things together. We still have issues to deal with in regards to that, on both the business and creative sides."

As for the merger itself, Higdon adds that Universal is making relatively quick progress on those unresolved situations and says the marriage has created "one of the most powerful catalogs the [industry] has ever seen. In our Nashville marketplace, it created a unique opportunity to have a large, deep well of catalog that is generally under-exploited, unlike some of the other corporate publishers who have gone through that."

Higdon adds that a plan may be unveiled soon that involves strategic alliances with publishers and others who have a history with various veins in Universal's catalog. "The three or four people [we have in mind] have experience with some of the catalogs we now own, yet are very active and aggressive on an entrepreneurial basis on their own behalf," he says.

Ideally, Higdon contends, such agreements would also encompass co-signings of new writers: "This would keep [those] publishers from having to sign five or six writers to be competitive with songs on a small-publisher basis. They would be working our catalog while looking for new writers to sign."

#### NO CAP ON NEW SIGNINGS

Although Universal now has an expansive catalog, Higdon says it doesn't mean that there has been a cap on new signings. He says, "We had a large roster when we merged the companies, and we knew that we couldn't maintain and service it the way it should be serviced [at] the size it was." Higdon's evaluation of the bulky roll ultimately led to the elimination of more than 30 writers from a post-merger total of about 65. The remainder of the short-term plan will be rounded out by aggressive catalog exploitation.

Once Higdon identified and secured what he terms "our marquee writers," which include Gary Burr, Gordon Kennedy, and Bob McDill, he reviewed the remaining individual writer deals based upon duplication of writers with similar styles and financial histories and with his own

instincts for creative compatibility. Those contracts, Higdon adds, are being dealt with one at a time as they come up for renewal. He also says that there was some inevitable fallout. "Naturally, when you go through a merger, some people just don't want to stay," he says.

#### DOES MORE PLAY EQUAL MORE INCOME?

Up the street at Warner/Chappell, an understandably tight-lipped executive VP/GM Tim Wiperman won't comment about his company's pending merger with EMI, but he says that too much of the post-boom focus has been on consolidation, when the real issue is the constriction of the country music business.

*'Even with the obvious benefits of a smaller company—like more personalized attention—most [songwriters] are being more sensible about their prospects'*

—CYNDI FORMAN—

"Now that [radio] singles are lasting 24-26 weeks or more [on the chart], there are 30%-40% fewer releases during the chart year," he says. "Because so much of our income is based on performances, the question is, Does the increased length of play on a given single translate into a commensurate increase in performance income?"

Although time may be the only provider of a definitive answer, Wiperman says he has doubts that the query has been adequately addressed. "I'm not entirely convinced that, if a given single is played 26 weeks instead of 14 weeks," he says, "that I'm going to get  $\frac{26}{14}$ ths of that income."

Wiperman says Warner/Chappell was "about where I wanted it to be" in terms of roster size around the time country music business began to decline, so no significant adjustments were made. "It's something that concerns me," he admits, "but it hasn't forced me to drop more writers."

However, with the EMI merger on the table and no measurable trend to signal an upswing in the number of singles released, Wiperman may well be operating under new directives in the near future.

Meanwhile, Nashville's independent publishing houses aren't picking

(Continued on page 93)

*'A lot of deals done in the boom time are causing [writers] to be deeply in the red to their publishing companies'*

—WOODY BOMAR—

hot-button issues, such as song holds, have cooled down, too.

As with any unpleasant fallout due to leaner times, the elimination of many accomplished yet unproductive tunesmiths has churned out some less than glowing press. Woody Bomar, VP/GM of creative for Sony/ATV Tree Publishing, says much of the hoopla that arose nearly two years ago while his company was beginning to tighten its creative force was unfounded.

"There was publicity about us having this dramatic new policy, which came from [an industry forum] panel discussion," he says. "It was greatly over-dramatized." Bomar says the panic wasn't limited to Sony. "A lot of deals done in the boom time are causing [writers] to be deeply in the red to their publishing companies now because of money they were advanced, and the activity has not been there to support it."

Bomar is quick to add that most of the cuts that have been made—and will continue to be made—are based solely upon financial decisions and not necessarily creative differences. "The saying usually is that people aren't doing 'stupid deals' anymore," he explains. "They seem stupid now; they didn't seem stupid at the time. They seemed like pretty smart business, and many of them were. But times have changed."

So, how is Sony making certain that the haphazard deals of yore don't happen anymore? Bomar reveals that "every time a writer's option comes

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
DOESN'T REALLY MATTER	Janet Jackson, James Harris III, Terry Lewis	EMI April/ASCAP, Flyte Tyme/ASCAP, Black Ice/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
IT MUST BE LOVE	Bob McDill	Universal-PolyGram International/ASCAP, Ranger Bob/ASCAP
<b>HOT R&amp;B SINGLES</b>		
WIFEY	Keir Gist, Eddie Berkeley, R.L. Huggar	Divine Mill/ASCAP, WB/ASCAP, Fingaz Goal/ASCAP, UH Oh/BMI, Ensign/BMI
<b>HOT RAP SINGLES</b>		
BOUNCE WITH ME	Jermaine Dupri, Da Brat, Bryan-Michael Cox	EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC
<b>HOT LATIN TRACKS</b>		
IMAGINE SIN TI	Mark Portmann, Rudy Perez	Rubel/ASCAP, Universal/ASCAP, Marport/ASCAP

## Rare Music By Theater Composers Find A Home On Oakton Recordings

A LEGACY TO PASS ON: Benjamin Sears and Bradford Connor, entertainers as well as entrepreneurs of a Boston-based boutique label, have been giving fans of musical theater their renditions of a bevy of rare, early works, mostly beyond the reaches of copyright protection.

Sears, a vocalist, and Connor, a pianist (and sometimes vocalist), operate Oakton Recordings, which started things off in 1995, seven years after they formed a cabaret act.

"We knew early [Irving] Berlin songs that we thought would be fun to record," says Connor. "There was little interest on the part of established companies, so we did it ourselves. We thought it was a great hook to start with early Berlin, half of which [most fans probably] never heard. Labels also said that they didn't want an album [that was half] unknown songs."

So, selling direct and with distribution through Original Cast Records, the label has produced six albums so far, basically holding to the half-rare, half-familiar programming format.

The original Berlin package, "Come On And Hear!," which covers 1909-15, was later augmented by another Berlin package, "Keep On Smiling," which continues the tuneful chronology from 1915-18.

For their third and fourth efforts, Sears and Connor turned to the Gershwin brothers, first celebrating Ira's 100th birthday in 1996 with "Delicious—Lyrics By Ira Gershwin" and then his brother George's centennial year in 1998 with "Sweet And Low Down," released in 1997. A fifth album, "Beyond The Rainbow," paid tribute to the lyrics of E.Y. Harburg.

For their latest offering, Sears and Connor have paired the works of Cole Porter and Noël Coward in "Noël And Cole—Together With Music." Sears and

Connor are joined on this album by cabaret act Valerie Anastasio and Tim Harbold.

Sears notes that yet another new album, "Rest You Merry," celebrates the Christmas season with several rarities. There is a 1917 Jerome Kern piece—a ragtime Christmas carol based on "God Rest You Merry Gentlemen," which was commissioned by New York World magazine. "Even the Kern clan didn't know about this one," says Sears.

Berlin makes two appearances on the album, with the holiday songs "Santa Claus," written in 1916, and "Christmas Time Seems Years And Years Away," from 1910. (Berlin, of course,

would decades later pen his classic "White Christmas.")

A fourth rarity is a George Gershwin piece, "Snow." Another song,

Richard Rodgers and Oscar Hammerstein's "Happy Christmas Little Friend," was introduced with great fanfare in 1952 in Life magazine as the official Christmas Seal song.

Aside from these latest two releases, Oakton Recordings will continue to explore more early Berlin, with songs from the revues "The Ziegfeld Follies" and "Music Box."

With pressing runs of about 2,000 for each album, Connor notes that they "try to at least break even on these ventures."

"If our fellow performers never hear [these songs], they'll never do them," says Sears.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard:

1. **Rage Against The Machine**, "The Battle Of Los Angeles."
2. **Creed**, "Human Clay."
3. "Buena Vista Social Club."
4. "Pat Metheny Songbook."
5. **Red Hot Chili Peppers**, "Californication."

## Words & Music



by Irv Lichtman



# Mercury Expands On Samba Sound

**D**ANIELA MERCURY describes herself as a *sambista*. She can't help it. She can't escape it. "Even when I sing funky, I put some samba mix. I sing with this rhythm in my soul," says Mercury. "In the middle of other rhythms there's always a little samba in my voice."

Which is why Mercury's sixth album, "Sol Da Liberdade," is essentially a celebration of samba even as it explores new idioms, sounds, and even



MERCURY

languages. Released in Brazil last spring by BMG Brazil, "Sol" was released Aug. 22 in the U.S. and in Europe by BMG U.S. Latin in its original Portuguese version and in a second edition that includes six tracks translated into Spanish.

Mercury wrote several tracks, and except for two tracks produced by Emilio Estefan Jr. and Juan Vicente Zambrano, she produced the entire album with Andres Levin and Will Mowat (who had worked with Soul II Soul and Fernanda Abreu).

"I wanted to work with a mainstream producer so that my music could cross borders more easily without losing its identity," Mercury says of her decision to work with Estefan. "When I met Emilio, I was surprised because he told me he knew my albums, and I understood that he liked what I do."

Indeed, the Estefan/Zambrano contributions, including a new version of "Creencia Y Fe," are very faithful to the traditional Mercury sound. But the singer/dancer (Mercury has been dancing since she was 8), best known as the "Queen of Axé," stretches her boundaries by experimenting with touches of funk and electronic music, notably in "Itapua @no 2000," an edgy track that finds Mercury rapping about a futuristic, urban Bahia, Brazil.

Immediately following, Mercury turns velvet in her rendition of Caetano Veloso's soothing "Sou Voce," a bossa nova accompanied by acoustic guitar and strings.

"When I chose my repertoire, I was looking for original songs, different songs that people made in other generations," says Mercury, who tapped composers as disparate as Roberto Carlos and Bahia's Márcio Mello. "But I'm trying to do different things in the harmony, mix different elements. The most important thing for me, too—I don't want to be only a singer; I want to create things. As a woman and a composer, I want to say new things, to do new things."



by Leila Cobo

Still, Mercury remains steadfast in her commitment to furthering the cause of Brazilian music worldwide, even in the face of her Spanish-language recordings.

"Singing in Spanish is a positive thing so people understand the words, because they're obviously important as well," she says. "But I sing better in Portuguese. Each language has a special sound, a musicality. I wish people would attempt to appreciate Portuguese and that they'd listen with a dictionary," she adds with a laugh.

Regardless, the issue of marketing a Portuguese-language album in other countries is tricky. Mercury just came back from 24 tour dates in Europe, and in Brazil, her recently released single "Como Vai Você?," a soap opera theme played on Brazilian radio, has boosted sales of "Sol" even though it's not an album track. In the U.S., where Mercury has gotten no airplay outside of college stations, she still garners an avid following and will be touring several U.S. cities in September. Appearances include Sept. 14 at the Roxy in New York as well as stops in San Francisco; Los Angeles; Washington, D.C.; Boston; and Miami.

"For years I've been convincing record executives to work with this crazy woman who sings in Portuguese and wants to get into the pop market," says Mercury ruefully. "It's very strange for them, but they've released the album in Europe. I want BMG to believe. When we're so far, everything seems impossible. But at least, we have to try to open new spaces for artists who sing in other languages."

**HERNÁNDEZ DEBUTS STRONGLY IN CHILE:** Only 48 hours after releasing her new album, romantic Chilean singer Myriam Hernández's "+ Y Más" (Sony Discos) went gold with sales of more than 15,000 copies. Hernández, considered Chile's best-known female balladeer since the late '80s, has been getting airplay with the single "Mañana," which has touches of hip-hop and electronica. The producers of Hernández's new album are Kike Santander, Humberto Gatica, and Juan Andrés Ossandón.

**BUENA VISTA EVERYWHERE:** Since its release in 1997, the Grammy-winning album "Buena Vista Social Club" has become synonymous with Cuban music for millions of people worldwide, and its seasoned stars show no signs of slowing down.

Guitarist/singer Compay Segundo and his band have started a 14-city tour of the U.S., which stops at New York's Town Hall on Friday (8) and winds up at Philadelphia's Mann

Music Center on Sept. 20. Just before traveling to the States, the gregarious 93-year-old and musicians filmed a commercial for a Japanese high-tech company at Havana's Casa de la Amistad.

The group performed "Chan Chan" and other tunes while young couples danced on the patio of the elegant former mansion, where Segundo often performs when at home in the Cuban capital. Which is not often, these days. The cigar-smoking senior toured Europe over the summer and will perform in Japan this fall. His new album, recorded in Malaga, Spain, is to be released at year's end.

**Omara Portuondo**, whose new solo album was recently released on Nonesuch Records, is also touring the U.S., premiering in Atlanta on Sept. 15 and wrapping up at New York's Beacon Theatre on Oct. 28.

Opening for Portuondo and her '40s-flavored band is **Barbarito Torres**, the lute player who is also a member of the **Buena Vista** gang.

As previously reported, another Buena Vista alumnus, **Eliades Ochoa**, will also launch a 14-city North American tour this fall, promoting his upcoming CD, "Tribute To The Cuarteto Patria," due Sept. 12 in the U.S. on Higher Octave (Bill-

*(Continued on next page)*

## LATIN TRACKS A-Z

- TITLE (Publisher — Licensing Org.)
- 1 A ELLA (Huna, BMI)
  - 2 A ESCONDIDAS (Sony/ATV Latin, BMI)
  - 3 A PURO DOLOR (EMOA, ASCAP)
  - 4 ACARICIAME (W.B.M., SESAC)
  - 5 COMO DUELE (Ventura, ASCAP)
  - 6 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
  - 7 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
  - 8 CUANDO EL AMOR SE DANA (J&N, ASCAP)
  - 9 CUANDO UNA MUJER (EMOA, ASCAP)
  - 10 DE PAISANO A PAISANO (Not Listed)
  - 11 DONDE ESTA LA VIDA (Wamer/Chappell)
  - 12 EN CADA GOTA DE MI SANGRE (Mundo Musical)
  - 13 EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)
  - 14 ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)
  - 15 ERAS TODO PARA MI (ADG, SESAC)
  - 16 GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)
  - 17 HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)
  - 18 IMAGINE SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
  - 19 JURAME (F.I.P.P., BMI)
  - 20 LA BOMBA (Sony/ATV Discos, ASCAP)
  - 21 LO HARE POR TI (Sony/ATV Latin, BMI/World Deep Music, ASCAP)
  - 22 LOBO HERIDO (Manzamic, SACM/D'Nico Int'l, BMI)
  - 23 ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)
  - 24 MENTIROSA (Arpa, BMI)
  - 25 MI NINA (Universal Musica, ASCAP)
  - 26 MUEVELO (Universal-Musica Unica, BMI/Insignia, ASCAP/Universal, ASCAP/Linkser, BMI)
  - 27 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
  - 28 NO PUEDO OLVIDAR TU VOZ (Not Listed)
  - 29 PA' QUE SON PASIONES (Not Listed)
  - 30 POR AMARTE ASI (Erami, ASCAP/Wamer/Chappell)
  - 31 POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)
  - 32 POR TU AMOR (Copyright Control)
  - 33 QUE MAS TU QUIERES DE MI (Not Listed)
  - 34 QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)
  - 35 SECRETO DE AMOR (Edimusa, ASCAP)
  - 36 SI TE VAS (F.I.P.P., BMI)
  - 37 SIN TI NO SE VIVIR (Not Listed)
  - 38 UN LUGAR CELESTIAL (Fun Attr, ASCAP/McSpadden-Smith, SESAC/Bob Farrell, ASCAP/Word, ASCAP)
  - 39 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
  - 40 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)

# Hot Latin Tracks™

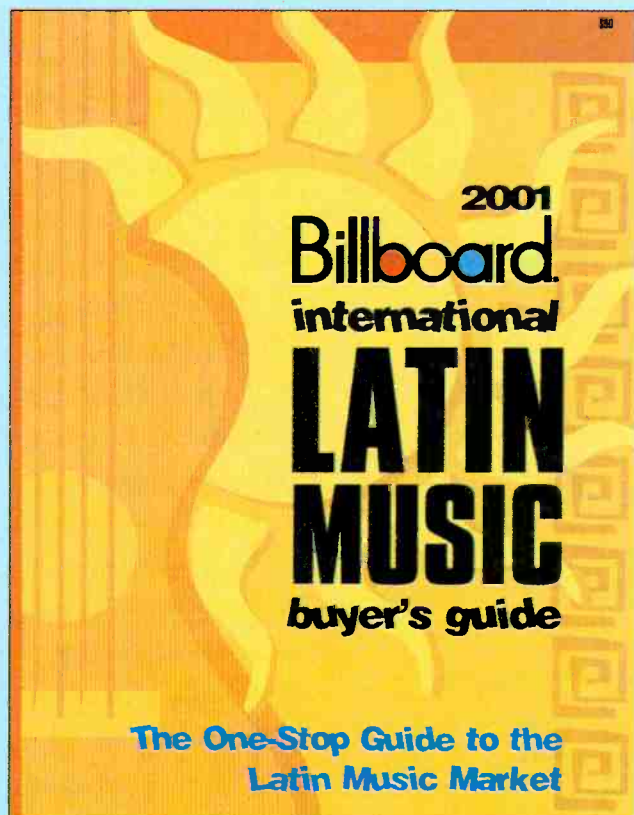
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
			<b>► No. 1 ◀</b>	
1	3	3	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>IMAGINE SIN TI</b> A. JAEN (O. ALFANNO)
2	10	8	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A. JAEN (O. ALFANNO)
3	2	2	<b>GISELLE</b> ARIOLA/BMG LATIN †	<b>JURAME</b> K. SANTANDER B. OSSA K. SANTANDER
4	5	6	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	<b>MUY DENTRO DE MI</b> C. ROONEY (M. ANTHONY C. ROONEY)
5	4	4	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	<b>SI TE VAS</b> E. ESTEFAN JR. K. SANTANDER K. SANTANDER
6	7	9	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS	<b>COMO ME DUELE PERDERTE</b> E. ESTEFAN JR. G. NORRIGA R. BLADES (M. FLORES)
7	6	5	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J. SEBASTIAN J. SEBASTIAN
8	15	29	<b>RICARDO ARJONA</b> SONY DISCOS †	<b>CUANDO</b> R. ARJONA A. CUCCO PENNA (R. ARJONA)
9	9	7	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN †	<b>POR SIEMPRE TU</b> R. PEREZ (D. WARREN)
10	13	15	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN	<b>POR AMARTE ASI</b> K. SANTANDER (E. REYES A. MONTALBAN)
11	10	8	<b>JULIO IGLESIAS</b> COLUMBIA/SONY DISCOS †	<b>GOZAR LA VIDA</b> ESTEFANO (ESTEFANO J. IGLESIAS)
12	14	10	<b>BANDA EL RECODO</b> FONOVI SA	<b>YO SE QUE TE ACORDARAS</b> NOT LISTED (J. MARQUEZ)
13	8	11	<b>CONJUNTO PRIMAVERA</b> FONOVI SA	<b>EN CADA GOTA DE MI SANGRE</b> J. GUILLEN (J. DE JESUS PINEDA RAMOS)
14	12	21	<b>MELINA LEON</b> SONY DISCOS	<b>CUANDO UNA MUJER</b> A. JAEN (O. ALFANNO)
15	11	16	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>COMO DUELE</b> S. GEORGE (A. JAEN)
			<b>► GREATEST GAINER ◀</b>	
16	33	35	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	<b>MUEVELO</b> J. SILVESTRINI (J. FLORES A. GARCIA N. BEROZZI)
17	16	13	<b>PAULINA RUBIO</b> UNIVERSAL LATINO	<b>LO HARE POR TI</b> ESTEFANO (ESTEFANO)
18	20	19	<b>ROGELIO MARTINEZ</b> DISCOS CISNE	<b>Y SIGUES SIENDO TU</b> NOT LISTED (S. TWINN R. LANGE)
19	NEW	1	<b>LOS TIGRES DEL NORTE</b> FONOVI SA	<b>DE PAISANO A PAISANO</b> LOS TIGRES DEL NORTE (NOT LISTED)
20	17	14	<b>MICKEY TAVERAS</b> KAREN/UNIVERSAL LATINO	<b>HISTORIA ENTRE TUS DEDOS</b> M. TAVERAS (G. GRIGNANI)
21	32	—	<b>LUIS ENRIQUE</b> WEACARIBE/WEA LATINA †	<b>QUE SE YO</b> O. HERNANDEZ L. ENRIQUE MEJIA (L. ENRIQUE MEJIA)
22	19	17	<b>RIKARENA</b> J&N/SONY DISCOS	<b>CUANDO EL AMOR SE DANA</b> B. CEPEDA (B. CEPEDA)
23	35	—	<b>EL PODER DEL NORTE</b> DISA/EMI LATIN	<b>A ELLA</b> M. TORRES (E. GUERRA)
24	26	20	<b>LOS TEMERARIOS</b> FONOVI SA †	<b>ERAS TODO PARA MI</b> NOT LISTED (A. A. ALBA)
25	21	12	<b>FRANCISCO CESPEDES</b> WEA LATINA †	<b>DONDE ESTA LA VIDA</b> D. FOSTER (F. CESPEDES)
26	22	27	<b>LIMITE</b> UNIVERSAL LATINO †	<b>ACARICIAME</b> J. CARRILLO (ALAZAN)
27	18	18	<b>EL COYTE Y SU BANDA TIERRA SANTA</b> EMI LATIN	<b>NO PUEDO OLVIDAR TU VOZ</b> NOT LISTED (NOT LISTED)
28	34	36	<b>LOS HURACANES DEL NORTE</b> FONOVI SA †	<b>EN QUE TRABAJA EL MUCHACHO</b> NOT LISTED (J. F. GOMEZ)
29	NEW	1	<b>TITO ROJAS</b> M.P./SONY DISCOS	<b>QUE MAS TU QUIERES DE MI</b> J. GUNDA MERCEO (R. MARTINEZ)
30	30	33	<b>JYVE V</b> EMI LATIN †	<b>ENTRE TU Y YO</b> E. REYES A. MONTALBAN (E. REYES A. MONTALBAN)
31	27	26	<b>EMANUEL ORTEGA</b> FONOVI SA †	<b>A ESCONDIDAS</b> E. ORTEGA (R. A. VIDALON E. ORTEGA)
32	29	24	<b>LOS RIELEROS DEL NORTE</b> FONOVI SA	<b>MENTIROSA</b> NOT LISTED (PGARZA)
33	NEW	1	<b>TIRANOS DEL NORTE</b> SONY DISCOS	<b>PA' QUE SON PASIONES</b> NOT LISTED (NOT LISTED)
34	23	28	<b>LOS TOROS BAND</b> UNIVERSAL LATINO †	<b>MI NINA</b> J. PDIAZ G. DIAZ (F. VELOZ)
35	31	38	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> ARIOLA/BMG LATIN	<b>ME CAISTE DEL CIELO</b> M. ABDALA (C. REYNA)
36	28	25	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>LOBO HERIDO</b> NOT LISTED (A. MANZANERO)
37	NEW	1	<b>AZUL AZUL</b> SONY DISCOS †	<b>LA BOMBA</b> R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
38	NEW	1	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>SIN TI NO SE VIVIR</b> NOT LISTED (NOT LISTED)
39	24	22	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS †	<b>POR TU AMOR</b> E. ESTEFAN JR. J. A. MOLINA (J. AVELANDON)
40	NEW	1	<b>JACI VELASQUEZ</b> SONY DISCOS	<b>UN LUGAR CELESTIAL</b> R. PEREZ (M. HERNANDEZ) (O. J. FLORES) (M. HERNANDEZ) (O. J. FLORES) (D. W. WARREN) (M. HERNANDEZ)

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.



# Billboard's 2001 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

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### NOTAS

(Continued from preceding page) board, Sept. 2).

IT'S ALL IN THE FAMILY as Angel and Isabel Parra, the children of songwriter Violeta Parra, release new albums, both on Warner Music Chile. Isabel's disc, "Colores," is her first album of new material in five years. Angel has released "Brindis Y Cuecas Caballas," an album of his mother's compositions performed with a group of musicians that includes his son and namesake and Alvaro Henriquez. Both were part of the now defunct rock band Los Tres.

At the same time, a legal agreement has been reached between Parra's heirs and those of Luis Jaime Cereceda Parra, whom the singer recognized as her legitimate son in 1939, even though she wasn't his biological mother. Few people knew of this relationship until last year, when Cereceda Parra's family (he died in 1975) claimed a portion of Parra's songwriter royalties. Violeta Parra, whose songs have been recorded in several languages, committed suicide in 1967. Lawyers agreed to pay Cereceda Parra's family 25% of the royalties accrued in the past five years.

**CADILLACS CUMPLEN QUINCE:** Los Fabulosos Cadillacs will celebrate their *quinceañera*—yes, the Cadillacs have turned 15—with two sold-out shows Sept. 1 at the Obras Sanitarias theater in Buenos Aires. The Cadillacs are also favorites to pick up an MTV International Award for Latin America in the upcoming MTV Video Music Awards slated for Thursday (7).

The Cadillacs are up for "La Vida." Other nominees in the southern region are Ilya Kuryaki for "Coolo," Diego Torres for "Donde Van," Gustavo Cerati for "Paseo Inmoral," and Shakira for "Ojos Asi."

Nominees for the north/central region are Jumbo for "Siento Qué," Moenia for "Manto Estelar," Aleks Syntek for "Tu Necesitas," La Ley for "Aquí," and Shakira, again, for "Ojos." Favored status goes to Shakira.

As for a whole video awards show on Latin music, rumor has it that MTV Latin America is discussing staging its own Premios MTV. The awards would take place in the first part of 2001, possibly somewhere in Latin America, although all details are still preliminary.

**IMMORTAL TITO:** Saturday (9) is the date for the much-awaited Madison Square Garden, N.Y., tribute to Tito Puente that coincides with RMM's 25th annual salsa festival. Eddie Palmieri, who partnered with Puente on the late percussionist's last album, "Masterpiece," will join the Tito Puente Orchestra for the show.

As previously reported, the Latin Grammy Awards will also air a tribute to Puente as part of its telecast, with Celia Cruz among those set to perform.

Leila Cobo may be reached at 305-361-5279 or at [lcobo@billboard.com](mailto:lcobo@billboard.com). Assistance in preparing this column was provided by Judy Cantor in Miami and Sergio Fortuno in Santiago, Chile.

## THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE		
<b>◀ No. 1 ▶</b>							
1	1	28	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR		
2	2	14	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL		
3	3	4	LOS HURACANES DEL NORTE	FONOVISA 6088 HS	EN QUE TRABAJA EL MUCHACHO		
4	5	18	THALIA	EMI LATIN 26232 HS	ARRASANDO		
5	7	2	TITO ROJAS	M.P. 56328/SONY DISCOS	ROMPIENDO NOCHES		
6	4	16	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 75529G HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO		
7	6	42	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING		
8	10	10	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS		
9	11	18	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS		
10	12	18	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR		
11	18	5	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS		
12	13	26	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE		
13	9	14	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO		
14	15	75	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 93189 HS	AMOR, FAMILIA Y RESPETO.		
<b>◀ GREATEST GAINER ▶</b>							
15	36	2	PEPE AGUILAR	MUSART 2326/BALBOA	LO GRANDE DE LOS GRANDES		
16	14	45	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA		
17	17	26	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED		
18	24	2	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO		
19	8	12	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA		
20	25	44	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA		
21	21	31	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA HS	MORIR DE AMOR		
22	20	101	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?		
23	16	10	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO		
24	23	62	MANA	WEA LATINA 27864	MTV UNPLUGGED		
25	30	9	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA		
26	31	65	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR		
27	22	38	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS		
28	19	6	TITO PUENTE & EDDIE PALMIERI	RMM 284033	OBRA MAESTRA (MASTERPIECE)		
29	28	83	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA		
30	29	26	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2		
31	26	16	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA		
32	33	57	INTOCABLE	EMI LATIN 21502 HS	CONTIGO		
33	27	64	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 75529G HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER		
34	34	8	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE		
35	38	4	AZUL AZUL	SONY DISCOS 83941	EL SAPO		
36	32	12	GISSELLE	ARIOLA 74911/BMG LATIN HS	VOY A ENAMORARTE		
37	39	10	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE		
38	43	46	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA		
39	40	13	DLG	SONY DISCOS 83887	GREATEST HITS		
40	48	21	LOS ANGELES DE CHARLY	FONOVISA 9863	LA MAGIA DEL AMOR		
41	35	51	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI		
42	45	39	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS		
43	44	43	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO		
44	42	9	CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL		
45	49	3	BANDA ARKANGEL R-15	SONY DISCOS 84003	ESTOS SI SON CORRIDOS		
46	41	19	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS		
<b>◀ HOT SHOT DEBUT ▶</b>							
47	NEW		OV7	SONY DISCOS 83967	CD00		
48	NEW		VARIOUS ARTISTS	APONTE 60101	BORICUA NY		
49	NEW		EL PODER DEL NORTE	DISA 28227/EMI LATIN	A ELLAS		
50	47	18	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS		
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>		
1	THALIA	EMI LATIN	ARRASANDO	1 SON BY FOUR	SONY DISCOS	1 LOS HURACANES DEL NORTE	FONOVISA EN QUE TRABAJA EL...
2	JULIO IGLESIAS	COLUMBIA/SONY DISCOS	NOCHE DE CUATRO LUNAS	2 GLORIA ESTEFAN	EPIC/SONY DISCOS	2 JOAN SEBASTIAN	MUSART/BALBOA/CAIMAN SECRETO DE AMOR
3	ALEJANDRO FERNANDEZ	SONY DISCOS	ENTRE TUS BRAZOS	3 TITO ROJAS	M.P./SONY DISCOS	3 LOS TEMERARIOS	FONOVISA EN LA MADRUGADA SE FUE
4	ROCIO DURCAL	ARIOLA/BMG LATIN	CARICIAS	4 OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH/AG	4 LIMITE	UNIVERSAL LATINO POR ENCIMA DE TODO
5	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN	AMOR, FAMILIA...	5 MARC ANTHONY	RMM/SONY DISCOS	5 PEPE AGUILAR	MUSART/BALBOA LO GRANDE DE LOS GRANDES
6	SHAKIRA	SONY DISCOS	MTV UNPLUGGED	6 CARLOS VIVES	EMI LATIN	6 BANDA MACHOS	WEAMEX/WEA LATINA MI GUITARRA Y YO
7	SHAKIRA	SONY DISCOS	DONDE ESTAN LOS LADRONES?	7 MELINA LEON	SONY DISCOS	7 BANDA EL RECODO	FONOVISA LO MEJOR DE MI VIDA
8	LUIS FONSI	UNIVERSAL LATINO	ETERNO	8 TITO PUENTE & EDDIE PALMIERI	RMM OBRA MAESTRA	8 CONJUNTO PRIMAVERA	G.M.P./FONOVISA MORIR DE AMOR
9	MANA	WEA LATINA	MTV UNPLUGGED	9 IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG	9 SELENA	EMI LATIN ALL MY HITS TODOS MIS EXITOS VOL. 2
10	PAULINA RUBIO	UNIVERSAL LATINO	PAULINA	10 GISSELLE	ARIOLA/BMG LATIN	10 INTOCABLE	EMI LATIN CONTIGO
11	CHRISTIAN CASTRO	ARIOLA/BMG LATIN	MI VIDA SIN TU AMOR	11 DLG	SONY DISCOS	11 GRUPO BRYNDIS Y LOS ACOSTA	DISA/EMI LATIN LOS DOS GRANDES...
12	ENRIQUE IGLESIAS	FONOVISA	THE BEST HITS	12 ANTHONY MALDONADO	J&NS/SONY DISCOS	12 LOS ANGELES AZULES Y RAYITO	COLOMBIANO DISA/EMI LATIN FRENTE...
13	MARCO ANTONIO SOLIS	FONOVISA	TROZOS DE MI ALMA	13 GILBERTO SANTA ROSA	SONY DISCOS	13 PEPE AGUILAR	MUSART/BALBOA POR UNA MUJER BONITA
14	JUAN GABRIEL	ARIOLA/BMG LATIN	QUERIDA	14 CUBANISMO!	HAWNBAL MARDI GRAS MAMBO-CUBANISMO! IN...	14 LOS ANGELES DE CHARLY	FONOVISA LA MAGIA DEL AMOR
15	AZUL AZUL	SONY DISCOS	EL SAPO	15 VARIOUS ARTISTS	J&NS/SONY DISCOS	15 LOS ANGELES AZULES	DISA/EMI LATIN UNA LLUVIA DE ROSAS

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, a double album 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.



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Parallel Imports Rollback Proposed

### Australian Labour Party Offers Plan In Advance Of Election

BY CHRISTIE ELIEZER

SYDNEY—The parallel imports debate has been triggered here again by the country's major opposition party, the Australian Labour Party (ALP).

That organization announced Aug. 24 that if it wins the national elections, set for next year, it would partly repeal the present government's July 1998 lifting of parallel import restrictions. The ALP says it will implement a 30-day "use it or lose it" policy.



CANDI

In a joint statement, ALP arts spokesman Duncan Kerr and shadow Industry Minister Bob McMullan said that the monthlong deadline "will provide security to copyright holders and give Australian consumers access to the most up-to-date music, books, [and] computer, software, and video games."

The 30-day rule has been in place in the book industry since 1996.

The ALP's initiative has received approval from the Australian Record Industry Assn. (ARIA), the Australasian Performing Rights Assn. (APRA), and the Australian Music Retailers Assn. (AMRA).

The "use it or lose it" policy will pressure local license-holders to issue their product within weeks of its international release. Since the change in

the Copyright Act, record companies here have released high-priority products simultaneously with overseas schedules, often with value-added tracks.

The thrust toward freeing the market was led starting in the late 1980s by professor Alan Fels, chairman of the Prices Surveillance Authority (PSA), now the Australian Consumer and Competition Commission (ACCC). Fels argued that the move would widen consumer choices and lower CD prices.

The impact of parallel imports always rested on the premise that the Australian dollar would return to its early-'90s U.S. equivalent of 70 cents. But in the last two years, the weakened Australian dollar has hovered between 56 and 64 cents.

However, opening the market to outside forces created a piracy problem that, according to ARIA, has doubled in Australia in the last two years and now accounts for about 7% of the market.

ARIA's executive director, Emmanuel Candi, says, "The 'use it or lose it' rule was recommended as an acceptable policy alternative by the PSA in 1990. The rule is not as strong as the parallel import rights afforded to copyright owners in Europe and America. It is, however, in line with the relevant policy of those trading nations. The New Zealand government has pledged to reintroduce parallel import laws as well."

Candi adds, "Having the ability to

control imports would assist greatly in reducing piracy in Australia."

ARIA's approach since 1998 has been to bow to pragmatism, work with the new rules, and work with the government on various issues, including legislation governing digital copyright. All is not necessarily forgiven.

"Are we still upset? Yes we're upset," says Denis Handlin, chairman/

(Continued on page 61)

## Zomba-Affiliated Studio Announces Its Closure

BY KAI R. LOFTHUS

STOCKHOLM—Rediscovering the entrepreneurial ambitions of its '80s heyday has persuaded the Stockholm-based production house Cheiron Studios to abandon its trademark and prepare for the closure of its 4-year-old joint production and publishing venture with the Zomba Group (Bill-

board *Bulletin*, Aug. 28).

However, before wrapping up the highly successful business venture and launching three new separate production companies on Jan. 1, 2001, Cheiron's producers are working in high gear to finalize Christmas releases from Backstreet Boys (Jive/Zomba) and Westlife (BMG), as well as upcoming albums from Steps and Jessica Folcker (both on Jive/Zomba).

While both Zomba and Cheiron claim their working relationship will continue, *Billboard* understands that the new constellations pave the way for the producers to have more control over their own copyrights and to cultivate their creative capacities independently from both each other and Zomba.

Songs published under the expiring deal will continue to be administered by Zomba Music. No new publishing deal has yet been signed.

The respective companies, whose names haven't yet been determined, will be headed by Tom Talomaa and Max Martin, Kristian Lundin and Jake, and David Kreuger and Per Magnusson. The remaining producers, Alexander Kronlund, Alexandra, Andreas Carlsson, Jörgen Elofsson, and Rami, will be hired on a project basis by the individual companies. Talomaa, who handles business affairs for Cheiron, takes on similar responsibilities, including being an adviser, for all companies.

As for studios, Lundin and Jake are understood to be remaining in Cheiron's adjoining offices with Jive/Zomba at Kungsholmen in Stockholm, while the others will be setting up separate studios elsewhere.

With these moves, the company—formed in 1993 under a deal with BMG Ariola in Munich—discontinues its formal affiliation with other music companies and will operate on an independent basis.

A prepared statement from Talomaa and Martin, who co-owns Cheiron with Zomba, and the estate of Dag "Denniz PoP" Volle says, "Cheiron was created with the intention of having fun, making a few hits, and not getting too serious about it. At the end of this year, we have fulfilled our commitments and are able to do as we please. We feel that the hype of Cheiron has become bigger than itself, and it's time to quit while we're ahead. Denniz made all the incredible success we have experienced possible, and we want Cheiron to be remembered like it is today."

From being a production/record company (as *SweMix* in 1986), releasing eight albums by six artists and

(Continued on page 61)



**Sweet Deal.** EMI Music Publishing has entered an exclusive worldwide deal with British teen trio Sugababes. The band's latest single, "Overload," is playlisted on major stations around Europe and is due for release Monday (4) on London Records. Sugababes' 16-year-old members, Mutya Buena, Keisha Buchanan, and Siobhan Donaghy, are now working on their debut album, which is due out later this year. EMI Music Publishing has also inked an overall deal with management and production company Metamorphosis Music, which represents the Sugababes as well as various other writers' interests. Says Sally Perryman, senior VP of A&R and creative at EMI Music Publishing, "The Sugababes are a breath of fresh air in a very manufactured market. We see them at the forefront of a new wave of talent and are very excited about our involvement with them and Metamorphosis." Shown, from left, are Buena, Perryman, Buchanan, and Donaghy.

## EEG Sets Up 'Secondary' Music Plus Label In Hong Kong

### CEO Frankie Lee Says Label Plans To Shake Up Music Scene & Target Wide Audience Base

BY WINNIE CHUNG

HONG KONG—Despite the piracy gloom shrouding the music industry in Asia, the Emperor Entertainment Group (EEG) has announced the launch of a new label called Music Plus.

Music Plus will be a "secondary" label to the group's EEG label, whose roster includes idols such as Nicholas Tse and Joey Yung. Overseeing Music Plus' operations will be EEG director/CEO Frankie Lee. An artist management and record industry veteran, Lee is credited with orchestrating the highly successful careers of stars Leon Lai and Sammi Cheng.

Using the slogan "Play different," Music Plus aims to shake some life into the Hong Kong music scene, says Lee. "For the past three years, the music industry has seen new lows. We can't just keep blaming

external causes such as piracy or MP3. We have to ask ourselves, 'Is there a problem with our art and creativity?'"

The first artist to sign to Music Plus is Eason Chan, previously with Capital Artists. Chan, known for his AC style, is expected to release his first album on Music Plus at the end of September.

"With Eason, I think there is a lot of untapped potential that is waiting to be revealed," Lee says. "And we have promised him that we will capitalize on that to develop his full potential as a singer."

Music Plus is expected to concentrate on AC repertoire, although Lee does not rule out younger acts. "We will be tailoring our repertoire for a much wider audience base; it just means that we won't be just making songs for teenagers," he says.

Also signed to the new label is veteran singer Roman Tam, who is currently recording a jazz album in New York for Music Plus.

The Music Plus marketing team will be headed by Lisa Kan, previously with Universal Music, where she looked after artists such as Jacky Cheung. A&R activities will be overseen by EEG A&R chief Tony Kiang. Also on Lee's management team are senior VP of international affairs Sam Ho, previously a VP at Rock Records, and managing director Gordon Cheng, formerly GM of Warner Music Hong Kong.

EEG is part of the Emperor Group presided over by chairman Albert Yeung Sau-shing. The Emperor Group—which now has four publicly listed companies—started out as a watch and clock retail shop in 1942. Business has expanded to include

everything from investment and real estate to restaurant franchises.

Lee says EEG initially will invest about \$10 million in the new label, which he says is preparing itself for the Greater China market. "In that respect, Mr. Yeung's vision and mine are the same. We both feel that this is a good time to be investing our resources, so that when Greater China opens up, we will be ready to take on the challenge," he adds.

"One of our advantages is that we are Chinese, so we understand the Chinese market better," Lee notes. "Our team has got more than 20 years experience working in Hong Kong, Taiwan, and China, and we fully understand that this is an artist-oriented business. And we respect our artists and have their trust. That is important because we are investing a lot of money in them."



# Tyson Album, Stage Show Draw On Her Life And Long Career In Music

BY LARRY LeBLANC

TORONTO—With her national touring theatrical show and newly released album, both of which are titled “River Road And Other Stories,” Canadian singer/songwriter Sylvia Tyson superbly sums up a remarkable four-decade career.

The 18-song album, featuring a poignant photo of Canada’s folk/country music matriarch by fellow countryman Bryan Adams, was released Tuesday (5) by her Salt Music label, which is distributed in Canada by Outside Music.

Still brimming with unbridled enthusiasm over the July sessions, helmed by producer Danny Greenspoon at the Canterbury Music Company Studios here, Tyson, who turns 60 on Sept. 19, jokes, “The album was put together in land speed record [time] due to growing [theater] commitments. I was a real bitch on the phone. I got on everybody’s case to get it done.”

“It’s quite a range of songs. She’s a remarkable woman,” says Greenspoon, who played in Tyson’s backing group from 1978-86, replacing now internationally renowned producer Daniel Lanois.

The album and theatrical show features Tyson repertoire from throughout her lengthy career, including “You Were On My Mind,” “River Road” (recorded by Crystal Gayle in 1980), “Denim Blue Eyes,” and “Woman’s World.” There are also two previously unrecorded songs, “Hazel’s First Ride” and “Donegal Tavern.” The theatrical presentation also includes Tyson’s stories and personal anecdotes, which are available in a booklet that can be ordered separately.

“Despite the autobiographical aspect of it, the show is about songwriting,” says Tyson. “I’m quite proud of [the production] because I’ve never put [the songs] together like this before.”

“The album should do well, because there’s not been a recording as complete as this by Sylvia,” says Stewart Duncan, director of music at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario.

Tyson first made her mark in the ’60s with the folk/country duo Ian & Sylvia, who recorded 13 albums for the U.S. labels Vanguard Records, MGM, Ampex, and Columbia. Inducted into Canada’s Juno Hall of Fame in 1991, Ian and Sylvia Tyson, who married in 1964, were at the forefront of the ’60s North American folk movement.

While the duo’s 1969 album “Great Speckled Bird” on Ampex sold poorly, it is widely considered today to be the foundation of the country/rock genre. Produced by Todd Rundgren, it was reissued in Canada by Stony Plain Records in 1994. “Todd showed up at the sessions in Nashville at Jack Clement’s studio with [the late groupie] Miss Christine of the GTOs,” recalls Tyson. “Of course, Nashville [musicians] took one look at Todd and hated his guts. But he knew what he was doing in the studio.”

Ian & Sylvia split in 1975 as an act and as a couple. The two have reunited only once in public performance, for the CBC-TV special “The Ian & Sylvia Reunion” in 1986, but their influence on a generation of musicians is incalculable. Sylvia in particular was a role model for such Canadian performers as Joni Mitchell, Kate & Anna McGarrigle, Shirley Eikhard, Marie-Lynn Hammond, and Rita MacNeil, as well as for such American performers as Linda Ronstadt, Bonnie Raitt, and Emmylou Harris.

“Sylvia was a true [musical] pioneer,” says Eikhard, who penned Raitt’s 1991 pop hit “Something To Talk About.” “She doesn’t write like anybody else, and she never has. She has her own voice.”

Former Stringband singer Hammond recalls being captivated by Ian & Sylvia’s folk recordings while growing up in North Bay, Ontario. “Whenever I bought an Ian & Sylvia album, I looked to see what Sylvia had written. I remember buying the single of ‘Four Strong Winds’ and trying to learn her harmony part. I didn’t want to be Ian [who had written the song and sang lead]. I wanted to be able to sing harmony with Sylvia’s voice, that mysterious sound below the main melody.”

Following Ian & Sylvia’s breakup, she released seven solo albums and had sizable success in Canada as a country artist. In the ’70s, she also hosted CBC-Radio’s influential roots music series “Touch The Earth” and hosted CBC-TV’s “Country In My Soul” series.

“Following Ian & Sylvia, I focused my life in Canada,” she says. “Having [their son] Clay and being on my own, I had to make decisions to where I was going to work and what I was going to work at.” Last month Clay Tyson, now 34, released his debut album, “Kick It Down,” on Borealis Records in Canada.

In 1994, Sylvia teamed up with three of Canada’s top female singer/songwriters, Colleen Peterson, Caitlin Hanford, and Cindy Church, to form the country/folk act Quartette, which has since recorded four albums.

While Quartette continues to tour extensively in Canada, Tyson, like the other members, has maintained her own solo career. “The beauty of Quartette is that I only have one-quarter of responsibility at any given time,” she says. “We get along extremely well. Better than four guys. No punch-ups. We’re due for another album, but we haven’t got rolling on it yet.”

The cornerstone of the “River Road And Other Stories” theatrical production is the story of Tyson’s evolution to

stardom from growing up in the late ’40s and ’50s in rural Chatham, Ontario. It was there that she was raised on English literature, Elizabethan Childe ballads, and R&B from nearby Detroit radio.

While the production, booked by Robert Missen Artists in Toronto, is fairly autobiographical and chronological, it is not the inclusive story of Tyson’s life. Instead, in her distinctive full voice, she sings songs and relates stories evoking memories of friends, acquaintances, and relatives of hers that anyone might have known while growing up.

“In some ways, as is any small town, Chatham was like the Texas town portrayed in Peter Bogdanovich’s [film] ‘The Last Picture Show,’” says Tyson. “But I’m finding with the show how universal that [small-town] experience is. Even people raised in big cities have had the experience of the Saturday night [car] cruise or know of an old aunt or neighbor who was a gossip. Those are universal experiences.”

“The show is like rediscovering old friends,” says Eikhard. “It’s great hearing these songs again with their richness of lyric and depth of content. When Sylvia performed ‘Woman’s World,’ I had goose bumps. The song is timeless, in that [the lyrics are] so true.”

In 1962, following Bob Dylan’s lead, Tyson began to write songs. Her first attempt was, ironically, her best-known song, “You Were On My Mind.” As recorded by the U.S. folk/pop group We Five, it reached No. 3 on Billboard’s Hot 100 singles chart in 1965 and No. 1 on Billboard’s AC chart (then titled Easy Listening) the same year. It also peaked at No. 2 on the U.K. singles chart for Crispian St. Peters and was a hit for Los Barracudas in Spain.

“I keep getting calls from Italy and Spain to use the song for commercials,” says Tyson. “In Australia it was used [in a commercial] for a restaurant chain called Hungry Jack’s.”

Tyson, who in 1996 compiled, with U.S. singer/songwriter Tom Russell, the incisive Arsenal Pulp Press collection “And Then I Wrote—The Songwriter Speaks,” describes a good songwriter as being a “vicious editor.” She says, “The essence of songwriting is to put forward complicated ideas in simple language. You can’t waste a word or have throwaway lines, because you don’t have a lot of time.”

An interview with the late French-Canadian traditional fiddler Jean Carignan several years ago led Tyson to change her own writing methods. “He told me if he wanted to learn a new tune on the fiddle, he worked it out in his head before he picked up the fiddle. I came to realize that when you work strictly from memory, you lose all the useless boring bits. It’s a self-editing process. If it ain’t good, you don’t remember it. I don’t put a song on paper until I’m sure it’s right.”



TYSON

## newsline...

**SPANIARDS LAST YEAR** spent an average of 2,446 pesetas (\$13.30) each on CDs and cassettes, compared with 2,006 pesetas (\$10.90) on the cinema, according to a report on cultural spending habits compiled by the Spanish authors and publishers’ society SGAE. Spending on sound carriers fell slightly from the 1998 average of 2,511 pesetas (\$13.65), but the report said this could be put down to an increase in piracy. The average entry price for pop/rock concerts was 1,843 pesetas (\$10), but the report points out that a surprising 74.4% of all pop concerts are free events staged by local authorities or other institutions, especially during the summer fiesta season. The report stresses that the actual amount spent by music lovers is much higher than the figures indicate, as the report also found that 44.2% of Spaniards never buy sound carriers, 76.7% never go to pop concerts, 90.5% never attend classical music concerts, 49.3% never go to the movies, and 78.1% never buy videotapes. **HOWELL LLEWELLYN**

**THE NORWEGIAN AFFILIATE** of Minneapolis-based download/streaming operation Freetrax has developed an MP3 search engine that identifies downloadable songs on the controversial Gnutella network and compensates authors, performers, and record companies for the downloads. The search engine, named Robin Hood, was made available Aug. 25 on freetrax.com. Before a song can be downloaded, the user will have to type in the name of the artist and the song, and all banner advertising funds created during the search procedure will be allocated to copyright owners through their respective collecting societies. The company says the search engine eventually will be able to handle searches of other MP3 sources as well. **KAIR LOFTHUS**

**AUSTRALIAN MUSIC** and lingerie retailer Brazin, owner of music retail market leader Sanity Music, estimated its year-old online music division, Sanity.com, sapped profits by \$3 million Australian (\$1.75 million) in the year ending June 30. The Brazin group’s total profits fell 5% to \$26.7 million Australian (\$15.5 million); total sales improved 18% to \$393.8 million Australian (\$228 million). Managing director Brett Blundy says record sales had improved considerably since slipping before the introduction of the country’s goods and services tax on July 1. Sanity recently purchased 23 stores from Adelaide-based CC Music, bringing its total number of outlets to 260 (**BillboardBulletin**, July 3); the retailer claims market share of about 30%. Sanity aims to widen its brand through youth dance parties and the opening this September of a nightclub in Sydney. The chain already owns the Sain Bar in Melbourne. **CHRISTIE ELIEZER**



**THE RECORDING INDUSTRY ASSN. OF JAPAN (RIAJ)** was set to launch on Sept. 1 the Contents Security Management Center, a new division within the association dedicated to preventing illegal downloading of music to next-generation cell phones. “We will be

talking with telephone carriers and equipment makers involved in releasing the new cell phones to see to it that their security and copyright protection measures aren’t found lacking and that they meet our standards,” says a RIAJ representative. These standards follow the open technology specifications released by the Secure Digital Music Initiative, the RIAJ says. “Once we see that these standards are met, we will issue our certification for the phones,” adds the representative. For certification, the RIAJ is exploring electronic means using microchips. **RAJ N. MAHTANI**

**LONDON-BASED** digital broadcaster Music Choice has made an undisclosed investment in online music retailer Froot.com Ltd. The companies say the deal includes options to take Music Choice’s stake in Bath, U.K.-based Froot.com up to approximately 20% during the next 15 months. The companies also agreed to work together to develop the online market for “specialist” music. The investment forms part of Music Choice’s expansion plans to build a strategic network of partners covering all music genres, across all media platforms, and with a wide selection of customer purchase options. Music Choice, which is a joint venture among BSKyB, Sony, Warner Music, and EMI, offers subscribers digital-quality music delivered via cable/satellite TV, the Internet, and, eventually, the mobile platform. The company claims to have a database of more than 40,000 albums representing more than 500,000 tracks. **GORDON MASSON**

**WITHIN JUST** four months of its launch, India’s Bollywood for You (B4U) has captured a 38% market share, according to figures released by AC Nielsen. In the week ending July 29, competitors Zee Music and MTV earned 26% market share each; Channel V had 10%. Reports from Television Audience Measurement indicate B4U took 10% of the viewership share in the first week after its launch. In the same period, MTV was leading with 36%, Music Asia had 33%, and Channel V held the remaining share. B4U Music, which launched in April, owns the rights to a vast Hindi film library. **NYAY BHUSHAN**



## Cheiron Studios Milestones From Covering The Hits To Creating Them

Since 1986, SweMix—the company that preceded Cheiron—practically invented the Swedish dance music scene and has laid the foundation for the music export climate in recent years.

After identifying a void in the market for suitable dancefloor versions of the latest international chart hits, six of Stockholm's most popular DJs, including Dag "Denniz PoP" Volle, formed SweMix Productions to make those remixes themselves. Eventually, the DJs discovered their musical abilities and started to record their own songs as well.

SweMix Records was formed with the aid of Tom Talomaa, who owned Ritz, one of Stockholm's nightclubs, which had staged performances by such artists as Duran Duran and LL Cool J.

In 1989, Volle scored his first commercial hit with Dr. Alban's "Hello Afrika." Volle later became a mentor and producer for Ace Of Base, a band that was neglected by the entire Swedish recording

industry and subsequently signed to Mega Records in Copenhagen.

In 1993, he started Cheiron together with Talomaa under a deal with BMG. Volle was approached by Max Martin, who played in the heavy metal band It's Alive and needed a remix of one of their songs. (The remix was never released.) Martin joined Cheiron as co-songwriter/producer and did songs for such acts as Backstreet Boys, 'N Sync, 3T, Rednex, Robyn, and Five.

Talomaa, Volle, and Martin inked a joint venture deal with the Zomba Group in 1997.

Volle, a self-professed fan of games (treasure hunts, charades, computer games, softball) and design-, film-, and photo-production software, often arranged gatherings for Cheiron staff and the Swedish music industry. He was reportedly always on the winning team (except for the occasional water fight in the studio). However, Volle lost his battle with cancer on Aug. 31, 1998.

KAI R. LOFTHUS

## ZOMBA-AFFILIATED STUDIO

(Continued from page 59)

43 singles by 18 artists, the company has (as Cheiron since 1993) evolved into a genre-defining production outfit, writing and producing a total of 197 songs, recorded by 32 artists. Recent clients include Bon Jovi, M2M, Five, Bryan Adams, and Celine Dion.

In an interview with Billboard, Talomaa, a vocally direct executive who prefers to stay out of the limelight, says, "The reports in media are out of proportion, to say the least. They give the impression we have all died in a plane crash. Everyone will keep on working as usual. [Martin and I] are just moving studios and changing the name of [Cheiron]."

Zomba International Record Group managing director Stuart Watson would not comment. Zomba Records Sweden managing director Magnus Bohman also declined to comment specifically on the events but says that some of Cheiron's producers and songwriters will continue to be involved in the production of new albums by acts like Steps and Folcker.

Says Talomaa, "Jive/Zomba has definitely done a great job for us. But while we're not going to have any deal or commitment to them, we will still deliver repertoire. We're becoming more independent, as we're not going to enter into any alliance with any other companies either."

Bohman adds, "[Cheiron's producers are] very sympathetic people. They can become excited about a single going top 20 in Finland, while they really shouldn't care because it's No. 1 in the rest of the world."

The Swedish music industry was slightly shocked but not surprised over Cheiron's decision to close its doors. Ola Håkansson, managing

director at Stockholm Records, who has worked with Cheiron on their E-Type albums, says, "I think it was the right thing to do. Max Martin has had some sort of supervisory role, while the other producers have had a delivery role. This helps everyone to get new angles on their projects."

Pelle Lidell, managing director of Murlyn Songs, who shares a working relationship with Cheiron since his tenure as creative director at Air Chrysalis Music Scandinavia, says, "They're still the same people who they were when they started out. They've definitely been a source of inspiration for me, and I don't see them as competition. I think they're the best, coolest producers since Jimmy Jam and Terry Lewis. They're in their own league."

## PARALLEL IMPORTS ROLLBACK PROPOSED

(Continued from page 59)

CEO of Sony Music Australia. "But we have to get on with life and with business. Piracy is a major problem, and I think it's fantastic that the ALP has restated its commitment to the music industry."

Tim Prescott, managing director of BMG Australia, says that while he has no beef with the ACCC, its continued court charges against some major labels—Sony Music Entertainment Australia, Warner Music Australia, and PolyGram Music Australia—for allegedly pressuring retailers not to import has caused resentment in some quarters.

Peter Bond, president of Universal Music Australia, claims a legacy of the deregulated market is heavy dis-

## Virgin India Drops Milestone For EMI Indie Label Expected Its Distribution Pact To Be Renewed

BY NYAY BHUSHAN

NEW DELHI, India—Virgin Records India Pvt. Ltd., a wholly owned subsidiary of EMI Music Asia, announced Aug. 23 that it will become EMI's sole licensee in India effective Monday (4). This ends the major's distribution deal with Mumbai-based indie label Milestone Entertainment, which was established after EMI parted ways with longtime licensee Gramophone Company of India Ltd. (GCIL) in December 1998.

Milestone, which is owned by former GCIL executives Rajeev and Jayant Sharma, distributed Virgin product until March, after which Virgin India took over. Virgin India was established as a separate subsidiary in 1998.

Milestone managing director Rajeev Sharma says he's surprised by the move. "[Until] about two months ago, it looked like they'd be renewing the agreement, as our initial understanding was to extend our relationship into a joint venture," Sharma says. "Frankly, this tactic by EMI of using a local company to establish a beachhead and then to move on to its own subsidiary [Virgin] is not healthy for the industry."

But Sharma says Milestone may continue to work with EMI by licensing Milestone repertoire to EMI for territories outside India.

The Virgin-EMI pact covers repertoire from the EMI, Virgin, Disky, EMI Plus, Chrysalis, Capitol, and Parlophone labels, among others. Virgin India, in turn, has a distribution deal with BMG's Indian affiliate, BMG-Crescendo, which has offices in India's major cities. Without EMI, Milestone is now left with U.K.-based indie Nation Records, Prism, CMC, and Hong Kong-based classical label Naxos.

Virgin India managing director Mohan Mahapatra says Milestone will be allowed to sell off its remaining stocks of EMI product in the next six months beginning Sunday (3).

Meanwhile, Warner Music Inter-

national has not renewed its licensing agreement with indie label Music Today, which expired in March, or entered into any new alliances, leaving it unrepresented in India.

One industry source speculates that because of the global EMI-Warner merger, the two labels may try to set up an EMI-Warner enti-

ty in India. But Mahapatra says EMI doesn't have any applications pending with India's Foreign Investment Promotion Board to set up such a company.

"EMI first applied to set up a wholly owned subsidiary about three years ago, and when permission came through in 1998, EMI decided to call the venture Virgin Records India Ltd.," he notes.

## India's Gramophone Company Chooses New Name, Strategy

BY NYAY BHUSHAN

NEW DELHI, India—EMI's former Indian licensee, the Gramophone Company of India Ltd. (GCIL)—the country's oldest record company—is seeking to establish its own identity by renaming itself Saregama India Ltd., after the first three Indian musical notes.

EMI still holds 8% equity in the GCIL, which has always operated under the HMV brand, with a majority stake held by the Calcutta-based RPG business group.

As part of its agreement with EMI, the GCIL will have the right to use the HMV brand for the next 25 years in India only. The GCIL's repositioning strategy means that the HMV brand will exist only to market its archive catalog of devotional and classical music in addition to a newly set-up label, Gramophone, which will also represent other segments of the GCIL's vast catalog. The third new label, Saregama, will focus on new Indian pop artists.

In the company's next annual general meeting, scheduled for Sunday (3), shareholder approval will be sought to rename it Saregama India Ltd. Vice chairman

Sanjeev Goenka recently said in a statement that the name "was synonymous with Indian music to everybody."

With the change in name, the GCIL's entire business, including its London-based subsidiary Saregama plc—which was launched last summer with a listing on the U.K.'s OFEX stock exchange—will come under the purview of Saregama India Ltd., as will the GCIL's expanding chain of music retail stores, MusicWorld. Saregama plc markets the GCIL's entire range of film, regional, devotional, classical, and other genres to overseas markets via traditional retail and its Web site.

Saregama India Ltd. also has plans to list on either the New York Stock Exchange or the Nasdaq within a year to raise additional funds of \$50 million to \$75 million to fund its overall expansion plans and acquisition of regional labels.

The GCIL has some of Indian cinema's biggest-selling soundtracks to its credit. Its latest runaway success is for the film "Kaho Na Pyar Hai" (Say It's Love), which has clocked over 10 million units in about six months.

they did use the issue to force tougher negotiated deals. Sanity (which has 28% of the market) and HMV (10%) experimented with cheaper overseas products after some department retailers brought in product from Asia that was sold here for about \$20 Australian (\$11.60). A full-price new CD is \$31 Australian (\$18).

But retailers have mainly distanced themselves from imports for a number of reasons, including lesser product quality, reliability of supply, problems with returns, and being held responsible for product that turned out to be pirated.

Peter Hebbes, managing director of Universal Music Publishing and vice chairman of the APRA board,

says, "In the face of alternate options provided by the [government], the 30 days is a better bet. It's not ideal, but it's better than nothing and a more balanced view from a political angle."

The ALP initiative was also welcomed by the National Copyright Industry Alliance, which covers the book publishing, audiovisual, screenwriting, and music industries. But the Australian Consumer Assn.'s policy officer, Charles Britton, described the proposed 30-day rule as "a very poor way of helping local industry."

Sen. Richard Alston, minister of arts and communication, who pushed the 1998 bill through, dismissed the rule as "pandering to special interest groups."



# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 09/04/00			GERMANY (Media Control) 08/29/00			U.K. (CIN) 08/26/00 Supported by  worldpop.com			FRANCE (SNEP/IFOP/Tite-Live) 08/29/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	TOMADDO! GLAY UNLIMITED	1	2	LUCKY BRITNEY SPEARS JIVE/ZOMBA	1	NEW	MUSIC MADONNA MAVERICK/WEA	1	7	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL
2	1	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	2	NEW	MUSIC MADONNA MAVERICK/WEA	2	1	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	2	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	3	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	3	5	I TURN TO YOU MELANIE C VIRGIN	3	2	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA	3	4	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
4	9	NATSU MATSURI WHITEBERRY SONY	4	1	AROUND THE WORLD ATC HANSA	4	3	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	4	5	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
5	2	NOT FOUND MR. CHILDREN TOY'S FACTORY	5	NEW	WIE ES GEHT DIE ARTZE MOTOR/UNIVERSAL	5	4	I TURN TO YOU MELANIE C VIRGIN	5	2	I'M OUTTA LOVE ANASTACIA EPIC
6	5	ZOO ECHOES SONY	6	4	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	6	5	LUCKY BRITNEY SPEARS JIVE	6	6	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
7	8	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	7	3	IT FEELS SO GOOD SONIQUE UNIVERSAL	6	5	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	7	3	CES SOIRES LA YANNICK EGP/SONY
8	4	BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN	8	14	WE WILL ROCK YOU FIVE & QUEEN RCA	7	6	7 DAYS CRAIG DAVID WILDSTAR	8	NEW	MUSIC MADONNA MAVERICK/WEA
9	6	MUSIC HOUR PORNO GRAFFITTI SONY	9	6	TAKE A LOOK AROUND LIMP BIZKIT MOTDR/UNIVERSAL	8	7	TIME TO BURN STORM DATA	9	8	LES 10 COMMANDEMENTS L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
10	NEW	TSUKI TO AMAI NAMIDA CHARA EPIC	10	NEW	SANDSTORM DARUDE UNIVERSAL	9	8	DOESN'T REALLY MATTER JANET DEF SOUL/MERCURY	10	9	FREESTYLER BOMFUNK MC'S EPIC
11	13	TEARS FAYRAY ANTIOS	11	8	TURLICH, TURLICH DAS BO ZOMBA	10	10	THE REAL SLIM SHADY EMINEM INTERSCOPE	11	10	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
12	12	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	12	10	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	11	NEW	SCHOOL'S OUT DAPHNE & CELESTE UNIVERSAL	12	11	BELSUNCE BREAKDOWN BOUGA VIRGIN
13	11	NEVER END NAMIE AMURO AVEV TRAX	13	NEW	THE SPIRIT OF THE HAWK REDNEX ZOMBA	12	NEW	BANG ROBBIE RIVERA RHYTHM BANGERS MULTIPLY	13	19	ELLE EST A TOI ASSIA VIRGIN
14	19	TSUNAMI SOUTHERN ALL STARS VICTOR	14	7	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	14	11	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	14	15	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
15	7	SEISYUN JIDAI 1.2.3.! PUTTIMONI ZETIMA	15	11	I'M OUTTA LOVE ANASTACIA EPIC	15	NEW	THE BALLAD OF CHASEY LAIN BLOODHOUND GANG GEFEN/UNIVERSAL	15	13	NATURAL BLUES MOBY VIRGIN
16	NEW	KISEKI TOSHINORI YONEKURA PIONEER LDC	16	9	ROCK DJ ROBBIE WILLIAMS EMI	16	NEW	LET ME BE YOUR FANTASY BABY D SYSTEMATIC	16	12	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
17	NEW	RUN! RUN! RUN! MAKI OHTSUKI EPIC	17	13	HERZBEBEN PUR EMI	17	NEW	WE WILL ROCK YOU FIVE & QUEEN RCA	17	17	HEY ARRIBA RAYDEL FTD/SONY
18	15	MERMAID GLAY UNLIMITED	18	NEW	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	17	NEW	AMO VITAM ROSENSTOLZ POLYDOR/UNIVERSAL	18	18	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
19	NEW	EIEN NI THE GOSPELLERS KIVON	19	NEW	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	18	13	I CAN HEAR VOICES/CANED AND UNABLE HI-GATE INCENTIVE	19	NEW	THONG SONG SISQO BARCLAY/UNIVERSAL
20	14	STAY AWAY L'ARC-EN-CIEL KIVON	20	12	ALBUMS	19	12	JUST HOLD ON TOPLOADER SONY S2	20	NEW	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
1	NEW	YUKI KOYANAGI EXPANSION EASTWEST	1	1	THE CORRS IN BLUE 143/LAVA/EASTWEST	20	NEW	ALBUMS	1	1	MOBY PLAY VIRGIN
2	NEW	MIKI IMAI TAIYO TO HEMINGWAY WARNER MUSIC JAPAN	2	NEW	RONAN KEATING RONAN POLYDOR/UNIVERSAL	1	1	CRAIG DAVID BORN TO DO IT WILDSTAR	2	2	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
3	1	MAI KURAKI DELICIOUS WAY GIZA STUDIO	3	2	ANASTACIA NOT THAT KIND EPIC	3	2	RONAN KEATING RONAN POLYDOR	3	3	SANTANA SUPERNATURAL ARISTA/BMG
4	2	VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX	4	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	4	3	THE CORRS IN BLUE 143/LAVA/ATLANTIC	4	6	SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL
5	8	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	5	4	BON JOVI CRUSH MERCURY/UNIVERSAL	4	17	MELANIE C NORTHERN STAR VIRGIN	5	4	THE CORRS IN BLUE 143/LAVA/EASTWEST
6	5	SPITZ HAYABUSA POLYDOR	6	5	RED HOT CHILI PEPPERS CALIFORNICATION WEA	5	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	5	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
7	7	KEN HIRAI THE CHANGING SAME SONY	7	6	AYMAN HOCHEXPOSIV EASTWEST	6	6	DAVID GRAY WHITE LADDER IHT/EASTWEST	7	7	ANASTACIA NOT THAT KIND EPIC
8	3	V6 "HAPPY" COMING CENTURY, 20TH CENTURY FOREVER AVEV TRAX	8	15	MELANIE C NORTHERN STAR VIRGIN	7	8	SAVAGE GARDEN AFFIRMATION COLUMBIA	8	11	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
9	4	19 MUGENDAI VICTOR	9	8	SANTANA SUPERNATURAL ARISTA/ARIELA	8	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	9	9	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	NEW	VARIOUS ARTISTS IMAGE SONY	10	12	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	9	9	MOBY PLAY MUTE	10	13	SAIAN SUPA CREW KLR VIRGIN
11	6	THE YELLOW MONKEY 8 BMG FUNHOUSE	11	14	REAMONN TUESDAY VIRGIN	10	7	COLDPLAY PARACHUTES PARLOPHONE	11	14	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
12	NEW	FUJIKO HEMMING YUUSYUU NO NOCTURNE VICTOR	12	10	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	11	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	12	10	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
13	NEW	TAKAKO OKAMURA REBORN EASTWEST JAPAN	13	7	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	12	13	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS/WEA	13	8	LOU BEGA A LITTLE BIT OF MAMBO BMG
14	10	DA PUMP BEAT BALL AVEV TRAX	14	9	WELFGANG PETRY KONKRET HANSA	14	14	S CLUB 7 7 POLYDOR	14	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
15	NEW	UTAIBITO HANE TOKIN FOR LIFE	15	11	HELMUT LOTTI OUT OF AFRICA EMI	15	NEW	REEF GETAWAY SONY S2	15	18	PATRICK BRUEL JUSTE AVANT BMG
16	NEW	MALICE MIZER BARA NO SEIDOU MIDINET M.T.M	16	13	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	16	NEW	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT	16	12	ERA ERA 2 MERCURY/UNIVERSAL
17	NEW	HALFORD RESURRECTION VICTOR	17	16	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL	17	16	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	17	15	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL/SONY
18	9	TUBE LANI KAI SONY	18	17	SONIQUE HEAR MY CRY UNIVERSAL	18	17	BON JOVI CRUSH MERCURY	18	19	ST. GERMAIN TOURIST EMI
19	11	THE CORRS IN BLUE 143/LAVA/EASTWEST JAPAN	19	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	19	RE	MOLOKO THINGS TO MAKE AND DO ECHO	19	RE	TRACY CHAPMAN TELLING STORIES EASTWEST
20	20	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	20	NEW	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK COLUMBIA	20	RE	TOPLOADER ONKA'S BIG MOKA SONY S2	20	RE	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
CANADA (SoundScan) 09/09/00			NETHERLANDS (Stichting Mega Top 100) 02/09/00			AUSTRALIA (ARIA) 08/28/00			ITALY (FIMI) 08/24/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MUSIC MADONNA MAVERICK/WARNER	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	NEW	MUSIC MADONNA MAVERICK/WEA	1	NEW	MUSIC MADONNA MAVERICK/WEA
2	1	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER KOCH	2	2	I WOULD STAY KREZIP WARNER	2	1	I'M OUTTA LOVE ANASTACIA EPIC	2	1	FREESTYLER BOMFUNK MC'S SONY
3	2	BANG BANG BANG THE MOFFATTS EMI	3	3	I TURN TO YOU MELANIE C VIRGIN	3	2	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	3	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
4	4	DESERT ROSE STING FEATURING CHEB MAMI ASM/INTERSCOPE/UNIVERSAL	4	10	MUSIC MADONNA MAVERICK/WARNER	4	3	WE WILL ROCK YOU FIVE & QUEEN BMG	4	3	ROCK DJ ROBBIE WILLIAMS EMI
5	3	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	5	4	LUCKY BRITNEY SPEARS JIVE/ZOMBA	5	6	LUCKY BRITNEY SPEARS JIVE/ZOMBA	5	6	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
6	5	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	6	8	SUPERSTRING SYGNUS ID&T	6	8	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	6	4	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
7	7	CAROUSEL THE BRATT PACK POPULAR/EMI	7	7	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	7	7	BREATHLESS THE CORRS 143/LAVA/WEA	7	8	CARMEN QUEASY MAXIM XL
8	NEW	RIDDLE GIGI D'AGOSTINO POPULAR/EMI	8	5	I'M OUTTA LOVE ANASTACIA EPIC	8	15	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	8	13	LUCKY BRITNEY SPEARS JIVE/ZOMBA
9	6	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL	9	NEW	7 DAYS CRAIG DAVID EDEL	9	NEW	SAY IT ISN'T SO BON JOVI MERCURY/UNIVERSAL	9	14	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
10	NEW	MUSIC (IMPORT) MADONNA MAVERICK/WARNER	10	6	MICHEL ANOUK DINO	10	14	ROCK DJ ROBBIE WILLIAMS EMI	10	19	I DISAPPEAR METALLICA EDEL
11	10	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	11	13	ROCK DJ ROBBIE WILLIAMS EMI	11	10	TRY AGAIN AALIYAH VIRGIN	11	7	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
12	9	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	12	NEW	HIDE U KOSHEEN ZOMBA	12	10	MY HAPPINESS POWDERFINGER GRUD/UNIVERSAL	12	12	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
13	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	13	9	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	12	11	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	13	9	IT FEELS SO GOOD SONIQUE UNIVERSAL
14	15	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	14	12	SANDSTORM DARUDE EDEL	13	11	SHALALA LALA VENGABOYS BREAKIN'/EMI	14	11	PARA NO VERTE MAS/EL DEMONIO LA MOSCA TSE TSE EMI
15	13	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA/BMG	15	11	LAST ONE STANDING GIRL THING BMG	14	9	FREESTYLER BOMFUNK MC'S EPIC	15	5	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
16	12	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	16	15	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	15	5	I TURN TO YOU MELANIE C VIRGIN	16	17	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN
17	18	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	17	18	DOESN'T REALLY MATTER JANET MERCURY/UNIVERSAL	16	NEW	DAY & NIGHT BILLIE PIPER VIRGIN	17	15	I TURN TO YOU MELANIE C VIRGIN
18	17	AMERICAN PIE MADONNA MAVERICK/WARNER	18	16	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	17	13	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	18	16	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
19	14	LAST KISS PEARL JAM EPIC/SONY	19	17	YOU SANG TO ME MARC ANTHONY COLUMBIA	18	12	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	19	NEW	CORAZON ESPINADO SANTANA FEATURING MANA ARISTA/BMG
20	11	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA/SONY	20	20	WE WILL ROCK YOU FIVE & QUEEN BMG	20	20	UNLEASH THE DRAGON SISQO MERCURY/UNIVERSAL	20	10	DOESN'T REALLY MATTER JANET MERCURY/UNIVERSAL
1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	2	EMINEM THE MARSHALL MATHERS LP WEA/AFTERMATH/UNIVERSAL	2	2	KREZIP NOTHING LESS WARNER	2	2	JOHN FARNHAM 33 1/3 BMG	2	3	LUNA POP SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL
3	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	3	NEW	THE CORRS IN BLUE 143/LAVA/WARNER	3	3	THE CORRS IN BLUE 143/LAVA/WEA	3	1	SANTANA SUPERNATURAL ARISTA/BMG
4	4	VARIOUS ARTISTS PLANET POP 2001 BMG	4	3	CRAIG DAVID BORN TO DO IT EDEL	4	3	ANASTACIA NOT THAT KIND EPIC	4	2	THE CORRS IN BLUE 143/LAVA/WEA
5	4	CREED HUMAN CLAY EPIC/SONY	5	6	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	4	5	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI	5	7	MORCHEEBA FRAGMENTS OF FREEDOM WEA
6	6	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	6	5	ANOUK URBAN SOLITUDE DINO	5	4	MOBY PLAY FESTIVAL	6	8	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
7	NEW	SOUNDTRACK COYOTE UGLY CURB/WARNER	7	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	6	6	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	7	10	MOBY PLAY VIRGIN
8	5	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK COLUMBIA/SONY	8	8	FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MIM	7	7	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	8	6	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA' RCA
9	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	9	7	ANASTACIA NOT THAT KIND EPIC	8	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	5	CARMEN CONSOLI STATO DI NECESSITA' CYCLOPE/UNIVERSAL
10	7	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	10	NEW	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	9	10	RONAN KEATING RONAN POLYDOR/UNIVERSAL	10	9	BON JOVI CRUSH MERCURY/UNIVERSAL
11	NEW	'N SYNC NO STRINGS ATTACHED JIVE/BMG	11	RE	RONAN KEATING RONAN POLYDOR/UNIVERSAL	10	15	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	11	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
12	9	S CLUB 7 7 POLYDOR/INTERSCOPE/UNIVERSAL	12	10	MELANIE C NORTHERN STAR VIRGIN	11	15	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	12	14	JAREBE DE PALO DEPENDE VIRGIN
13	NEW	VARIOUS ARTISTS FROSH 3 UNIVERSAL	13	14	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	12	17	BON JOVI CRUSH UNIVERSAL	13	11	PIERO PELU' NE' BUONI NE' CATTIVI WEA
14	11	MOBY PLAY V2/BMG	14	15	MOBY PLAY PIAS	13	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	14	17	SANTANA SACRED FIRE: LIVE IN SOUTH AFRICA UNIVERSAL
15	19	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL	15	9	BON JOVI CRUSH MERCURY/UNIVERSAL	14	12	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	15	18	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE SONY
16	12	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL	16	17	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	15	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	16	15	GIANLUCA GRIGNANI SDRAIATO SU UNA NUVOLO UNIVERSAL
17	RE	TREBLECHARGER WIDE AWAKE BORED VIK/BMG	17	13	ST. GERMAIN TOURIST EMI	16	13	28 DAYS UPSTYLEDOWN FESTIVAL	17	15	RED HOT CHILI PEPPERS CALIFORNICATION WEA
18	20	EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL/EMI	18	11	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	17	19	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	18	12	NEK LA VITA E' WEA
19	16	SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS OF JAM/DEF SOUL/UNIVERSAL	19	12	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	18	14	HI-5 IT'S A PARTY EPIC	19	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
20	13	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	20	16	RENE FROGER ALL THE HITS DINO	19	NEW	BODY JAR HOW IT WORKS EMI	20	RE	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
						20	RE	THE WHITLAMS LOVE THIS CITY EASTWEST	20	19	BLINK-182 ENEMA OF THE STATE UNIVERSAL



# HITS OF THE WORLD

CONTINUED

## EUROCHART (09/02/00)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LUCKY BRITNEY SPEARS JIVE
2	1	I'M OUTTA LOVE ANASTACIA EPIC
3	3	I TURN TO YOU MELANIE C VIRGIN
4	4	THE REAL SLIM SHADY EMINEM INTERSCOPE
5	6	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
6	2	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
7	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
8	7	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
9	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
10	8	AROUND THE WORLD ATC HANSA
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	5	BON JOVI CRUSH MERCURY
5	4	SANTANA SUPERNATURAL ARISTA
6	6	MOBY PLAY MUTE
7	8	ANASTACIA NOT THAT KIND EPIC
8	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
9	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
10	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA

## SPAIN (AFYVE/ALEF MB) 08/19/00

THIS WEEK	LAST WEEK	SINGLES
1	1	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
2	2	BOOM BOOM CHAYANNE COLUMBIA
3	3	ROCK DJ ROBBIE WILLIAMS EMI
4	8	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	10	TRES GOTAS DE AGUA BENDITO GLORIA ESTEFAN EPIC
6	4	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
7	5	SUENO SU BOCA RAUL HORUS
8	9	FREESTYLER BOMFUNK MC'S EPIC
9	6	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
10	NEW	I'M OUTTA LOVE ANASTACIA EPIC
<b>ALBUMS</b>		
1	1	ESTOPA ESTOPA ARIOLA
2	4	RAUL SUENO SU BOCA HORUS
3	2	THE CORRS IN BLUE 143/LAVA/WDR
4	3	MANA UNPLUGGED WEA
5	6	JOSE EL FRANCES ALMA ARIOLA
6	5	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
7	7	CAMELA SIMPLEMENTE AMOR HISPAVOX
8	9	OBK ANTROPOP HISPAVOX
9	8	LA UNION GRANDES EXITOS WEA
10	10	BON JOVI CRUSH MERCURY/UNIVERSAL

## MALAYSIA (RIM) 08/15/00

THIS WEEK	LAST WEEK	ALBUMS
1	5	VARIOUS ARTISTS MEGAHIT 9 EMI
2	1	THE CORRS IN BLUE WARNER
3	3	VARIOUS VOYAGE WARNER
4	2	WESTLIFE SPECIAL EDITION BMG
5	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
6	RE	MELLY MELLY PONYCANYON
7	RE	SITI NURHALIZA THE BEST OF SITI NURHALIZA SUWAH
8	6	'N SYNC NO STRINGS ATTACHED JIVE/BMG
9	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
10	7	SUN YAN ZI SUN YAN ZI WARNER

## HONG KONG (IFPI Hong Kong Group) 08/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG GREATEST HEAT AVCD UNIVERSAL
2	4	ELLE ELLE EP 02 IN SUMMER BMA
3	5	EKIN CHENG BEAUTIFUL LIFE BMG
4	2	NICHOLAS TSE TO UNDERSTAND EGG
5	7	VARIOUS EMPEROR'S BEST VOL. 2 EGG
6	3	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
7	6	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
8	NEW	LEO KU JUMPING GAME WARNER
9	10	KELLY CHEN PAISLEY GALAXY GO EAST
10	9	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST

## IRELAND (IRMA/Chart-Track) 08/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
2	6	GROOVEJET SPILLER POSITIVA
3	2	LUCKY BRITNEY SPEARS JIVE
4	5	OUT OF YOUR MIND TRUESTPEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA
5	4	GRADUATION (FRIENDS FOREVER) VITAMIN C ELEKTRA
6	8	I TURN TO YOU MELANIE C VIRGIN
7	3	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY
8	9	7 DAYS CRAIG DAVID WILDSTAR
9	7	THE REAL SLIM SHADY EMINEM INTERSCOPE
10	NEW	MUSIC MADONNA MAVERICK/WEA
<b>ALBUMS</b>		
1	1	CRAIG DAVID BORN TO DO IT WILDSTAR
2	2	THE CORRS IN BLUE 143/LAVA/EASTWEST
3	3	DAVID GRAY WHITE LADDER IHT
4	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	7	RED HOT CHILI PEPPERS CALIFORNICATION ON WARNER BROS./WEA
6	6	MOBY PLAY MUTE
7	5	DAVID GRAY LOST SONGS 95-98 IHT
8	9	COLDPLAY PARACHUTES PARLOPHONE
9	8	RONAN KEATING RONAN POLYDOR
10	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE

## BELGIUM/FLANDERS (Promuvi) 09/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	I WOULD STAY KREZIP WARNER
2	2	QUE SI QUE NO JODY BERNAL DINO/BMG
3	3	ALLE KLEUREN K3 BMG
4	4	TURN THE TIDE LIQUID FEATURING SILVY BYTE/ZOMBA
5	5	THEY STOOD UP FOR LOVE LIVE RADIOACTIVE/UNIVERSAL
6	8	THE 6TH GATE D-DEVILS BYTE/ZOMBA
7	6	HONEYBEE BELLE PEREZ ANTER-SUBWAY/EMI
8	NEW	I TURN TO YOU MELANIE C VIRGIN
9	10	LUCKY BRITNEY SPEARS JIVE/ZOMBA
10	RE	YOU SANG TO ME MARC ANTHONY COLUMBIA
<b>ALBUMS</b>		
1	1	KREZIP NOTHING LESS WARNER
2	1	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
3	3	THE CORRS IN BLUE 143/LAVA/WARNER
4	4	BON JOVI CRUSH MERCURY/UNIVERSAL
5	6	DREAMLOVERS 15 HITS ROADRUNNER ARCADE MUSIC
6	5	K3 PARELS 2000 BMG
7	7	MOBY PLAY PIAS
8	8	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
9	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
10	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL

## AUSTRIA (Austrian IFPI/Austria Top 40) 08/24/00

THIS WEEK	LAST WEEK	SINGLES
1	2	LUCKY BRITNEY SPEARS JIVE/ZOMBA
2	1	AROUND THE WORLD ATC BMG
3	NEW	I TURN TO YOU MELANIE C VIRGIN
4	4	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
5	3	IT FEELS SO GOOD SONIQUE UNIVERSAL
6	NEW	MUSIC MADONNA MAVERICK/WARNER
7	6	THE REAL SLIM SHADY EMINEM UNIVERSAL
8	5	I'M OUTTA LOVE ANASTACIA SONY
9	9	ROCK DJ ROBBIE WILLIAMS EMI
10	NEW	I'LL BE BACK RAPUBLIC EMI
<b>ALBUMS</b>		
1	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
2	1	THE CORRS IN BLUE 143/LAVA/WARNER
3	3	BON JOVI CRUSH UNIVERSAL
4	NEW	SOUNDTRACK GONE IN 60 SECONDS UNIVERSAL
5	NEW	AUSTRIA 3 DIE DRITTE BMG
6	5	ANASTACIA NOT THAT KIND SONY
7	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
8	4	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	NEW	RONAN KEATING RONAN UNIVERSAL

## SWITZERLAND (Media Control Switzerland) 09/03/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MUSIC MADONNA MAVERICK/WARNER
2	1	AROUND THE WORLD ATC BMG
3	1	LUCKY BRITNEY SPEARS JIVE/ZOMBA
4	4	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	6	THE REAL SLIM SHADY EMINEM UNIVERSAL
6	5	I'M OUTTA LOVE ANASTACIA SONY
7	3	FREESTYLER BOMFUNK MC'S SONY
8	NEW	I TURN TO YOU MELANIE C EMI
9	8	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
10	7	CES SOIREES LA YANNICK SONY
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/WARNER
2	3	ANASTACIA NOT THAT KIND SONY
3	2	GOLA VOLKSMUSIG SOUND SERVICE
4	NEW	RONAN KEATING RONAN UNIVERSAL
5	4	BON JOVI CRUSH UNIVERSAL
6	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
7	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
8	9	SANTANA SUPERNATURAL ARISTA/BMG
9	7	MORCHEEBA FRAGMENTS OF FREEDOM WARNER
10	NEW	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**THE INDIAN NATIONAL ANTHEM** "Jana Gana Mana" has been given a makeover by some of the country's leading musicians. The project follows 1997's "Vande Mataram" (Sony), a set by acclaimed film composer **A.R. Rahman** that marked India's 50th anniversary of independence from British rule; it was named after a famous patriotic song. Rahman's "Jana Gana Mana" (Sony) offers vocal and instrumental renditions of the anthem, including the original version in the voice of its writer, India's first Nobel laureate, **Rabindranath Tagore**. Vocalists include **Pandit Bhimsen Joshi**, **Pandit Jasraj**, film legends **Lata Mangeshkar** and **Asha Bhonsle**, and *ghazal* maestro **Jagjit Singh**. Instrumentalists include noted flutist **Pandit Hariprasad Chaurasia**, **Ustad Amjad Ali Khan**, **Pandit Shiv Kumar Sharma**, and Grammy winner **Pandit Vishwa Mohan Bhatt**. "At the start it seemed more of a producer's job, of putting things together, but as I progressed, I found that a soul had been implanted into it," Rahman says. **NYAY BHUSHAN**

occasional nods to her folk background. Carthy was signed to Warner by **Andy Wickham**, who knows a thing or two about female singer/songwriters, as he was the A&R man who signed **Joni Mitchell** to Reprise in 1967. But Carthy is not totally abandoning her folk background. After a U.K. tour with her own band to promote her solo album this fall, she will immediately go back on the road with **Waterson-Carthy**, the family group that plays only traditional folk music and includes her parents, **Norma Waterson** and **Martin Carthy**. Meanwhile, she has co-produced Waterson's forthcoming solo album, "Bright Shiny Morning," a collection of traditional folk ballads due in late October on Topic. "I want to try different things and explore my own songwriting," Carthy says. "But I'd never give up folk music. I don't see any reason why I can't do both." **NIGEL WILLIAMSON**



CARTHY

**FRENCH PRODUCER** **Martin Meissonnier**, who has worked with artists as diverse as Nigeria's late **Fela Kuti**, Tunisian singer **Amina**, and Alan Stivell from France's Brittany region, has found a new challenge in combining the rhythms of reggae with the sounds of *rai*, the musical genre originating from Algeria and popularized internationally by **Khaled**. He is executive producer of an album due in January that unites reggae acts **Sly & Robbie**, **Gregory Isaacs**, **Chaka Demus & Pliers**, and **Sugar Minott** with the new generation of *rai* singers. "The marriage works well," Meissonnier says. "Rai artists love reggae, and reggae musicians are excited because the mix is surprising." The project has been steered by **Guillaume Bougard**, founder of Paris-based label **Tabouli**, and Meissonnier, who returns to Jamaica in September to work on the project. The *rai* element comes from a new wave of singers, most of them living in France, he says. **EMMANUEL LEGRAND**

**THE SOUTH AFRICAN MUSIC INDUSTRY** is reeling from the news of the death of **Wendy Mseleku**. The 26-year-old singer died after having been in a coma for several weeks, following complications from the birth of her second child. The niece of renowned jazz pianist **Bheki Mseleku**, she began working as a backup singer for the likes of **Sibongile Khumalo**, **Moses Molelekwa**, **Tsepho Tshola**, and **Angélique Kidjo** and recently scored several hits of her own, including "Ding Dong" and "Picking Up The Pieces." She also appeared in **Mbongeni Ngema's** hit musical "Sarafina!" "The memory that keeps flashing into my mind is of the girl who approached me nine years ago and with an innocence on her face told me that she wanted to sing. I saw her enthusiasm and watched her professionalism grow," Khumalo says. **DIANE COETZER**

**SINGAPORE MANDARIN** pop singer **Yan Zi** has successfully adopted the unusual strategy of launching her self-titled debut album in Taiwan first. Released in June, it has now achieved double-platinum status with sales of over 100,000 units. The record was released in her own country in July. "We'd rather have Taiwan build the base for Yan Zi first, as Warner Taiwan signed her," says **Kathleen Tan**, managing director of Warner Music Singapore. To build her profile, Yan Zi, 22, was also featured in six advertisements on Taiwan TV. **PHILIP CHEAH**

**THE CELEBRATED JAZZ CLUB** **Sweet Basil** is to open for business in Seoul, South Korea. Modeled on clubs of the same name in New York and Tokyo, the new venue could be operating by December. According to **Honkil Kark**, president of **Sweet Basil Korea Inc.**, the Korean entertainment scene is geared mainly toward teenage tastes. "Sweet Basil Korea will appeal to an older and more sophisticated market," he says. The club will also deal in online marketing, record licensing, and artist management. The live venue will be named **Sweet Basil 127**, following the tradition of naming clubs by the longitude on which they are located. It will stage jazz, rock, blues, and pop. Kark plans to make live performances available on the Web, and Korean artists will appear alongside international acts. "We have world-class musicians, and we plan to give them the push they need," he says. **ELISA KIM**



# Cologne Plays Host To 12th Annual PopKomm Conference



Polydor head of promotion Michael Kucharski, left, product manager Jochen Schuster, and managing director Joerg Hellweg get into the "Formula 1" spirit at the company's show floor stand.

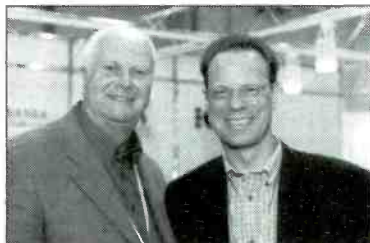
The 12th annual German music industry conference, PopKomm, attracted more than 16,000 representatives from all walks of the music business. Cologne welcomed more than 800 exhibitors from 25 countries for the three-day event, held Aug. 17-19. The Messe conference center staged keynote speeches, panels, and showcases, while visitors were invited to numerous social events at other venues in the city. Bertelsmann CEO Dr. Thomas Middelhoff used his keynote address to urge the major labels to speed up the digitalization of catalog so that the industry can start effectively fighting online piracy and copyright infringement.



Christoph Schmidt, managing director of BMG Entertainment, left, congratulates Rudi Gassner on his recent appointments to chairman of the board at edel and to the board at Internet start-up Ecapella.



Jens Geisemeyer, managing director of edel Records, left, and Chris Georgi, managing director of edel Media & Entertainment, team up to brief visitors at the edel booth on the latest developments at the company.



Bob Lewis, left, director general of the British Assn. of Record Dealers, catches up with Dr. Heinz Stroh, managing director of the German Music Publishers' Assn., during a seminar for European retailers.



Peter Zombik, managing director of Germany's Federal Assn. of the Phonographic Industry, left, joins Dr. Martin Schaefer, managing director of the International Federation of the Phonographic Industry in Germany, for a tour of the PopKomm show floor.



Dr. Gabriel M. Steinschulte, director of authors' rights society GEMA, left, welcomes Dr. Heinz Stroh, managing director of the German Music Publishers' Assn., and Gerd Gebhardt, president of Warner Music Central and Northern Europe, to the GEMA exhibition area.



From left, Wolfgang Clement, premier of North Rhine-Westphalia; Dr. Gabriel M. Steinschulte, director of GEMA; professor Juergen Becker, managing director of GEMA; and Dieter Gorny, managing director of Viva Media, take the opportunity to talk business during a meeting at the GEMA exhibition stand.



Wolf-D. Gramatke, chairman/CEO of Universal GSA, left, and Dieter Gorny, managing director of Viva Media, listen to Bertelsmann CEO Dr. Thomas Middelhoff's keynote.



Dr. Thomas Middelhoff, CEO of Bertelsmann, left, enjoys a joke with Wolf-D. Gramatke, chairman/CEO of Universal GSA, and Thomas Stein, chairman/CEO of BMG Entertainment GSA and Eastern Europe.

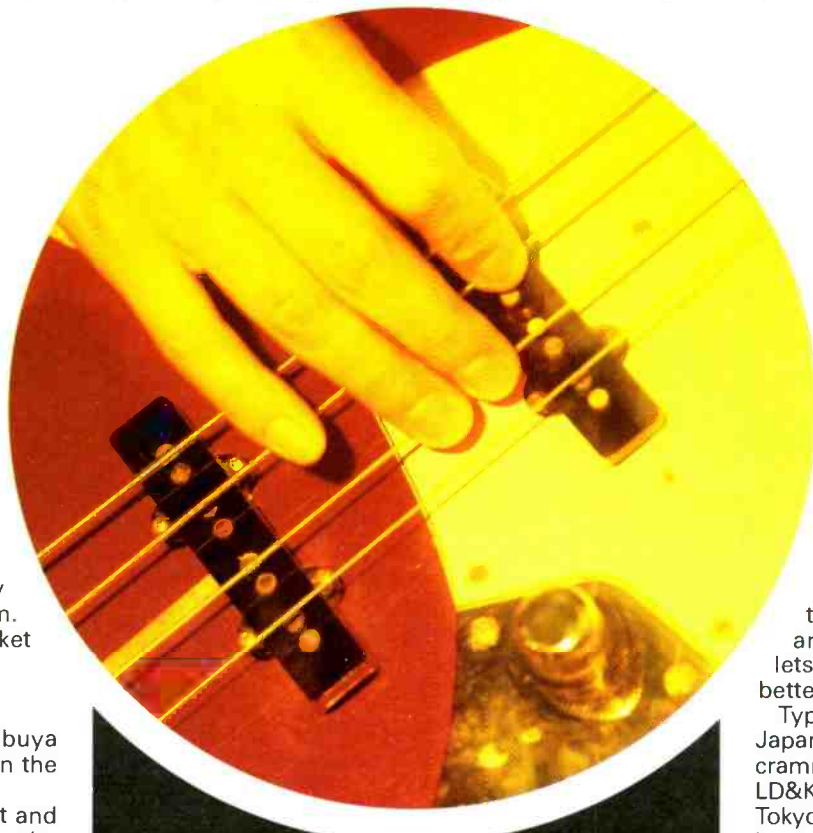


From left, Rudi Schendler, managing director of Koch Musikverlage; Andres Schubert, managing director of Koch International Polen; and Frank Koch, managing director of Koch International, take time between business meetings to compare PopKomm notes.



# JAPAN

T H E B I L L B O A R D S P O T L I G H T



**W**hile the rest of the Japanese music industry is stuck in the doldrums, the territory's vibrant indie sector is growing by leaps and bounds in an explosion of creative and commercial energy.

Indie product now accounts for between 5% and 6% of Japan's total prerecorded music sales, according to Kimisada Kato, chief producer at Warner Indies Network, a label set up last year by Warner Music Japan to get in on the indie boom. "Three years from now, indies' share of the market will likely rise to 10%," Kato says.

## THE INDIE BOOM

At Tower Records' flagship store in Tokyo's Shibuya district, sales of local indie product have doubled in the past year.

And the music itself? Well, it's inspired, confident and amazingly eclectic—running the stylistic gamut from the "melo-core" (melodious hardcore) of three-man band Hi Standard to the dark ambient musings of Kyoto's Mana and just about every conceivable musical genre in between, except for J-pop.

Behind the indie boom is the simple reality of people who love non-mainstream musical genres, committing their time and resources to making and marketing that music. Together, with cheaper and easier access to studio and manufacturing technology and a strong sense of entrepreneurial vision, it adds up to an artistically fasci-



Feed

nating and increasingly profitable aspect of the Japanese music industry.

"The indies are more focused than the majors," comments one industry source. "They're able to concentrate on a relatively small number of releases, while major Japanese labels release an incredibly large number of titles, compared to the norm in other territories.

"And the indie labels are not blowing their money on hostess bars in Ginza; they're working in a relatively simple world where they know their medium and have low budgets," the source notes.

If an indie label has a major hit, as artist-owned label Pizza Of Death had last year with Hi Standard's "Making The Road," which sold more than 700,000 copies, the result can be lots of yen in the bank.

# DIY

## Indie Music Takes Root In Japan

Indie labels now account for close to 10% of music sales in Japan. And the music they're releasing is getting better and better too.

BY STEVE McCLURE

## ON THE SCENE

Playing the indie game in Japan is still very much hit-or-miss, although the gradual decline in recording and manufacturing costs that comes with digital technology has made it possible for indie operations to survive on a sound business footing.

One of the major challenges facing Japan's indie labels is distribution. Although specialist distributors such as 3-D System, Daiki and Haragaki are getting more indie product into more retail outlets, the consensus is that indie releases could be better-distributed.

Typical of the new breed of focused, professional Japanese indie labels is LD&K Records, whose office is crammed to the rafters with CDs waiting to be shipped out. LD&K Records is located above a convenience store in Tokyo's Shibuya district. The label was established in 1994 by producer Hidemasa "Tony" Otani, a self-described *uchi-mata* (which translates roughly as "nerd").

Otani, speaking for many in the Japanese indie world, says he set up the label because he wanted to release the kind of music he likes—in his case, melodious soft pop that harkens back to mid-'60s bands such as Spanky & Our Gang and the Free Design. These cultural reference points are reinforced by the retro look of the CD jackets, which are designed in-house by Otani and his staff of eight.

LD&K's biggest success story to date is the Cymbals, a three-member band specializing in jangly, hook-laden pop. LD&K, which manages and produces the Cymbals, now licenses the band's product to Victor Entertainment, which has sold some 40,000 copies of the band's recent album, "That's Entertainment."



Tower Shibuya

Like many members of the Japanese indie scene, Otani says the expansion of foreign retail chains Virgin, Tower and HMV through the '90s played a crucial role in exposing Japanese music fans to a wider range of music.

"The musical environment in Japan changed," says Otani. "More information about music became available, and now people are listening to many different kinds of music."

## PUNK'S IN STYLE

More recently, the foreign retailers and specialist domestic outlets, such as the Disk Union and Cisco chains, have been stocking more and more Japanese indie product, giving the indie sector a major boost.

The indie section of Tower's and HMV's Shibuya stores offer an unparalleled range of Japanese indie product, with knowledgeable staff whose enthusiasm for the music is patently evident. Yoshikane Yamana, head buyer of indie product at Tower's Shibuya outlet, is

Continued on page 70



# Key Japanese Record Labels

## AVEX INC.

Chairman/president: Tom Yoda  
Web site: <http://www.avex.co.jp/>  
Major acts: Ayumi Hamasaki, globe, every little thing, Max

## BEING GROUP

(Zain, Rooms Record, B-Gram)  
President: TK  
Web site: <http://www.being.co.jp/bmf/index.html>  
Major acts: B'z, Zard

## BMG FUNHOUSE

President: Hidehiko Tashiro  
Web site: <http://www2.bmgjapan.com/>  
Major act: Misia



## PONY CANYON

President: Inaba Akinori  
Web site: <http://www.ponycanyon.co.jp/>  
Major act: Glay

## SONY MUSIC ENTERTAINMENT (Japan)

President/CEO: Shigeo Maruyama  
Web site: <http://www.sonymusic.co.jp/>  
Major acts: Ami Suzuki, Ken Hirai



## TOSHIBA-EMI

President: Masaaki Saito  
Web site: <http://www.toshiba-emi.co.jp/>  
Major acts: Utada Hikaru, Yazawa Eikichi, Ufufu



## TOYS FACTORY

President: Takamitsu Idei  
Web site: <http://www.toysfactory.co.jp/>  
Major acts: Speed, Mr. Children



## Universal Music Japan

President: Kei Ishizaka  
Web site: <http://www.universal-music.co.jp/>  
Major acts: Spitz, Masaharu Fukuyama

## VICTOR ENTERTAINMENT

President: Motoo Nishimura  
Web site: <http://www.jvcmusic.co.jp/>  
Major acts: Southern All Stars, UA, Kiroro

## WARNER MUSIC JAPAN

Chairman: Hiroshi Inagaki  
Web site: <http://www.warnermusic.co.jp/>  
Major acts: Yuki Koyanagi, Ryoko Hirotsue, Sugar Soul

# JAPAN

# MUSIC TO GO

Online Retailers Offer Consumers Everything From Gagaku Court Music To J-pop.

BY PHILIP BRASOR

**S**ony is promoting the latest version of its Vaio personal computer as the best system on the market for music lovers, offering not only superior sound quality but features that make it extremely easy for anyone to download music files from the Internet.

Because of Japan's reputation for technological innovation and its citizens' fondness for gadgetry, Sony would seem to have an edge over other electronics manufacturers in the rush to take advantage of the rising interest in MP3 files and similar technologies. But, in Japan, downloading music isn't as easy as in most other developed countries.

### TIME IS MONEY

Last December, Sony Music Entertainment (Japan)—the territory's biggest label—launched a download service called bitmusic (<http://bit.sonymusic.co.jp/>). SMEJ says that the bitmusic site receives about 600,000 hits a month, but that only 10,000 of these actually result in complete downloads, which cost 350 yen (\$3.27) apiece. With a conventional telephone line and modem connec-

sites mainly as places for music fans to check out samples of songs, rather than for downloading and purchasing the songs.

### LEADING THE WAY

In another sign of how labels are leading the way in developing online music delivery in Japan, Sony Communications Network (SCN) recently launched a platform to support music-download services by Japanese labels.

Dubbed Label Gate, the platform provides system operation, online billing, music-data storage and distribution services for labels operating their own music-download sites.

Other labels that have followed Sony's lead include Japan's biggest independent label, Avex, which launched its own download service in April, and Pony Canyon, which offers MP3 files of its artists. In April, Nippon Columbia started post-

ing a wide range of classical Japanese music, including traditional song forms such as *nagauta* and *gagaku* court music. For Life Records and Warner Music Japan have said they will launch download sites in the near future.

Some Japanese companies are already selling MP3s over the Internet. First out of the starting gate was Music.co.jp (<http://www.music.co.jp/>), which launched its download service last September. Most of the artists featured on the site are Japanese, and songs can be bought for an average of 250 yen (\$2.34). Midi and karaoke files can also be downloaded. *Pia*, Tokyo's longest-running events listing maga-

Continued on page 78



## Label Gate



tion, it takes more than 20 minutes to download a five-minute song, and the label concludes that a lot of potential downloaders stop midway once they realize how long it is going to take.

In this case, time really is money. Unlike in other countries, where telephone subscribers pay a fixed monthly fee for unlimited local calls, Japanese customers pay by the minute for all calls, local as well as long distance. This means that downloading files on the Internet costs money above and beyond whatever fees are required to purchase the downloaded material.

The result is that Japanese labels are using their Web



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# JAPAN

## CRITIC'S CHOICE

Billboard Asian Bureau Chief Steve McClure Offers His Choice Of 10 Of The Most Notable Recent Album Releases In Japan.



Seagull Screaming Kiss Her Kiss Her

**Artist: SEAGULL  
SCREAMING KISS HER  
KISS HER**

**Album:** "No! No! No!"  
**Label:** Trattoria Menu  
**Distributor:** Polystar  
**Publisher:** Polystar Publishing  
**Management:** Trattoria

SSKHKH has moved a couple of levels beyond its previous album, "17," with this set of deeply personal, passionate songs. On tunes such as "Baby Run" and "A Guitar For Me And Milk For Her," vocalist/guitarist/songwriter Aila Higurashi, once again singing entirely in English, sings about recently becoming a mother, in her characteristically intense, direct style. On "No! No! No!," the band's sound has a tighter, harder edge than its previous efforts, and SSKHKH has solidified its reputation as one of Japan's most interesting and gutsy bands.

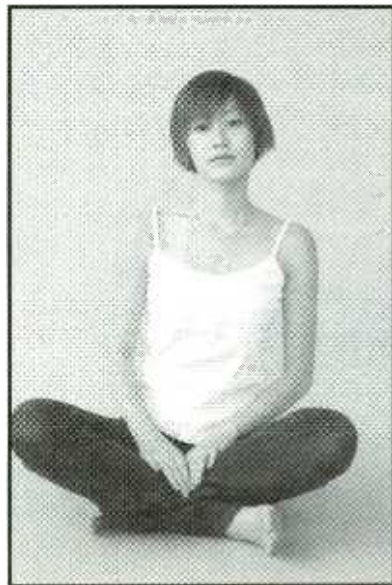


Sugar Soul

**Artist: SUGAR SOUL**

**Album:** "uzu"  
**Label:** WEA Japan  
**Distributor:** Warner Music Japan  
**Publisher:** Warner Artists/New World Productions Inc.  
**Management:** New World Productions Inc.

Of the many female R&B-style singers to have achieved popularity on the Japanese music scene in the past couple of years, Sugar Soul (aka Aiko) has emerged as perhaps the most creative and sophisticated. Like many of the best albums being made in Japan these days, "uzu" features various producers and backing musicians, all of whom help to bring out different aspects of Sugar Soul's music. The overall vibe is a smoky, late-night one, with the stylistic bases covered—ranging from the relentless, Indian-flavored drum'n'bass track "Siva 1999" to the hook-laden hit single "Respect Yourself" to the funky feel of "Charisma." "Uzu" is yet another example of how Japanese pop keeps going from strength to strength.



Chocolat

**Artist: DRY & HEAVY**

**Album:** Full Contact  
**Label:** Beat Records  
**Distributor:** Beat Records  
**Publisher:** Sony Music Publishing, Beat Ink  
**Management:** Beat Ink

In our house, when we want dub, we reach for Dry & Heavy. Why? Because, while many dub outfits just churn out repetitious, one-dimensional sludge, D&H knows it's important to vary the musical menu. On "Full Contact," the group bends and stretches this rigidly defined musical style with awesome skill. D&H are drummer Shigemoto Nanao and bassist Takeshi Akimoto with techno-dub outfit Audio Active. For a side project, D&H is pretty damned impressive. On "Full Contact," Nanao and Akimoto are joined by folks like vocalists Likkle Mai (who excels on the killer track "Dawn Is Breaking") and Ao Inoue (who is fantastic on "Rumble"), as well as guitarists Keiichi Rikitake and Kei Horiguchi. D&H has realized that, for dub to work, you have to create a very special sense of wide-open music space, and on this, the third album, the group has definitely done that.

**Artist: CHOCOLAT**

**Album:** "Hamster"  
**Label:** NeoSite Discs  
**Distributor:** Sony Music Entertainment (Japan)  
**Publisher:** Various  
**Management:** 3-D Corporation

Female vocalist Chocolat (whose sister, Heaco, is also a recording artist), who works with some of the brightest talents on the Japanese music scene, recently came up with this absolutely lovely collection of pop tunes. Chocolat's voice, on first listen, could unfairly be dismissed as lightweight, but that's precisely the source of her charm. The stylistic range on "Hamster" extends from the dark, ambient feel created by producer Yoshinori Sunahara on Chocolat's cover of Janis Ian's "At Seventeen" to the impossibly happy and upbeat "Baseball And Elvis Presley," produced and co-written by Tomoki Kanda. All of which makes it a crying shame that Sony has dropped Chocolat from its roster.

*Continued on page 74*





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<b>SEIJI OZAWA (Cond.)</b> MITO CHAMBER ORCHESTRA RICHARD STRAUSS OBSE CONCERTO IN D MAJOR SRGR714	<b>RYOTA KOMATSU</b> A PIAZZOLLA-VERANO PORTENO SRGR715	<b>YUKIO YOKOYAMA</b> Cher Chopin SRGR701	<b>TATSUYA YABE</b> ZIGELNERWEISEN SRGR727	<b>TEIKO MAEHASHI</b> ROMANZA ANDALUZA SRGR729	<b>TOKYO KOSEI WIND ORCHESTRA</b> NEW BAND MUSIC '99 SRGR704	<b>GEORGES ARVANITAS</b> RENCONTRE SRGS4507	<b>EUGENE PAO</b> THIS WINDOW SRGS4508	<b>KEIKO LEE</b> BEAUTIFUL LOVE SRGS4506	<b>KEIKO LEE</b> DAY DREAMING SRGS4511
<b>KEIKO LEE</b> IF IT'S LOVE SRGS4514	<b>KEIKO LEE</b> KEIKO LEE LIVE 1999 SRGS4537	<b>LEE KONITZ</b> DIG DUG DOG SRGS4815	<b>PAUL BLEY</b> ECHO SRGS4926	<b>SADAO WATANABE</b> HOW'S EVERYTHING SRGS4528	<b>SADAO WATANABE</b> ORANGE EXPRESS SRGS4545	<b>TERUMASA HINO</b> TRANSFUSION SRGS4549	<b>TERUMASA HINO</b> TRANS-BLUE SRGS4551	<b>THE PLAYERS</b> GALAXY SRGL611	<b>THE PLAYERS</b> WONDERFUL GUYS SRGL612
<b>TOKU</b> EVERYTHING SHE SAID SRGS4527	<b>TONY WILLIAMS TRIO</b> YOUNG AT HEART SRGS4518	<b>YOSHIRO NAKAMURA</b> SIMPLES SRGS4555	<b>AKIRA INOUE,</b> MASATAKA MATSUTOYA, HIROSHI SATO SEASIDE LOVERS SRGL609	<b>KODO</b> tsutsumi SRGL603	<b>KODO</b> warabe SRGL604	<b>NiNa</b> NiNa SRGL605	<b>Puffy</b> FEVER FEVER ESGB301	<b>THE SQUARE</b> TRUTH SRGL606	<b>THE SQUARE</b> Yes, No SRGL607
<i>To be released on October 12, 2000</i>									
<b>T-SQUARE</b> Sweet's Gentle SRGL602	<b>T-SQUARE</b> T-SQUARE SRGL608	<b>SURF BREAK</b> from JAMAICA SRGL610	<b>NANAE MIMURA</b> MARIMBA SPIRITUAL SRGR739	<b>KEIKO LEE</b> A LETTER FROM ROME SRGS4536	<b>bird</b> bird AIGT9001	<b>PAZZ</b> BANANAFISH SRGL613			

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## INDIE MUSIC TAKES ROOT

Continued from page 65

definitely a true believer in the indie gospel.

"The quality of Japanese indie music has improved, in so many genres—punk, hip-hop, electronica—you name it," he says.

Without giving exact figures, Yamana says that, in the past year, sales of domestic indie product have doubled at the Shibuya store.

At any given time, the store has something like 8,000 to 10,000 Japanese indie titles in stock, estimates Yamana, who says he listens to hundreds of indie releases each week.

The single-most popular genre in terms of indie product is punk, according to Yamana, noting that unlike hard-core/punk from other parts of the world, the Japanese variety is generally non-political and, thus, more readily acceptable to the broad mass of music fans.

One of Japan's leading punk-oriented indie labels is Howling Bull, whose president, Shigeru "Geess" Kosugi, sounds a cautious note on the subject of Japan's indie phenomenon.

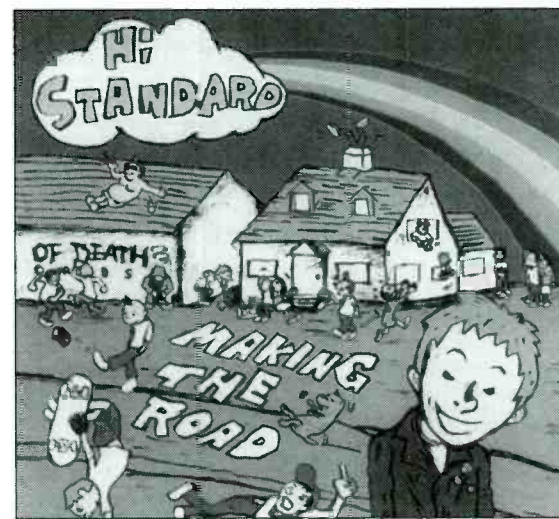
"There's an indie bubble right now," says Kosugi,

# JAPAN

them," he says, "while indies release stuff because they think it is good and want to release it themselves."

Kosugi also points out that, in Japan, indie refers to various genres of music, which makes it difficult to speak of an indie "scene" as such.

Likewise, the distinction between majors and indies



## Behind the indie boom is the simple reality of people who love a non-mainstream musical genre, committing their time and resources to making and marketing that music.

whose 10-year-old company employs 25 people and has acts such as the Garlic Boys and Yellow Machine Gun. "I don't think the Japanese indie scene is healthy; it's become too big. Everybody's saying they're an independent. It's growing too fast," says Kosugi, expressing concern that a sudden end to the current boom may hurt the indie sector's long-term potential.

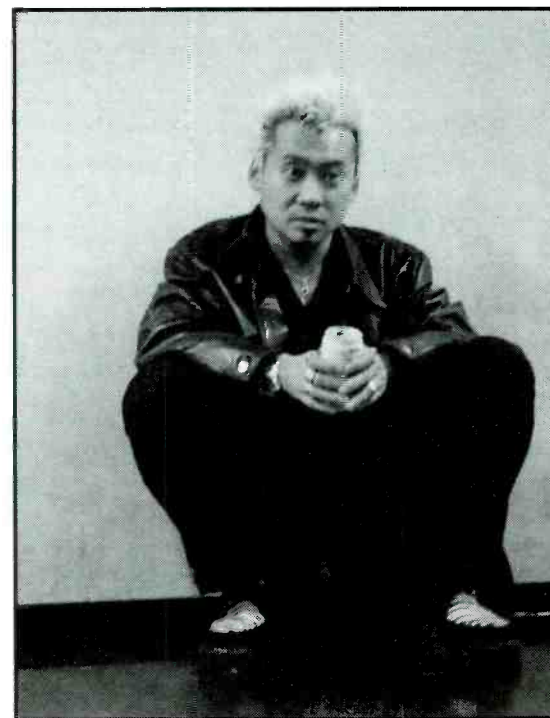
### FROM SPEED TO SNAIL RAMP

What's being lost sight of amid the current indie boom, says Kosugi, is the crucial difference between indies and majors.

"The reason major companies make CDs is to sell

isn't always clear in Japan. Avex, now one of the country's biggest labels, started out in 1988 as a small indie specializing in imported dance music. Since it's privately owned, Avex can still be considered an indie label. The same holds true for another highly successful Tokyo-based label, Toys Factory, which, in recent years, has become one of the Japanese industry's biggest players due to the success of acts such as the female group Speed.

Playing a crucial role in promoting Japanese indie product are specialist magazines such as *Beikoku Ongaku* and *Indies*, both of which include CD samplers so that readers can listen to the acts written up in the



Howling Bull's Kosugi

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magazines.

What Japan's indie sector needs most, many industry figures agree, is better distribution. "There's a pretty interesting opportunity for a company that can do [distribution] better," says one source.

Says retailer Mike Inman, president of Virgin Entertainment Japan, "It would be better if there were a kind of indie distribution cartel, like in the U.K." Inman notes that Virgin's stores in Japan have recently been selling much more indie product than in the past, with punk/melo-core bands such as Snail Ramp and Hi Standard being especially popular.

### LOW BUDGET CREATIVITY

In recent years, an increasing number of Japanese indie labels and artists have forged links with their counterparts in other parts of the world through licensing deals, concert tours and general information exchange. Pizza Of Death Records, for example, licenses Hi Standard's product through San Francisco's Fat Wreck Chords.

And, now, major Japanese labels are starting to try their hands at the indie game. Warner Indies Network, for example, was set up last year. WIN's Kato says the basic concept behind the label—which has a staff of four—is to serve as an umbrella for new indie bands by providing licensing, A&R, promotion and distribution services.

"Major labels spend a lot on recording," Kato points out. "But listeners can still enjoy music that doesn't cost too much to produce. Independent labels don't have much money, but they have creativity." So far, WIN's biggest-selling act is Hermann H. & The

Continued on page 78



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# JAPAN

## F A C T F I L E



### ECONOMIC WATCH

**CURRENCY:** Yen  
**EXCHANGE RATE:** \$1 = .00921 yen  
**PER CAPITA GDP:** \$30,047  
**UNEMPLOYMENT RATE (MAY 2000):** 4.6%

### SALES WATCH

**AVERAGE RETAIL ALBUM PRICE (\$U.S.):** \$26  
**MECHANICAL ROYALTY RATE:** 6%  
**SALES TAX ON SOUND RECORDINGS:** 5%  
**PER CAPITA ALBUM SALES:** 2.8  
**PIRACY LEVEL:** Less than 10%  
**CD-HARDWARE OWNERSHIP PENETRATION:** 199%  
**PLATINUM ALBUM AWARD:** 400,000 domestic units, 200,000 international units  
**GOLD ALBUM AWARD:** 200,000 domestic units, 100,000 international units

### MEDIA WATCH (KEY PROMOTIONAL OUTLETS)

**TELEVISION PROGRAMS:**  
"CD GROOVE," Nippon TV  
"HEY! HEY! HEY!," Fuji TV  
"MUSIC BAZAR," TV Tokyo  
"MUSIC STATION," TV Asahi  
"POP JAM," NHK  
"TBS WHAT'S MUSIC," TBS

### SATELLITE/CABLE MUSIC-SPECIALIST CHANNELS

**SPACE SHOWER TV**  
**VIBE** (formerly MTV Japan)  
**VIEWUSIC** (operated by Sony Music Entertainment TV)

### RADIO STATIONS

**FM TOKYO**  
**FM YOKOHAMA**  
**INTERFM**  
**J-WAVE**  
**NHK FM**

### MAGAZINES

**WHAT'S IN** (380,000)  
**BACKSTAGE PASS** (350,000)  
**ROCKIN' ON** (300,000)  
**ARENA 37C** (180,000)  
**J-ROCK** (35,000 circulation)  
**POP BEAT** (circulation not available)

### RETAIL WATCH (KEY RETAIL OUTLETS)

**SHINSEIDO**—240 stores  
**SUMIYA**—104 stores  
**TOWER RECORDS JAPAN**—43 stores  
**YAMANO GAKKI**—36 stores  
**VIRGIN MEGASTORES JAPAN**—29 stores  
**HMV JAPAN**—28 stores  
**WAVE**—26 stores

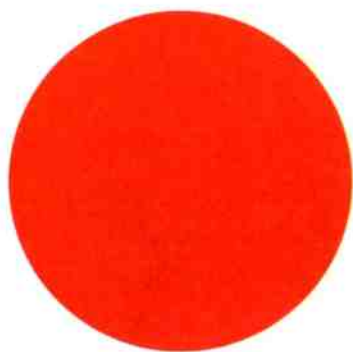
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# JAPAN

**CRITIC'S CHOICE**

*Continued from page 68*

**Artist:** VARIOUS

**Album:** "Rabid Chords 002 VU Tribute"

**Label:** Invitation

**Distributor:** Victor Entertainment

**Publisher:** Various

**Management:** Various

All right, all right, tribute albums have indeed been overdone. But this album, besides bringing the marvelous musical legacy of the Velvet Underground to the attention of young Japanese music fans, showcases some of Japan's more interesting new bands. The peculiarly named unit known as Ahh! Folly Jet, for example, turns in a wigged-out, mutant jazz version of "Ferryboat Bill." Seagull Screaming Kiss Her Kiss Her performs a powerfully understated "Candy Says" and Chicago Bass goes nutzo on "Heroin." Luminous Orange's rendition of "Sunday Morning" is atmospheric without laying it on too thick. The folks at Victor Entertainment's Invitation label are to be congratulated for all the care and attention they've lavished on this extraordinarily good and well-presented album.

**Artist** MANA

**Album:** "Mana"

**Label:** Urban Primitive

**Distributor:** Wacaol Art Center

**Publisher:** Wacaol Art Center

**Management:** Self-managed

An austere beautiful album, full of dark, mysterious instrumental textures, with female singer/songwriter



Mana

Chisato Suzuki etching haunting pictures with her spectral voice. The standout track on this seven-song debut from Kyoto-based five-member band Mana is "Call Me Back," an achingly beautiful song that recalls the fragile, doomed sensibility found in Joy Division songs such as "The Eternal." It must be the spirits of all the warriors, nobles and priests hanging around Kyoto that inspire musicians living in Japan's ancient capital to produce such otherworldly sounds. Perfect late-night summer chill-out music to read Junichiro Tanizaki or Lafcadio Hearn by.

*Continued on page 76*



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# JAPAN

## CRITIC'S CHOICE

Continued from page 74



The Cymbals

**Artist:** THE CYMBALS

**Album:** "That's Entertainment"

**Label:** Invitation

**Distributor:** Victor Entertainment

**Publisher:** Victor Music Publishing

**Management:** LD&K Inc.

With its first album, the Cymbals has established itself as one of Japan's best in a new breed of soft pop bands. Unlike many other Japanese artists in love with the bright, jangly sound of '60s melodic pop, the Cymbals are blessed with great songs (written by band member Reiji



Bonnie Pink

**Artist:** BONNIE PINK

**Album:** "Let Go"

**Label:** east west japan

**Distributor:** Warner Music

Japan

**Publisher:** Taisuke Co.

**Management:** Taisuke Co.

With the help of co-producer Mitchell Froom, Bonnie Pink has firmly established herself as one of Japan's most assured, sophisticated singer/songwriters on "Let Go." Singing mainly in English, Pink is more confident-sounding, more in control on this album than on her previous efforts. The album has a warm, intimate feel, thanks in large part to Froom's tasteful, unobtrusive production. On tunes such as "Fish," there's just the right balance between pop catchiness and Pink's ability to craft powerful word-pictures. There's a strong early-'70s vibe to "Let Go," which suits the often confessional,

personal lyrics.

**Artist:** VARIOUS

**Album:** "Tokyo Tech—Breakbeats 2"

**Label:** ns-com

**Distributor:** ns-com

**Publisher:** Various

**Management:** Various

The first few bars of this album's opening track, Chari Chari's "2000 Nights Of Warriors," immediately sets the tone for the rest of the disc—a looped North African-sounding instrumental phrase against which washes of electronic sound ebb and flow. Wow. This is techno that has left behind mere electro-noodling to discover texture, structure and (gasp!) melody. Other standout tracks from "Tokyo Tech—Breakbeats 2" include Ebizoo's superbly cool "Flap" (which would be the perfect audio accompaniment while driving an Aston Martin on a Martian super-highway) and Hidenobu Ito's fascinatingly titled and downright bizarre audio collage "Dedicated To Ladies Porno Cartoonist And '80s Computer Game Music Composers," which sounds like Frank Zappa's "Peaches In Regalia" performed under the influence of nitrous oxide.

**Artist:** ADVANTAGE LUCY

**Album:** "Station"

**Label:** EastWorld

**Distributor:** Toshiba-EMI

**Publisher:** Handson Entertainment

**Management:** Chikara Juku

Simply great pop music by the band formerly known as Lucy van Pelt. This time around, Advantage Lucy—now reduced to a trio—has gone for a slightly rockier sound, with superlative results. Vocalist Aiko continues to expand her stylistic range, going for a frenetic, jazz-tinged approach on the appropriately titled "Fizz Pop" and the wistfully delicate ballad "Onbaru Balloon"; the chorus is guaranteed to melt your heart. Guitarist/leader Yoshiharu Ishizaka (who co-writes Advantage Lucy's material with Aiko) has opted for a punchier, less indie sound on "Station," without forsaking the band's basic innocent charm. A jewel of an album. ■



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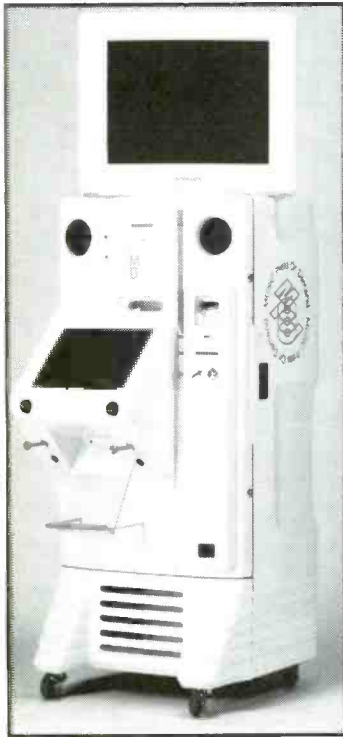
## MUSIC TO GO

Continued from page 66

zine, also operates a Web site called Pia Tracks (<http://www.pia.co.jp/tracks/>), which offers a limited number of songs by J-pop artists for download at 200 yen (\$1.87) each.

### A MUSIC DELI

Japan's most sophisticated download site is MusicWeb (<http://www.nifty.ne.jp/musicweb/>), which is run by Nifty, one of Japan's original BBS and Internet service providers. In addition to being the easiest to use—novices are carefully led through all the steps, from downloading the software to filling out the payment forms—Music Web's site also offers the widest



Music Pod kiosk

selection of Japanese and foreign artists, including a large roster of indie acts.

Softbank, a major Tokyo-based computer retail and service company, was planning to start its own download site in August. It will charge only 100 yen (93 cents) per song. Just what effect this low fee will have on other services remains to be seen.

Tsutaya, a nationwide chain of video and CD rental

# JAPAN

stores, will also offer downloading services to its members before the end of the summer, while Shinseido, Japan's biggest music retailer, has set up a section in its newest store where customers who do not have comput-

## Japanese labels are using their Web sites mainly as places for music fans to check out samples of songs on offer, rather than downloading and purchasing the songs.

ers can download music from the Internet onto blank MiniDiscs.

Shinseido's service appears to be modeled on the rapidly expanding Music Deli kiosk service. Music Deli has terminals in various key locations, such as CD stores and multiplex cinemas.

Considering how much it costs to download music at home, Music Deli, along with competitors such as Music Pod, may be the perfect way to get consumers used to downloading music. ■

*Philip Brator is a Tokyo-based freelance writer.*

## INDIE MUSIC TAKES ROOT

Continued from page 70

Pacemakers, whose latest album, the catchy "Input," has sold about 2,500 copies. But, notes Kato, the indie-style low budget means the album is as profitable as a regular major-label release selling 20,000 or so units.

There's also an increasing level of direct involvement in the Japanese indie scene by non-Japanese music industry types. De-I Productions, for example, is a Tokyo-based label/management company set up by American Terri Macmillan and longtime U.S. resident Tom Toeda (who originally hails from Japan) that, over the past two years, has worked closely with up-and-coming Tokyo indie band



Tower's Yamana

Feed. The band's debut album, produced by Lenny Kaye and tentatively set for release this fall, is quintessential indie art-rock. Feed recently scored a major coup when it was chosen by the U.S. band Smashing Pumpkins to open a show at Tokyo's Budokan.

### TOKYO POP AND SKACORE

And the Los Angeles-based Japanese pop-culture magazine *Tokyo Pop* is setting up a label, also called Tokyo Pop, to sign new Japanese acts directly. David

Ponak, formerly a sampling/clearances specialist at Warner Bros. Records, is now working as Tokyo Pop's A&R head. Another U.S. label with an active interest in the Japanese indie scene is Emperor Norton Records, which has licensed various acts from Japan.

Overseas interest in Japan's burgeoning indie scene isn't confined to the U.S. Belgium's Roadrunner Records, for example, which recently established a Tokyo-based subsidiary, has signed Japanese skacore band Kemuri to a direct deal.

The next stage in the evolution of the Japanese indie scene could be the emergence of Japan's version of Ahmet Ertegun or Clive Davis—someone who combines business acumen with a real love for the music. ■

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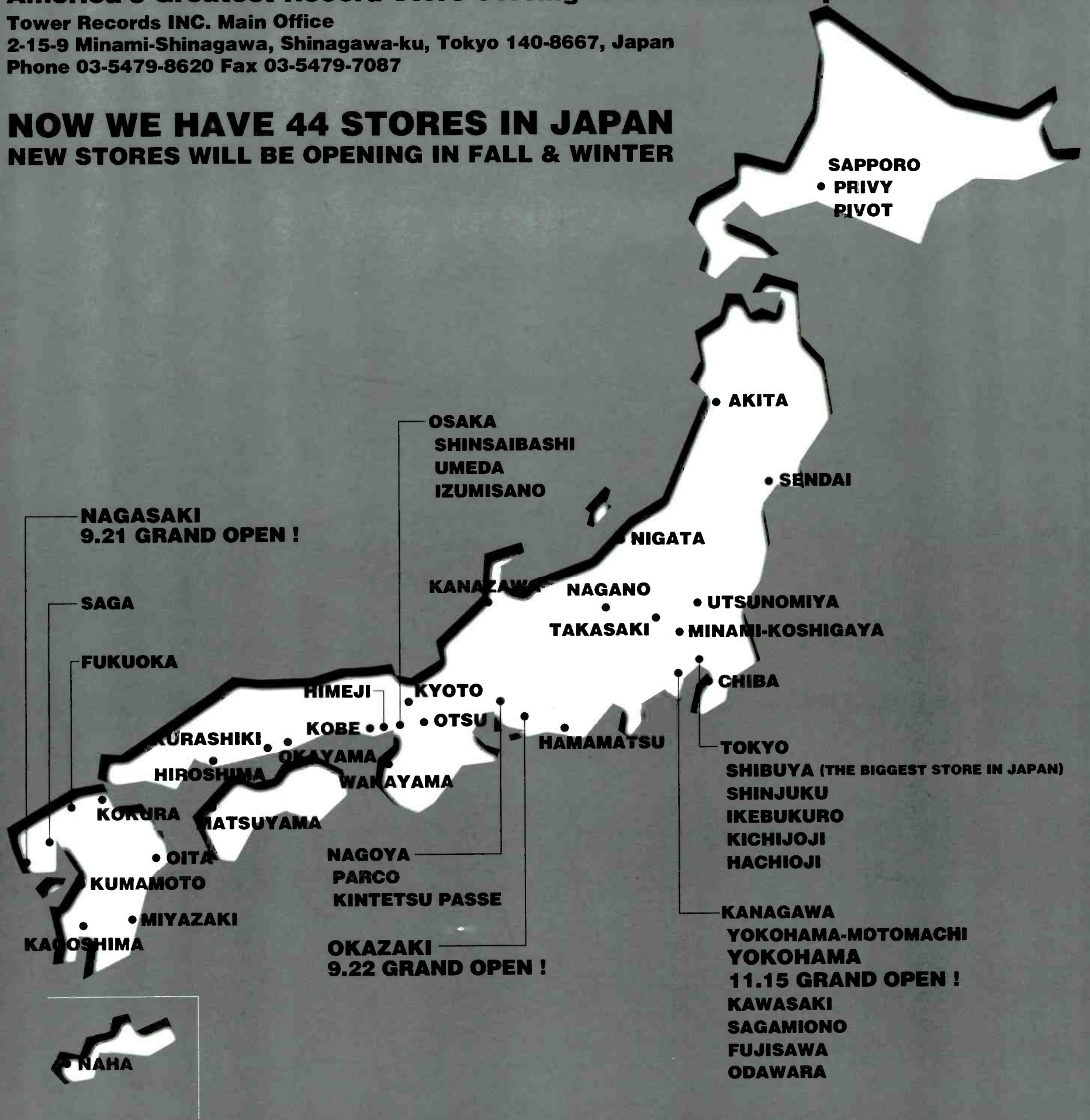
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## Guitar Center's Triple Threat: Large Chain, Web, Catalog

BY STEVE GRAYBOW

NEW YORK—While many traditional retailers give lip service to click-and-brick strategies, the Guitar Center musical instruments chain has aggressively embraced both the Internet and catalog sales as essential companions to their brick-and-mortar stores.

Last year, in a stock-for-stock transition, Guitar Center acquired Musician's Friend, a mail-order catalog specializing in instruments and accessories, allowing them to tap consumers who would otherwise be beyond the reach of their stores. In addition, the company sells product through its own Guitar Center catalogs, which in turn direct customers to its Web site, [guitarcenter.com](http://guitarcenter.com).



ALBERTSON

The site does not sell product directly, but it does advertise specials and run contests and promotions. Instruments and equipment can be purchased through the [musicianfriend.com](http://musicianfriend.com) site.

"We are not of the belief that the Internet will replace any aspect of retailing," states president/co-CEO Marty Albertson, who joined Guitar Center's San Francisco store 22 years ago as a salesman. "With our experience of owning Musician's Friend, we have found that the Internet has augmented both catalog and brick-and-mortar store sales."

For instance, many of the people who contact the company through the Internet still want to talk to a salesperson before they make a purchase, he explains. Also, "many people who have a catalog end up ordering on the Internet, and many people who come

into our stores to try the products out end up getting a catalog at home and purchasing through that," he adds. "It is an interactive shopping experience; one does not replace the other."

Founded in 1964, Guitar Center currently claims 79 stores, which carry guitars, basses, drums, keyboards, and musical equipment for recording and sound amplification. Most top manufacturers are represented at the store locations, save for the Gibson guitar company, which can be found only in the Musician's Friend catalog. Prior to the merger, Musician's Friend had operated nine retail stores, seven of which have since been re-branded with the Guitar Center name.

Guitar Center is centrally managed, with purchasing done at the Augora Hills, Calif., headquarters. However,

each individual store is given a degree of autonomy when setting prices and determining which products to stock. "We scour our individual markets, both in the competitors' stores and by watching their advertising, to determine what they sell and what price they sell it at, and we use that information to establish our pricing," says Albertson.

According to Guitar Center's own estimates, the company's share of the U.S. instruments retail market increased to 9.5% in 1999 from 8% in 1998.

This year, the company reported a net income of \$19 million, or earnings per diluted share of 82 cents, on sales of \$620.1 million, vs. a net income of \$16.4 million, or 72 cents per share, on sales of \$485.7 million.

From 1995-99, the company states that its net sales grew at an annual compound growth rate of 31.2%. Comparable-store sales were up 13% in 1997 and again in 1998, while the increase was a slightly lower 10% in 1999.

In the first half of 2000, Guitar Center reported a net income of \$8.2 million on net sales of \$354.4 million, compared with a net income of \$400,000 on sales of \$274.6 million in the same time frame last year.

In a published report, Goldman Sachs analyst Matt Fassler estimates that total sales for 2000 will be \$772 million (an increase of 24%), and predicts earnings per share of 99 cents.

Guitar Center's stock went public in June 1998. On Aug. 30 it traded at \$14.19, giving the company a market capitalization of about \$311 million.

Although Guitar Center prides itself in beating competitors' prices, Albertson admits that it is difficult to be the price leader on everything the chain sells. "A lot of our vendors are concerned about the way that their products are marketed," he says. "They won't tell us what price to sell at, but more and more they are going

toward a minimum-advertised-price (MAP) policy."

Albertson believes that MAPs are a positive step for the instrument retail industry because it "makes retailers compete on a service level and on an assortment level, both of which benefit the consumer."

Along with Guitar Center, the nation boasts two other musical instrument chains, the 75-year-old, New York-based Sam Ash, and Florida-based Music and Recording Superstores (MARS). Sam Ash cur-



Guitar Center currently owns 77 stores that cover about 17,000 square feet.

rently operates 30 stores nationwide; MARS, 36.

However, it is often the smaller, independent stores that provide Guitar Center with its strongest competition in a given market. Unlike the major chains, which serve a wide variety of consumers by stocking a large assortment of brands and types of instruments, the smaller stores can specialize in a single type of instrument, such as drums, thereby allowing them to carry a deeper product assortment while providing detailed customer service.

Smaller stores can also provide specialized service by renting band and orchestra instruments to schools and providing lessons to aspiring musicians.

According to Albertson, the only independent instrument retailers who have a difficult time competing against the larger chains are "those

who try to go directly head-to-head (with the large chains), matching pricing and inventory assortment and trying to advertise in the same places that a major chain would. They have a hard time competing, because they don't have the mass operation that a chain does."

Skip Helm, a retail analyst for William Blair & Co., believes that Guitar Center's acquisition of Musician's Friend and its Internet presence has solidified the company's standing as the dominant leader in instrument sales.

"This is a service-intensive business, and customer relationships can be difficult to build and maintain," says Helm. "For a large chain, Guitar Center is coming as close as possible to providing the high quality customer care and service that an independent can provide." Most independent stores falter when it comes to matching the chain from a marketing and price perspective, he says.

Albertson notes that approximately 80% of his company's sales come from musical instruments, with the remaining 20% from sales of public address systems, audio equipment, and related accessories.

The latter percentage is on the upswing thanks to the Internet, which has "given musicians a tremendous tool to distribute their music and develop a fan base, essentially for free," he says. "It is driving a lot of enthusiasm for equipment that allows musicians to record their own music... Digital technology is making many more features and benefits available at an affordable price."

An additional source of Guitar Center's sales comes from houses of worship, which are sensing a need to upgrade their public address systems to satisfy the ears of baby boomers who are accustomed to high-end audio systems and are expanding

their instrumentation to include full bands, requiring both instruments and amplification.

Although Guitar Center's musician clientele undoubtedly purchases recorded music, the chain has no plans to stock CDs. "It is a different aspect of the business, and we will leave it to those who specialize in it," says Albertson.

Guitar Center has two basic format sizes, the main configuration being a 17,000-square-foot store, of which 77 currently exist, and a smaller 8,000- to 10,000-square-foot configuration, of which there are two.

Albertson estimates that the chain will open approximately 15 of the larger stores a year for the next several years, with two smaller stores scheduled to open this year. An additional four to six smaller stores are expected to open per year for the next two to five years. Helm anticipates that the company will meet its 20%-a-year growth strategy.

Guitar Center chooses its locations judiciously, Albertson says. "We look for an area with around half a million people when opening a smaller store and a million for a larger store. We also look for a concentration of things... such as studios and nightclubs that would support a working musician."

In assessing the competition, Helm says, "Five years from now, the question is whether or not there is enough market share for several big box operators to exist in this field. The future depends on how well Sam Ash and MARS can compete, because Guitar Center clearly holds all of the cards."

In Helm's view, Guitar Center's status as a publicly held company gives the chain an advantage in financial strength, which will allow it to grow. "[Blair & Co. is] very enthusiastic about this company and its ability to consolidate this industry," he states.

Helm notes that there are untapped opportunities for instrument sales in the global market and believes that Guitar Center's established Internet and catalog presence makes it a prospective global leader.

## Berkner Survives Snafus To Succeed In Kids' Audio On Own Label

BY TAMMY LA GORCE

NEW YORK—Laurie Berkner is a case study of the off-putting profusion of hoops performers have to jump through to make it in the notoriously narrow-scope, fickle children's audio market.

It's not as if luck hasn't been on her side since she started singing for kids five years ago. Instead, as she'll be the first to admit, she's had more than her

share of breaks.

Before the thought of becoming the next Raffi made a ripple in her mind, an army of well-heeled Manhattan parents pestered her enter the studio—they wanted to hear her at home along with their kids, whom she taught at various preschool programs around the city.

Once she did record an album—1997's "Whaddaya Think Of That," on

her own Two Tomatoes label—they so enjoyed it that one mother led her by the arm into area independent toy stores and demanded shop owners give her a listen and stock a few albums, thus setting in motion a small but important citywide buzz on the artist, who pens her own (mostly silly) songs, plays acoustic guitar, and produces her own albums.

By fall of last year, Berkner was

watching sales of "Whaddaya Think Of That," plus a second album, "Buzz Buzz," climb steadily on her Web site, [twotomatoes.com](http://twotomatoes.com). And, through spins of her records at a local hot spot for kids and nannies, she'd secured what she thought would be "this very life-changing" gig—a birthday party performance for the toddler most likely to be crowned princess of pop,

(Continued on next page)



## newsline...

**K-TEL INTERNATIONAL INC.** plans to pay off \$1.945 million in company debt by issuing 1.945 million shares of preferred stock to its lender, K-5 Leisure Products—a company principally owned by K-tel chief executive Philip Kives. The preferred shares will be convertible into common stock. An \$8 million credit line that the company previously established with K-5, which funded the debt in question, will remain in place. In a statement, K-tel says that Nasdaq may require shareholder approval for the company to offer the shares to K-5. K-tel says the move is not in response to Nasdaq's intent to delist the company from its National Market for failing to meet basic capitalization requirements, a decision the company is appealing. Kives says that he considers K-tel "undervalued" and that the company is looking to leverage its music catalog in new-media formats.

**AMAZON.COM** and America Online (AOL) have extended their existing marketing relationship. The deal will more widely promote Amazon across AOL sites including AOL.com, Netscape Netcenter, and CompuServe, and it makes the Internet service giant Amazon's largest online partner. Financial terms were not disclosed.

In other news, Amazon is launching Amazon.fr, a French-language site offering books, music CDs, DVDs, and videos dedicated to customers in France. Amazon.fr is Amazon.com Inc.'s third European site.

**URBANFETCH.COM** laid off about 2% of its staff in New York, a move that impacted mostly warehouse employees and delivery personnel. The move follows recent word that Kozmo.com, its chief competitor and rumored potential merger partner, is laying off roughly 1% of its New York work force. The number of employees at Urbanfetch.com was not available.

**INTERNATIONAL DATA CORP. (ICD)**, a technology research group, says in a new report that commerce conducted over cellular phones in Western Europe is expected to rise to \$37.7 billion in 2004 from \$51.2 million in 2000, coinciding with an increase in the number of phone subscribers and services. ICD expects the number of cell phone users to increase to 300 million by 2004, up from a current level of 200 million.

**KMART CORP.** reports a second-quarter net loss of \$448 million, or 93 cents per share, vs. a net loss of \$92 million, or 19 cents per share, last year. Total consolidated sales increased 2.5% to \$8.99 billion from \$8.78 billion last year. Comparable sales for the same period increased 0.7%. Kmart operates 2,165 Kmart, Big Kmart, and Super Kmart retail outlets.

Wal-Mart Stores Inc. says second-quarter net income rose to \$1.596 billion, or 36 cents per share, from \$1.25 billion, or 28 cents per share a year ago. Sales for the quarter rose 20% to \$46.11 billion from \$38.47 billion. Wal-Mart operates 1,766 Wal-Mart stores, 796 Supercenters, and 466 Sam's Club stores in the U.S.

**SEALED MEDIA**, a digital rights management (DRM) services company, says it will provide DRM solutions for music sold online by Digitalpressure.com, the online division of independent music publisher peer music.

**MP3.COM** is teaming with Expression Engines Inc., a developer of E-mail marketing services and technologies, to promote its artists with hyperlinked graphics and streaming audio in E-mail messages. The hyperlinks connect the E-mail recipient to a Web site specified by the sender and can stream music and other forms of multimedia with one click. As part of the deal, MP3.com will also utilize Expression Engines' Favemail technology as an E-mail "complement" to its affiliate-marketing program.

**DOLBY LABORATORIES** says that BMG Entertainment and Universal Music Group are using its AAC audio compression standard in their respective programs for digital music delivery.

**POPCAST COMMUNICATIONS Corp.**, a Webcasting company that has produced Internet broadcasts of the Grammy, Emmy, and Tony awards shows, has received \$10.8 million in venture capital from Intel Capital and Telesystem Ltd.

**EMUSIC'S** Internet Underground Music Archive (IUMA) is sponsoring a contest to discover videos from unsigned bands. The promotion, known as I-Candy, will collect video submissions through Sept. 18. The top 20 videos, selected by IUMA, will appear on the I-Candy contest site on Oct. 16. Fans will determine the winner by voting for their favorite video. The winning band will receive a cash prize of \$5,000 and "be showcased to hundreds of IUMA and EMusic record label partners."

## BERKNER SURVIVES SNAFUS TO SUCCEED IN KID'S AUDIO ON OWN LABEL

(Continued from preceding page)

Madonna's daughter Lourdes (Child's Play, Billboard, Aug. 26).

To some extent, though not to what she'd hoped—Rosie O'Donnell wasn't in attendance and thus wasn't clamoring for a TV show performance, and Madonna, though she "danced her butt off," didn't engage Berkner in a musician-to-musician sort of way—the party did change her life. It planted her on a trajectory of playing bigwigs' kids' birthday parties, including Sting's 4-year-old son Giacomo's, where parent Bruce Springsteen was an audience member. (She says she was surprised to be booked as the featured entertainer because the little boy was "something of a heckler" at his friend Lourdes' party.) On a good day, she found she could sell 80 or more CDs per party.

More important, though, the star circuit soon propelled her onto the pages of People magazine, which published a short piece on Berkner's popularity but spelled her name wrong—thwarting what Berkner speculates were hundreds of attempts to reach her through the Internet.

"I'm laughing about it now," says Berkner. "But at the time I felt so upset. This [was] my first little slice of national exposure, and people couldn't find me... it took me a long time to get the search engine updated" so that the misspelling would lead to her site. But once it did, any projected sales spike for the artist, then on the verge of establishing her current deal with RounderKids for distribution, had fizzled.

Still, the People mention led to yet another high-profile booking—she played for a crowd of between 30,000 and 50,000 at this year's annual Easter Egg Roll in Washington, D.C., and her two sets were broadcast live over the Internet on the White House's Web site. But even that engagement had its drawbacks. For security reasons, Berkner could not mention in her marketing materials that she was chosen for such a potentially attention-getting performance.

Now, with her fair share of fanfare

and a third album behind her ("Victor Vito" was released early this year), Berkner is cautiously optimistic about her chances of being mentioned "in the same breath as Barney," when the subject of kids' music crops up. But it's not as if she's expecting fortunes to follow fame. "I used to have nightmares about all this money I owed"—money spent getting her albums made and passing them out as promos. Finally, she is starting to see money trickle in.

Meredith Tredeau, RounderKids' director of purchasing, estimates Berkner's sales at 5,000 units combined since the company started distributing her six months ago strictly in independent stores. (SoundScan currently does not register sales of her albums.) In what Berkner calls "a weird tightrope to walk," she hasn't put muscle



BERKNER

behind the marketing it takes to generate sales for a kids' artist in chains like Barnes & Noble, because she faces a dilemma shared by lots of baby acts and indie labels: it's cost-prohibitive.

Without that sort of marketing and despite her big-name background, bona fide kids' market stardom seems far off. Still, Tredeau says Berkner's "doing very, very well for an indie artist without major-label bucks behind her, and so far—knock on wood—[her albums aren't] coming back. We wish we'd picked her up a little sooner."

Berkner doesn't seem put off at the prospect of growing grass-roots rather than securing overnight success. After putting in calls to one children's label, where she was told unsolicited demos weren't welcome, and digesting "old experiences having been in rock bands" (five years ago, she was making the rounds in New York's coffeehouse circuit), she opted for the indie way of life. She won't deny it has its share of frustrations, but she's also reaping indie-exclusive rewards. Among them is whittling her

living-room inventory through sales at Amazon.com (which doesn't release sales figures) and her own Web site, which has moved about 800 units since December 1999, with the bulk of it coming since February, when she was featured on the public radio program "Infinite Mind." And, as her own agent and sales manager, she works directly with merchants when the opportunity is available.

Jennifer Bergman, co-owner of Westside Kids, a New York specialty toy retailer, calls herself one of Berkner's first fans. "We plug Laurie all the time," she says. "When she first came into the store, she asked me to listen to her music. I get [tapes] all the time, but hers was different, and I said I'd take a few. I grew to love the music, and so did my staff. It never gets grating."

With that kind of support, Berkner outsells children's music superstar Raffi 3-to-1 at Westside Kids. But Bergman went beyond the pale for her. At this year's Assn. of Specialty Toy Retailers' Convention, Bergman passed out 200 tapes, one of which landed in the hands of Doug Morris, owner of Little Hands Toy Shop in Glen Ellyn, Ill., who played it in his store. A CD bought by a Chicago Tribune writer at Little Hands resulted in a flattering profile in that newspaper, which netted a two-day tally of 150 orders through twotomatoes.com vs. the average of one or two per day. That led to a June Chicago-area tour.

There's also a contingent of Rounder sales reps "rooting for me," says Berkner. Rounder sales representative Brian McCarthy says Berkner is "one of the fresh, new artists whose expectations are panning out. We're giving her a lot of support." That's included featuring her on the RounderKids listening post, which recently landed at 80 independent toy stores. For an artist who's "pretty bad at selling myself," Berkner is becoming a shrewd businesswoman.

By all accounts, including her own, the appeal of Berkner's songs rests in their accessibility. "Some parents love the music," she reports, even though the subject matter ranges from buzzing bees, to the importance of trees, to a colony of fish that take showers.

All three albums are free of synthesizers, simply produced, and set to acoustic guitar rounded out by piano, bass, and a horn section. The songs invite movement, and in live performances a few well-placed props don't hurt, either. "I used to worry, 'Does it seem silly to people that I have stuffed animals on my head?'" says Berkner. "I've finally gotten past that."

Now, she's fixated on forcing reality to sink in, noting that "it's been a big emotional journey, but I have to kind of accept it: Wow! I'm making it doing music!"

Up next for Berkner, who's booked by the Charles Rothschild Agency in New York on a per-gig basis, is an appearance on the FX network's new "American Baby" show this fall. She'll also release "Whaddaya Think Of That" as a CD in September. In February or March of 2001 her first video will hit the shelves, to be followed by a fourth album in summer.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Chris Saito is named VP of brand marketing for Universal Studios Home Video in Universal City, Calif. He was executive director of marketing for MGM Home Entertainment.

Paramount Home Entertainment promotes **Jocelyn Estrada** to director of sell-through marketing and **Deanna Lee** to director of rental marketing in Hollywood. They were senior product managers.

**NEW MEDIA.** Larry Stessel is named president of the music division for MCY.com in New York. He was president and founder of Trilium Entertainment.

Audiosoft names **David Stebbings** and **Mark S. Belinsky** to its board of directors in San Francisco. Stebbings was senior VP of



SAITO



STESSEL

technology for the Recording Industry Assn. of America, and Belinsky was senior VP of business development for Macrovision Corp.

**Tom Burke** is named VP of media sales for Music.com in New York. He was director of sales, East Coast, for Listen.com.

**Marvin Richman** is named VP of finance for OnePage Inc. in Redwood City, Calif. He was senior VP of Urban Investment and Development Co.



# Ryko Lets The Good Times Roll At Sales Confab In The Big Easy

**RYKO HITS THE BIG EASY:** We couldn't make Ryko Distribution's sales convention Aug. 15-19 at the Omni Royal Orleans Hotel in New Orleans. To hear company president **Jim Cuomo** tell it, we missed a really good 'un.

Cuomo says the notion of spending a laid-back five days in America's party/music city was calculated as a contrast to the average annual sales conference, where "they march guys into a room, bombard 'em for four hours, give 'em a quick lunch, and bombard 'em again." The executive says he's attended all too many such music-biz confabs, where there was "nothing about any music—I thought I was at a washing machine convention."

Ryko structured its convention to move at a leisurely pace and to be open to all. "The sessions were wide open to everybody every time," Cuomo says. "The dinners were wide open every time."

The convention—attended by Palm Pictures topper **Chris Blackwell**, reps from 13 of Ryko's 15 labels, 30 salespeople, and administrative staffers from New York—often ventured out of the hotel and into the Big Easy's night spots.

"One thing I said was, 'Please, pace yourselves,'" Cuomo says with a chuckle.

Six Degrees Records' showcase at Tipitina's featured Dutch DJs **Zuco 103** and **dZihan & Kamien**. A multi-label showcase by **John McVey** (Paras Group), the **Groobeys** (Blix Street), **Shemekia Copeland** (Alligator), and Texas State Group's **Guy Forsyth** and **Barbara Lynn** took over Storyville. Palm Pictures showcased the **Honeydogs**, **Mocean Worker**, and **Elwood** at the House of Blues. Retailer Louisiana Music Factory hosted an appearance by **John Boutté** (who is featured on the new **Cubanismo** album "Mardi Gras Mambo"), **Snooks Eaglin**, and **Davell Crawford**. Another House of Blues performance presented the Rykodisc/Slow River artist **Jess Klein**. Everything wrapped up with an Aug. 19 tourney at that local institution the Rock 'N' Bowl, with live music by **Rockin' Dopsie & the Zydeco Twisters** and **Rockin' Ronnie Dawson**.

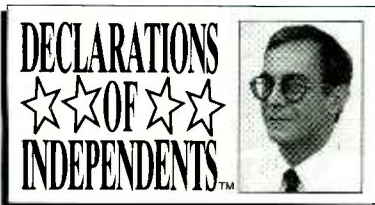
All this, plus product presentations, two-hour lunches, and beignets at Cafe du Monde, too.

"This was not a forced march," says Cuomo. "In a nutshell, I think we succeeded in getting everybody to work together as one big unit."

He says he plans to return the convention to New Orleans next year. Sounds like a good idea to us.

**FLAG WAVING:** **Jerry Greene**, who runs Ardmore, Pa.-based Collectables Records with **Nine Greene**, his wife of 38 years, has a rare challenge in promoting "Déjà Nu," the captivating new album by rock'n'roll veteran **Dion**.

"It's simple," Greene says. "The



by Chris Morris

oldies stations say it's a new record, and the [contemporary] stations say it's an oldie." But, he adds, "They're breaking the rules for it... I just gotta find enough people who are into breaking the rules."

Happily, there are some rule-breakers out there in radioland who are responding to Dion's exceptionally marvelous record, which—as the singer himself tells *Declarations of Independents* in an exclusive chat—was calculated as a return to another era of record-making.

*'I'm one of those singers—I don't produce what I do, I express what I do. I'm more of an expressionist, so when I'm in the zone, it's worth a million dollars. When I'm not, forget about it'*

- DION -

"I recorded it with all the same equipment and techniques, even vocally, that I did back then," Dion says. "I wanted to really capture the expression and the passion of the way we recorded records back then."

Dion began cutting the songs a year and a half ago, after actor/writer **Chazz Palminteri**—a native, like Dion, of the Bronx, N.Y., and the author and co-star of **Robert De Niro's** 1993 film "A Bronx Tale"—began putting together a screenplay based on the musician's autobiography "The Wanderer." Palminteri wanted to use some of Dion's classic material, but the price tag was high.

"Licensing some of the songs was becoming so ridiculous—I mean, the budget was, like, through the roof," recalls Dion. "So I said, 'Let me fill it in. I'll write some songs.'"

The result is a cycle of sharply penned songs that reflect various aspects of the great vocalist's life and career. "Hug My Radiator"—a song Dion had attempted to work up for his 1959 tour mates **Buddy Holly** and **Ritchie Valens** but never completed—recalls the days when a heater in

a cheap hotel room provided a welcome respite from a freezing tour bus. "If You Wanna Rock & Roll" approximates the sounds Dion heard at the famed Apollo Theatre in Harlem. "I Can Laugh At It Now" was inspired by a Bronx building superintendent who, in Dion's words, "was a solid guy who passed on a lot of good stuff to me, musically and spiritually."

The album also includes covers of two **Bruce Springsteen** songs. Dion says, "I was tellin' Bruce, 'You use synthesizers like I use a vocal group—'oohs' and 'ahhs' and 'dit-dit-dits.' I'll show you what I mean.' And I did 'Book Of Dreams.'" A second Springsteen number, "If I Should Fall Behind," was drawn from Dion's 1992 album, "Dream On Fire."

Dion himself seems to understand that he was working on a higher plane when he cut the album. "I was really in the zone when I did these things," he says. "I'm one of those singers—I don't produce what I do, I express what I do. I'm more of an expressionist, so when I'm in the zone, it's worth a million dollars. When I'm not, forget about it."

Dion says his peers responded immediately to "Déjà Nu." "Every once in a while I'd print up a few copies, give one to **Paul Simon**, to **Springsteen**, to **Lou Reed**—'Whaddaya think?' I'd get great response... I gave a copy to **Bob Dylan** before it came out. He got back to me, and he said, 'I love "Every Day." I'm gonna try to do that.' I never thought I'd get a response like that... It made me feel good that he even responded to the thing. I thought he'd maybe throw it up on the shelf and never listen. But he calls me back—I've been listening to it all night!"

However, Dion says, "nobody wanted to put it out." In fact, adds Greene, the singer considered selling the album over **QVC**. After getting wind of the project, **Collectables**—one of the best-established oldies labels in the country—decided to take it on.

Collectables, which employs two in-house promotion people, hired six independents to work "Déjà Nu." Efforts focused on the market the label knows best, which also was the likeliest home for a new Dion record—oldies radio.

Some oldies stations have been the album's earliest champions. According to Greene, **WCBS-FM** New York, **WOGL** Philadelphia, and **WWSW** Pittsburgh have all placed the record in rotation. **Collectables** claims that some 300 outlets have been spinning it.

Greene says Dion will be guesting in September on the syndicated public radio show "World Cafe" and will also appear on NPR's "Fresh Air."



DION

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	<b>No. 1</b> ART OFFICIAL INTELLIGENCE: MOSAIC THUMP 3 weeks at No. 1
2	3	5	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT
3	2	11	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
4	4	33	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
5	NEW	▶	<b>BUJU BANTON</b> ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98) HS	UNCHAINED SPIRIT
6	5	33	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
7	10	19	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
8	7	8	<b>JIMMY PAGE &amp; THE BLACK CROWES</b> TVT 2140 (24.98 CD)	LIVE AT THE GREEK
9	9	5	<b>C-BO</b> WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
10	6	4	<b>RANCID</b> HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
11	12	33	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	11	11	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
13	13	30	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
14	14	24	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
15	8	19	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
16	15	9	<b>MO THUGS FAMILY</b> MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP
17	16	10	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
18	31	28	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
19	18	11	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
20	20	14	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
21	17	5	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	BOOK 1
22	22	9	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4
23	19	2	<b>ELVIS PRESLEY</b> TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY
24	27	9	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
25	21	19	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
26	24	4	<b>LOS HURACANES DEL NORTE</b> FONOVIDA 6088 (8.98/12.98) HS	EN QUE TRABAJA EL MUCHACHO
27	26	17	<b>AIMEE MANN</b> SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
28	23	6	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
29	NEW	▶	<b>THEIEVRY CORPORATION</b> EIGHTHEENTH STREET LOUNGE 0033* (16.98 CD) HS	MIRROR CONSPIRACY
30	25	33	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
31	28	11	<b>NOFX</b> EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
32	30	9	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
33	40	26	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
34	NEW	▶	<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK (16.98 CD) HS	NEVER NEVER LAND
35	36	10	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
36	35	33	<b>SEVENDUST</b> ● TVT 5820 (10.98/16.98)	HOME
37	RE-ENTRY		<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
38	34	33	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
39	NEW	▶	<b>SOLDIERZ AT WAR</b> MILLITARY 57571 (8.98/13.98)	HU\$*LIN 4 A KAU\$E
40	32	12	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
41	38	6	<b>WALTER BEASLEY</b> SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
42	39	17	<b>YANG YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
43	RE-ENTRY		<b>BAHAMADIA</b> GOODVIBE 2021*/ATOMIC POP (8.98 CD) HS	BB QUEEN
44	33	5	<b>TAYLOR AND JIMMY VAN M</b> ULTRA 1062 (19.98 CD)	TRANCE NATION AMERICA
45	37	10	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD) HS	COMMUNICATE
46	46	22	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
47	42	3	<b>LUDACRIS</b> DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNEGRO
48	29	5	<b>PROJECT PAT</b> PROJECT 9996*/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS
49	45	6	<b>RICHARD "HUMPTY" VISSION</b> TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
50	49	18	<b>JOAN SEBASTIAN</b> MUSARTY/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR

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 (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EG and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



## Combining Rhino & WEA; Catching Up With Northeast One Stop

**W**EA MADE AN interesting move to bring catalog sales and marketing under the auspices of the Rhino staff. Or rather, should I say to bring the Rhino sales and marketing staff under the auspices of WEA?

As reported recently (*Billboard Bulletin*, Aug. 18), the 22 members of Rhino's sales and video staff are now employees of WEA, as is **Bob Carlton**, who changes from being VP of Rhino to senior VP at WEA, reporting to **Alan Voss**, executive VP/GM of the distributor.

The Rhino sales and marketing staff will now be called the WEA Strategic Catalog Marketing Group and will ride herd over about \$500 million in WEA music catalog, as well as oversee WEA's video titles. Also, they are still responsible for working the new Rhino titles.

Rhino, as well as special markets, was quietly placed in WEA Inc. chairman **Dave Mount**'s portfolio of responsibilities back in the beginning of the year. Rhino entered the Warner Music Group as a joint venture with Atlantic and became wholly owned by Warner in May 1998.

Mount says the realignment was "a logical move" that puts a little more focus on the WEA catalog. The Rhino regionals will be reporting to the WEA regional VPs but will get day-to-day direction from Carlton,

Mount reports.

**S**PEAKING OF WEA: **Dave Mount**, as he reported the above to me, was just back from the WEA Convention, where the staff had the pleasure of viewing performances from 22 of the company's recording acts. Although Mount wouldn't confirm it, I hear that one of the acts, **Barenaked Ladies**, took a potshot or two at Warner VP of sales **Dave Stein** and at WEA executive VP of sales **Fran Aliberti** (two very deserving targets, in Retail Track's view).

**I**N CASE YOU ARE wondering what Northeast One Stop has been up to, read on. Back in June the company moved into a new warehouse, which has about 88,000 square feet, reports company president **Ron Nix**. Not only that, but "we can expand it to another 40,000 square feet," he adds. The company is now in Menands, N.Y., a hop, skip, and a jump from the old warehouse, which was in Latham, N.Y.

Nix reports that Northeast still has its carousel-based replenishment system but plans to augment it the first quarter next year with Dorner equipment—the same type of automation found in Valley Media's warehouse.

Speaking of Valley, **Bill Gerstein**, who headed up indepen-

dent sales at Valley, has been brought in to be COO at Northeast. Initially, Gerstein is overseeing independent sales, but his role will be expanded eventually, Nix reports. In addition to Gerstein, other key executives at Northeast include **Jay Fink**, director of sales, and **Paul Billingslea**, director of operations. Also, I hear **Lou Delsignore**, Northeast One Stop founder and chairman, still puts



in a hard day's work.

**I** RECENTLY ATTENDED the BMG Distribution Convention, and here are some things I picked up there but previously didn't report. First off, the folks from the RCA Label Group couldn't make it (because of the consolidation of RCA Nashville and Arista, the company and its artist roster are under construction), so they sent a video containing their product presentation, based on "The X-Files."

The Warren Brothers played down-on-their-luck musicians who found a secret box that they

tried to return to RCA Label Group chairman **Joe Galante** in order to collect a reward. Special agents **Mulder** and **Scully**—played, respectively, by **Jennifer Day** and **Andy Griggs** (it's a parody, after all) were hot on the trail of the secret box. Also, **Brad Paisley**, who recently captured six Country Music Assn. Award nominations, played a gum-chewing receptionist.

In addition to videos by the above acts, the presentation featured music from **Lonestar**, **Alan Jackson**, **Martina McBride**, and **Kenny Chesney**, all of whom have new albums coming out, as well as albums that have been in the market for a while and are still doing well.

**S**TAR SIGHTING: The Restless product presentation at the BMG meet was notable for its humorous video, which featured **Frankie Muniz** of the sitcom hit "Malcolm In The Middle" and a tight set from new signee **They Might Be Giants**.

**A**NOTHER STAR SIGHTING: At the convention, the BMG national staff presented on video a funny spoof of the cable-TV show "The Sopranos." Titled "The Baritones," it starred, among others, **Bob Morelli**, VP of marketing, and **Patti Schrieber**, label liaison director, with cameos by **Rick Bleiweiss**, senior VP of market-

ing, who played a character called Little Dickie; **Rick Cohen**, who played Ricky Cashews; and **Tom O'Flynn**, VP of sales and branch distribution, who played Jelly.

Later in the convention, the Arista presentation began by taking "The Baritones" to task, enlisting two actors from "The Sopranos," **Vincent Pastore**, who plays Big Pussy Bompensiero, and **Fedrico Castelluccio**, who plays Furio Giunta. A video showed the two discovering "The Baritones" video amid a bootleg cache and ended with them leaving New Jersey to look for those responsible.

Next thing you know, they are live, in Canada, and bursting into the auditorium at the convention, carrying baseball bats and calling for their boss, Antonio, to deal with the situation. And, of course, at that juncture, **Antonio "L.A." Reid**, Arista's new president, made his grand entrance into the convention—and his Arista debut.

**S**TREET DATE: Who noticed that the latest Harry Potter book, "Harry Potter And The Goblet Of Fire" came out in July with a Saturday street date? I wasn't the only one: A senior major distribution executive lamented to me that he wished the book industry would embrace a Tuesday street date.

The book industry is still in the early days of street date. There are three significant dates: the publishing date, the laydown date, and the street date.

The publishing date is when publishers start making books available to merchants but is no reflection of when the book should be in stores. The laydown date is the day by which all retailers should have their supply. And until a couple of years ago, there wasn't any street date for books. That's why a book merchant once told me that a **Robert Jordan** "Wheel Of Time" book that I anxiously was awaiting the arrival of would be available sometime during the first two weeks of the next month.

Nowadays, some big books have street dates. Jordan's next "Wheel Of Time" book, "Winter's Heart," is set for a Nov. 7 release, which, you will be happy to know, is a Tuesday. And "Faith Of The Fallen" from **Terry Goodkind** just came out on Aug. 22, a Tuesday.

**Len Cosimano**, VP of merchandising at Borders Books & Music, says his company is pushing publishers for the book industry to adopt Tuesday as its universal street date. After all, he points out, that's when customers are in stores looking for new music and video, and why shouldn't the book industry take advantage of that traffic as well?

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—Chris Wester  
Down In The Valley  
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## Zany Brainsy Releases 'Friends' Set

**A BRAINY IDEA:** In the most demonstrative commitment yet to children's music by a prominent national retailer, multimedia chain Zany Brainsy—which encompasses 175 stores, with a projected expansion to 188 by December—is releasing its own compilation of songs by kids' artists on Sept. 15. Called "Celebrate Friends," the 13-track CD-only album will be specially priced at \$9.99 rather than at Zany Brainsy's regular price point of \$14.99.

"Celebrate Friends" was produced by veteran children's artist **Craig Taubman** of **Craig 'N Co.** It features songs from that group as well as from **Sugar Beats**, **Tom Chapin**, **Joanie Bartels**, **Trout Fishing In America**,



by *Moirra McCormick*

**Jessica Harper**, **Billy Jonas**, and **Peter Himmelman**. (Several acts will provide more than one cut.)

According to **Keith Spurgeon**, chairman/CEO of Zany Brainsy (headquartered in King of Prussia, Pa.), "Celebrate Friends" is the first in a projected series. "We're calling it 'Vol-

ume I,' hoping there will be a 'II,' 'III,' and so on," he says. It's also the first proprietary album released by Zany Brainsy, which recently launched in-house toys, craft kits, and art supplies.

Spurgeon says that Zany Brainsy and Taubman have been "working on this album for most of this year." He says planning took an especially productive turn after a March 25 gala for the U.S. Department of Education's Afterschool Alliance program, which Zany Brainsy sponsored at Universal Studios in California.

"We have a long relationship with Craig, the Trouts, Sugar Beats, Joanie, etc., selling their music and having them play in our stores—and out of the stores, too, such as at the Afterschool Alliance gala," Spurgeon says. Noting that Taubman has been extremely active in promoting children's music through concert series and other activities in and around Taubman's home base of Los Angeles, Spurgeon says he was a natural to coordinate the "Celebrate Friends" project. "We have an affinity for what he does," Spurgeon says.

Zany Brainsy stores typically carry 400-500 children's music titles each, and Spurgeon stresses that "we don't do the preteen stuff—**Britney**, **Backstreet Boys**, etc. We're dedicated to supporting children's music." That dedication extends to the chain's ongoing listening station promotions, which feature eight different kids' audio titles per month.

The Sept. 15 release date of "Celebrate Friends" "coincides with our company-wide meeting, in which we bring in our store managers from around the country," says Spurgeon. "We'll have some of the artists perform at the meeting and get our store teams jazzed up for the 'Celebrate Friends' release. We'll be featuring it in in-store merchandising, playing it in-store, and launching other promotional events."

One of these, he says, will be a drawing in which the winner will receive a concert for his or her school with one or more of the album's acts. Spurgeon says that, depending on the various acts' availability, there may be a single national winner or several regional winners.

The album opens with **Craig 'N Co.**'s "It's Magic," with a guest appearance by **Clarence Clemmons**, on sax. Next is **Sugar Beats'** cover of "How Sweet It Is," with guest vocals by **Carole King**, who's the mother of **Sugar Beats** leader **Sherry Goffin Kondor**. **Chapin's** "All Of My Friends" follows, featuring guest artists **Rosanne Cash** on vocals and **Branford Marsalis** on tenor sax.

Also included are **Bartels'** "When You Smile," **Trout Fishing In America's** "Nobody," **Harper's** "It's A Wonderful Life," **Jonas'** "One," **Sugar Beats'** "You've Got A Friend," **Himmelman's** "My Best Friend Is A Salamander," **Bartels'** "Best Friends," **Trout Fishing In America's** "Carry Me," **Craig 'N Co.'s** "One World," and the finale, "My Zany Music," penned by **Taubman** and featuring **Harper**, **Bartels**, and **Trout Fishing In America**.

Billboard® SEPTEMBER 9, 2000

Top Kid Audio™			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
ARTIST/SERIES		TITLE	
IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)			
◀ No. 1 ▶			
1	1	5	<b>THE POWERPUFF GIRLS</b> RHINO 75848(10.98/16.98) HEROES & VILLAINS
2	2	16	<b>VARIOUS ARTISTS</b> WALT DISNEY 860680(9.98/12.98) LA VIDA MICKY
3	3	194	<b>VARIOUS ARTISTS</b> ● <b>TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS</b> BENSON 84056(3.98/5.98)
4	4	26	<b>VARIOUS ARTISTS</b> RADIO DISNEY JAMS VOL. 2 WALT DISNEY 860980(9.98/12.98)
5	5	243	<b>VARIOUS ARTISTS</b> ▲ <b>DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1</b> WALT DISNEY 860605(6.98/9.98)
6	8	60	<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette) BEAR IN THE BIG BLUE HOUSE
7	6	96	<b>VARIOUS ARTISTS</b> TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)
8	7	262	<b>VARIOUS ARTISTS</b> ▲ <b>CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC</b> WALT DISNEY 860865(10.98/16.98)
9	14	27	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette) TIGGER
10	10	177	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98) SILLY SONGS
11	9	208	<b>VARIOUS ARTISTS</b> ● <b>DISNEY'S PRINCESS COLLECTION</b> WALT DISNEY 860897(9.98/12.98)
12	16	125	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) VEGGIE TUNES
13	12	174	<b>VARIOUS ARTISTS</b> ▲ <b>DISNEY CHILDREN'S FAVORITES VOLUME 2</b> WALT DISNEY 860606(6.98/9.98)
14	11	248	<b>BARNEY</b> ▲ <b>BARNEY'S FAVORITES VOLUME 1</b> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)
15	17	206	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98) ACTION BIBLE SONGS
16	15	226	<b>VARIOUS ARTISTS</b> ▲ <b>CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC</b> WALT DISNEY 860866(10.98/15.98)
17	13	197	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98) SUNDAY SCHOOL SONGS
18	18	107	<b>VARIOUS ARTISTS</b> VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)
19	23	3	<b>MOMMY &amp; ME</b> MADACY 50572(2.98/4.98) TWINKY TWINKLY LITTLE STAR
20	<b>NEW</b> ▶		<b>VARIOUS ARTISTS</b> <b>DISNEY'S LULLABY ALBUM</b> WALT DISNEY 860677(9.98/12.98)
21	20	40	<b>READ-ALONG</b> TOY STORY 2 WALT DISNEY 860428(6.98 Cassette)
22	19	97	<b>VARIOUS ARTISTS</b> MORE SILLY SONGS WALT DISNEY 860632(10.98/16.98)
23	21	17	<b>READ-ALONG</b> DINOSAUR WALT DISNEY 860469(6.98 Cassette)
24	22	62	<b>BARNEY</b> I LOVE TO SING WITH BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)
25	24	21	<b>CEDARMONT KIDS CLASSICS</b> BENSON 83347(3.98/5.98) GOSPEL BIBLE 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.

## Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
◀ NO. 1 ▶					
1	<b>NEW</b> ▶		<b>AARON'S PARTY (COME GET IT) THE VIDEO</b> Jive/Zomba Video BMG Video 41721	Aaron Carter	9.98
2	2	40	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ Jive/Zomba Video 41651-3	Britney Spears	19.98
3	1	4	<b>BECAUSE HE LIVES</b> Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.98
4	3	6	<b>BIG MONEY HUSTLAS</b> Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	24.95
5	4	40	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
6	5	232	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
7	7	41	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
8	6	94	<b>'N THE MIX WITH 'N SYNC</b> ▲ BMG Video 65000	'N Sync	19.95
9	9	34	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
10	34	18	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
11	39	18	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
12	10	15	<b>WHITNEY: THE GREATEST HITS</b> ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
13	8	7	<b>SPIT IN YOUR EYE</b> Arista 751037	Kittie	14.98
14	28	67	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
15	<b>NEW</b> ▶		<b>PURPOSE BY DESIGN</b> Verity Video 43140-3	Fred Hammond & Radical For Christ	19.98
16	11	42	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	9.98
17	12	9	<b>MTV'S TOTAL REQUEST LIVE</b> MTV Home Video Sony Music Entertainment 55381	Various Artists	12.98
18	16	89	<b>CUNNING STUNTS</b> ▲ Elektra Entertainment 40202	Metallica	34.98
19	13	11	<b>TALES FROM MARGARITAVISION</b> MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.98
20	14	37	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
21	17	155	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
22	15	4	<b>THONG SONG</b> Ventura Distribution 40143	Sisqo	14.98
23	19	231	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
24	18	11	<b>TWO AGAINST NATURE</b> Image Entertainment 9584	Steely Dan	15.98
25	21	70	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
26	20	68	<b>LIVE</b> ▲ USA Home Entertainment 45059955	Shania Twain	19.95
27	26	129	<b>RAGE AGAINST THE MACHINE</b> ▲ Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
28	22	41	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
29	37	37	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
30	23	13	<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016	Various Artists	19.95
31	33	85	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
32	36	64	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	19.98
33	38	36	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
34	24	40	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
35	35	62	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
36	32	12	<b>25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY</b> Arista Records Inc. BMG Video 15748	Various Artists	19.98
37	29	7	<b>HOUSE OF YES</b> Beyond BMG Video 78084	Yes	19.95
38	40	37	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
39	<b>RE-ENTRY</b>		<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.98
40	31	42	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.



### Universal Concocts Broadband Pilots In Its eLabs

This issue's column was prepared by Marilyn A. Gillen.

**B**ROADBAND MAY still be only a big-pipe dream for the majority of Web users, but Universal Music Group (UMG) is confident that the fast-growing user base—investment bank Veronis, Suhler forecasts there will be 18.9 million U.S. subscribers in 2004—will soon be demanding music programming created with them in mind.

Toward that end, the company's eLabs division on Aug. 29 rolled out its first slate of music-themed online programming targeted squarely at the broadband user, with more shows in development. The programs were created to take fullest advantage of the plumped-up capabilities that fat pipes offer, according to eLabs senior VP of marketing Lisa Farris.

"We've reached a point where broadband is about to hit critical mass," Farris says. "There's almost 8 million people now who have broadband in their homes or access to it at colleges or work, and we really weren't focusing on anything particular for broadband."

"So we began about six months ago defining what kind of content we should look at and how we could deliver music in the best way possible for people with broadband connections," she adds.

UMG seized on a television analogy, deciding to work with outside companies to develop a lineup of music-themed programming that offered high-quality video and animation, but tweaked the concept by including plenty of the kinds of interactivity that only Web programming allows.

The first three "pilots" that came out of the development process are a mix of the traditional—music video shows—and the offbeat:

- "The Viewing Lounge" is an interactive music video channel that Farris describes as "customizable." Visitors can choose a genre of music, and the program will then create a bloc of programming based on that choice. As videos screen, information and facts about the acts, along with lyrics and photos, pop up. Skins on the online player change based on the type of music being played.

- "I-View" offers short behind-the-scenes segments about artists and acts. Farris says this show takes as its starting point the oft-spoken request from fans that they want to know—and see—more and still more about their favorite artists' lives. "They want to be backstage with the artists; they want to be in the studio with the artist; they want to see the process and know the person," she says. Among the featured segments is a piece on the making of Hanson's latest album and a tour of Billie Myers' home.

- "Music Spoofo-mercials" is, as its name suggests, a parody show of late-night infomercials. Of course, new music is prominently featured in that mix—somehow. "It's really hard to explain," Farris allows. "You really need to see it."

Current programming will be reg-

## SITES + SOUNDS

ularly updated during its four-month pilot run, Farris says, and several more shows will debut within the next two months.

Given its developer, it will likely come as no surprise to learn that the programming features Universal acts.

## musicUwant

"Absolutely we see this as a way to promote our music—that's one of our goals—but it's a whole new way to get music out to consumers," Farris says.

Universal will also close the sale, if the fan is so inclined: "Buy" links from the shows will take viewers to the Get-Music site, which is jointly owned by UMG and BMG Entertainment.

E-commerce is only one potential revenue stream for Universal, however. The company also expects to explore multiple business models for its content development, including striking syndication, licensing, and other distribution pacts.

The shows are currently accessible at sites including RealNetworks' RealGuide, Microsoft's

WindowsMedia.com, and Apple's QuickTime TV, as well as via digital-subscriber-line/cable providers Excite@Home, Sprint, and Winfire. UMG has also set up its own broadband portal at musicUwant.com, but Farris says this is seen as a short-term venture.

"We are really hoping that, after the pilot run and as we move forward with this, these shows and others will be available in many, many different places," Farris says.

**NO STONE UNTURNED:** If you wouldn't necessarily think to use the Doobie Brothers and digital downloads in the same sentence, think again.

The classic band behind such '70s hits as "Long Train Runnin'," "Black Water," and "What A Fool Believes" is back with a new album and a multi-pronged marketing campaign behind it that runs the gamut from timed-out downloads, to custom CDs, to radio and traditional retail.

Dubbed "clicks to bricks," the campaign kicked off Aug. 31 when 15 newly recorded live tracks were made available for free download at WindowsMedia.com.

Phase II begins when the downloads "time out" on Sept. 15 and consumers will be directed to such participating E-tailers as twec.com, Checkout.com, and CDnow and to custom compilation site imix.com. There, they will be given the chance to buy a custom CD culled from those 15 tracks or four more from the forthcoming album, or to purchase them as individual downloads.

The final phase—bricks—will see the release of the 13-song album, "Sibling Rivalry," to stores on Pyramid Records.

AMFM, a primary shareholder in imix, will support the promotion via its network of radio stations.

**S**PEAKING OF IMIX, the company still best known for its custom CD business has just rolled out a new video entertainment division aimed at securing content for its recently launched CustomDVD line.

The Los Angeles-based unit is charged with obtaining the rights to TV shows, sports highlights, music concerts, music videos, niche entertainment programs, and hard-to-find films for use by customers in compiling their custom DVDs, according to imix CEO David Gould.

The division will be headed by newly hired senior VP Michael H. Klein, founder of entertainment industry consulting firm Next Step Entertainment and former VP of programming for pay-per-view network In Demand. Frank Bryant, formerly VP of worldwide marketing at Sony Pictures Entertainment, also joins as VP of business development.

**A**ND NOW A WORD FROM... For those who can't get enough new music from Wyclef Jean, three words: check out PlayJ.

The New York-based music division of EverAd, which has carved out a unique business model by encrypting



"The Viewing Lounge," Universal Music Group's interactive music video channel.

banner ads into free downloadable music files, has reached an agreement with the artist to offer an exclusive track on its playj.com Web site, as well as through its Web affiliates, such as Listen.com and Launch.com.

All artist proceeds from the as-yet-unnamed track, which does not appear on his new Columbia album, will go to charity via the Wyclef Jean Foundation, as will a portion of all advertising dollars generated from the song.

The track will be exclusive to PlayJ and its partners for 45 days, beginning Wednesday (6).

PlayJ has also sewn up an extensive—and partially exclusive—part-

nership with Sony/Columbia artist JIVEjones, whose debut album is due out next year.

Among the many tie-ups, PlayJ will produce a JIVEjones CD sampler previewing the album that includes a PlayJ-encoded bonus track accessible by putting the disc in a computer's ROM drive. PlayJ is also the prime sponsor of JIVEjones' pre-release promotional tour.

More than 60 record labels have already made their music available for use in the PlayJ system, the company says, and some 400 advertisers have committed to using the novel platform to reach the music-buying demo.

## Billboard

SEPTEMBER 9, 2000

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		ARTIST	BILLBOARD RIAA CERT.
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW		THE GREEN WORLD RAZOR & TIE 82856	NO. 1 1 week at No. 1	DAR WILLIAMS	143
2	NEW		WHEN INCUBUS ATTACKS VOL. I (EP) IMMORTAL 61395/EPIC		INCUBUS	41
3	1	3	COYOTE UGLY CURB 78703		SOUNDTRACK	10
4	NEW		FOURPLAY... YES, PLEASE! WARNER BROS. 47694		FOURPLAY	135
5	3	36	HUMAN CLAY WIND-UP 13053*		CREED	5
6	2	11	RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.		B.B. KING & ERIC CLAPTON	15
7	NEW		MY ROMANCE WINDHAM HILL 11557		JIM BRICKMAN	83
8	7	14	THE BETTER LIFE REPUBLIC 153920/UNIVERSAL		3 DOORS DOWN	7
9	NEW		THE ECLECTIC: 2 SIDES II A BOOK COLUMBIA 62180*/CRG		WYCLEF JEAN	9
10	4	15	OOPS... I DID IT AGAIN JIVE 41704		BRITNEY SPEARS	2
11	6	14	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE		EMINEM	3
12	10	23	NO STRINGS ATTACHED JIVE 41702		'N SYNC	6
13	5	6	NOW 4 EMI/SONY/ZOMBA 524772/UME		VARIOUS ARTISTS	4
14	8	37	BRAND NEW DAY A&M 490443/INTERSCOPE		STING	11
15	11	9	COUNTRY GRAMMAR FO' REEL 157743/UNIVERSAL		NELLY	1
16	NEW		THE AGE OF POSSIBILITY ROUNDER 711226/DJMG		CARRIE NEWCOMER	—
17	12	15	MAD SEASON LAVA/ATLANTIC 83339/AG		MATCHBOX TWENTY	30
18	9	41	CALIFORNICATION WARNER BROS. 47386*		RED HOT CHILI PEPPERS	13
19	15	11	CRUSH ISLAND 542474/DJMG		BON JOVI	22
20	17	7	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061		EVERCLEAR	29

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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.





**Happy Ending.** The real Erin Brockovich and Ed Masry signed copies of Universal Studios Home Video's "Erin Brockovich" at Silver Screen Video in Barstow, Calif., to celebrate the video's Aug. 15 release. Silver Screen Video is owned by Roberta Walker, who was the inspiration for the character Donna Jensen, played by Marg Helgenberger in the hit film. Julia Roberts played the title role and Albert Finney played Masry. The mayor of Barstow also honored the film by declaring Aug. 15 Erin Brockovich Day.

## Halloween Inspires Killer Releases

### Studios Bring New And Remastered Horror Titles To DVD

BY CATHERINE CELLA

COOKEVILLE, Tenn.—As far back as the silent era's "Nosferatu" and "The Cabinet Of Doctor Caligari," horror has been a Hollywood staple. But with the success of the "Scream" and "I Know What You Did Last Summer" series, horror and Halloween are hip again.

"Over the past few years, we've definitely seen an enormous increase in the business," says New Line Home Video VP of marketing Beth Gunderia. "Halloween is the third hottest-selling season now."

Gunderia says that titles such as the supplier's "A Nightmare On Elm Street" have reached classic status and that new generations of fans are making them staples in their collections.

New Line capitalized on that interest in "Nightmare" and Halloween by releasing each film in the series on DVD for the first time in August. Last year, New Line released the series only as a boxed set.

"The spoof movies are great—everybody loves them," admits Gunderia. "But people also like to look back at the older titles and be really scared."

In addition, New Line has the new title "Final Destination" to add to its horror offerings. The film, about teenagers who die in mysterious ways after one's premonition keeps them off an ill-fated plane, will be released Sept. 26 as a Platinum Series DVD and loaded with extras, including a documentary on people who have had premonitions.

Even spooky satire can cash in on

the horror craze. Commemorating its 25th anniversary, "The Rocky Horror Picture Show" will be released Oct. 3 as a special-edition VHS and first-time DVD by 20th Century Fox. The DVD is appropriately filled with songs, DVD-ROM features, and supplementary tracks to make the experience party-worthy.

On Tuesday (5), Fox will also promote "The Omen," "The Fly," and "Edward Scissorhands: 10th Anniversary" on DVD.

Since Halloween falls on a traditional Tuesday street date, some studios are taking full advantage with some especially timely releases.

Universal Studios Home Video, for instance, will release the remastered classic "Touch Of Evil," which was painstakingly restored from Orson Welles' original vision. Universal will also release "Somewhere In Time: The 20th Anniversary Edition."

Holiday gift sets also abound from the likes of Alfred Hitchcock, Abbott

(Continued on page 89)

## DVD Shipments Of 'Mission: Impossible 2,' 'Gladiator' To Hit The Multimillion Mark

**UP, UP & AWAY:** While Universal Studios Home Video touted its million-unit DVD shipment for "Erin Brockovich," others are predicting multimillion-unit shipments for fourth-quarter releases "Mission: Impossible 2" and "Gladiator."

A 5-million-unit shipment figure for DreamWorks Home Entertainment's "Gladiator," expected in late November, was flying fast and furious around the recent Los Angeles DVD Entertainment 2000 con-fab, hosted by the International Recording Media Assn. For Paramount Home Video's Nov. 7 release of "M:I-2," some attending the conference were predicting a 7-million-unit shipment over two release waves within a four- to six-month time frame, according to replication sources attending the two-day event.

At least one studio source says that the numbers are grossly inflated and that each title will most likely ship about half that number. Even at 50%, both titles will still set new shipment records.

The 5-million- and 7-million-unit ship predictions are a bit overzealous, considering the installed base for DVD players is 7.5 million, according to the DVD Entertainment Group. Instead of a chicken in every pot, it will be a copy of "Gladiator" and "M:I-2" in every DVD player. Even if total household penetration hits 10 million players after the holidays, that's still a lot to sell. Granted, a generous amount of units for both titles will head to the rental market, which could account for 500,000 to 1 million copies.

While there appears to be plenty of software around, attendees at DVD Entertainment 2000 say there could be a hardware shortage this fall. The problem apparently stems from a reduction in the number of microchips needed to manufacture the player. Seems that other consumer electronic goods, like cell phones, are eating up all the microchips. On the other hand, it could be yet another clever marketing ploy to get dealers to stock up now to handle the holiday rush. With machines down to the \$150 mark, this buying season is shaping up to be even bigger than last year.

**'MISSION' INCREDIBLE:** Whether or not "Mission: Impossible 2" shatters any DVD shipment records, con-

sumers are in for an action-packed disc. In its most ambitious offering to date, Paramount is putting more than 60 minutes of extras on the title.

Mainly concentrating on director John Woo's amazing stunt sequences, a 40-minute segment titled "Impossible Shots" will zero in on how Woo shot 11 of the scenes, including the opening rock climbing scene, which had the film's star, Tom Cruise, dangling from a cliff. Stunt coordinator Brian Smrz also joins Woo in the segment.

Other bonus elements include the Metallica video of "I Disappear," an alternate title sequence, and the MTV Movie Awards parody of the film, "Mission: Improbable," with Cruise, Ben Stiller, and Woo. DVD-ROM enhancements include a link to the new "Mission: Impossible 2" Web site that has been

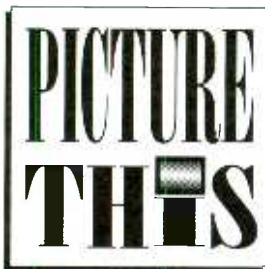
upgraded with new games and other bonus material. The disc's retail price is \$29.99. The film grossed \$500 million, topping the summer box office chart.

**QUEUING UP:** Q Records, the 2-year-old label started by home shopping network QVC, will release its first music video title Sept. 26. The title, "Luciano Pavarotti—The Recital," is priced at \$14.98 VHS and \$19.99 DVD. The 84-minute program was recorded for Spanish television in 1989 and features 23 songs accompanied only by piano.

**R-RATED 'RASCALS':** Anyone looking for those rare R-rated "Little Rascals" videos can stop searching. Last week, Artisan Home Entertainment put out an announcement for a "Little Rascals: Collector's Edition" that said the program was rated R. Within 24 hours a new announcement was released saying the rating was "obviously a mistake." Artisan further clarified that the title is not rated.

**'LAWRENCE' OF DVD:** Look for Columbia TriStar Home Video to release the epic 1962 film "Lawrence Of Arabia" on DVD in February, according to executive director of retail marketing Janet Wheeler. The supplier is still deciding whether to release it as a single DVD-18 disc or a two-disc set.

Meanwhile, Columbia's summer epic "The Patriot" with Mel Gibson hits stores Oct. 24. A special edition DVD is priced at \$27.96.



by Eileen Fitzpatrick



## 'The Matrix,' 'Terminator 2' Snare Most DiVi Awards At Conference

The special effects-laden film "The Matrix" has not only sold more than 3 million units on DVD, but it has also won two DiVi Awards at the DVD Entertainment 2000 conference, held Aug. 23-24 in Los Angeles.

The Warner Home Video title picked up prizes for best overall release and best DVD-ROM support. Winners of the third annual awards were decided by a panel of home video industry executive judges as well as by select members of the press and were announced Aug. 24 at the conference. The only other multiple-award winner was "Terminator 2: Judgment Day—The Ultimate Edition" from Artisan Home Entertainment, which picked up best special edition and best authoring.

More than 200 entries were submitted in 12 categories. DVD Entertainment 2000 was hosted by the International Recording Media Assn. Following is a complete list of winners:

**Best overall DVD release:** "The Matrix," Warner Home Video.

**Best standard release:** "Dracula," Universal Studios Home Video.

**Best special edition:** "Terminator 2: Judgment Day—The Ultimate Edition," Artisan Home Entertainment.

**Best music release:** "Pink Floyd: The Wall," Sony Music Entertainment.

**Best educational/documentary title:** "Rome: Power & Glory," Questar.



THE MATRIX

**Best video compression:** "Fight Club," 20th Century Fox Home Entertainment.

**Best audio compression:** "Saving Private Ryan," DreamWorks Home Entertainment.

**Best menu design:** "The Abyss," 20th Century Fox Home Entertainment.

**Best special features:** "Men In Black," Columbia TriStar Home Video.

**Best authoring:** "Terminator 2: Judgment Day—The Ultimate Edition," Artisan Home Entertainment.

**Best DVD-ROM support:** "The Matrix," Warner Home Video.

**Best presentation/packaging design:** "Repo Man: Limited Edition," Anchor Bay Entertainment.



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	4	2	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
2	19	3	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b>	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
3	1	7	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
4	5	14	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
5	2	6	<b>MY DOG SKIP</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
6	3	14	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
7	7	8	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
8	8	5	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b>	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
9	10	11	<b>PLAYBOY'S LUSTY LATIN LADIES</b>	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
10	9	36	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
11	6	13	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrail	2000	NR	39.92
12	28	40	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
13	17	16	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
14	16	20	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
15	15	39	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
16	14	20	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
17	35	3	<b>THE FOG</b>	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
18	13	35	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
19	34	9	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
20	25	26	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
21	20	19	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
22	23	2	<b>PLAYBOY'S SEXY GIRLS NEXT DOOR</b>	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
23	11	15	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
24	38	4	<b>BIG MONEY HUSTLAS</b>	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
25	30	2	<b>THE THOMAS CROWN AFFAIR</b>	MGM Home Entertainment 907452	Pierce Brosnan Rene Russo	1999	R	14.95
26	22	22	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
27	12	17	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
28	24	4	<b>DOUBLE JEOPARDY</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones	1999	R	19.98
29	29	6	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b>	Warner Home Video 1579	Animated	2000	NR	14.95
30	26	10	<b>GANGSTRESSES</b>	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
31	18	23	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
32	32	8	<b>RUNAWAY BRIDE</b>	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
33	21	36	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
34	27	19	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
35	40	2	<b>GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS</b>	Ventura Distribution 0213	Various Artists	2000	NR	19.95
36	31	16	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
37	33	8	<b>SHAFT</b>	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
38	39	2	<b>STIGMATA</b>	MGM Home Entertainment 907269	Patricia Arquette Gabriel Byrne	1999	R	14.95
39	<b>NEW ▶</b>		<b>SAMURAI X</b>	A.D.V. Films 001D	Animated	2000	NR	19.98
40	37	2	<b>THE HOWLING</b>	MGM Home Entertainment 100813	Dee Wallace Stone	1981	R	9.94

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video	Julia Roberts Albert Finney
2	2	4	<b>MAGNOLIA (R)</b>	New Line Home Video Warner Home Video N4969	Julianne Moore Tom Cruise
3	3	8	<b>THE TALENTED MR. RIPLEY (R)</b>	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
4	1	4	<b>THE BEACH (R)</b>	FoxVideo 200052	Leonardo DiCaprio
5	8	4	<b>THE NINTH GATE (R)</b>	New Line Home Video Warner Home Video N4123	Johnny Depp
6	5	6	<b>THE HURRICANE (R)</b>	Universal Studios Home Video 20719	Denzel Washington
7	6	6	<b>BOILER ROOM (R)</b>	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
8	7	15	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
9	9	5	<b>THE WHOLE NINE YARDS (R)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
10	4	10	<b>THE GREEN MILE (R)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
11	<b>NEW ▶</b>		<b>THE CIDER HOUSE RULES (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 18306	Tobey Maguire Michael Caine
12	17	3	<b>ROMEO MUST DIE (R)</b>	Warner Home Video 18128	Jet Li Aaliyah
13	10	11	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
14	14	2	<b>REINDEER GAMES (R)</b>	Dimension Home Video Buena Vista Home Entertainment 18312	Ben Affleck Gary Sinese
15	11	9	<b>DUCE BIGALOW: MALE GIGOLO (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
16	<b>NEW ▶</b>		<b>TITUS (R)</b>	FoxVideo 2000528	Anthony Hopkins Jessica Lange
17	<b>NEW ▶</b>		<b>HOLY SMOKE (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1362	Kate Winslet
18	12	17	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
19	20	4	<b>DROWNING MONA (PG-13)</b>	Columbia TriStar Home Video 05055	Danny DeVito Bette Midler
20	15	11	<b>NEXT FRIDAY (R)</b>	New Line Home Video Warner Home Video N5034	Ice Cube

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	2	<b>ERIN BROCKOVICH (R) (26.98)</b>	Universal Studios Home Video 20783	Julia Roberts Albert Finney
2	<b>NEW ▶</b>		<b>THE TIGGER MOVIE (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19302	Animated
3	3	4	<b>ROMEO MUST DIE (R) (24.98)</b>	Warner Home Video 18128	Jet Li Aaliyah
4	6	6	<b>THE PRINCESS BRIDE (PG) (19.98)</b>	MGM Home Entertainment 908064	Cary Elwes Robin Wright
5	2	11	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
6	5	49	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
7	<b>NEW ▶</b>		<b>SUPERNOVA (R) (26.98)</b>	MGM Home Entertainment 1000832	James Spader Angela Bassett
8	4	2	<b>THE CIDER HOUSE RULES (PG-13) (32.99)</b>	Miramax Home Entertainment/Buena Vista Home Entertainment 18306	Tobey Maguire Michael Caine
9	<b>NEW ▶</b>		<b>BEYOND THE MAT (DIRECTOR'S CUT) (NR) (29.98)</b>	Universal Studios Home Video 20910	The Rock Vince McMahon
10	10	6	<b>THE WHOLE NINE YARDS (R) (24.98)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
11	<b>RE-ENTRY</b>		<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
12	11	9	<b>INDEPENDENCE DAY (PG-13) (34.98)</b>	FoxVideo 2000045	Will Smith Jeff Goldblum
13	7	3	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS (NR) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19574	Animated
14	9	7	<b>JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)</b>	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
15	8	3	<b>REINDEER GAMES (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 18312	Ben Affleck Gary Sinese
16	<b>RE-ENTRY</b>		<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
17	12	7	<b>THE HURRICANE (R) (26.98)</b>	Universal Studios Home Video 20719	Denzel Washington
18	17	22	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
19	18	36	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
20	16	12	<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton

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## HALLOWEEN INSPIRES KILLER RELEASES

(Continued from page 87)

and Costello, and James Stewart.

Universal's Classic Monsters gift set hits stores Aug. 29 with "Dracu-



Charlton Heston as Ramon Miguel "Mike" Vargas in Orson Welles' 1958 film noir classic "Touch Of Evil." The restored film will be released Oct. 31 on DVD and VHS from Universal Studios Home Video.

la," "Frankenstein," and the original "The Mummy." Twenty-five different VHS special editions, including "The Bone Collector," "Psycho" (1998), and "The Mummy," round out Universal's Halloween Haunts.

Many first-time DVDs will be released for the holiday, including "The Amityville Horror," "A Bucket Of Blood," and Edgar Allan Poe's "Tales Of Terror" from MGM Home Entertainment Sept. 19.

On Oct. 3, MPI Home Video unleashes Jack Palance in the double-feature DVD "Dracula/The Strange Case Of Dr. Jekyll And Mr. Hyde."

Paramount Home Video frights include "Pet Sematary" and "Dead Zone," due in stores Sept. 19; "Rosemary's Baby" and a reprised "Sleepy Hollow," Oct. 3; and "Friday The 13th" parts three and four on Oct. 17.

Claiming that nothing says Halloween like a severed head and a chainsaw, Pioneer Entertainment has just released "Bride Of Re-Animator" and "Texas Chainsaw Massacre" on DVD. Rhino Home Video releases "Blood Mania" on Oct. 10, and Trimark Home Video streets "Dead Alive" Sept. 12, Pauly Shore's "The Bogus Witch Project" Oct. 10, and Kiefer Sutherland in "Eye Of The Killer" Oct. 24.

Not surprisingly, Artisan Entertainment is repromoting its smash thriller "The Blair Witch Project" with the new release "Stir Of Echoes." Columbia TriStar plies "The Craft—Special Edition" DVD Sept. 12, with director's commentary and witchcraft lore.

Image Entertainment has a ghoulish lineup in "The Blood Trilogy" boxed set, due Oct. 3, and "Frankenstein's Castle Of Freaks" on Oct. 17.

While adults enjoy being scared to death, there's also plenty of non-scary videos and DVDs for kids to enjoy.

"Halloween is really a kids' holiday," says Warner Home Video director of family entertainment marketing Justine Brody. "And I think it's become important partially because of the significant amount of merchandising. Retailers are setting up their Halloween section just as the kids are back in school. It's the first major holiday."

Warner's bag of treats for retailers includes new compilations "Scooby-Doo's Creepiest Capers," "Casper Saves Halloween," and "Bugs Bunny's Halloween Hijinks," as well as "The Scarecrow" direct-to-video animation.

A haunted house-themed merchandising holds 18, 24, 36, or 48 pieces of product, says Brody, and features all the Halloween characters from the studio's "Beetlejuice" and "Gremlins" movies.

In October, Warner plans the Halloween-y direct-to-videos "Scooby-Doo And The Alien Invaders" and "Batman Beyond: Return Of The Joker." The titles will be on DVD. "We're getting ready for the DVD explosion," says Brody, who predicts that with PlayStation 2 and lower-priced DVD players, the family DVD market will take off.

Rounding out Warner's Halloween kids' lineup is the PBS title "Teletubbies: The Magic Pumpkin."

Other studios' Halloween treats for kids include Austin, Texas-based Big Kids' "Kids Discover Bats," Columbia TriStar Home Video's "Bear In The Big Blue House: Halloween And Thanksgiving," Buena Vista Home Video's "The Black Cauldron," Fox's "The Simpsons Trick Or Treehouse," and Goldhil's "Making Halloween Special."

Lyrick Studios is also repromoting "Barney's Halloween Party," and Paramount Home Video adds DVD dimensions to "It's The Great Pumpkin, Charlie Brown," which will be released in the format Sept. 12.

"Kids like to be scared or challenged—look at the 'Goosebumps' and 'Harry Potter' phenomena," Brody notes. "And parents are looking for nice, safe entertainment their kids can enjoy on Halloween. Our videos really appeal to that client."

## Billboard

SEPTEMBER 9, 2000

## Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
1	8	2	<b>NO. 1</b> WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	1	1	87	<b>NO. 1</b> BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	1	19	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	2	2	79	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	9	2	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	3	3	60	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	12	2	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95	4	4	25	WEIGHT LOSS-YOGA Living Arts 21	9.95
5	2	18	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	5	5	33	LIVING YOGA COLLECTION Living Arts 61187	17.98
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## LETTING 'DOGS OUT' BENEFITS BAHAMEN AS S-CURVE SINGLE DRIVES U.S. SUCCESS

(Continued from page 15)

With the help of Fred Tarube from Mid-Atlantic Integrated Marketing, the song was worked to major-league and college ballparks for this year's baseball season.

"We got a tremendous response from the athletic leagues," says Krumper. "The Seattle Mariners even invited the Baha Men to perform at one of their games. Right now we're doing a 30-second clip of the 'Dogs' video that we're going to service to ballparks, and we're hoping that they'll play it on their big screens."

In anticipation of the upcoming football season, S-Curve/Artemis also plans to service the song to National Football League organizations.

Top 40 radio airplay for the "Who Let The Dogs Out" single is also gaining momentum. The song has been rising up the Top 40 Tracks chart, where it stands this issue at No. 26.

Brian B. Wilde, music director at mainstream top 40 station WKSE Buffalo, N.Y., says of the song, "It's gotten top five phone [requests] for us. It's a fun, upbeat record, and it just sounds like the kind of record we like to play at this station."

Errol Persad, manager of Downtown Records & Imports in New York, adds, "We consistently sell out of the single. It's good to see a Caribbean group doing so well. 'Who Let The Dogs Out' is a classic because it has that old-school vibe, but it still sounds like a party song."

"The song 'Who Let The Dogs Out' was really chosen for young people," says Baha Men founder Isiah Taylor. "Our music is colorful, and it's different because of all the percussion."

Baha Men's songs are based on the Bahamian form of music called *junkanoo*, which has roots in West Africa and is played on goatskin drums and cowbells.

The mainstream acceptance of Baha Men comes after the group, which was formed over 20 years ago, endured setbacks that would have disbanded many other acts.

S-Curve Records founder/president Steve Greenberg remembers, "I first signed Baha Men to [former Atlantic Records affiliate] Big Beat Records in 1991, when I was the head of A&R for Big Beat. After Atlantic dropped the band, they had a hard time getting a record deal in the U.S."

By 1997, Baha Men had become a platinum act in Japan but were still largely ignored by the American public, as the group's third U.S. album—"I Like What I Like" on Mercury Records—failed to make a dent on the U.S. charts. Previous Baha Men albums—1992's "Junkanoo" and 1994's "Kalik"—were also released with no impact on the U.S. charts.

When original lead singer Nehemiah Hield left Baha Men last year to become a backup singer for Lenny Kravitz, the band reached a crossroads.

Instead of calling it quits, Baha Men recruited three new members under the age of 23—Marvin Prosper, Rick Carey, and Omerit Hield (Nehemiah's nephew)—who all serve as vocalists/front men for the band.

With a new lineup and a new record label (New York-based S-Curve), Baha Men's music evolved from having a traditional world music sound to having a more contemporary R&B/pop flavor.

"The three new members have reju-

venated the group," enthuses Greenberg. "Baha Men have now been able to incorporate original junkanoo with hip-hop."

"Steve Greenberg from S-Curve is the man," says Taylor. "He believed in us and stuck with us. All the major labels we've been on combined haven't done a fraction of the work that Steve has done for us."

Taylor says the band's change in sound has also meant a change in its audience. "The people who listened to our music three years ago are a fraction of the audience that listens to our music now."

Baha Men's new audience is now considerably younger, and Krumper says that the record company implemented a marketing plan to reach a youth-oriented audience.

Before the album's release, the record label, with the help of independent Hi-Frequency Marketing, distributed promotional materials (fliers, posters, and stickers) at concerts for acts such as Christina Aguilera and Hanson.

Promotional materials were also given away at radio station events, shopping malls, beaches, teen dance clubs, parks, and outside the MTV studios during the network's "Total

*'We knew that the song was going to have tremendous youth appeal. And we knew the song would make a great theme song for athletic events'*

- MICHAEL KRUMPER -

Request Live" program.

In addition, S-Curve/Artemis invested in advertising the "Who Let The Dogs Out" album on MTV, Nickelodeon, and the Fox Family Channel. On Nickelodeon, a direct-response Baha Men commercial aired in which viewers who called a toll-free number were given a free Frisbee.

At Nickelodeon.com, the video for "Who Let The Dogs Out" was at one time voted video of the week, beating out acts like 'N Sync and Britney Spears. In August, Baha Men were

### 'WHO IS JILL SCOTT'

(Continued from page 15)

McKeever recalls of discovering Scott, "In 1998, I heard an original demo, and I was blown away by her writing and her presence. She has the warmth and personality in person that show on her record."

Scott was the first artist signed to the Santa Monica, Calif.-based Hidden Beach, which McKeever founded in 1998. Other artists on the label's roster are Brenda Russell and Mike Phillips.

McKeever says, "Almost everything about the marketing plan for Jill Scott wasn't very traditional. We released the album without a video. I always wanted this record's growth to be organic and a natural thing that should happen."

He adds, "There's a marketplace for people growing frustrated with albums that have only one or two good songs on them. I don't think there's anything more powerful than word-of-mouth. The music has ultimately been the best marketing tool we've had. We weren't going to play a first-week game with the record."

Scott, who toured last year as a vocalist with the Roots, says that she knew Hidden Beach was the right label for her because "when I sent out my demo, I didn't send pictures with the demo. If labels called and if the first question they asked was what I looked like, I wasn't interested. Steve McKeever didn't do that, and he didn't try to change me. He has a passion and intensity for music that's so deep, it can't be denied."

McKeever's admiration is mutual. "Jill is a multitalented person bursting with creative expression. Her album wasn't one of several projects going on at the time, so we had the time to work with Jill on how we wanted to present her and the album."

Scott—who studied English at

also featured in their own Nickelodeon TV special.

"We even made sure the record was in the Toys 'R' Us chain," adds Krumper.

The song "Who Let The Dogs Out" will also be featured on the movie soundtrack to "Rugrats In Paris," due sometime in November.

Baha Men have been on a U.S. promotional tour, which has included appearances on "Live With Regis & Kathie Lee" and New York's Central Park Summerstage concert series. The group, managed by Stu Ric and booked by Johnny Podell, is planning a U.S. concert tour for this fall. By then, the next single, "You All Dat" (which samples the classic song "The Lion Sleeps Tonight"), is expected to be released.

Krumper says, "The biggest challenge we have is to let people know that this is a real band that can perform live, and Baha Men are not just about one song."

Taylor says he's not taking the Baha Men's long sought-after success for granted, and he passes on these words of advice to aspiring artists: "If you expect everything to be positive in this business, then I would advise you to get out of the business."

sound like everything else out there."

Harry Patterson, product manager of retailer the Warehouse's Centinela Avenue location in Los Angeles, reports, "Jill Scott's album is the No. 1 seller for our store. This record has been selling mainly because of word-of-mouth. Most albums' sales peak after the first two weeks they've been out, but Jill Scott's album has been out for a while, and sales for it have actually doubled for us in the last few weeks."

Scott—managed by Tony Rice in the U.S. and by Colin Gayle outside the U.S.—says she doesn't want to define herself as just being a singer.

"I've got a company called Blues Baby that I'm getting together for writing projects. I write screenplays, poetry, and books, and I love writing songs for other people," says Scott, who co-wrote the Roots' Grammy-winning hit "You Got Me."

Scott's songs are published by Jill Scott/Blues Baby Music/Jat Cat Music (ASCAP).

Throughout August, Scott went on a series of promotional appearances, including those on "The Chris Rock Show" and "Soul Train." Scott, who is booked by Cara Lewis, is expected to go on a U.S. tour later this year.

Her higher profile in the entertainment industry has meant more demands on Scott's time, but the artist says she's determined not to fall victim to the pitfalls of being a workaholic. "I've already experienced burnout because I shot two videos in two days—'Gettin' In The Way' and 'A Long Walk.' I'll never do that again. I'm going to take my time in writing new songs and doing what I do. I won't be afraid to say no when I want to take a break and chill with my family and friends."



## MUSIC CITY DOES THE TIGHTEN-UP

(Continued from page 56)

up as many of the unsigned writers that have flooded the market after the '90s gold rush as would typically be expected. As have their Goliath competitors, they are expressing many of the same concerns with respect to leaner times.

Kevin Lamb, GM at peermusic in Nashville, says his company's focus is on "filling holes that make sense to fill" and not merely adding writers or administrative deals for sheer numbers. Lamb says, "I know some people must look at us and say, 'What in the world are they doing over there?' because our focus is much different in that we're not a publicly held company. It's a completely different mind-set, and we're able to be more personal."

### NASHVILLE'S ENHANCED IMAGE

Lamb, who has just nine writers under exclusive contract, quickly adds that the perception of Nashville-based copyrights has changed dramatically over the past few years, especially in the international copyright arena. "Going back a few years, things like 'I Will Always Love You' and 'I Swear' greatly enhanced the image of Nashville." Despite the overall drop in country singles opportunities, Lamb says, the Nashville publishing business is still better off than before the early '90s explosion.

At Balmur Music (a division of Anne Murray's Toronto-based Balmur Entertainment), creative director Cyndi Forman says she has been taking appointments with unsigned writers, and, despite the fact that Balmur is always looking to build its marquee value with high-profile writers, finds that accomplished composers are willing to settle for less during negotiations.

"The days of the \$400,000 draw are over, and these writers know it," she says. "Even with the obvious benefits of a smaller company—like more personalized attention—most of them are being more sensible about their prospects."

Tinti Moffat, VP/GM of Balmur's music division, adds that the company is a vertically integrated one that includes film, television, and children's animation, which requires a balanced creative force.

### HOLDS: PUT IT IN WRITING

Another controversial aspect of the Nashville publishing business is the handshake agreement for putting songs on hold. During country's boom time, the traditional gentlemen's agreement was abused to the point that Sony issued a written policy. Bomar says, "A year and a half ago, we instituted a written hold policy wherein we offered to sign an agreement telling people we would hold songs for 30 days. The agreement was renewable on a 30-day basis.

"There were other particulars, including one which dictated that any song which was being held was artist-specific," he adds. "In other words, a label couldn't hold a song and run it through the roster."

Bomar says that the policy got bogged down in the administrative execution. "Over time, we found that people really didn't want to fool with the paperwork," he says. "We've had some situations where [clients] did

wish they had our signature on that piece of paper, so they sometimes regret not having an agreement."

Although no longer official, the policy, says Bomar, is still basically in force, and clients are more respectful of the intent of Sony's former law. "We keep track of it in our computer system and manage it by communicating better, instead of faxing paperwork back and forth."

Official or not, he concludes that the move to make the policy has helped. "The principles of the 30-day thing have helped us tremendously," he says. "We are involved in very few hold wars, because we stay on top of it better. Holds are not as big a topic anymore. The idea has rubbed off on the greater community. In fact, I had many, many people ask me to fax them a copy of the contract so that they could utilize it in their companies—it only truly works if it's a group effort."

On the other hand, Melanie Smith-Howard, managing partner at the independent Harlan Howard Songs, thinks the idea of an official hold policy at her company is "ludicrous." "We are a boutique company, so we have a different style—small, selective and attentive. The first one who cuts it gets [the song], so the only policy we have is, 'If you want the song, cut it.'"

Smith-Howard views songs that are held for lengthy periods as victims of bad business. "I think it's restraint of trade to take my song off the market or to ask me to take it off based upon a promise, and most of the time, not much of a promise," she says.

Like Bomar, Smith-Howard says that good communication is the key to successful marketing of songs. "There are those that are better at following through with their holds," she explains, "and you know who those people are, going in. I won't say that I won't hold a song for someone—and I may pitch it while it's on hold—but I'm honest about where it's at."

### SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 15-17, **ChangeMusic San Francisco**, Hotel Nikko, San Francisco. 877-6-FESTIVAL.

Sept. 16, **3rd Annual Capital Soulfest**, Bull Run Park, Fairfax, Va. 301-322-8100.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 18-23, **National Quartet Convention**, Kentucky Fair & Expo Center, Louisville, Ky. 800-846-8499.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 20-24, **8th Annual Cutting Edge Music Conference & Roots Music Seminar**, sponsored by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 21, **11th Annual MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

Sept. 23, **Rhythm & Beats: Making It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Muse-

um of Art, New York. 212-245-5440, ext. 370.

Sept. 23, **16th Annual TEC Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

Sept. 29-30, **18th Annual Town Point Jazz And Blues Festival**, Norfolk waterfront, Va. 757-441-2345.

### OCTOBER

Oct. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Kampgrounds, Pine Island, Fla. 941-283-5166.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trust's Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Ritmo Latino Music Awards**, Universal Amphitheatre, Los Angeles. 310-385-1697.

Oct. 19, **The Spirit Of Life Awards**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

Oct. 27-29, **2000 Dance Championship "Masquerade Ball"**, Universal Hilton Towers, Universal City, Calif. 818-329-6097.

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

### NOVEMBER

Nov. 8-10, **Billboard Music Video Conference & Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

### DECEMBER

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pessebnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpessebnick@billboard.com.*

## GOOD WORKS

**TELETHON SEGMENTS:** Country stars Pam Tillis, Ronnie Milsap, and Brad Paisley will contribute segments to the Jerry Lewis Muscular Dystrophy Telethon, which airs on over 200 stations nationwide from Sept. 2-4. The performances were all taped at the Grand Ole Opry. Contact: Tom Adkinson at 615-316-6302.

**ENTERTAINING WALKERS:** Participants in the Walk for Hope Against Breast Cancer will be treated to the sounds of the LA Bluescasters when they reach the finish line at the City of Hope event in Duarte, Calif., on Sept. 10. After raising money for breast cancer research in various walking and running challenges, fund-raisers will hear three sets from the blues band. Contact: Alicia Accardi at 213-202-5735, ext. 6250.

**LEUKEMIA WALK:** Myrrh/Epic Records recording artist Mark Schultz will be the celebrity spokesman for the Sept. 21 "Light The Night" Leukemia Walk in Brentwood, Tenn. The Tennessee chapter of the Leukemia & Lymphoma Society will host the three-mile walk, which will raise funds to support leukemia, lymphoma, Hodgkin's disease, and myeloma research. Contact: Guy McCain at 310-860-9170.

**THE MUSIC CIRCLE**, founded by Ravi Shankar and Harihar Rao in 1973 to preserve Indian art and music, is presenting a fund-raising concert Sept. 10 at Royce Hall, UCLA, Los Angeles. The concert is a tribute to Indian tabla master Allarakha, who died earlier this year, and will feature two of his sons, Zakir Hussain and Fazal Qureshi, along with L. Shankar, T.H. Vinayakram, and Niladri Kumar. Contact: 626-405-9759 or 626-449-6987; fax 626-405-9438. For donor tickets, call 818-557-8536.

## LIFELINES

### BIRTHS

Twin girls, Ella Aalund and Claire Mary, to **Karen Aalund Carlander** and **David Carlander**, July 11 in Dallas. Mother is the Southwest national sales manager for Walt Disney Records.

Boy, Michael Alan, to **Joseph Palmaccio** and **Alexandra Rockafellar**, July 24 in Mt. Kisco, N.Y. Father is a mastering engineer at Sony Music Studios in New York.

Girl, Etta Rain, to **Joseph DeMartino** and **Robin Lentz**, Aug. 8 at Lenox Hill Hospital in New York. Father is manager of product fixtures for Sony Distribution.

Girl, Rylee Jean, to **Linda Davis** and **Lang Scott**, Aug. 25 in Nashville. Mother is a recording artist for Dreamcatcher Records. Father is a musician/performer.

### DEATHS

**Audie Ashworth**, at an undisclosed age, due to a heart attack, Aug. 24 in Nashville. Ashworth was a music publisher of such hits as Kenny Rogers' "The Gambler." He began his career in radio and became one of Nashville's popular disc jockeys at WKDA. He next worked under the tutelage of Hubert Long, the owner of the Moss Ross organization, a music publishing and artist management firm. He became executive VP there and directed material written by Bill Anderson, David Wilkins, and Kris Kristofferson. After a stint as a producer and A&R administrator for Capitol Records, Ashworth formed the publishing firm Audigram. The company published hits by J.J. Cale, Eric Clapton, and Lynyrd Skynyrd. Ashworth is survived by his wife and two daughters. In lieu of flowers, the family requests that donations be made to Vanderbilt Children's Hospital.

**Douglas Allen Woody**, 44, of an unknown cause, in Queens, N.Y. Woody, the bass player for Gov't Mule, was found dead in a motel room Aug. 26. An autopsy proved inconclusive. Woody began playing bass as a teen and joined the Artimus Pyle Band in the mid-'80s. He was a member of the Allman Brothers Band by 1989. Woody met blues guitarist Warren Haynes while with the Allman Brothers, and in 1994 the duo formed Gov't Mule with drummer Matt Abts as a side project. Woody and Haynes parted from the Allman Brothers in 1997 to devote their full attention to Gov't Mule. Woody is survived by his wife, his father, and a daughter. In lieu of flowers, the family suggests that donations be made to the Savannah Woody Educational Fund c/o Hard Head Management, P.O. Box 651, Village Station, New York, N.Y. 10014.



# Programming

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**CLEAR CHANNEL CLOSES ON AMFM.** Nearly 10 months after Clear Channel Communications announced the \$23.8 billion buyout of AMFM, it has closed on the deal. It took a U.S. Court of Appeals judge in the District of Columbia Circuit less than a day to sign off on a consent decree filed Aug. 29 by Clear Channel and the Justice Department, which details the company's spinoff of 108 radio stations and its intention to sell a 29% stake in Lamar Advertising. Just hours after getting the court's approval, Clear Channel closed on AMFM. While divesting considerable assets, Clear Channel still owns more than 900 radio stations, 19 TV stations, and more than 700,000 outdoor ad displays in 40 countries. Clear Channel Radio president Randy Michaels says the merger with AMFM ushers in a "new era" for radio, creating "the first national footprint" for U.S. radio.

**BRIEF DEFENSE OF LPFM.** Federal Communications Commission (FCC) attorneys have filed a 44-page brief with the U.S. Court of Appeals for the District of Columbia Circuit defending its licensing of low-power FM (LPFM) radio stations. The National Assn. of Broadcasters (NAB) has filed suit, asking the court to rule that the FCC overstepped its bounds when it launched its LPFM initiative in January. But chief FCC attorney Christopher Wright argues the FCC is simply responding to a mature FM band and "sharp consolidation" in the ownership of those stations. "The FCC responded to these circumstances, as well as a substantial demand from groups and individuals arguing that there was a need for greater diversity," states the document.

A separate suit, filed by former pirate Greg Ruggiero, seeks to prevent the FCC from blocking pirates from obtaining LPFM licenses on First Amendment grounds. Wright argues the courts have allowed the agency to consider applicants' "character qualifications." If Congress does not sideline LPFM first, the NAB's suit is set to be argued Nov. 28.

**ONLINE LISTENING GROWS:** The number of Americans who have listened to radio online has more than tripled, from 6% in 1998 to 20% in July 2000, according to a new Arbitron/Edison Media Research Internet study. When listening to Net-only stations is added, that number rises to 25%—or 57 million people. It also found 15% have viewed online video. Respondents also indicate by a 3-to-1 ratio that they would find a Web site more enjoyable if audio and video were included. The full study will be released at the NAB's Radio Show in San Francisco; an expanded version will be unveiled at the Billboard/Airplay Monitor Radio Seminar Oct. 5-7 in New York.

**SIRIUS DELAY:** Sirius Satellite Radio will send up its second satellite, Sirius-2, Sept. 5 from Kazakhstan. A third goes up in October. The company announced Aug. 22 that its spare satellite, Sirius-4, was damaged during assembly and that its scheduled December launch will be delayed. That was enough to give investors pause, cutting 7% from the stock's value.

## Stations See Arbs Fluctuate Sharply

### Do Sampling Methods Or Programming & Marketing Cause Wobble?

BY FRANK SAXE

NEW YORK—When rock radio was hit with a series of bad Arbitron books last winter, some PDs surveyed by Billboard were able to cite a variety of programming explanations for the disappointing winter.

But others thought the numbers were out of sync with perceptual research that showed that rock radio was still healthy. And several programmers thought there were Arbitron sampling issues involved, especially as 18- to 34-year-old males get harder to track.

"I believe it is a problem Arbitron has with reaching active young males," LBJS Broadcasting operations manager Jeff Carrol, whose oversight includes album rock KLBX and modern rock KROX Austin, Texas, told Billboard. Similarly, Joint Communications senior program and research consultant

Chris Kennedy cited a 15% drop in response rates for internal research, forcing the remaining responses to be "overvalued," something he thought was likely happening to Arbitron also.

While it's often easy to dismiss "It was only a wobble" as wishful thinking, rock radio did stage a notable comeback in the spring book. Album rock, down 6.6-6.1 12-plus when Billboard crunched the national Arbitron numbers for winter, rebounded 6.5. Classic rock, modern rock, and triple-A were all up as well.

Beyond that, there have been signs in recent books of larger-than-usual ratings fluctuations at stations in both rock and other formats. While it's not unusual to see a station have one atypically good or bad book, then return to a more normal level in the next quarter, it's

become less unusual to see a station go up and down sharply more than once in a year's time.

On the rock side, consider

- modern WXRK (K-Rock) New York, which has trended 3.6-4.1-4.0-3.4 in the past year;
- album WYSP Philadelphia (5.8-6.6-4.7-5.3),
- classic hits KIHT St. Louis (2.7-3.4-4.3-3.5);
- modern WBCN Boston (4.6-5.0-3.9-4.3);
- classic rock KGGO Des Moines, Iowa (5.4-7.1-5.7-5.7-7.2); and
- triple-A WRLT Nashville (1.7-1.0-0.9-2.0).

And rock stations were hardly the only ones affected. From spring '99 to spring 2000, classic country KKNV Oklahoma City went 3.7-4.8-4.3-5.0-2.9—sharply reversing direction each book. In its past four books, adult R&B WFXX/WFXXK Raleigh, N.C., went 5.0-4.1-6.3-4.6.

In the past, you were more likely to see large fluctuations in certain shadow markets, where diary placement could affect whether the numbers favored stations within the market or their brethren from larger adjacent cities, or in the numbers of stations that traditionally had a small cume and high time spent listening (TSL), such as WRLT, which could be heavily affected by the placement of a handful of diaries.

But there have been recent examples of sharp fluctuations in all formats and market sizes recently. And if those wobbles aren't being driven by ratings methodology, then they carry the implication that audience tastes are more mercurial than ever.

Certainly, the fluctuations haven't gone unnoticed. After the winter book, there was a conference call between Arbitron and a number of GMs and PDs from powerhouse rock owner Infinity Broadcasting.

(Continued on page 98)

## Consolidation Trend Continues

NEW YORK—Four years after the passage of the 1996 Telecom Act, radio consolidation continues into the new millennium. In the first half of 2000, station sales have totaled \$8.7 billion, compared with \$2.1 billion in 1999 and \$3.2 billion in 1998.

An analysis of sales data prepared by Kagan Media shows that the top 10 buyers accounted for 72% of the first half's deal activity, while the top 25 buyers spent 88.5% of the dollars invested. The top 10 dealmakers spent \$6.5 billion to buy 280 radio stations between January and June, paying an average of \$32 million per station. Most of the deals were fueled by Clear Channel's spinoff of more than 100 stations as part of its AMFM buyout.

In the first half, only two companies spent more than \$1 billion:

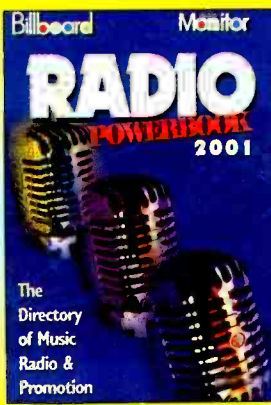
Infinity Broadcasting, which spent \$1.523 billion to add 25 stations to its portfolio, and minority broadcaster Radio One, which laid out \$1.38 billion for 22 sticks.

Clear Channel was also the biggest buyer in terms of number of stations purchased in the first six months. It added 99 stations, spending \$492 million, which averages out to a mere \$5 million per station. A significant number of these stations are in small and unrated markets.

Spanish-language broadcaster Entravision was the second-most active, buying 39 stations, followed by Citadel, which spent \$341 million for 34 stations. Religious broadcaster Salem Communications was also in buy mode, adding 17 stations in the first six months of 2000.

FRANK SAXE

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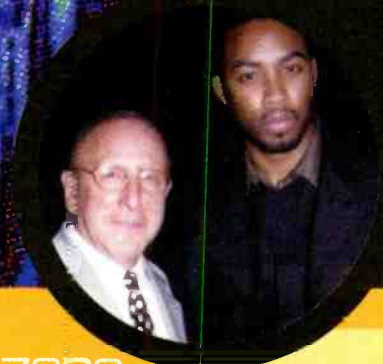
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Cancellations must be received in writing. Cancellations received before Sept. 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept 1.

(charges not valid without signature)



# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	3	27	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY 5 weeks at No. 1
2	2	1	32	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
3	3	2	18	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	4	23	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	6	5	18	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
6	5	6	52	<b>AMAZED</b> BNA 65957 †	LONESTAR
7	7	7	48	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
8	8	8	46	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473*/550-WORK †	CELINE DION
9	9	9	32	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
10	11	10	15	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
11	15	16	5	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
12	10	11	37	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
13	12	14	14	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
14	13	13	73	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
15	14	12	23	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
16	19	21	6	<b>THERE YOU ARE</b> RCA ALBUM CUT	MARTINA MCBRIDE
17	16	15	45	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	17	18	11	<b>THE ONE</b> JIVE ALBUM CUT †	BACKSTREET BOYS
19	18	19	71	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
20	20	17	28	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
21	22	23	4	<b>THE LOVE I FOUND IN YOU</b> WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
22	21	24	7	<b>I WANNA KNOW</b> JIVE SOUNDTRACK & ALBUM CUT †	JOE
23	27	29	3	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
24	23	26	21	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
25	<b>NEW ▶</b>	1	1	<b>THE WAY YOU LOVE ME</b> WARNER BROS. ALBUM CUT †	FAITH HILL

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	20	<b>BENT</b> LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 7 weeks at No. 1
2	2	2	20	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
3	3	4	22	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	3	40	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
5	5	6	9	<b>WONDERFUL</b> CAPITOL ALBUM CUT †	EVERCLEAR
6	6	5	14	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
7	7	7	29	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
8	9	12	11	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT †	NINA GORDON
9	13	18	8	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
10	11	11	62	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
11	10	9	36	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
12	14	13	18	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
13	15	17	8	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
14	8	8	22	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
15	12	10	35	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
16	18	16	46	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
17	17	15	32	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
18	20	23	7	<b>IT'S MY LIFE</b> ISLAND ALBUM CUT/IDJMG †	BON JOVI
19	22	28	4	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT	EVAN & JARON
20	23	29	4	<b>YOU'RE AN OCEAN</b> HOLLYWOOD ALBUM CUT †	FASTBALL
21	25	33	3	<b>PINCH ME</b> REPRISE ALBUM CUT †	BARENAKED LADIES
22	16	14	16	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
23	24	24	14	<b>HERE WITH ME</b> ARISTA ALBUM CUT †	DIDO
24	19	19	15	<b>SIMPLE KIND OF LIFE</b> TRAUMA 490365/INTERSCOPE †	NO DOUBT
25	21	20	21	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN

Compiled from a national sample of airplay submitted by Broadcast Data Systems. Radio track service: 73 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000 Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Hip-Hop Finds A Home In Fort Myers

## Wynter, Domino, Mathews Switch Listeners On To Florida's WBTT

This story was prepared by *Airplay Monitor's Dana Hall*.

NEW YORK—With successful R&B-based rhythmic top 40s popping up from Anchorage, Alaska, to Johnson City, Tenn., maybe it shouldn't have been much of a surprise earlier this month when Clear

Channel flipped country WQNU Fort Myers, Fla., to the Beat: Blazin' Hip-Hop, picking up the WBTT calls from the company's former rhythmic top 40 in Dayton, Ohio.

The start-up was overseen by three programmers, Clear Channel director of urban programming Doc Wynter, who also oversees WJBT/WSOL Jacksonville, Fla.; Dom "Domino" Theodore, PD of top 40 WFLZ Tampa, Fla.; and new PD Bo Mathews, who had been doing nights at WQNU's mainstream top 40 sister, WOST (Star 100.1), since last fall.

As its position implies, WBTT plays hip-hop and rap, "with a spattering of R&B titles," says Wynter. "We're going to let people shake their ass from 6 a.m. to midnight."

In deciding what direction to take, Wynter says, "we looked at the demographic composition of the market [which is 6% black], and we knew it couldn't be a straight-up R&B [outlet]. We also looked at what the competition was doing. [WXXB] B103 is a mainstream top 40, but they [play] kind of a smorgasbord of music. When I was in town, I heard them playing Marvin Gaye's 'I Heard It Through The Grapevine.'"

Mathews adds, "Last night I heard Juvenile's 'Back That Thang Up' into Papa Roach."

While it was clear that nobody was super-serving hip-hop and R&B, the programmers had to ask, "Was there a demand for it?" Mathews says, "I looked at SoundScan for weeks before we made the [format] decision, and I would consistently see five or more rap singles selling in the top 10, and that was without any airplay in the market."

"And now that we're on the air, I've seen records like Dr. Dre's, which was moving down, shoot back up on the charts," he adds. "We're getting calls from males and females—young and adult alike—who have been starving to hear this type of music on the radio."

Wynter adds, "Even though I am not in the market daily, I know hip-hop works. Now, as we get to know the ethnic composition of our listeners, that will determine the bal-

ance of rap to R&B. We'll have to take it on a record-by-record basis. There's no real formula or rules for which R&B records or artists we add and which we do not. For example, Toni Braxton at times takes on an adult stance but will later release a record that has a younger-skewing feel, and so the perception of her as an artist changes depending on the record she has out at the time."

And the reason the Beat can play 16 records an hour is it signed on with the pledge to play 10,000 records in a row, commercial-free, backed up by a \$1 million guarantee. "That should wrap up sometime after Labor Day," says Wynter, jokingly adding that the station will probably play "10,005 just to be sure . . . Overall, we are doing the things you typically do at this stage: We are

trying to grow our cume by playing a lot of familiar music—recurrents and the hottest hits today—and hitting them frequently."

According to Mathews, the station's powers rotate about every 1.5 hours. But Mathews adds that the station may soon become more musically aggressive. "It may even be sooner than we planned," he says. "It's amazing, the immediate reaction we've been getting from listeners."

Not only is the cume growing rapidly and new people are tuning in every day, but those people are saying they keep us on exclusively."

The trio has a weekly conference call to discuss new music, so the sound of the Beat is a reflection of what's happening in Tampa and Jacksonville as well as Fort Myers. "We feel

our music from Orlando [Fla.], Jacksonville, and Tampa, rather than from southern Florida, like Miami," says Wynter. "But there is a real Dirty South influence. I think the best way to describe it is to say the station takes on the personalities of all three programmers involved. And Bo is the point person who filters it all through his vibe for what would work in Fort Myers."

Although Florida is home to the

Backstreet Boys and 'N Sync, Mathews says it's unlikely "at this point for us to play either of them or bands like them. We may evolve down the road, or maybe they'll make harder records someday, but for now, there are two top 40s in the market playing their music. We don't need to."

Despite its reputation as an older market—something that might discourage an 18-34-targeted station—Wynter says Fort Myers is much like fast-growing Jacksonville was 10 years ago. "It's not a retirement community by any stretch of the imagination."

"The town is actually growing younger," says Mathews. "The median age here, surprising to many, is around 33-34 . . . There's also a new college nearby, so we can tap into that growing population. Since I've been here, I've started to see the downtown area grow in terms of nightlife, with new clubs and restaurants. We plan to turn Fort Myers into a party town."

Can a radio station really change a city's lifestyle? "Oh, yes," says Wynter. "With the music we play, the vibe we create in the streets, and the shows that come to town once they start to see the potential audience here. It's a huge untapped community starving for fun things to do."

Mathews has put together a street team of young folks who live the lifestyle. In addition, there are two local jocks on-air—Mathews in afternoons and former WLLD Tampa night crew Big Mama and the Wild Bunch at night. In addition, there will be voice-tracking by Clear Channel-owned KATZ St. Louis MD/middayer Deja Vu in middays and by WJBT morning crew the Flavor Unit in mornings.

Wynter says, "It's a cost-effective way of putting in better air talent in a market that may not be able to afford that caliber of air talent. The downside—if there is one—is you might be losing an opportunity for someone locally to have a job. But at the end of the day, that's not what we are here for. We have to put the best talent available on, to enable us to win in the market."

Mathews can work with that. He says, "There is a difference between voice-tracking and syndication. Yes, we lose a local jock, but at least they are preparing a show customized for my market and not just simulcasting for multiple stations at the same time. It's an entirely different presentation and effect."



WYNTER



MATHEWS

*'We're getting calls from males and females—young and adult alike—who have been starving to hear this type of music on the radio'*

- BO MATHEWS -



Mike Herrera of MxPx doesn't want to be a grown-up. He'd rather stay as far away from the dreaded world of responsibilities as he can.

Herrera's anti-adult feelings were directly translated into the group's single "Responsibility," which is No. 25 on this issue's Modern Rock Tracks chart. The vocalist/bassist says that the track is "a combination of thinking about how I was as a kid and how fun it was and how I don't want to grow up right now."

When kids listen to this track and other MxPx songs, Herrera wants them to just feel good about themselves as they are. "There's a lot of negatives out there," he says. "No one hears any encour-

agement. No one is uplifted."

These positive concepts are found throughout MxPx's A&M album "The Ever Passing Moment." This title can mean that "your life is ending one



minute at a time or you're living it one minute at a time," Herrera says. "You've got to live each moment or life will pass you by. You'll never get it back."

MxPx has been living its dream since the trio

was in high school. Herrera says, "I started to listen to punk rock in junior high. I thought to myself, 'I could do that.' I figured that I would probably never be in a big band or sign to a record label, but I can play rock music. We actually started the band in '92 when I was in ninth grade."

Since then, he says, "our career has been gradual. A lot of our fans are fans that we've had for a while. Once you get bigger, their brothers and sisters start liking you. Maybe we'll start getting interviewed by Teen Beat magazine and stuff like that. I want our band to do well, but at the same time, I want to have integrity. I want the radio to play us because we wrote a good song. But I don't want to write a song just so radio will play it."

Billboard®

SEPTEMBER 9, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>				
1	2	4	LOSER	3 DOORS DOWN
			THE BETTER LIFE	REPUBLIC/UNIVERSAL
2	1	11	CALIFORNICATION	RED HOT CHILI PEPPERS
				WARNER BROS. †
3	4	3	I DISAPPEAR	METALLICA
			"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
4	3	2	KRYPTONITE	3 DOORS DOWN
			THE BETTER LIFE	REPUBLIC/UNIVERSAL †
5	6	5	LAST RESORT	PAPA ROACH
			INFEST	DREAMWORKS †
6	5	6	WITH ARMS WIDE OPEN	CREED
			HUMAN CLAY	WIND-UP †
7	7	7	JUDITH	A PERFECT CIRCLE
			MER DE NOMS	VIRGIN †
8	8	11	N.I.B.	PRIMUS WITH OZZY
			NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
9	9	13	BAD RELIGION	GODSMACK
				REPUBLIC/UNIVERSAL
10	10	15	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
			WHITE PONY	MAVERICK †
11	14	10	TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
			AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA †
12	13	15	STUPIFY	DISTURBED
			THE SICKNESS	GIANT/REPRISE †
13	17	5	BREATHE	NICKELBACK
			THE STATE	ROADRUNNER
14	15	7	LAST GOODBYE	KENNY WAYNE SHEPHERD BAND
			LIVE ON	GIANT/REPRISE †
<b>AIRPOWER</b>				
15	22	4	HEMORRHAGE (IN MY HANDS)	FUEL
			SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
16	11	8	GODLESS	U.P.O.
			NO PLEASANTRIES	EPIC
<b>AIRPOWER</b>				
17	21	7	QUESTION EVERYTHING	8STOPS7
			IN MODERATION	REPRISE †
18	19	9	STELLAR	INCUBUS
			MAKE YOURSELF	IMMORTAL/EPIC †
19	12	12	SOUR GIRL	STONE TEMPLE PILOTS
			NO. 4	ATLANTIC †
20	16	17	PAINTED PERFECT	ONE WAY RIDE
			STRAIGHT UP!	REFUGE/MCA
21	18	14	SATELLITE BLUES	AC/DC
			STIFF UPPER LIP	EASTWEST/EEG †
22	20	13	HELL ON HIGH HEELS	MOTLEY CRUE
			NEW TATTOO	MOTLEY/BEYOND †
23	26	5	TESTIFY	RAGE AGAINST THE MACHINE
			THE BATTLE OF LOS ANGELES	EPIC †
24	27	6	THEY STOOD UP FOR LOVE	LIVE
			THE DISTANCE TO HERE	RADIOACTIVE/MCA †
25	23	7	SOMEBODY SOMEONE	KORN
			ISSUES	IMMORTAL/EPIC †
26	34	2	WHERE DID YOU GO?	FULL DEVIL JACKET
			THE ENCLAVE/ISLAND/DJMG	
27	25	30	ROCK THE PARTY (OFF THE HOOK)	P.O.D.
			THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
28	35	2	FREE	VAST
			MUSIC FOR PEOPLE	ELEKTRA/EEG †
29	29	32	LITTLE SCENE	ISLE OF Q
			ISLE OF Q	UNIVERSAL †
30	24	23	THE LOST ART OF KEEPING A SECRET	QUEENS OF THE STONE AGE
			RATED R	INTERSCOPE †
31	32	36	BARTENDER (I JUST WANT YOUR COMPANY)	(HED) PLANET EARTH
			BROKE	VOLCANO/LIVE †
32	28	25	SCUM OF THE EARTH	ROB ZOMBIE
			"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
33	30	29	TAKE A LOOK AROUND	LIMP BIZKIT
			"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
34	33	34	TEN YEARS GONE	JIMMY PAGE & THE BLACK CROWES
			JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	MUSICMAKER.COM/TVT
35	NEW ▶	1	JUST GOT WICKED	COLD
			13 WAYS TO BLEED ON STAGE	FLIP/GEFFEN/INTERSCOPE
36	31	28	PROMISE	EVE 6
			HORRORSCOPE	RCA †
37	36	2	WASTING TIME	KID ROCK
			DEVIL WITHOUT A CAUSE	TOP DOG/LAVA/ATLANTIC
38	NEW ▶	1	ARE YOU READY?	CREED
			HUMAN CLAY	WIND-UP
39	40	37	YOU SPIN ME ROUND (LIKE A RECORD)	DOPE
			FELONS AND REVOLUTIONARIES	FLIP/EPIC
40	38	2	RIGHT NOW	SR-71
			NOW YOU SEE INSIDE	RCA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 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®

SEPTEMBER 9, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>				
1	1	1	LAST RESORT	PAPA ROACH
			INFEST	DREAMWORKS †
2	4	5	RIGHT NOW	SR-71
			NOW YOU SEE INSIDE	RCA †
3	3	3	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
			WHITE PONY	MAVERICK †
4	5	7	STELLAR	INCUBUS
			MAKE YOURSELF	IMMORTAL/EPIC †
5	2	2	CALIFORNICATION	RED HOT CHILI PEPPERS
			CALIFORNICATION	WARNER BROS. †
6	7	6	KRYPTONITE	3 DOORS DOWN
			THE BETTER LIFE	REPUBLIC/UNIVERSAL †
7	8	11	TEENAGE DIRTBAG	WHEATUS
			WHEATUS	COLUMBIA †
8	6	4	PROMISE	EVE 6
			HORRORSCOPE	RCA †
9	16	27	HEMORRHAGE (IN MY HANDS)	FUEL
			SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
10	9	8	JUDITH	A PERFECT CIRCLE
			MER DE NOMS	VIRGIN †
11	11	14	LOSER	3 DOORS DOWN
			THE BETTER LIFE	REPUBLIC/UNIVERSAL
12	15	15	STUPIFY	DISTURBED
			THE SICKNESS	GIANT/REPRISE †
13	12	12	WITH ARMS WIDE OPEN	CREED
			HUMAN CLAY	WIND-UP †
14	13	10	SOUR GIRL	STONE TEMPLE PILOTS
			NO. 4	ATLANTIC †
15	10	9	WONDERFUL	EVERCLEAR
			SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	CAPITOL †
16	17	18	TESTIFY	RAGE AGAINST THE MACHINE
			THE BATTLE OF LOS ANGELES	EPIC †
<b>AIRPOWER</b>				
17	NEW ▶	1	MINORITY	GREEN DAY
			WARNING	REPRISE
18	23	29	FREE	VAST
			MUSIC FOR PEOPLE	ELEKTRA/EEG †
19	18	21	HEAVEN IS A HALFPIPE (IF I DIE)	OPM
			MENACE TO SOCIETY	ATLANTIC †
20	14	13	TAKE A LOOK AROUND	LIMP BIZKIT
			"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
21	21	23	LEADER OF MEN	NICKELBACK
			THE STATE	ROADRUNNER †
22	19	19	YOU'RE A GOD	VERTICAL HORIZON
			EVERYTHING YOU WANT	RCA †
23	NEW ▶	1	FICTION (DREAMS IN DIGITAL)	ORGY
			VAPOR TRANSMISSION	ELEMENTREE/REPRISE †
24	20	16	NEVER GONNA COME BACK DOWN	BT
			MOVEMENT IN STILL LIFE	NETTWERK/CAPITOL †
25	24	24	RESPONSIBILITY	MXPX
			THE EVER PASSING MOMENT	A&M/INTERSCOPE
26	25	22	ADAM'S SONG	BLINK-182
			ENEMA OF THE STATE	MCA †
27	22	17	I DISAPPEAR	METALLICA
			"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
28	26	25	QUESTION EVERYTHING	8STOPS7
			IN MODERATION	REPRISE †
29	28	35	BOHEMIAN LIKE YOU	THE DANDY WARHOLS
			THIRTEEN TALES FROM URBAN BOHEMIA	CAPITOL †
30	NEW ▶	1	NEXT YEAR	FOO FIGHTERS
			THERE IS NOTHING LEFT TO LOSE	ROSSELL/RCA †
31	30	33	ROCK THE PARTY (OFF THE HOOK)	P.O.D.
			THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
32	37	39	LEAVING TOWN	DEXTER FREEBISH
			A LIFE OF SATURDAYS	CAPITOL
33	32	37	MAKES NO DIFFERENCE	SUM 41
			HALF HOUR OF POWER	BIG RIG/ISLAND/DJMG
34	34	2	PINCH ME	BARENAKED LADIES
			MAROON	REPRISE †
35	29	28	(ROCK) SUPERSTAR	CYPRESS HILL
			SKULL & BONES	COLUMBIA †
36	38	2	SAD SWEETHEART OF DEODEO	HARVEY DANGER
			KING JAMES VERSION	LONDON/SIRE
37	35	38	TOUCH AND GO	VIBROLUSH
			TOUCH & GO	V2
38	40	2	THE LOST ART OF KEEPING A SECRET	QUEENS OF THE STONE AGE
			RATED R	INTERSCOPE †
39	27	26	SOMEBODY SOMEONE	KORN
			ISSUES	IMMORTAL/EPIC †
40	33	32	BAD RELIGION	GODSMACK
			GODSMACK	REPUBLIC/UNIVERSAL

MTV RETURNS TO JAPAN

(Continued from page 7)

is recruited. The MTV Japan managing director will report to the board of Music Channel, which will likely be renamed in the near future.

Vibe's current staff, including on-air personalities, will join MTV Japan, which will be based at Vibe's Tokyo office. Vibe currently reaches some 2.8 million households in Japan, and international repertoire accounts for some 75% of the material it airs.

"Japan is very important to MTV, and we look forward to partnering with @JapanMedia to create a channel that will best reflect the interests of today's Japanese audiences," said MTV Networks International president William Roedy in a statement released Aug. 29. "Our research indicates that Japan is under-served by the current music television offering, so MTV Japan aims to deliver the experiences and sense of community that young people are seeking."

Says @JapanMedia president Shoji Doyama, "@JapanMedia's intention is to build a media powerhouse in Japan by delivering a portfolio of new and cutting-edge content currently unavailable in this country. Music is one of our core

*'@JapanMedia's intention is to build a media powerhouse in Japan by delivering a portfolio of new and cutting-edge content currently unavailable in this country'*

- SHOJI DOYAMA -

focus areas, and we feel that combining MTV's proven expertise with our knowledge of the domestic market will enable us to create the undisputed leader in the Japanese music television business."

Meanwhile, MTV further strengthened its foothold in Asia by inking an alliance with Philippines-based Nation Broadcasting Corp. (NBC) to bring a new 24-hour terrestrial MTV service to that country.

The pact with NBC supersedes one with MTV's current terrestrial partner in the Philippines, Studio 23. MTV Philippines will continue to be distributed via cable to 1 million households in the country.

However, under the new deal, NBC will set up and operate the new UHF channel MTV Philippines, which will air MTV-originated and branded content 24 hours a day. When the new service launches early next year, it will aim to reach some 2 million households in Metro Manila and surrounding areas. MTV and NBC hope to expand the service to several other major cities in the Philippines within its first year of operation.



# Top 40 Tracks™

T. WK	L. WK	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
<b>No. 1</b>				
1	3	4	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF 5050/IDJMG	JANET
2	1	1	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
3	2	2	<b>JUMPIN', JUMPIN'</b> COLUMBIA	DESTINY'S CHILD
4	5	10	<b>MUSIC</b> MAVERICK/WARNER BROS	MADONNA
5	4	3	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
6	6	5	<b>I WANNA KNOW</b> JIVE	JOE
7	14	19	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
8	13	16	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
9	8	11	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
10	7	9	<b>HIGHER</b> WIND-UP	CREED
11	11	12	<b>BACK HERE</b> HOLLYWOOD	BBMAK
12	10	7	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
13	15	18	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
14	9	8	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
15	12	6	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
16	16	17	<b>LUCKY</b> JIVE	BRITNEY SPEARS
17	20	21	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
18	21	23	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
19	19	15	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
20	22	20	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
21	18	14	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
22	25	27	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
23	23	24	<b>IT'S MY LIFE</b> ISLAND/IDJMG	BON JOVI
24	34	—	<b>WITH ARMS WIDE OPEN</b> WIND-UP	CREED
25	26	26	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
26	30	33	<b>WHO LET THE DOGS OUT</b> S-CURVE/SHERIDAN SQUARE/ARTEMIS	BAHA MEN
27	24	22	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
28	28	40	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI
29	27	25	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
30	29	36	<b>PUREST OF PAIN (A PURO DOLOR)</b> SONY DISCOS/COLUMBIA	SON BY FOUR
31	31	29	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
32	33	35	<b>DEEP INSIDE OF YOU</b> ELEKTRA/VEEG	THIRD EYE BLIND
33	32	31	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
34	<b>NEW ▶</b>	1	<b>NO MORE</b> EPIC	RUFF ENDZ
35	<b>NEW ▶</b>	1	<b>CASE OF THE EX (WHATCHA GONNA DO)</b> UNIVERSITY/INTERSCOPE	MYA
36	<b>NEW ▶</b>	1	<b>PINCH ME</b> REPRISE	BARENAKED LADIES
37	<b>NEW ▶</b>	1	<b>MY BABY YOU</b> COLUMBIA	MARC ANTHONY
38	37	30	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
39	39	37	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
40	38	—	<b>WIFEY</b> ARISTA	NEXT

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. 247 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

### STATIONS SEE ARBS FLUCTUATE SHARPLY

(Continued from page 94)

There was also concern at the other end of the market scale.

"The small markets have been very vocal about this; it's become a major point of focus for us," says Mickey Luckoff, who chairs the Arbitron Advisory Council. The council is made up of GMs from around the country and represents Arbitron's radio customers. After the fluctuations became a topic of debate between the council and Arbitron, the company agreed to form a "wobble board," so to speak, to look into what may be causing the highs and lows.

Chuck Tweedle, who is vice chairman of the council and president of Bonneville's San Francisco cluster, says the issue is more pronounced in two-book markets, although it can occur in large markets as well. "Certain people are more challenging to recruit for Arbitron for the diary process, but this bounce doesn't seem to be a format issue," Tweedle says the easiest way to address the wobbles would be to increase the sample, which he doesn't expect to happen because of its higher price tag.

#### ARBITRON RESPONSE RATE RISES

For its part, Arbitron says it's already stopped the decline in response rates that has hit most researchers. In the spring it mailed every diary in a brown cardboard box that resembled a box of checks. That was enough to increase the response rate 1% from 1999 levels, to 38.6%. Its response rate, or the number of people that completed the diaries and mailed them back in, rose 1.3% over last year, to 53.9%.

Ed Cohen, Arbitron's director of domestic radio research and a veteran research director for Clear Channel, concedes there are wobbles in the numbers but is reluctant to explain what may cause them. "It's real easy to get a correlation; it's a lot harder to get cause and effect. If this were a panel, you may be able to find that. Instead, we use different sets of people in every survey week. We can control where and how the sample is placed; the one thing we cannot control is getting somebody to fill out a diary."

The effect, says Cohen, is a smaller sample or a lower confidence level. "I hate to talk statistics, but when we talk about estimates and you have a 95% confidence level, that means there's a chance that one out of every 20 estimates is out in the ozone."

But for the most part, however, both Cohen and Arbitron VP of programming services Bob Michaels say the fluctuations are the result of an ever-changing radio landscape. "The numbers do bounce," says Michaels. "Does that have to do with methodology? Maybe, but more than likely it's somebody going after that share."

He believes that in 95% of the cases, a wobble is caused by something other than what Arbitron has done. "There are a lot of companies out there whose job is to get those

numbers to move, and a lot of that stuff works." Marketing, he says, "does get people to change their habits, if only it's temporarily."

#### STATIONS BLAME ARBITRON

But broadcasters who have experienced a back-and-forth fluctuation are likely to talk about programming or marketing. Heritage rock KYY5 (99.7KY) Kansas City, Mo., has trended 5.0-3.7-5.1-4.2. GM Bob Zuroweste does believe there are research issues here, particularly for a station like his with a low-cume/high-TSL combination, particularly in a situation where diary return is already an issue.



COHEN

Modern WBCN Boston GM Tony Berardini says he has given up trying to figure out the numbers, although he believes Arbitron does not put enough diaries into the marketplace to accurately gauge listening to his young-skewing station. "They've been trying to figure out why men 18-34 don't fill out diaries. I think they should form groups and do the studies, but I don't expect anything will happen, because nothing has happened with [men's response rates] in 20 years."

"I've seen so many weird things out there that can't be explained," says KROX GM Bruce Walden. "I see stations wobble all over the place, and I find it hard to believe the listening audience is changing that much." KROX has trended 4.2-3.7-5.0-4.7 in the past four books. Walden, who also believes there are sampling issues at play here, says more diaries would solve the problem, but it's not something he's willing to pay for. "I'd rather we got rid of the ratings all together," he jokes.

But album WBAB Long Island, N.Y., PD Ted Edwards says his station's ratings can be tracked to programming changes. "There are a lot of reasons for wobbles, and it's rarely Arbitron's fault."

Edwards says lower-rated stations are more likely to wobble. "Often the [low-rated] stations that fluctuate the most do so because when you have fewer people to depend on to deliver information to Arbitron, it's harder to hit them, so it appears that you have a wobble, but it's really low ratings that is the problem."

#### WAITING FOR PPM

After a successful initial round of testing in Manchester, England, last year, Arbitron will begin field testing in the U.S. of the Portable Personal Meter (PPM) this fall. The beeper-size device detects the stations heard by whoever is wearing it. The field test will take place in two phases. The initial deployment will use 300 meters in the Wilmington, Del., radio metro. Late in 2001, Arbitron plans to begin increasing the sample to cover the Philadelphia

market.

This on-the-go technology should help capture more rock listeners, many say.

"The more active the individual, the harder they are to measure," says one GM of a Midwestern rock cluster. "The only stations where I see stability are stations with a majority of their listeners over 55. Obviously, my stations don't have that." He thinks PPM will help capture his listeners more accurately. "Lifestyles have changed in the past 40 years," says the GM, "but the methodology has not. I hope this will help fix that."

Under its preliminary plan, Arbitron will enlist participants who will take part in a survey for a longer period of time. "Things should smooth out a bit when you use a panel instead of a diary, because it's the same people day after day, and those people should have habits," says Cohen. That said, the jury is still out on whether it will flatten the peaks and valleys. "It may not bounce as much as now, but we're a long way from knowing that."

Luckoff agrees, saying, "If the same people hold on to the PPMs longer, that in itself will lend itself to more stability. If it doesn't settle the problem, we're going to have to live with it one way or another."

Not everyone believes PPM is the cure. "It could change the world, since it will deal with what people are really listening to," says Zuroweste. However, he foresees wobble will still be an issue. "It all depends on where the PPMs go."



**Country Comes To Beantown.** More than 17,000 people attended the WKLB Country Music Festival Aug. 26 near Boston. The show, at the Tweeter Center in suburban Mansfield, Mass., was headlined by Reba McEntire. Also on the bill were Mark Wills, Yankee Grey, and John Berry performing with Suzy Bogguss and Billy Dean as the Trio. Shown, from left, are WKLB music director Ginny Rogers, Wills, and WKLB promotion director Jen Joy.



# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 Yolanda Adams, Open My Heart
- 2 Mystikal, Shake Ya Ass
- 3 DMX Feat. Sisqo, What You Want
- 4 Joe, Treat Her Like A Lady
- 5 Lil' Cool J, Imagine That
- 6 Lil' Bow Wow Feat. Xscape, Bounce With Me
- 7 Nelly, (Hot S\*\*t) Country Grammar
- 8 Mya, Case Of The Ex
- 9 Common, The Light
- 10 Toni Braxton, Just Be A Man About It
- 11 Next, Wifey
- 12 Jagged Edge, Let's Get Married
- 13 Big Tymers, #1 Stunna
- 14 Ideal Feat. Lil' Mo, Whatever
- 15 Destiny's Child, Jumpin', Jumpin'
- 16 Carl Thomas, Summer Rain
- 17 Jay-Z, Hey Papi
- 18 Ruff Endz, No More
- 19 Lil' Zane Feat. 112, Callin' Me
- 20 Eminem, The Way I Am
- 21 Bebe, Coming Back Home
- 22 Boyz II Men, Pass You By
- 23 C-Murder, Down For My N's
- 24 Changing Faces, That Other Woman
- 25 Lucy Pearl, Don't Mess With My Man
- 26 De La Soul, Ooh
- 27 Shyne, Bad Boyz
- 28 Kelly Price, You Should've Told Me
- 29 Trina, Pull Over
- 30 Kandi, Don't Think I'm Not
- 31 Profyle, Liar
- 32 Blaque, As If
- 33 Lil' Kim, No Matter What They Say
- 34 Big Pun, 100%
- 35 Ja Rule, Between Me And You
- 36 Cam'ron, What Means The World To You
- 37 Tania, Can't Go For That
- 38 Big L, Holdin' It Down
- 39 Janet, Doesn't Really Matter
- 40 Major Figgas, Yeah That's Us
- 41 Beenie Man Feat. Mya, Girls Dem Sugar
- 42 Busta Rhymes, Fire
- 43 Stephen Simmonds, I Can't Do That
- 44 Mya & Jay-Z, Best Of Me Part 2
- 45 R. Kelly, I Wish
- 46 Ruff Ryders, WW III
- 47 No Question, I Don't Care
- 48 Sammie, Crazy Things I Do
- 49 Amil, I Got That
- 50 M.O.P., Ante Up

NEW ONS

- Jill Scott, Gettin' In The Way  
 Three 6 Mafia, Tongue Ring  
 Ludacris F/Shawna, What's Your Fantasy  
 504 Boyz, Whodi  
 Mack 10, Tight To Def  
 Absolute, Is It Really Like That?



Continuous programming  
 2806 Opryland Dr,  
 Nashville, TN 37214

- 1 Keith Urban, Your Everything
- 2 Faith Hill/Tim McGraw, Let's Make Love
- 3 Garth Brooks, When You Come Back To Me Again
- 4 Aaron Tippin, Kiss This
- 5 Vince Gill, Feels Like Love
- 6 Lee Ann Womack, I Hope You Dance
- 7 Joe Diffie, It's Always Somethin'
- 8 Riccochet, She's Gone
- 9 Jo Dee Messina, That's The Way
- 10 Rascal Flatts, Prayin' For Daylight
- 11 Shedaisy, I Will...But
- 12 Toby Keith, Country Comes To Town
- 13 LeAnn Rimes, I Need You
- 14 Lonestar, What About Now
- 15 Darryl Worley, When You Need My Love
- 16 Billy Gilman, Ore Voice
- 17 Billy Ray Cyrus, You Won't Be Lonely Now \*
- 18 Jamie O'Neal, There Is No Arizona \*
- 19 Sons Of The Desert, Everybody's Gotta Grow \*
- 20 Lisa Angelie, A Woman Gets Lonely \*
- 21 Ricky Van Shelton, Call Me Crazy \*
- 22 Terri Clark, A Little Gasoline \*
- 23 Clay Davidson, Can't Lie To Me \*
- 24 Eric Heathery, Flowers On The Wall
- 25 Jolie & The Wanted, I Would \*
- 26 Kenny Chesney, I Lost It \*
- 27 Sara Evans, Born To Fly \*
- 28 Chalee Tennison, Makin' Up With You
- 29 Yankee Grey, This Time Around \*
- 30 Diamond Rio, Stuff
- 31 Bill Engvall, Now That's Awesome
- 32 Chris LeDoux, Silence On The Line \*
- 33 Kenny Rogers, He Will, She Knows \*
- 34 Eric Heathery, Swimming In Champagne
- 35 The Kinleys, She Ain't The Girl For You
- 36 Patty Loveless, That's The Kind... \*
- 37 Loretta Lynn, Country In My Genes
- 38 Chely Wright, She Went Out For Cigarettes
- 39 Marty Raybon, Searching For The Missing Peace
- 40 Faith Hill, The Way You Love Me
- 41 Warren Brothers/Sara Evans, That's The Best... \*
- 42 Anita Cochran, You With Me
- 43 Collin Raye/Wobbles Edes, Tired Of Lovin'...
- 44 Travis Tritt, Best Of Intentions
- 45 Allison Moore, Send Down An Angel
- 46 Trent Ryders, New Money
- 47 Trisha Yearwood, Where Are You Now
- 48 John Rich, I Pray For You
- 49 Phil Vassar, Just Another Day In Paradise
- 50 Dorylye Singletary, I Knew I Loved You

\* Indicates Hot Shots

NEW ONS

- Steve Holy, Blue Moon  
 Tamara Walker, Didn't We Love



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Eminem, The Way I Am
- 2 Christina Aguilera, Come On Over Baby
- 3 Nelly, (Hot S\*\*t) Country Grammar
- 4 Incubus, Stellar
- 5 2gether, The Hardest Part Of Breaking Up
- 6 Britney Spears, Lucky
- 7 R.O.D., Rock The Party (Off The Hook)
- 8 Defones, Change
- 9 Papa Roach, Last Resort
- 10 Janet, Doesn't Really Matter
- 11 Hanson, If Only
- 12 98 Degrees, Give Me Just One Night
- 13 Madonna, Music
- 14 Red Hot Chili Peppers, Californication
- 15 'N Sync, It's Gonna Be Me
- 16 Bon Jovi, It's My Life
- 17 DMX Feat. Sisqo, What You Want
- 18 Busta Rhymes, Fire
- 20 Dr. De Feat. Snop Dog, The Next Episode
- 21 Korn, Somebody Someone
- 22 Common, The Light
- 23 Mya, Case Of The Ex
- 24 De La Soul, Ooh
- 25 Next, Wifey
- 26 Disturbed, Stupify
- 27 Big Tymers, #1 Stunna
- 28 B!ll!ak, Back Here
- 29 Mya & Jay-Z, Best Of Me Part 2
- 30 Jessica Simpson, I Think I'm In...
- 31 Foo Fighters, Next Year
- 32 Macy Gray, Why Didn't You Call Me
- 33 Destiny's Child, Jumpin', Jumpin'
- 34 SR-71, Right Now
- 35 Limp Bizkit, Break Stuff
- 36 Blink-182, Adam's Song
- 37 Destiny's Child, Say My Name
- 38 Bloodhound Gang, The Bad Touch
- 39 Korn, Make Me Bad
- 40 Jay-Z Feat. UGK, Big Pimpin
- 41 Sisqo, Thong Song
- 42 DMX, Party Up
- 43 Metallica, I Disappear
- 44 Toni Braxton, Just Be A Man About It
- 45 Britney Spears, Oops!...I Did It Again
- 46 Kid Rock, American Bad Ass
- 47 Eminem, The Real Slim Shady
- 48 Mystikal, Shake Ya Ass
- 49 Lil' Kim, No Matter What They Say
- 50 Baha Men, Who Let The Dogs Out

\*\* Indicates MTV Exclusive

NEW ONS

- Robbie Williams, Rock DJ  
 Mystikal, Shake It Fast  
 Fuel, Hemorrhage (In My Hands)  
 The Wallflowers, Sleepwalker  
 Sisqo, Incomplete  
 Matchbox Twenty, If You're Gone  
 Orgy, Fiction (Drama In Digital)  
 Papa Roach, Broken Home



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Sting Feat. Cheb Mami, Desert Rose
- 2 Matchbox Twenty, Bent
- 3 Creed, Higher
- 4 Faith Hill, The Way You Love Me
- 5 Janet, Doesn't Really Matter
- 6 Madonna, Music
- 7 Vertical Horizon, You're A God
- 8 3 Doors Down, Kryptonite
- 9 Bon Jovi, It's My Life
- 10 Barenaked Ladies, Pinch Me
- 11 Nine Days, Absolutely (Story Of A Girl)
- 12 Everclear, Wonderful
- 13 Foo Fighters, Next Year
- 14 Creed, With Arms Wide Open
- 15 Red Hot Chili Peppers, Californication
- 16 B.B. King & Eric Clapton, Riding With The King
- 17 Toni Braxton, He Wasn't Man Enough
- 18 Brian Setzer Orchestra, Gettin' In The Mood
- 19 Destiny's Child, Jumpin', Jumpin'
- 20 Metallica, I Disappear
- 21 Red Hot Chili Peppers, Otherside
- 22 Third Eye Blind, Deep Inside Of You
- 23 Moby, Porcelain
- 24 Nina Gordon, Tonight And The Rest...
- 25 The Corrs, Breathless
- 26 No Doubt, Simple Kind Of Life
- 27 Madonna, Beautiful Stranger
- 28 Shania Twain, That Don't Impress Me Much
- 29 Jennifer Lopez, Waiting For Tonight
- 30 Goo Goo Dolls, Slide
- 31 Jennifer Lopez, If You Had My Love
- 32 Faith Hill, Breathe
- 33 Foo Fighters, Learn To Fly
- 34 Boyz II Men, Pass You By
- 35 Christina Aguilera, Come On Over Baby
- 36 Janet Jackson, Love Will Never Do...
- 37 Toni Braxton, You're Makin' Me High
- 38 Len, Steal My Sunshine
- 39 Leny Kravitz, Fly Away
- 40 Macy Gray, Why Didn't You Call Me
- 41 Christina Aguilera, What A Girl Wants
- 42 Santana F/The Product G&B, Maria Maria
- 43 Santana F/Everlast, Put Your Lights On
- 44 Goo Goo Dolls, Iris
- 45 Macy Gray, I Try
- 46 U2, I Still Haven't Found What...
- 47 No Doubt, Just A Girl
- 48 Fiona Apple, Criminal
- 49 Mariah Carey, Honey
- 50 Britney Spears, ...Baby One More Time

NEW ONS

- Matchbox Twenty, If You're Gone  
 Fuel, Hemorrhage (In My Hands)  
 Toni Braxton, Just Be A Man About It  
 Elton John, Tiny Dancer

# Music Video PROGRAMMING

## BET Brings New York On-Air; MuchMusic Awards Sets Lineup

**B**BET'S NEW MUSIC SHOWS: BET is gearing up for a music programming makeover now that its music department has relocated from Washington, D.C., to New York. BET has several new music programs planned to debut this fall, with some having the city playing a central role in the shows. The new shows are as follows.

- "106th & Park: BET Top 10 Live," a new music video countdown show named after the BET music department's location in New York. Musical guests will also be part of this videos-by-request program.

- "AM@BET," a news and music video program shown in the mornings.

- "BET: INY" (the "INY" acronym stands for "in New York"), a program that will showcase BET's popular videos.

- "BET Next," a program that will introduce new music videos.

- "UnCut," a late-night program that will feature uncensored versions of videos. "UnCut" is probably the most eyebrow-raising programming move by BET, considering that many R&B and hip-hop videos are already heavily criticized

audience research. She was VP of audience research.

VH1 has named Sandy Alouete director of music and talent relations. She was previously Sire Records Group VP of international and artist development.

Shooting Gallery Productions has launched a music video division under the leadership of president/executive producer Tim Clawson. Kris Toledo-Foster, who was previously a video commissioner at Priority Records, has joined Shooting Gallery as executive producer.

Shooting Gallery has also struck a deal with London-based Quick on the Draw (QD) Productions and executive producer Abe Torres to represent QD's roster of directors

in the U.S. and Canada.

The directors include Simon Brand, Cameron Casey, Tony Vanden Ende, Steve Hiam, Andy Hutch, Felipe Nino, and Alex Parker.

"Jazz Alley TV," which has relocated from the Denver area to Hawaii, has added new affiliates KMEB-TV in Maui, Hawaii, and the Unicom network in Japan.

Denver-based Music Link Productions has launched a new hard-edged music show called "Eleven" (see Local



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 9, 2000.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

BOXTOPS

- Mya, Case Of The Ex (Whatcha Gonna Do)  
 3LW, No More (Baby I'ma Do Right)  
 Boyz II Men, Pass You By  
 Lil' Bow Wow Feat. Xscape, Bounce With Me  
 Eminem, The Way I Am  
 Trina, Pull Over  
 Nelly, (Hot S\*\*t) Country Grammar  
 Madonna, Music  
 Wheatus, Teenage Dirtbag  
 Disturbed, Stupify  
 Christina Aguilera, Come On Over Baby  
 98 Degrees, Give Me Just One Night  
 Bloodhound Gang, Mope  
 Britney Spears, Lucky  
 Big Tymers, #1 Stunna  
 Wyclef Jean, It Doesn't Matter  
 DMX Feat. Sisqo, What You Want  
 Aaron Carter, Aaron's Party (Come Get It)  
 Mystikal, Shake It Fast  
 Pink, Most Girls  
 Baha Men, Who Let The Dogs Out  
 Toni Braxton, Just Be A Man About It  
 Janet, Doesn't Really Matter  
 Samantha Mumba, Gotta Tell You  
 'N Sync, It's Gonna Be Me  
 Beenie Man Feat. Mya, Girls Dem Sugar

NEW

- Capone -N- Noreaga, Phone Time  
 Changing Faces, That Other Woman  
 D-REAM, He Loves U Not  
 Dungee F/Silk-E, VIP Status  
 (Hed) Planet Earth, Bartender  
 Sisqo, Incomplete  
 Slimm Calhoun, It's OK  
 South Park Mexican, You Know My Name  
 Taproot, Again & Again  
 The Wallflowers, Sleepwalker  
 Unified Theory, California  
 The Union Underground, Turn Me On "Mr. Deadman"



Continuous programming  
 1515 Broadway  
 New York, NY 10036

NEW

- Robbie Williams, Rock DJ  
 Good Charlotte, Little Things  
 Papa Roach, Broken Home  
 Tahiti 80, Heartbeat  
 Dido, Here With Me  
 Lucy Pearl, Don't Mess With My Man



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Rage Against The Machine, Testify (NEW)  
 Robbie Williams, Rock DJ (NEW)  
 Baha Men, Who Let The Dogs Out (NEW)  
 Jake, Let Me Know (NEW)  
 Wheatus, Teenage Dirtbag (NEW)  
 Snow, Everybody Wants To Be Like You  
 Matthew Good Band, Strange Days  
 Red Hot Chili Peppers, Californication  
 Our Lady Peace, Thief  
 Britney Spears, Lucky  
 Tragically Hip, My Music  
 Everclear, Wonderful  
 Janet, Doesn't Really Matter  
 Creed, With Arms Wide Open  
 SoulDecision, Ooh Its Kinda Crazy  
 Choclair, Rubbin  
 Destiny's Child, Jumpin', Jumpin'  
 Nelly, (Hot S\*\*t) Country Grammar  
 Jessica Simpson, I Think I'm In Love...  
 Madonna, Music



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Plastina Mosh, Human Disco Ball  
 La Ley, Fuera De Mi  
 Bloodhound Gang, The Bad Touch  
 Bon Jovi, It's My Life  
 Kabah, Antro  
 M2M, Mirror Mirror  
 Travis, Why Does It Always Rain On Me?  
 The Corrs, Breathless  
 Five, We Will Rock You  
 Christina Aguilera, I Turn To You  
 Moby, Porcelain  
 Limp Bizkit, Take A Look Around  
 Whitney Houston & Enrique Iglesias, Could I Have This...  
 Blink-182, Adam's Song  
 No Doubt, Simple Kind Of Life  
 Matchbox Twenty, Bent  
 Madonna, Music  
 Saul Hernandez, Deslizandote  
 Britney Spears, Lucky  
 Eminem, The Real Slim Shady



2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

- Doug E. Fresh, Come Again  
 Cam'Ron, What Means The World To You  
 Mystikal, Shake It Fast  
 Janet, Doesn't Really Matter  
 Eminem, The Way I Am  
 Jay-Z F/Memphis Bleek & Amil, Hey Papi  
 Busta Rhymes, Fire  
 Mya Feat. Jay-Z, Best Of Me Part 2  
 De La Soul Feat. Redman, Ooh.  
 No Question, I Don't Care  
 Ram Squad, Ball (Up In Here)  
 M.O.P., Ante Up (Robbing-Hoodz Theory)  
 Philly's Most Wanted, Cross The Border  
 Boyz II Men, Pass You By  
 100X, Wanna Know



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Madonna, Music  
 B.B. King & Eric Clapton, Riding With The King  
 Red Hot Chili Peppers, Californication  
 Precious UK, Say It Again  
 Kid Rock, American Bad Ass  
 No Doubt, Simple Kind Of Life  
 Macy Gray, Why Didn't You Call Me  
 U.S. Crush, Same Old Story  
 Pink, Most Girls  
 AC/DC, Satellite Blues  
 Toni Braxton, Just Be A Man About It  
 The Brian Setzer Orchestra, Gettin' In The Mood  
 Bon Jovi, It's My Life  
 Christina Aguilera, Come On Over Baby  
 Janet, Doesn't Really Matter  
 Boyz II Men, Pass You By  
 Our Lady Peace, Thief  
 Duran Duran, Someone Else Not Me  
 Britney Spears, Lucky  
 Hoku, How Do I Feel



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Madonna, Music  
 Christina Aguilera, Come On Over Baby  
 Britney Spears, Lucky  
 Lil' Bow Wow Feat. Xscape, Bounce With Me  
 Mya, Case Of The Ex (Whatcha Gonna Do)  
 Wheatus, Teenage Dirtbag  
 Ben Harper & The Innocent Criminals, Steal My Kisses  
 Matchbox Twenty, Bent  
 Wyclef Jean, It Doesn't Matter  
 Nine Days, Absolutely (Story Of A Girl)  
 Janet, Doesn't Really Matter  
 Destiny's Child, Jumpin', Jumpin'  
 Vertical Horizon, You're A God  
 'N Sync, It's Gonna Be Me  
 The Corrs, Breathless





**U.S.**  
Other themes emerging from the survey:

- British acts with American aspirations should spend less time bemoaning America's far more rigidly formatted radio network and more time making records that will fit the medium.

- Working the American market entails a great deal more than performing media showcases in New York and Los Angeles.

- Much modern British pop is simply inferior in production values to its American counterpart.

"American youth finds its role models in hip-hop, and it's becoming increasingly oblivious to British trends," says veteran English talent guru Andrew Wickham, Warner Bros. VP of A&R worldwide.

"America always had to look to

England. Now it can look anywhere," reflects Instant Karma managing director and former Warner Music U.K. chairman Rob Dickins.

And this from Boy George, the figurehead of the second British invasion of 1983: "People in America looked to England for revolutionary ideas, but that's stopped now. The industry here has stopped caring about the quality of material."

Warner Music Group chairman/CEO Roger Ames is one of several executives expressing the belief that British artists and managers cannot grasp the sheer size of the U.S. market, and he says even if they do, the practicalities of working it are often unmanageable.

"America is the biggest local market in the world, more so even than Japan at this point," he says. "But the whole world's more local. Working

America is akin to working the whole of Europe at the same time. You can have difficulty getting acts to work the whole of Europe at one point, then if you load [North] America into it, then South America, and Southeast Asia, it becomes impossible to be everywhere at once. Video helped for a while, but now there's less and less video play, so it's more important for acts to turn up and do the things local acts do."

Muff Winwood, managing director of Sony's S2 label, is convinced that staggered releases can help an artist's international development and advises his U.S. counterparts to hold off on a successful U.K. artist until there is real momentum. "I always tell the record company, 'Don't release at the same time as us—wait, wait, wait,'" he says.

"If you do the first year in Europe, Japan, and Australia, that'll be your album, three singles, three videos," he continues. "Then you go to America, they can look at where you've had success in other parts of the world, and you can have all the bullets loaded in your gun before you go."

"What's that expression? The only place where success comes before touring is in the dictionary," says Bryce Edge of Courtyard Management, co-manager of Radiohead, one of the handful of current British rock acts to leave a stateside imprint. But Ian Dickson, GM of RCA Records U.K., says, "Selling records in the U.S. is the Holy Grail, but when you have a huge [audience] base in Europe and a huge base in Asia, sometimes it's a very brave company that forgoes that to put in the necessary promotional time to nail America."

"It might be easier to break a pop act in the U.K.," says Catherine Davies, VP of international at Sony Music U.K., "because you can do 25 TV shows, school tours—you can do all these things in a month because of the size of the U.K. Trying to do the same sort of thing in America takes a six-month commitment."

**FOUR FOR THE ROAD**

Among those current British acts who are reaping the benefits of their commitment are pop trio BBMak, which has scored a top 15 single on The Billboard Hot 100 with "Back Here" and has a gold album with its Hollywood debut, "Sooner Or Later," despite minimal recognition in Britain, and Travis, which returns to the U.S. in September for its fourth tour of the year, with its Epic/Independiente album "The Man Who" (a 2 million-seller at home) now at U.S. sales of 145,000, according to SoundScan.

Also, Morcheeba debuted at No. 1 on the Aug. 19 Heatseekers chart with "Fragments Of Freedom," released in the U.S. on Sire. Combined American sales of its predecessors, "Who Can You Trust" and "Big Calm," stand at 315,000.

"In America, touring sold us our records, because we wouldn't get any radio play," says Morcheeba's Paul Godfrey. His brother Ross adds, "Even [the U.K.'s best-selling male solo artist of 1999] Robbie Williams would be out there playing the clubs

that we played first time round. He's the hardest-working pop man in the British music industry, and if he can't break America, no one's going to."

Travis this month will be playing its biggest American venues so far, including the 3,200-capacity Roseland Ballroom in New York on Wednesday (6). Lead singer Fran Healy says that unlike some British acts, the band is enjoying the American groundwork. "For some people, the thought of getting success in [their own] territory, then going back to start all over again somewhere else, is kind of stupid, but I kind of like the idea. We're flying the flag OK, but not for the country, just for 'proper' music, if you want to call it that."

BBMak's Mark Barry, who has kept a diary of the group's American adventures this year, reveals that it has so far been on 88 flights in 2000, not to mention endless days on the tour bus. "You've got to be committed 110%," says Barry. "[Irish boy band and U.K. chart sensation] Westlife tried to do America, but they had to come back because they were wanted everywhere else."

"You have to make a commitment to work the territory for a minimum of a year," says BBMak's manager, Diane Young of Daytime Entertainment. "You have to be prepared to fly East Coast to West Coast and endure a grueling schedule, do the meet and greet, press flesh, go into radio stations, meet retailers . . . everybody's important. That's why I think BBMak's happened." Young adds that the U.K. market will not be re-addressed until next year.

"You come home from America, stick the radio on, and the charts in England are just so false and fake," says Barry. "In America you hear these bands, and it's real music, real talent. It's good for us, because the likes of A1 and [the now defunct] 911, they can't go to America because they don't have something they can use."

Also making American inroads after a stellar year at home is singer/songwriter David Gray, whose IHT/EastWest album "White Ladder" is platinum (300,000 units) in the U.K. Released in America by ATO, which is part-owned by multi-platinum Dave Matthews, the album entered The Billboard 200 last issue at No. 190 after Gray's considerable live and promotional efforts in the U.S.

"I think we've made a really good choice [with ATO]," says Gray. "I'm really impressed by the way they've gone about it. They've got this hard-work style—minimum bullshit, maximum effort. The Dave Matthews Band have got there through touring and touring, building up a very solid fan base, so that's the style they're taking for my thing. In America, that's what you've got to do if you want enduring success. It's a vast project. Here, there's London; if you can break the media, you're all right. There, there's eight Londons."

**BRIT TALENT BETRAYED?**

The industry's worldwide turn toward pop in the past two years is seen by some to reflect badly on the

U.K.'s A&R culture. In a market awash with openly manufactured boy and girl bands and with a singles chart climate in which those acts are consumed by teen and preteen record buyers at an alarming rate, they consider the British industry to have betrayed its traditional talent strengths.

When so many wannabes sound like bargain-basement stunt doubles for Britney Spears and 'N Sync, some of these intrinsically disposable U.K. acts would appear to have American prospects roughly as valid as a three-dollar bill.

"People often make the assumption that because something's been big in England, it will be big in America," says Jonathan Shalit, managing director of Shalit Management and former manager of Welsh multi-platinum prodigy Charlotte Church. "But if you listen to American productions, particularly of pop, they're so superior. In England, there are too many amateurs having a go at it."

"In many cases videos from America are of a much higher level, their expectation of visual imagery is huge, and I don't think we give them what they require," he adds. "You often hear of bands who've already spent 120,000 pounds [\$180,000] on their video having to remake it, and often the record has to be remixed for America as well."

"British acts don't do it as well," says one former U.K. label managing director who wished to remain anonymous. "The records are made differently, if you listen to [the] production values. Listen to a Ronan Keating record vs. a Dixie Chicks record, and you'll hear it."

But Ames points to the massive success of the Swedish production team Cheiron with Britney Spears, Backstreet Boys, and 'N Sync. "You could argue that European music is unbelievably popular in America at the moment. The face on it is American, but the writers and producers are European."

"Why should [British acts] mean something just because they're British? They should mean something because they're good," says English singer/songwriter Amanda Ghost, who has had a positive early response in the U.S. to her debut Warner Bros. album, "Ghost Stories."

"We were very avant-garde, always taking risks, always new and fresh," adds Ghost of British artists. "Now we're poor imitations of what America does really well. We're not coming up with something that's new and edgy."

Warner Music U.K.'s Dickins agrees. "America looked to the U.K. to be alternative, and we've become sweeter and poppier. Kid Rock and Marilyn Manson are more outrageous than anything we've come up with," he adds.

Charlotte Church's "Voice Of An Angel" album for Sony Classical was one of only two British albums to sell 1 million copies, by SoundScan's figures, in the U.S. during 1999, but her former manager Shalit believes that notions of nationality are entirely seen

(Continued on next page)

**On The Road In America  
Top U.K. Acts In Concert  
(A Decade Comparison)**

**1989**

**1) THE ROLLING STONES**

Total gross: \$79,057,493  
Total attendance: 2,794,797  
No. of shows (sellouts): 49 (49)

**2) THE WHO**

Total gross: \$32,577,372  
Total attendance: 1,379,679  
No. of shows (sellouts): 32 (23)

**3) ELTON JOHN**

Total gross: \$8,467,504  
Total attendance: 365,810  
No. of shows (sellouts): 23 (22)

**4) ROD STEWART**

Total gross: \$6,467,793  
Total attendance: 336,427  
No. of shows (sellouts): 28 (17)

**5) THE CURE**

Total gross: \$5,131,765  
Total attendance: 254,012  
No. of shows (sellouts): 13 (10)

**6) NEW ORDER**

Total gross: \$3,078,613  
Total attendance: 180,891  
No. of shows (sellouts): 16 (10)

**7) OZZY OSBOURNE**

Total gross: \$2,864,526  
Total attendance: 164,414  
No. of shows (sellouts): 22 (5)

**8) JETHRO TULL**

Total gross: \$2,800,307  
Total attendance: 155,701  
No. of shows (sellouts): 27 (5)

**9) JOE JACKSON**

Total gross: \$1,170,232  
Total attendance: 60,590  
No. of shows (sellouts): 23 (13)

**10) DURAN DURAN**

Total gross: \$1,130,682  
Total attendance: 62,948  
No. of shows (sellouts): 16 (4)

**1999**

**1) THE ROLLING STONES**

Total gross: \$63,010,521  
Total attendance: 573,492  
No. of shows (sellouts): 33 (33)  
Album sales ("Bridges To Babylon"): 1.2 million

**2) ELTON JOHN**

Total gross: \$23,919,983  
Total attendance: 418,409  
No. of shows (sellouts): 36 (29)  
Album sales ("The Big Picture"): 765,000

**3) BLACK SABBATH**

Total gross: \$17,060,583  
Total attendance: 424,064  
No. of shows (sellouts): 30 (21)  
Album sales: N/A

**4) ROD STEWART**

Total gross: \$14,696,179  
Total attendance: 321,440  
No. of shows (sellouts): 35 (8)  
Album sales ("When We Were..."): 285,000

**5) SARAH BRIGHTMAN**

Total gross: \$8,275,394  
Total attendance: 174,323  
No. of shows (sellouts): 57 (14)  
Album sales ("Eden"): 475,000

**6) STING**

Total gross: \$7,172,070  
Total attendance: 94,711  
No. of shows (sellouts): 26 (26)  
Album sales ("Brand New Day"): 2.1 million

**7) ROGER WATERS**

Total gross: \$5,891,806  
Total attendance: 210,350  
No. of shows (sellouts): 18 (6)  
Album sales: N/A

**8) JEFF BECK**

Total gross: \$2,490,972  
Total attendance: 90,105  
No. of shows: 29 (4)  
Album sales ("Who Else!"): 105,000

**9) DURAN DURAN**

Total gross: \$1,670,643  
Total attendance: 63,036  
No. of shows (sellouts): 12 (2)  
Album sales ("Medazzaland"): 95,000

**10) SEAL**

Total gross: \$1,472,461  
Total attendance: 57,020  
No. of shows (sellouts): 16 (3)  
Album sales ("Human Being"): 465,000



DICKSON



ANDERSON



AMES

Ranking is based on data published by Billboard sister publication Amusement Business for British artists touring U.S. concert venues in calendar years 1999 and 1989. The album sales shown in the 1999 ranking are cumulative U.S. sales since release of each act's last studio album, according to SoundScan. In the case of Black Sabbath and Roger Waters, their last studio releases were 1995 and 1992, respectively.





## TIPS FOR BRITS WHO WANT U.S. SUCCESS

(Continued from preceding page)

ondary to the time-honored priority: talent.

"Her nationality was used as part of the marketing, but I don't think it was the reason for her success," he says. "She [is] a brilliant artist, and Sony marketed her brilliantly. She could have come from Bulgaria, and if Sony did what they did, it would have worked just as well."

### IS NATIONALITY RELEVANT?

"National characteristics in music are threatened by the tyranny of the Internet and its global village," says Wickham, "but as we've seen from the recent explosion in Latin music, nationality is still relevant."

Radiohead's other co-manager, Courtyard's Chris Hufford, who with Edge also looks after another leading British rock act, Supergrass (now signed in the U.S. to Island), is un-

comfortable with the idea of flaunting his acts' nationality. "We never tried to make it a factor, actually, selling Radiohead or Supergrass as a British act," he says. "We've tried to avoid any of that. Music is music. Obviously there are cultural differences, but making a point of those, it all gets horribly nationalistic and feels terribly wrong."

Garry Blackburn, the manager of last year's other million-album-selling U.K. artist in America, Astralwerks' Fatboy Slim, says that accenting one's Englishness can still be profitable. "Geri Halliwell [then of Spice Girls] in a Union Jack miniskirt was brilliant," he muses, "and Noel's [Gallagher, of Oasis] Union Jack guitar was good."

Better still are the continuing stream of British albums from acts as diverse as Kate Rusby, Belle & Sebastian, and Elastica that get an enthusi-



astic reception in America. "At the end of the day," Blackburn concurs, "it's about having a good record." Yet once one has got the good record and the initial goodwill, it seems one has to take them on the road to North America to cultivate the maximum benefit in that territory—providing either critical curiosity or popular infatuation haven't faded by the time you book passage.

### SPICE GIRLS BACKLASH

One U.S. label head believes that some of the current antipathy toward British pop could be a Spice Girls backlash. With current SoundScan sales for their two Virgin albums, "Spice" and "Spiceworld," at 7.3 million and 4.3 million, respectively, Spice Girls are far and away Britain's most successful U.S. export of recent times. Perhaps surprisingly, one member of the group does not refute the backlash accusation.

"We made an awful lot of money with pop music," says Melanie C, "so a lot of record companies and managers jumped on the bandwagon. It's very manipulative of young people, and I do feel partly responsible. In some respects it's good; in some it's not. What scares me [is] people are doing it so young... They get hardly any money, they get worked like a dog, and I can really see a lot of them having problems."

Nevertheless, Spice Girls' work ethic in wooing the U.S. market was an example to others, says Winwood. "I've got a feeling that probably the longest tour undertaken by a U.K. act in America in the past five years was [theirs]. They could probably kick most of our 'tough' rock bands into a cocked hat." He adds that, in order to gain a stateside foothold, S2's domestically well-established rock band Reef will take up residence in the U.S. next year. "That's the only way they can do it," he says.

Kristina Kyriacou of GloBe Artists manages Gary Barlow, the chief songwriter in erstwhile British pop sensation Take That who, after a whirlwind start to his solo career, recently parted company with RCA U.K. Kyriacou believes that Barlow typifies the kind of artist marginalized by the British industry's obsession with youth and image and its increasing acceptance of lip-syncing, even on supposed live appearances.

"Quite a lot of U.K. [executives] still have the mentality that 'It's OK as long as it looks good, we'll sort out the rest—it doesn't matter whether they can sing, because we can auto-tune the demo,'" says Kyriacou. "You can get away with lip-syncing to an extent, but in America, especially in the smaller regions, [radio and retail] don't buy all this lip-syncing—they want people to come in and sing to

them."

### CULTURAL QUALIFICATIONS

Matt Johnson, of long-serving English modern rock act The The, has lived in New York for seven years and feels that the U.K. overestimates its cultural qualifications in America. "The interesting point about this so-called special relationship between Britain and America is that it's only special from the British point of view," he says. "Britain rarely gets a mention on the American news. The only thing they're interested in is gossip about the royal family. Britain is invisible."

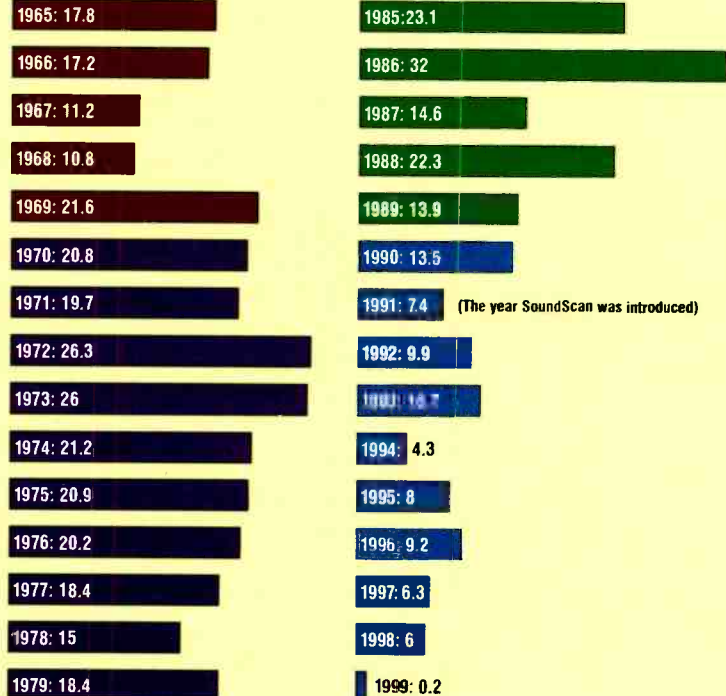
"It's sad that Britain is so obsessed by American culture," adds Johnson. "There's something Bill Bryson said in one of his books—that you'd imagine by the amount of coverage [in the British media] that, geographically, France and Germany were in the Seychelles somewhere and that America is where Ireland is."

Fran Healy of Travis takes a similar view. "We've spent about 20 weeks in America this year," he says, "and we've been there enough to know that people don't give a toss about Britain. It doesn't feature on the news, or even on MTV. They connect Britain with Sting and the more established sort of bands. But it makes sense—America's massive; why should they care about Britain?"

(Continued on page 104)

## On The Charts In America Top U.K. Acts In Billboard

Following is British artists' share of the Billboard album charts, based on the year-end top 100 album rankings, published annually.



## Brits At The Summit

The last three albums and singles by U.K. acts to top the Billboard charts

(ALL SOUNDSCAN SALES FIGURES FOR U.S. TO DATE)

### The Billboard 200

**Prodigy**  
"Fat Of The Land" (1997)  
2,388,000

**Spice Girls**  
"Spice" (1997)  
7,283,000

**Bush**  
"Razorblade Suitcase" (1996)  
2,860,000

### The Billboard Hot 100

**Elton John**  
"Candle In The Wind 1997" (1997)  
8,816,000

**Spice Girls**  
"Wannabe" (1997)  
1,800,000

**Seal**  
"Kiss From A Rose" (1995)  
737,000

## Corrs Prepare Strategy To Win U.S.

### Atlantic's Irish Quartet Focuses On TV Spots, Radio Play

BY CHUCK TAYLOR

NEW YORK—With the July release of their third studio album, "In Blue," Ireland's the Corrs quickly hit No. 1 in some 18 countries, from Germany to South Africa to Slovenia, cementing their near-maniac success as global superstars. And yet, the brother/sister quartet has yet to build such a following in the U.S., where they were signed by Atlantic Records in 1995.

"It's always been a challenge in every country. We've fought damn hard everywhere for 10 years; that's just life," says band member Sharon Corr. But, she notes, in America, the challenge is even greater.

"In the States, it takes longer to cover the territory, and people are so different in various states," Corr says. "There's not a cohesiveness musically from state to state. But I think there's a time for everyone."

Like so many of their U.K. brethren, they have found winning success in America is indeed a ballgame with a different set of rules. Both the label and the Corrs' management intend to employ their worldwide blueprint to make the magic happen here, too.

"The thing that has worked for them everywhere in the world is TV," says Ron Shapiro, executive VP/GM for Atlantic. Surrounding the album's U.S. release date Sept. 12, he says, "we have them lined up solid for the first four weeks" on

national shows like "Good Morning America," "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien," "Weekend Today," and "The Rosie O'Donnell Show."

Next, the focus goes to radio, where the joyous, pure pop first single, "Breathless"—produced by



THE CORRS

Robert "Mutt" Lange—will be worked hard at all mainstream formats. In its first weeks, the song has already scored airplay on modern adult, mainstream top 40, and AC stations. In addition, VH1 has added the video out of the box in medium rotation.

Grass-roots touring, however, is an area that will have to wait, despite Atlantic's own quintessential example of warming up Jewel through a year of touring before hitting radio and despite the successes shared by Irish acts U2 and the Cranberries.

"On their first record in 1995, we spent an awfully long time in America, opening for Celine Dion, Michael Bolton, and the Rolling Stones," says the Corrs' longtime manager, John Hughes. "For the second record, we did 2,000-seat theaters, which all sold out. But the industry has changed; because of the nature of the business, it seems you've got to get a pole position quicker. There's not time to tour from coast to coast."

Adds Corr, "We wouldn't do that in the U.S. We've got commitments all over the world, so it makes sense to wait until more people are familiar with the album. It's just too early."

The band is committed to U.S. promotion through mid-October; it will return for a couple of weeks in December and then in February-March. Depending on how the record sells here, a U.S. tour may be launched then. (A major tour is already scheduled in Europe from November through January.)

"But at the moment, we're here to work television, newspapers, and radio. They're working 15- and 16-hour days," says Barry Gaster, the Corrs' longtime business affairs manager.

All agree that the television exposure is the best way at present to expose the group to the masses. "Our experience has been that when you see the Corrs, you buy the Corrs," says Gaster.



# Radio Voices In On Why Brits Can't Get A Break

BY JILL PESSERNICK

LOS ANGELES—Find a current British rock group on U.S. radio today? Suddenly locating the needle in the proverbial haystack seems even more daunting.

U.S. radio has its focus locked on very American, youth-tinged modern rock bands, while such critically acclaimed British groups as Travis and Stereophonics are being shunned across the commercial dial.

Although there isn't a clear consensus on why Brits have had such a tough time breaking into the U.S. market of late, domestic radio programmers offer a variety of opinions.

One reason is that radio stations are conforming to the listeners' prevailing demands for hard-driving, American modern rock groups. Brian Phillips, Susquehanna Radio's director of FM programming for Atlanta and Dallas, says, "We have a lot of hard and simple gut-level rock records being played. It's not a good time for a softer, more melodic, or smarter point of view. There's just a lot of youthful American rock."

Gary Cee, PD for Long Island, N.Y.'s WLIR, concurs. "The taste in America is leaning awfully masculine and awfully abrasive," he says. "Travis has such a great record, but the public just doesn't have the patience. Tastes change."

In the 1980s, Brits seemed to have no trouble breaking through in the U.S. The weekly syndicated series "Rock Over London," which debuted in 1983 on such powerful U.S. stations as WNEW New York, KLOS L.A., WXRT Chicago, and WMMR Philadelphia and ran in the U.S. through 1999, helped build interest in such U.K. bands as Culture Club and Duran Duran during the so-called "second British invasion."

Donald J. Eberle, president of Radio Ventures, the program's New York distribution company, says, "The show had nine of the top 10 markets and helped to launch groups like Eurythmics and Wham! in America. This was prior to the over-researched, over-consulted radio business that we have today. The year Nirvana came out, that changed everything. Once America had its own modern rock, that was the beginning of the end."

U.K. acts that broke before the 1990s can still capture a modern audience. Cee says, "Brits on my playlist include Sting and [Ireland's] Sinéad O'Connor, people who broke through in the '80s. I don't see any [new] Brits on my playlist right now. I don't know why."

The public cannot acquire a taste for modern British rock if the groups are not promoted by record labels, says John Ivey, PD at WXKS Boston. "If we're getting things put in front of us and they're being worked actively, then things will happen. Travis came by the station early, and the label introduced the song ["Why Does It Always Rain On Me?"], but then it was never introduced to top 40. I

thought it was a good record, but there was never a good push."

David Massey, executive VP of A&R at Travis' label, Epic Records, adds that breaking Travis, currently revered as one of the top rock acts in the U.K., has been tricky because of radio's hard-rock climate. "We've been able to penetrate radio to an extent, but it's been tough to go all the way."

Travis has gotten a fair amount of airplay on triple-A stations and sold out a date at the Wiltern Theater here in July, and it undertakes its biggest U.S. tour to date this month (see story, page 5).

"Robbie Williams is another one" who hasn't been able to make the U.S. radio breakthrough, notes Ivey, although "The Ego Has Landed" has sold more than 515,000 units here, according to SoundScan. "You can sell him out in England. Over here, he's got the dry wit humor that doesn't work. The best single [off his album], which was 'Angels,' wasn't worked first—it was worked second. You need to work the best single first. You don't get a second or a third chance. That's the labels. They're not signing or promoting [English] bands as much."

Another argument for the lack of British groups on the airwaves is that the bands are not promoting themselves through U.S. road trips. Ivey says, "I think what you see is some of these bands that are big deals in [England] are less flexible about doing things in the States."

Phillips adds, "There have been times when we had three or four [British] things on 99X [WNNX Atlanta]. But the bands break up, or they fail to evolve, or they don't tour enough."

Ivey says he doesn't watch the British charts to scout for new radio-friendly songs. "There's enough product over here. I'm not in dire need to search for something that I'll be the only guy playing. When you've got a band that's breaking over here, they may be on ["The Tonight Show With Jay Leno"], the "Today" show, they're getting Rolling Stone and USA Today press. That's a help for our listeners to know our artist. But not if an artist isn't doing anything over here."

"Radio programmers are simply not as interested in playing an act from the U.K. just for the sake of it," says Massey.

Matt Pollack, senior VP of promotion for V2 Records (U.S.), takes it one step further. "I've had PDs say, 'English music doesn't work for us,'" he says. "You're walking in with this negativity hanging in the air. In radio's defense, the domestic stuff is what's working right now, but people just seem very unwilling to roll the dice and take a shot."

Assistance in preparing this story was provided by Paul Sexton in London and Larry Flick in New York.



## HOW THE U.K. LOST ITS GRIP ON THE U.S.

(Continued from page 5)



has seen its sales dwindle from 3.4 million units for 1995's "What's The Story" Morning Glory" to 200,000 units for this year's "Standing On The Shoulder Of Giants" (Creation/Epic).

While there have been some bright spots—Robbie Williams' U.S. debut, 1999's "The Ego Has Landed" (Capitol), has sold 515,000 copies, according to SoundScan, and BB Mak is at 315,000 units with its Hollywood debut, "Sooner Or Later"—no U.K. acts appeared in the top 80 of 1999's best-selling albums, according to SoundScan data. Even Capitol Records president Roy Lott, who oversaw Williams' stateside launch, admits, "For many years, if something was from England, it was a stamp of coolness in the United States. It means nothing now."

"There are huge stories of acts that labels can't cross over into the U.S. marketplace," says Matt Pollack, senior VP of promotion for V2



COPELAND

Records (U.S.). "We have Stereophonics. They have a multi-platinum fan base across the rest of the world and can do stadiums with 40,000-50,000 people. Here, they're good for 500-1,000 people, and that's mainly in major markets. There's just this aversion from radio programmers to British music" (see story, this page).

Stereophonics' latest release, "Performance & Cocktails," has sold only 35,000 units in the U.S., according to SoundScan.

Some say the real reason British music isn't doing very well stateside is that, frankly, it's not very good. "The quality of songs that are coming out of the U.K. are not in line with bands like the Cure, Depeche Mode, the Smiths, or the Clash," says Trauma Records head Rob Kahane, who is the past manager of such artists as George Michael. "The innovative music that is starting to create new categories of music is coming out of the U.S."

Execs point to acts like Limp Bizkit and Korn as being on the leading edge of the rap/rock fusion movement, while the teen acts that are dominating the pop charts are almost exclusively native sons and daughters.

Breaking hugely popular U.K. acts like Billie (Piper), Five, and Ireland's Boyzone and Westlife in a crowded stateside field dominated by homegrown darlings 'N Sync, Backstreet Boys, Britney Spears, and Mandy Moore, among others, has been hindered, in part, by cultural differences, says David Massey, executive VP of A&R at Epic Records (U.S.).

"Teenage girls, in particular, connect to Britney or Mandy because they can see these artists as reflections of themselves," Massey says. "A key element to breaking a teen act is relatability."

### WHAT'S A BRITISH ACT TO DO?

As domestic music continues to dominate the charts, labels are looking at new ways to draw attention to British acts, as well as revis-

iting methods that worked in the past.

"Tour, tour, tour" is the rallying cry industry executives give when it comes to breaking a British band in the U.S. And then, tour some more.

"One of the reasons we were successful in breaking Bush in America is that we made a financial commitment to tour more than 200 dates a year," says Kahane. "Most British acts think committing to a national tour is playing New York and Los Angeles. The English have been completely remiss in really laying out a plan to play all the major and secondary markets. Their work ethic is completely different than that of an American band."

"You hear [British] managers who say their act is going to do New York and L.A.," says Lott. "They don't understand you've also got to do Boston, Dallas, Washington [D.C.] . . . and to have the impact

*'Teenage girls, in particular, connect to Britney or Mandy because they can see these artists as reflections of themselves. A key element to breaking a teen act is relatability'*

— DAVID MASSEY —

the Beatles did on 'Ed Sullivan,' you have to do eight TV shows."

"Because there's no national radio here, you have to break piecemeal, market by market, simply by playing a town over and over again," says Miley Copeland, manager of Sting and former manager of the Police. "In the U.K., you can get on national radio, you break London, you break England. In America, we don't have that. The only thing we have is MTV and VH1, but if you look at MTV, it's moved very far away from videos. They rarely play unknown acts."



MASSEY

Copeland says the rules haven't changed since he helped break the Police in the U.S. in the late '70s by simply putting them on the road and touring relentlessly. "You would break a band from England exactly the same way now. Run them around in a van. You simply have to put the time in. The Police didn't play stadiums until their fifth album, and they never needed tour support from A&M."

"If there's a fault my brethren from overseas have, it's not staying the course and coming back the second or third time," says Marty Dia-

mond, president of New York-based Little Big Man Booking, which represents a number of British acts in the U.S., including Robbie Williams, Stereophonics, Charlatans, Beth Orton, and David Gray (see The Beat, page 16).

While Diamond feels that "most labels now don't have the same artist development perspective they used to," he adds that U.S. record company presidents are often in a tug of war with their international counterparts when it comes to getting acts to spend time in America.

"[Virgin Records America copresident] Ray Cooper begged Gomez to come back and tour again, but they had to go play Europe," says Diamond. "It would have propelled the record further if they had come back, no doubt about it."

Diamond, who feels the touring market for British acts in the U.S. is strong, points to artists like Arista's Dido as an example of how to build an artist.

More than a year after the label issued her critically lauded 1999 debut, "No Angel," she is reaping the benefits of seemingly nonstop touring and promotion, with her album having sold more than 320,000 copies, according to SoundScan.

"She decided from the outset that she wanted to break this market, so she's worked here almost to the exclusion of other territories," says J Records VP of A&R Peter Edge, who signed Dido to Arista during his tenure there as senior director of A&R. "And it's paying off. She's gone from playing small clubs to mid-size venues and opening for Sting. It's a classic artist-development story."

For the artist, focusing on the States was always part of the plan. Upon the release of "No Angel," Dido told Billboard, "This really is the place that artists all over the world crave success. It's a pleasure to be appreciated in my home country, but making it in the part of the world where so many of my musical influences originate is extremely important . . . on a personal level."

"The bands that have consistently made the promise to come back here have succeeded," Diamond says. "Dido is coming back again for the fourth time, and we're 16 months into the project."

Mammoth artist John Wesley Harding is another British-born artist who has decided to focus largely on gaining success in the U.S. In fact, he will spend the first leg of promotion for his new disc, "The Confessions Of St. Ace" (released Aug. 29), working the stateside market (see story, page 17).

"This is a vast country, but it's one that is rich with musical history," he says. "I haven't denounced or forgotten about my home country, but I find that there's a wider audience for the music I'm making here. It's a challenge, because everything here is bigger and more difficult. But it's extremely rewarding when you feel like you've hit the mark."

(Continued on next page)



DIAMOND



Virgin Records has long been one of the biggest proponents of British bands in the U.S., having brought such acts as Spice Girls, Blur, Gomez, and the Verve—and now that defunct band's lead singer, Richard Ashcroft—across the waters. Cooper says he's learned to gauge an act's level of commitment when it comes to breaking in America.

For example, Virgin is in final negotiations to release Craig David's "Time To Party" debut in the states. David, who is signed to Wildstar outside the U.S., debuted at No. 1 on the U.K. album chart for the week ending Saturday (2).

"If we get Craig, we know we're dealing with a person of tremendous maturity. He knows he wants to take America seriously and that the time spent here is the most valuable thing," says Cooper. "He's going to put out a new single at Christmas and then relocate to

America for a substantial period of time and be here. He's being very proactive."

For its part, Pollack says V2 learned its lesson from the last Stereophonics album.

"The biggest element that was missing last time was that they were not over here constantly," says Pollack. "I think, psychologically, if we're able to have the band over here [touring] before the [next] album comes out in the first quarter, that will work wonders. We'll have the band over here a lot; we'll be able to do showcases. People will be feeling this buzz on the band before a [promotional] CD hits a programmer's office."

For many acts, coming to the U.S. and having to start over after experiencing massive success in their native U.K. is a blow to their ego.

"Emotionally, they can't get their head around coming here and not being able to bring all the bells and whistles," says Copeland. "Can they come in and not want to stay at the Four Seasons? Will the musicians share a room?"

Additionally, acts have to accept that coming to America doesn't just mean playing gigs—it means shaking hands and kissing babies. "There's a much more interactive relationship here between the media, retail, and the artist," says Cooper. "In America, people want to touch the artist, they want to be involved, and the artists have to be prepared for it: for the meets and greets, the retail visits. I think some artists coming out of the U.K. are taken aback by what we ask for."

#### HOW TO FIX IT

If the acts can't commit to long stretches of time in the U.S., then the labels have to turn to other means to catch market awareness.

For example, Virgin now plans to

launch a new campaign for Spice Girl Melanie C's solo record, "Northern Star," which has so far been dismally received in the U.S. despite being a hit in other territories (it earned an International Federation of the Phonographic Industry Platinum Europe Award for European sales of 1 million).

"We have a remix for [next single] 'I Turn To You,' and we think we've got a shot at clubs and a shot at rhythmic radio," says Cooper. "We're going to kick off that campaign and then lead that into the new Spice Girls record. With these British artists, you have to have a structure to get you there—you can't just come out with great records."

Pairing a British artist with a popular U.S. act or producer by no means guarantees a hit, as Melanie C herself discovered when her European smash "Never Be The Same Again," featuring Lisa "Left

*'Because there's no national radio here, you have to break piecemeal, market by market, simply by playing a town over and over again'*

—MILES COPELAND—

Eye" Lopes of TLC, missed the mark in the U.S. But it is one way to try to create a sound that is consistent with what people are hearing on radio. For example, for their third album "Forever," out in November, Spice Girls turned to such U.S. producers as Rodney and Fred Jerkins and Jimmy Jam and Terry Lewis.

"The Spice Girls have said they'd like to work with American producers," says Cooper. "The Spice Girls have kept up a huge loyal fan base in the rest of the world. Whether it's a fan base here that's moving on or a scenario where radio prefers to play American pop, I think you always have the chance of re-establishing a base here. I'm sure there will be bumps in the road, but I think the album will sell."

No decision has been made yet on whether Spice Girls will tour the U.S. behind the new album, according to Virgin.

For its new album, Stereophonics turned to hot U.S. producer Andy Wallace to mix the record. "Right there, that's going to put a major influence on what's going to work for the U.S., because Andy has such an understanding of the market," says Pollack. "This is a very artist-friendly record, and we don't force anything on the artists, but they're smart enough to know it would

enhance the record in this market to use Andy."

Dido has been helped by the weekly exposure she receives from her song "Here With Me" being played during the opening credits to the WB television series "Roswell."

#### STILL SIGNING BRITISH ACTS

Given the tough time British bands are having, some label execs say that they are either looking at other territories to find artists or waiting to release British acts here.

While Kahane says he'll still consider signing U.K. artists, "I'd sign an Australian band over a British band right now," he says. "We think Australia has been an overlooked market." Trauma has signed two acts, alternative rock act Crash Palace and rock band Noogie. "We're bringing them over here. They're going to live here, and they're just going to tour and tour."

Massey believes that the future will not necessarily include another British invasion, but rather a tidal wave of acts from continental Europe.

"The international acts that are making the bigger waves here—like Alice Deejay and Eiffel 65, for example—are European. In fact, it's arguable that some of the biggest supposed home-grown records, like those by Britney Spears and 'N Sync, are largely created in Sweden [by producers Cheiron]. So, you even have American artists making a case for the importance of the music being made in continental Europe."

Cooper says he's concentrating on the mandate he was given when he and Ashley Newton took over Virgin America more than two years ago. "I think what you have to do is dedicate your concentration to breaking American acts," he says. "The fact that American artists are making such significant breakthroughs, any company based here has to reflect that."

While Cooper says that Virgin is releasing "a lot less British music in the U.S. marketplace," it does still tap into the British market through a number of acts signed to the label, as well as through its joint ventures, like Astralwerks.

V2's Pollack admits "we have some pop acts that I'm sure our U.K. company would like us to release over here, but the time's not right. We have to wait until it's a hit first. It's not just that the act is British. But we do not release an act if the story isn't big enough over there."

Given the pressure on U.S. labels to present strong quarterly results, Kahane posits that since U.S. labels receive less money in royalties when they license a band signed to the U.K. (or any other territory) rather than one signed directly to the American label, there is less incentive to work the acts.

"I would bet there's quality music that never gets out of the U.K. given that the inter-company royalty rate is so drastically in favor of

the company that is releasing the album in its own territory," Kahane says. "I think we're light years away from seeing [global superstars] like George Michael or Elton John until the record companies decide to restructure the economies of it."

Still, as Copeland points out, the excitement about an act can get to the level that the U.S. label has no choice but to take on the group, even at a discounted royalty rate. While A&M had released a single by the Police, it had declined to release the group's debut album domestically. "Then

in January [1979], you look at the Billboard import chart, and the Police were No. 1 on the chart," recalls Copeland. "I get a call from [A&M co-founder] Jerry Moss. He says, 'I'm looking at the chart. Is that our artist?' I go, 'Yes,' and he says, 'Let's get behind this.'"

"It's always been that way," says Kahane. "If you look historically, bands like the Clash have been imported by kids that have picked them up, and then radio stations start to pick them up, and then the domestic record company is forced to pick them up."

## New Web Site To Give U.K. Acts U.S. Exposure

BY MARILYN A. GILLEN

NEW YORK—While some might joke that U.S. support for British bands is already "virtual," a new Web site launched by retailer Virgin Entertainment Group and cable channel BBC America aims to put some substance behind the concept by offering exposure of U.K. acts to a wired American audience.

The site, at theBritbeat.com, debuted Aug. 28 with a live chat by recording artist Robbie Williams. In addition to such chats, other features on the co-branded site include U.K. music news, discussion boards, contests, a segment from popular U.K. music show "Later With Jules Holland," and a link to the new "Brit Beat" channel on Virgin's online radio station, radiofreevirgin.com, which promises to program "the latest in British music."

But while the site is the centerpiece of the joint initiative, the project will extend offline as well to encompass such things as in-store showcases for British bands and on-air promotion on BBC America's TV network, executives at the companies say. Virgin has also begun putting up signage in its stores alerting shoppers to the site, and BBC America is cross-promoting it on its own Web site.

"It is the lifeblood of the [music] industry to get new talent coming through, but it has been increasingly hard to break acts—not just British acts but all acts," says Glen Ward, president of the Virgin Entertainment Group's North American operations. "So it gives us a great deal of pleasure to be able to support that process with this project."

"Everybody knows what a difficult market [the U.S.] is to break into," adds Parule Basu-Barua, the New York-based VP of BBC America Online/business development. "It's such a big place, and it's such a diverse group of people. Because the British Isles is tiny, you can play just a couple of gigs, and quite a few people [there] have seen you. Here, it's not so easy, and you have to be more

creative."

Basu-Barua says that while acts that have already made a name in the U.K. market, such as Williams, will be prominent features on the site, theBritbeat.com also has a mandate to seek out newer acts that may still be only on the edge of even Britain's musical radar. "We're excited about getting small independent bands in the U.K. who are only just breaking there and giving them a chance to be heard here," she says.

Echoing his counterpart, Dave Alder, GM/senior VP of Virgin Megastores Online (U.S.), describes the pairing with BBC America on the site as "a fantastic brand match."

"What we are really trying to do is combine the BBC's credibility in the news arena with Virgin's editorial and retail skills to create an online events area that is fresh and interesting," he says. "And that means not just featuring established, credible British artists but also new artists that perhaps haven't yet gotten exposure within the U.S."

Of course, Virgin has built into the site a "buy" link to its online retail store, virginmega.com, to feed the desires of those visitors whose appetites for British music may be whetted by a trip to the site.

Ward notes that Virgin Megastores has already carved out a reputation in the U.S. market for its wide range of offerings from around the world and has discovered that American music fans are interested in non-U.S. fare.

"The Virgin stores have been superb at pushing imports," he says. "We've really come from the perspective that we're a global operation, and to use the cliché of music being the universal language, we've always felt that our consumers are quite happy to find out what's happening elsewhere in the world."

"Our challenge is to get them that information," adds Alder. "And that's what we're trying to do with theBritbeat.com."



COPELAND



LOTT



POLLACK



HARDING





"I felt the same thing when we went to Australia," adds Healy. "They look at us like antiques, curiosities in an antique shop. The same way we look at [ancient] Rome."

"In the '60s," says Wickham, "we were selling American music back to the Americans, only kitted out in Carnaby Street and Mersey blather. The impact of all this was so massive that anything British was favorably received by the American media for the next 20 years. But British bands are beginning to find it increasingly difficult to make headway in America in light of the changing radio landscape."

**VET INVADERS ROADWORTHY**

Against this gloomy backdrop, an examination of American concert business by visiting British artists holds revelations that would doubtless surprise many in the U.K. industry. As the accompanying box office data from Amusement Business shows, many Brits considered a spent or minimal retail force still do remarkable live business in the U.S., with a strong classic rock flavor among the 1999 attractions from Black Sabbath, Jeff Beck, and Roger Waters.

Other veteran rock acts, such as Yes, the Moody Blues, and Jethro Tull, continue to tour America extensively. "There's now an alternative circuit of music venues that didn't exist 10 years ago," says Jethro Tull front man Ian Anderson, stopping home between tours to open the mail and feed the cat.

Jethro Tull, which figured among the 1989 box-office Brits' top 10, is again among the U.S.' leading attractions 11 years later, as it undoubtedly was 11 years earlier, even though U.S. sales of its most recent album, last year's "Tull Dot Com" (Fuel 2000/Varèse Sarabande), are a relatively modest 60,000, according to SoundScan. The act is booked in the U.S. by William Morris.

Recalling how Jethro Tull and other British rock giants usurped many home-grown attractions on the American concert scene in the late 1960s and early '70s, Anderson is sanguine about the current situation. "There's always been this to-ing and fro-ing—that's fine. It was a bit too much one-way for a while, from the U.K. headed west.

"We aren't doing very well these days, but that's because the new British bands are pop bands," he adds. "When something comes out with its own identity, it will do well." Jethro Tull began another U.S. itinerary Aug. 27; the Moody Blues will head out on its latest, 27-date American tour in October.

**BETWEEN HARD ROCK AND A POP PLACE**

Merck Mercuriadis, assistant managing director of Sanctuary Music, which has enjoyed sustained American success with another long-standing British rock act, Iron Maiden, says, "If British record companies want to have artists that are going to succeed in America, they have to think about what sort of artists they're signing. If you look at [U.S.] modern rock radio, it's virtually heavy metal, whether it's Limp Bizkit, Korn, Disturbed, or Papa Roach.

"I don't know when the last time a

hard rock band got signed to a British record company," Mercuriadis adds. "What's happening [in Britain] is completely at loggerheads with what is happening in America, and the only common ground between the two is pop. However, if British pop is going to make it in America, then the acts are going to have to come to America in the same way that our modern rock acts are going to have to come to America and invest the time.

"Most of those artists are not prepared to do that because they do very well in Britain. I don't blame an act like Manic Street Preachers—if they've sold 1 million-plus records in Britain, why should they invest time and money to come and play in America when they've already made that money in the U.K.? You have to tour America three or four times on an album cycle and do as many as 60 to 100 shows in order to make an impact."

Courtyard Management's Edge recalls that Radiohead's U.S. success with "Creep" from its first album, "The Bends," allowed it a privileged peek through the American looking glass. "One of the problems for U.K. acts is that they never get a chance to see how the [American] machinery works. That opened a lot of doors for the band, and we took advantage by doing lots and lots of touring," Edge says. SoundScan measures total sales of the band's three albums in the U.S. at 2.9 million.

"There'll always be a [British] band that comes along, is amazing live, and bucks the trend," says Radiohead gui-



**'People in America looked to England for revolutionary ideas, but that's stopped now. The industry [in the U.K.] has stopped caring about the quality of material'**

- BOY GEORGE -

tarist Ed O'Brien. "But all American guitar bands tour, tour, and tour—they all build up a following. For a British band [in America], it's a lot more expensive to do that."

Courtyard's other charge, Supergrass, has not yet found that breakthrough song but is taking a grass-roots approach to the U.S. "They enjoy going back to America," says Edge, "because they can go in front of 1,000 people at a small venue. They're going to tour [in the U.S.] with Pearl Jam for five weeks in the fall."

**HELP BEGINS AT HOME**

Shalit is one of several observers who feels that a long-term improvement in the international fortunes of British artists can only begin at home, not least by addressing the breakneck turnover of the U.K. singles chart.

**UMG, MP3 COURT CASE HINGES ON 'WILLFULNESS'**

(Continued from page 5)

holders if they are creating a musical database to enable that.

That fact was made clear by U.S. District Judge Jed Rakoff in his April 28 summary judgment that MP3.com had infringed the copyrights of the five major-label groups in creating the database for its My.MP3.com streaming-audio service without those licenses in hand. Rakoff at that point rejected the argument that My.MP3.com was merely "enabling" an existing right of consumers to make a copy of their CDs for personal use and thus did not need any licenses.

Some observers, in fact, note that the most significant precedent to emerge from MP3.com's now eight-month-long legal saga may have been set in the *out-of-court* settlements the company struck with four of the majors before trial, as part of which BMG, Warner, EMI, and Sony agreed to license their catalogs. Sources say MP3.com will pay them 1.5 cents for each of their tracks registered in a My.MP3.com locker and streaming fees of about one-third of a cent each time one is accessed.

"If MP3.com, negotiating from a position of weakness [as it tried to settle the suits], set the benchmark for what these licenses are going to [cost], which I think they have, then that's significant and unfortunate," says an executive at an online music company, who asks not to be identified, about the case's wider impact.

However they are viewed by the industry at large, the issues still on the table at the Aug. 28 opening of the bench trial against MP3.com in U.S. District

Court for the Southern District of New York are certainly weighty to MP3.com: Did it know, or should it have known, that it was violating copyright law when it copied CDs to create its database—and is it necessary to impose a "significantly high" level of damages to deter future infringements from other firms?

**WAS IT WILLFUL?**

The answers to those questions—generally referred to as "willfulness" and "deterrence"—could mean a half-billion dollars or more to the company. If judged willful, it could be assessed as much as \$150,000 per infringement; otherwise, damages would likely top out at \$30,000 each.

MP3.com's defense has been severely complicated by its decision not to waive attorney-client privilege and reveal what legal advice it received before launch. Universal attorney Hadrian Katz has pressed the point that, since MP3.com says it did have legal counsel, any testimony from company executives about their "state of mind" should not be allowed in the absence of information on the legal advice they would have been weighing.

Rakoff will rule on willfulness Sept. 6 and may announce a per-infringement figure then as well. The number of CDs judged eligible for those damages will be decided at a second trial in October, following MP3.com's request for a discovery period to examine the copyright certificates presented belat-

"New bands have instant hits too quickly," he says. "In America, it's much harder. Many acts, by the time they're successful, have done the graft. Here, if you don't chart top 10 week one, you're finished."

"The British chart is completely out of control," says Melanie C, speaking the week after "I Turn To You," the most recent single from her Virgin solo album "Northern Star," went straight to the top of the U.K. sales survey. "My single was No. 1 last week, and I didn't even look at the chart this week. I thought I'd be lucky to be in the top 10."

Adds RCA's Ian Dickson, "I think the credibility of the U.K. chart, in terms of the impact it has internationally, has been in question for some years. Unfortunately, the very quick nature of our charts has really reduced its impact in the international arena to the point where anything less than a top five [hit] is deemed these days as a bit of a failure."

"Nobody cares about the [U.K.] charts anymore," agrees John Reid, who has held senior label posts on both sides of the Atlantic. "But American record companies will take a record at face value from England. Did Bush sell any records in Britain before they broke in America? No, I don't think they did."

One burgeoning British artist in America is Arista's Dido, whose "No Angel" album reached No. 1 on the Aug. 1 Heatseekers chart but for legal reasons is not even released in the U.K. (Billboard, Aug. 26). British pop/

soul singer Sonique, meanwhile, did not achieve a domestic No. 1 with her "It Feels So Good" single for Serious/Universal until it had been a top 10 Hot 100 success on Farm Club/Republic.

Boy George believes that the U.K. singles scene has become a celebration of mediocrity. "We're applauding people for doing well, no matter how talentless they are," he says, with customary forthrightness. "You wouldn't say that about an arms dealer, would you? 'He sold lots of arms, he did great.' What we're sending over there [to the U.S.] is rubbish, and if they've got their own rubbish, why do they need ours?"

But even if, in American terms, some feel that the British talent pool currently looks more like a puddle, Warner Music U.K.'s Dickins concludes that the future can still be bright. "None of the reasons the Beatles, the Police, or the Clash happened in America have gone away," he says. "It's tougher, and you have to be better. But if a charismatic, brilliant British band or solo artist comes along, as long as they're prepared to put the work in, they will still break America."

*Assistance in preparing these stories was provided by Bob Allen in Nashville, Fred Bronson and Keith Caulfield in Los Angeles, and Donna Reid of SoundScan and Sean Ross in New York. The chart analysis was prepared by Bill Judd/Music Audit in London.*

edly by Universal. About 4,700 registrations have been submitted, according to a source, but MP3.com's attorneys say they intend to challenge them.

Among the various challenges MP3.com plans to bring, as outlined in a brief obtained by Billboard, is that the registrations were filed as "works made for hire," as is standard practice by labels despite the fact that, until a controversial change late last year, recordings were not included in the U.S. Copyright Act among a limited list of nine other types of works that can be considered as such. That changed in November 1999, when the RIAA had a line classifying sound recordings as works made for hire inserted into an unrelated bill.

The MP3.com brief cites testimony from leading copyright experts and artists during congressional hearings on that change in the Copyright Act—

which the parties have since agreed to have rolled back to its former status—as evidence that "plaintiff's purported rights to the sound recordings at issue here as 'works for hire' are dubious at best" and that any copyright certificates issued on that basis are "invalid in that respect."

The occasionally heated Aug. 28-30 trial, which concludes with closing arguments Tuesday (5), was one that most pundits believed would never happen. Expectations right up until the opening gavel were that Universal would join its major-label brethren and settle with MP3.com before going be-

fore the judge. The other companies agreed to settle for figures put by sources at around \$20 million each.

The motivations for Universal's decision to pursue the case figured in day three of the proceedings, with MP3.com attempting to argue that Universal views it as a competitor and thus would like to "put it out of business or publicly vilify it," in the words of MP3.com attorney Michael Carlinsky.

Carlinsky called Seagram president/CEO Edgar Bronfman Jr. as a hostile witness in his efforts to prove that contention. Rakoff ultimately dismissed Bronfman and threw out his testimony as irrelevant, noting that, whatever Universal's motivations in pursuing the case, it is MP3.com's motivations that are at issue.

"You think Mr. Bronfman and his company have a motive to economically damage [MP3.com]," Rakoff said to Carlinsky. "You've presented no evidence of that, but assuming you did, it's irrelevant." He added that "no one is obliged to settle a lawsuit."

Not that MP3.com isn't still trying. President Robin Richards, who testified following Bronfman, said he had been attempting to settle with Universal as late as the night before.

Katz, meanwhile, spent the final day pushing "deterrence." "Other would-be entrepreneurs will look at MP3.com and assess [whether] at the end of the day—even after damages are paid—MP3.com ends up ahead of the game," Katz said, arguing that Rakoff should consider that when he levies damages on the company.





## LUCKY DOG OFFERS 'PICK OF THE LITTER' REISSUES

(Continued from page 10)

son's] melody," says Crowell. "I said, 'If we're gonna do this, we can't fuck around.' Personally, I think the song stands up very well."

### BILLY JOE & JOY LYNN

Veteran outlaw Billy Joe Shaver learned from Billboard that "Salt Of The Earth" would be reissued on Lucky Dog but was nonetheless thrilled. "There's nothing on that record I'm ashamed of," says Shaver. "We walked in with our band and recorded it in about three days."

Shaver says the record, released on CBS in 1987, was done well before then. "I took that record to Jimmy Bowen [at MCA], and he listened to it for about a month and then said, 'We're not going in that direction,'"

Shaver recalls. "Then about six months later they came out with Steve Earle's 'Guitar Town,' which I think was pretty much in the same direction."

Shaver wrote every song on "Salt" and still writes as much as ever, he says. "Writing's the cheapest psychiatrist there is, and I sure as heck still need one," he says.

Joy Lynn White, now a full-fledged member of the alt.country scene, says "Between Midnight & Hindsight," which was originally released in 1992, is a good representation of her musical stance at that time. "I'm very excited it's going to be reissued, because it should be out there," she says. "I'm proud of the record, because that's where I was at that time musically. I've

moved on since then and pretty much write all my own stuff now."

The record contains "Cold Day In July," a song currently riding the country charts as performed by Dixie Chicks. "I heard [the Chicks' version] once, but I don't listen to a lot of commercial radio, and I don't get CMT," says White. "I take it as a compliment for people to cop what I do."

While "Between Midnight & Hindsight" was an earnest attempt to break at commercial country radio, White says she's happily ensconced in alt.country territory now. "I'm glad everything worked out the way it did, and I'm glad I'm not in that [mainstream country] world," she says. "Singing harmony with Lucinda Williams, that's my world."

White adds she doesn't expect to make any money off the reissues. "I never made any money off any of my records," she says. "The only way we make any money is by keeping our asses out on the road and hopefully selling a few CDs from the stage."

### DOGS FOR SALE

The packages will be affordably priced and released with original artwork, except for the O'Kanes and Lynne sets, which will feature new art. The line of reissues will sport a "nice price" midline price tag. They are considered an outgrowth of the Lucky Dog label concept, which boasts a roster of artists outside the country mainstream, including Jack Ingram and the two Robisons.

Libby says Sony has no illusions that sales of the reissues will go through the roof, adding that the Lynne compilation may fare best due to her current success in the pop market. "Will the racks come to the party? I think they will on Shelby, but with the others I'm not real sure," says Libby. "We'll micro-market and look for slots via in-store positioning and offering value adds. There aren't huge marketing dollars behind this, but we intend to do the best we can from a small budget."

The Internet can play a big role in drawing attention to the series. "We want to build a case at twec.com [Trans World Entertainment] and Amazon.com, or any other dotcoms we can entice to talk about our line and help us promote it," says Libby. "The Americana twist will help. Rodney Crowell, for example, has the same appeal as a Jack Ingram, Charlie Robison, or John Hiatt. Here are some classic albums from our vaults that I think consumers of Americana products will appreciate."

Feedback has been positive so far, Libby adds. "Obviously, the Shelby Lynne has been the 'pick of the litter,' so to speak," he says. "This is a 16-cut album that any fans of her current album ['I Am Shelby Lynne' on Island] will appreciate."

If the reissues receive renewed attention, then the project will be a success, according to Libby. "This whole thing is born out of a desire to have these records exposed again," he says. "They've been cutouts for a number of years, and I didn't think that was right, considering the depth of these projects. And this will certainly flesh out the Lucky Dog label and bring some nice credibility. But mostly this is about putting this music back out into the street."

# newsline...

**CAPRICORN RECORDS HAS BEEN SUED** by the members of its top-selling act, 311, who allege that the label breached their contract. The band is seeking a termination of its recording agreement. In the suit, filed Aug. 28 in California Superior Court in Los Angeles, Nicholas Hexum, Timothy Mahoney, Chad Sexton, Doug Martinez, and Aaron Wills claim that Capricorn's shifting major-label partnerships and distribution deals over the past eight years were detrimental to the group's career and that the label made an "empty promise" that it would find another major-label association. The group alleges that Capricorn's existing deal with Universal will end as of Aug. 31 and that the label "continues to spiral towards failure." The action also seeks compensatory, punitive, and exemplary damages to be determined. A Capricorn spokeswoman says the label has no comment.

CHRIS MORRIS

**A GROUP OF CDNOW SHAREHOLDERS** has filed a class-action lawsuit against the online retailer and a handful of its top executives, including CEO Jason Olim, for allegedly failing to promptly disclose an auditor's warning and other important information about the company's cash problems in the months preceding the breakup of its planned merger with Columbia House. According to the complaint, filed in the U.S. District Court of Eastern Pennsylvania on behalf of Richard Zorn and invest-

ment funds associated with the Zorn family, the defendants "failed to reveal that, on or before Jan. 28, CDnow's outside auditor advised CDnow management of its 'substantial doubt

about [CDnow's] ability to continue as a going concern,' that this 'going concern' qualification would impede the merger with Columbia House, and that CDnow could not survive without a merger partner." The auditor's "going concern" qualification was disclosed in CDnow's Form 10-K filing with the Securities and Exchange Commission March 28. Shares in the company fell from \$12 to \$5.06 between January and March. The stock has fallen more than 74% in the past 6 months. The suit further argues that CDnow also failed to disclose the same material information in its July 26 filing in connection with its pending merger deal with Bertelsmann AG. CDnow officials declined comment.

BRIAN GARRITY

**GETMUSIC AND BERTELSMANN'S BOL.COM** have struck a strategic partnership that will see the latter online retailer handle all physical sales and fulfillment for GetMusic's localized sites outside the States. GetMusic, which has repositioned itself to emphasize content and community over commerce, handles its own music sales in the U.S. The pact initially covers Germany, France, the U.K., Switzerland, and the Netherlands. GetMusic president/CEO Andrew Nibley says he expects to have GetMusic sites operational in those territories by year's end.

The partnership also calls for GetMusic content, such as artist interviews and performance footage, to be integrated into co-branded areas of BOL.com in each country. BOL.com, which is in 14 countries, began as a books-only retailer but has been ramping up its music operations.

GetMusic is a joint venture of Bertelsmann's BMG Entertainment and Universal Music Group.

MARILYN A. GILLEN

**SALEM COMMUNICATIONS CORP HAS ACQUIRED KLTU-FM** in Dallas from Sunburst Media in exchange for Salem's KDGE-FM, also in Dallas. The companies signed an agreement to begin operating the stations Oct. 1. Pending all regulatory approvals, the deal should officially close late in the fourth quarter. Salem also recently launched a new Christian station in Orange County, Calif. Originating from KFSH-FM, "the New 95.9 FM" will be heard in all of Orange County and in many areas of Los Angeles County. KFSH-FM is the only commercial radio station in the Southern California market playing contemporary Christian music 24 hours a day.

DEBORAH EVANS PRICE

**BET.COM IS IN DISCUSSIONS** to purchase 360hip-hop.com. According to BET.com, both sites would continue to exist independently, with BET.com focused on an overall African-American audience, while 360hiphop.com would concentrate on hip-hop youth culture. BET.com is owned by the privately held BET Holdings, while 360hiphop.com was founded by mogul Russell Simmons and a group of investors.

CARLA HAY

**THE FIRST-PRIZE WINNER** in the 11th annual Ralph J. Gleason Music Book Awards is "Workin' Man Blues: Country Music In California" by Gerald W. Haslam (University of California Press). Second place was awarded to "Flowers In The Dustbin: The Rise Of Rock And Roll, 1947-1977" by James Miller (Simon & Schuster); third prize went to "Dancing In The Street: Motown And The Cultural Politics Of Detroit" (Harvard University Press) by Suzanne E. Smith (Music to My Ears, Billboard, March 18). The awards were presented Aug. 24 at New York's Sony Club in a ceremony dedicated to the memory of Gleason Awards founder and chairman Bob Rolontz, who died in June. The awards are sponsored by performance right group BMI, Rolling Stone magazine, and New York University.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**MADONNAMANIA:** Madonna continues her climb toward the top of The Billboard Hot 100, as "Music" (Maverick/Warner Bros.) jumps 14-2. In a move that could be considered either unusual or genius, Warner Bros. staggered the configuration release of "Music" over two weeks, with the maxi-CD and 12-inch vinyl hitting retail in the last tracking week and the cassette and CD versions following Aug. 29. "Music" pushes 62,500 total units to debut at No. 3 on the Hot 100 Singles Sales chart, making it Madonna's highest-debuting sales title. Of the total units scanned, 60,500 can be attributed to the maxi-CD, with the rest belonging to the 12-inch vinyl and street-date violations for the regular-length configurations. I'm finding it quite difficult to think of another maxi-CD that has scanned that many units in a week.

That sales total is so impressive that only one other Madonna title has ever scanned more units in a week in any combination of configurations. "Ray Of Light" scanned between 65,000 and 75,000 each week from July 11-25, 1998. Unless many Madonnaphiles are satisfied with just having the remixed version of "Music" in their collection, Madonna should easily surpass her one-week sales record next issue.

**TWO RIMES TWO:** LeAnn Rimes debuts with "Can't Fight The Moonlight" (Curb) on both the Hot 100 (No. 82) and Hot 100 Singles Sales charts (No. 13). This gives Rimes two songs in the top 15 of the sales chart, as "I Need You" slips 5-8. The last time an act placed two titles in the top 15 in the same week was in the Sept. 28, 1996, issue, when Los Del Rio had two versions of "Macarena" (RCA) on the chart (the Spanglish Bayside Boys Mix version was at No. 1, while the original all-Spanish version rested at No. 13). If we go back to the last time an act achieved this feat with two totally different titles, it would be April 22, 1995, when TLC was at No. 3 with "Red Light Special" (LaFace/Arista) and No. 12 with "Creep."

"Moonlight" is the first single from the soundtrack to the motion picture "Coyote Ugly," in which Rimes makes an appearance crooning the song. "Ugly" earns the Greatest Gainer title on The Billboard 200 and moves 11-10, once again debunking the theory that the release of a retail single eats into an album's sales total.

**DOG EAT DOG:** Although not bulleted on the Hot 100 in the past two issues, "Who Let The Dogs Out" by Baha Men (S-Curve/Sheridan Square/Artemis) has been building quite nicely at radio. Improving on its 2 million audience gain from last issue, "Dogs" picks up another 4.5 million listeners and is the highest debut on the Hot 100 Airplay chart at No. 65. On the Hot 100, "Dogs" moves 61-58. The reason that the title has posted overall point losses with such airplay totals is that the limited allotment of singles has just about been exhausted, resulting in a dramatic drop in sales points (down 56%). In the meantime, those fans looking to bark along with the recording are snapping up the album of the same name, as it earns the Pacesetter award for the second week in a row on The Billboard 200, jumping 59-35. With not too much singles exposure remaining, "Dogs" chart run should now be fueled solely by radio points, which should help the title reclaim its bullet and move back up the Hot 100.

**FOR THE RECORD:** Due to a production error, the Retail Launch designation was mistakenly awarded to Ruff Endz' "No More" (Epic) last issue. It should have been given to "Wifey" by Next (Arista), whose chart move was fueled by the release of a CD single.



# 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®**

SEPTEMBER 9, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	1	9	<b>NELLY</b> ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 3 weeks at No. 1	COUNTRY GRAMMAR	1
2	2	2	15	<b>BRITNEY SPEARS</b> ▲ <sup>6</sup> JIVE 41704 (11.98/18.98)	OOPS!... I DID IT AGAIN	1
3	3	4	14	<b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	4	3	6	<b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/JME (12.98/18.98)	NOW 4	1
5	5	6	48	<b>CREED</b> ▲ <sup>9</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
6	6	5	23	<b>'N SYNC</b> ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
7	7	8	29	<b>3 DOORS DOWN</b> ▲ <sup>2</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	7
8	8	7	18	<b>PAPA ROACH</b> ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
<b>◀ Hot Shot Debut ▶</b>						
9	<b>NEW</b> ▶		1	<b>WYCLEF JEAN</b> COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
<b>◀ Greatest Gainer ▶</b>						
10	11	19	4	<b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
11	9	11	48	<b>STING</b> ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
12	12	13	57	<b>DESTINY'S CHILD</b> ▲ <sup>3</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
13	13	14	64	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
14	10	10	7	<b>SOUNDTRACK</b> ▲ DEF JAM/DEF SOUL 542522*/JDMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
15	14	12	11	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
16	15	17	18	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
17	19	—	2	<b>VARIOUS ARTISTS</b> DEF JAM 542829/JDMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
18	21	20	53	<b>CHRISTINA AGUILERA</b> ▲ <sup>7</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
19	18	16	41	<b>DR. DRE</b> ▲ <sup>9</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
20	17	15	8	<b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
21	20	18	19	<b>JOE</b> ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
22	25	28	11	<b>BON JOVI</b> ISLAND 542474/JDMG (11.98/17.98)	CRUSH	9
23	23	23	36	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/JDMG (12.98/18.98)	...AND THEN THERE WAS X	1
24	24	26	42	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
25	<b>NEW</b> ▶		1	<b>LIL' ZANE</b> WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
26	22	22	10	<b>BILLY GILMAN</b> ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
27	16	9	3	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
28	27	27	52	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
29	28	25	7	<b>EVERCLEAR</b> ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
30	29	24	14	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
31	26	21	13	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
32	30	38	15	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
33	41	42	21	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
34	34	35	40	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
<b>◀ Pacesetter ▶</b>						
35	59	103	3	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT	35
36	36	39	25	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	36
37	37	41	18	<b>DISTURBED</b> ● GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	37
38	32	33	57	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
39	31	30	9	<b>KELLY PRICE</b> DEF SOUL 542472/JDMG (11.98/17.98)	MIRROR MIRROR	5
40	38	31	63	<b>SANTANA</b> ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
41	<b>NEW</b> ▶		1	<b>INCUBUS</b> IMMORTAL 61395/EPIC (17.98 EQ CD)	WHEN INCUBUS ATTACKS VOL. I (EP)	41
42	35	34	9	<b>LIL' KIM</b> ▲ QUEEN BEE/JUNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
43	43	40	15	<b>BBMAK</b> ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>	SOONER OR LATER	38
44	33	32	11	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
45	40	37	10	<b>NEXT</b> ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
46	45	49	55	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	45
47	50	56	39	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
48	44	43	39	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/JDMG (12.98/18.98)	UNLEASH THE DRAGON	2
49	39	29	4	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
50	<b>NEW</b> ▶		1	<b>SOUNDTRACK</b> UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	50
51	48	47	87	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
52	<b>NEW</b> ▶		1	<b>RUFF ENDZ</b> EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	47	48	10	<b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
54	42	36	4	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	19
55	52	57	22	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
56	46	45	14	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
57	55	51	35	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/JDMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
58	54	50	48	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
59	51	54	14	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
60	56	61	5	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
61	49	44	16	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
62	61	58	62	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
63	<b>NEW</b> ▶		1	<b>(HED) P.E.</b> VOLCANO 41710/JIVE (11.98/17.98)	BROKE	63
64	94	109	6	<b>JILL SCOTT</b> HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	64
65	53	46	24	<b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
66	66	52	13	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
67	60	53	5	<b>EVE 6</b> RCA 67713 (11.98/17.98)	HORRORSCOPE	34
68	64	55	15	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
69	63	74	19	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
70	62	62	67	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
71	70	65	14	<b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
72	58	—	2	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	58
73	78	86	18	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
74	84	92	15	<b>DIDO</b> ● ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	74
75	88	64	85	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
76	83	68	34	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
77	74	76	86	<b>GODSMACK</b> ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
78	82	73	40	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
79	65	63	5	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
80	75	81	34	<b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
81	69	67	41	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
82	67	60	42	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
83	<b>NEW</b> ▶		1	<b>JIM BRICKMAN</b> WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE	83
84	71	75	68	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
85	73	79	14	<b>LUCY PEARL</b> ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
86	85	78	20	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
87	79	72	32	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
88	86	83	147	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
89	80	70	18	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
90	57	—	2	<b>SOUTH PARK MEXICAN</b> DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	57
91	68	59	10	<b>BUSTA RHYMES</b> ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
92	72	66	16	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
93	93	89	7	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
94	92	80	16	<b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
95	90	84	79	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
96	76	—	2	<b>WHEATUS</b> COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS	76
97	77	69	22	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
98	89	82	15	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
99	87	71	17	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
100	91	77	15	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
101	81	85	10	<b>SR-71</b> RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	81
102	96	93	17	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
103	<b>NEW</b> ▶		1	<b>SOULDECISION</b> MCA 112361 (11.98/17.98) <b>HS</b>	NO ONE DOES IT BETTER	103
104	102	95	65	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
105	98	91	33	<b>IDEAL</b> ● NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	83
106	95	88	4	<b>THE BRIAN SETZER ORCHESTRA</b> INTERSCOPE 490733 (12.98/18.98)	VAVOOOM!	62
107	108	120	40	<b>THIRD EYE BLIND</b> ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
108	101	96	69	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	103	100	65	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
110	NEW		1	VARIOUS ARTISTS RHINO 79885 (11.98/17.98)	SMOOTH GROOVES — THE ESSENTIAL COLLECTION	110
111	99	87	3	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	87
112	104	98	34	STONE TEMPLE PILOTS ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
113	NEW		1	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	113
114	107	104	59	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
115	NEW		1	MAJOR FIGGAS RUFFNATION 47749/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	115
116	105	99	46	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
117	100	106	9	SISTER HAZEL UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
118	106	97	20	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
119	110	108	41	KORN ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
120	117	112	34	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
121	126	126	21	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
122	112	105	10	JURASSIC 5 RAWKUS 490654*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
123	113	107	101	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
124	111	101	13	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN	85
125	114	114	7	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
126	129	137	21	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B**H	33
127	NEW		1	ZEBRAHEAD COLUMBIA 63817/CRG (7.98 EQ/13.98)	PLAYMATE OF THE YEAR	127
128	NEW		1	BUJU BANTON ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98) HS	UNCHAINED SPIRIT	128
129	115	111	33	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT	79
130	109	90	6	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	23
131	141	191	3	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE	131
132	127	131	40	METALLICA ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
133	131	145	14	PLUS ONE 143/ATLANTIC 63329/AG (10.98/16.98)	THE PROMISE	76
134	123	144	5	NINA GORDON WARNER BROS. 47746 (11.98/17.98) HS	TONIGHT AND THE REST OF MY LIFE	123
135	NEW		1	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	135
136	138	175	3	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION	136
137	121	115	23	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
138	124	123	25	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITTEST HITS	2
139	NEW		1	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	139
140	NEW		1	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	140
141	118	117	15	PEARL JAM ● EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
142	119	124	15	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
143	NEW		1	DAR WILLIAMS RAZOR & TIE 82856 (17.98 CD) HS	THE GREEN WORLD	143
144	122	118	39	EIFFEL 65 ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
145	130	135	22	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
146	172	—	25	LYNYRD SKYNYRD MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	146
147	120	125	36	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
148	116	102	11	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
149	132	128	8	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK	64
150	128	122	26	BLOODHOUND GANG ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
151	134	151	47	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
152	137	139	44	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
153	136	119	5	C-BO WEST COAST MAFIA 2829/MARLOCK (11.98/17.98)	ENEMY OF THE STATE	91
154	150	138	25	VITAMIN C ● ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29

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
155	151	146	19	SON BY FOUR ▲ <sup>2</sup> SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
156	139	142	21	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
157	144	136	10	K.D. LANG WARNER BROS. 47605 (12.98/18.98)	INVINCIBLE SUMMER	58
158	147	150	95	JUVENILE ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
159	143	132	64	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
160	163	182	43	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
161	158	156	22	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (10.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
162	184	149	58	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
163	155	134	4	CHRIS LEDOUX CAPITOL (NASHVILLE) 26601 (10.98/17.98)	COWBOY	134
164	133	121	6	SOUNDTRACK ATLANTIC 83370/AG (12.98/18.98)	POKEMON THE MOVIE 2000: THE POWER OF ONE	85
165	148	133	12	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	122
166	145	129	6	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	100
167	142	130	4	MORCHEEBA SIRE 31137 (17.98 CD) HS	FRAGMENTS OF FREEDOM	113
168	165	198	27	SOUNDTRACK ● HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
169	156	171	8	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	129
170	152	169	67	ANDREA BOCELLI ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
171	190	—	2	DAVID GRAY ATO 21539 (16.98 CD) HS	WHITE LADDER	171
172	160	168	78	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
173	140	127	13	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41
174	178	181	26	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
175	157	173	63	SARAH MCLACHLAN ▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
176	149	143	6	MOBY ELEKTRA 62554/EEG (18.98 CD)	MOBYSONGS: 1993—1998	137
177	169	170	12	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
178	NEW		1	MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98) HS	MARVELOUS THINGS	178
179	125	110	4	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID	68
180	183	188	3	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	180
181	161	164	54	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
182	159	113	12	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
183	167	147	16	HANSON ● MOE/ISLAND 542383/IDJMG (11.98/17.98)	THIS TIME AROUND	19
184	164	162	25	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	8
185	170	158	49	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
186	162	141	11	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK	42
187	181	194	11	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE	55
188	174	159	49	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
189	NEW		1	VARIOUS ARTISTS RAZOR & TIE 89030 (17.98 CD)	TEEN RIOT	189
190	186	189	72	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
191	185	179	65	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
192	177	—	54	BLAQUE ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
193	NEW		1	VARIOUS ARTISTS ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	193
194	175	157	26	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
195	173	174	22	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
196	146	178	13	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
197	154	160	9	KOTTONMOUTH KINGS SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	HIGH SOCIETY	65
198	182	153	28	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
199	194	186	98	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
200	NEW		1	KRS-ONE JIVE 41718* (11.98/17.98)	A RETROSPECTIVE	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 190	Jim Brickman 83	Everclear 29	Jay-Z 57	Reba McEntire 147	Plus One 133	Bring It On 139	Keith Urban 180
3 Doors Down 7	Buju Banton 128	Lara Fabian 124	Wyclef Jean 9	Tim McGraw 108	P.O.D. 76	Coyote Ugly 10	VARIOUS ARTISTS
504 Boyz 99	Busta Rhymes 91	Fourplay 135	Joe 21	Brian McKnight 188	Kelly Price 39	Mission: Impossible 2 61	City On A Hill—Songs Of Worship
AC/DC 174	Canibus 130	Kirk Franklin Presents 1NC 72	Donell Jones 116	Sarah McLachlan 175	Rage Against The Machine 160	Nutty Professor II: The Klumps 14	And Praise 193
Yolanda Adams 36	C-BO 153	Billy Gilman 26	Jurassic 5 122	Red Hot Chili Peppers 13	Rascal Flatts 165	The Original Kings Of Comedy 50	Monsters Of Rap 79
Christina Aguilera 18	Kenny Chesney 172	Godsmack 77	Juvenile 158	SheDaisy 84	Ruff Endz 52	Pokemon The Movie 2000: The Power Of One 164	MTV: The Return Of The Rock 186
Alice Deejay 145	Phil Collins 199	Goo Goo Dolls 123	Toby Keith 120	Santana 40	Ruff Endz 52	Romeo Must Die — The Album 97	Now 4 4
Marc Anthony 58	Common 55	Nina Gordon 134	Kid Rock 31.51	Savage Garden 82	South Park Mexican 90	Ryde Or Die Vol. II 20	Smooth Grooves — The Essential Collection 110
A*Teens 100	Mark Condon 178	David Gray 171	Mandy Moore 94	Saved By The Bell 101	Britney Spears 2, 75	Smooth Grooves — The Essential Collection 110	The Source Hip-Hop Music Awards 2000—The Album 17
Avant 92	Creed 5	Macy Gray 38	Morcheeba 167	SheDaisy 84	SR-71 101	Teen Riot 189	Totally Hits 2 66
B.B. King & Eric Clapton 15	Cypress Hill 89	Da Brat 118	Anne Murray 182	Jessica Simpson 34	Slingshot 64	Ultimate Dance Party 2000 177	WOW Worship Orange: Today's 30 Most Powerful Worship Songs 161
Backstreet Boys 70	Da Brat 118	Ben Harper And The Innocent Criminals 195	Mya 73	Sisqo 48	The Brian Setzer Orchestra 106	Powerful Worship Songs 162	Vertical Horizon 80
Baha Men 35	De La Soul 27	(HED)P.E. 63	Nelly 1	Slipknot 114	Shaggy 111	Vitamin C 154	Wheaties 96
BBMak 43	Defones 53	Don Henley 71	Next 45	Smash Mouth 159	Shane 138	Dar Williams 143	Lee Ann Womack 56
Beenie Man 93	Destiny's Child 12	Don Henley 71	Nickelback 131	Son By Four 155	Shania Twain 88	Zebrahead 127	
Big L 49	Dido 74	Whitney Houston 68	Nine Days 98	SoulDecision 103			
Big Punisher 156	Celine Dion 81	Ice Cube 137	No Doubt 86	SOUNDTRACK			
Big Tymers 32	Disturbed 37	Ideal 105	*N Sync 6	10 Things I Hate About You 168			
Blaque 192	Dixie Chicks 28	Enrique Iglesias 78	Sinead O'Connor 187	Big Momma's House 173			
Mary J. Blige 181	DMX 23	Incubus 41.47	Jimmy Page & The Black Crowes 149				
Blink-182 104	Will Downing 166	Alan Jackson 152	Papa Roach 8				
Bloodhound Gang 150	Dr. Dre 19	Jagged Edge 87	Pearl Jam 141				
Andrea Bocelli 170	Eiffel 65 144	Major Figgas 115	A Perfect Circle 59				
Bon Jovi 22	Eminem 3, 95	Mary Mary 102	Phish 142				
Bone Thugs-N-Harmony 194	Bill Engvall 140	Matchbox twenty 30	Pink 33				
Toni Braxton 16	Eve 6 67	Donnie McClurkin 113					



## PHOEBE SNOW TEAMS WITH CLICKRADIO

(Continued from page 5)

Snow's chance meeting with his brother, MTV Networks president Tom Freston, at a fund-raiser for Ms. magazine.

Snow then auditioned her tape at ClickRadio's offices. "We all went into a conference room [at ClickRadio], and everyone went, 'Wow!'" says Snow, whose last album, "I Can't Complain," came out on House of Blues in 1998. She previously recorded for Shelter, Columbia, Atlantic, and Elektra.

Sony Legacy Records, the catalog department for the Columbia, Epic, and Sony Music labels, is now preparing a Snow career retrospective. "Her records bear the test of time very well, especially in the blues and jazz areas," says Sony Legacy Records A&R VP Steve Berkowitz. "She has a great feel and vast knowledge for all kinds of music—plus, she has all this great new stuff. She just never stuck herself in one kind of [musical] bag."

Indeed, Snow laments the fact that many people hold narrow misconceptions of her abilities based on her previous pop successes, not to mention a frequently aired 8-year-old ceiling fan TV commercial featuring her version of Seals & Crofts' "Summer Breeze"—which was supposed to run only three weeks.

"I started out as a blues guitarist," says Snow, who established herself in the early '70s Greenwich Village club scene in New York, hitting it big in 1974 with her self-titled Shelter debut album and its hit single "Poetry Man." "I'm not a folk or jazz singer, more a hard-edged pop singer—with some rock and song hooks. You hear the ["Summer Breeze"] jingle and think that's what I do—but that's not me," she says with a laugh.

Luckily, Snow knew former Columbia label executives Bill Freston and ClickRadio vice chairman/senior VP of entertainment David Benjamin from her Columbia tenure.

"We both go back 25 years with Phoebe," says Benjamin, who notes that ClickRadio offers the opportunity to program the older, established artists whom the music business has "historically" abandoned after they outgrow the dominant youth target market. Adds Freston, "We have a debt and responsibility to artists we like—like Phoebe—and can take a chance and do creative things. She's a true diva."

Essentially, then, ClickRadio is now giving Snow the same opportunity for exposure afforded the other artists on its 44 current programming "channels," which Freston says will expand to 75 music categories by the end of the year. The mechanics of the service, which was founded in 1998 by Benjamin and CEO Hank Williams, involve the Internet, though ClickRadio is not Internet radio, streaming audio, or a Web site.

Via free software, ClickRadio users receive new music whenever they're connected to the Internet. The music is then stored in an opaque cache on their computers' hard drives. The advertiser-supported programming can then be accessed by users either online or offline.

Listeners are led through the various programming genres by MusicGuides—air personalities like radio veteran Charlie Kendall (ClickRadio's VP of entertainment programming), former MTV exec Patti Galluzzi (ClickRadio's overall adviser for music and content), and WPLJ New York's Scott Shannon. By clicking various icons on the ClickRadio screen, listeners can accept, reject, or skip the offerings, all the while educating the service about their individual music tastes. They can also obtain song lyrics, artist bios, track lists, album art, and links to artist Web sites.

"There's no programming risk for us," notes Freston. "You'll change the song, not the channel. And we're happy to be playing Phoebe's songs and providing her bio and other information. Even though she doesn't have a new album available, she's a very important artist who's being overlooked, and because of our research ability, we can provide ammunition to take to record companies and terrestrial radio."

The self-managed, William Morris-represented Snow feels that ClickRadio will prove "an incredible promotional tool" for her and others. "It's a remarkable concept—the new dawn of music distribution," she says.

Ken Feldman, director of marketing for the HMV retail group in the U.S., also thinks ClickRadio can provide Snow the potential to get new music out there and reach people without a label platform. "I hope it creates a technological springboard for artists in getting out into the public eye and

generating awareness and interest—and maybe exciting the ears of A&R guys," he says.

"Classic artists" like Snow, Berkowitz adds, are "between a rock and a hard place" in today's "very fickle" marketplace. But he notes the example of Warren Zevon, who recently came back with a strong album entry on Artemis and says that "I've Been Changed," the new Snow song now available on ClickRadio, "sounds like classic Phoebe—but for the year 2000."

Snow, who stole the show as a guest artist at June's Songwriters' Hall of Fame induction ceremony in New York when she sang "Save The Last Dance For Me," clearly remains a superb live performer.

"I saw her get onstage with Levon Helm at B.B. King's a few weeks ago, and she blew the roof off—as she always does," says Meg Griffin, the veteran New York radio personality who now manages the triple-A and roots music/alternative country channels for Sirius Satellite Radio. "If [ClickRadio] are programming Phoebe, good for them. Anybody who doesn't is missing the boat."

ClickRadio has an extensive rollout campaign, focusing on a mid-September college marketing and distribution program utilizing heavily advertised demonstrations at 120 schools. "College students are the low-hanging fruit," says ClickRadio senior VP of marketing Jim L'Heureux. "They love music, own PCs, and have high-bandwidth connections."

L'Heureux also looks to favorable word-of-mouth, online advertising, and a major media effort to further awareness of the new service, which can be accessed by visiting the Web site or obtaining a free CD, which includes software for downloading the ClickRadio tuner along with 300 songs for immediate play.

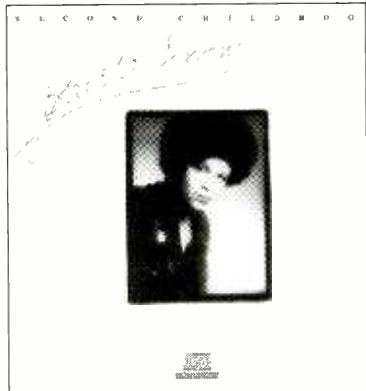
ClickRadio is now securing distribution deals with computer manufacturers to install the tuner onto new computer desktops, adds L'Heureux.

The music programmed by ClickRadio, Freston stresses, is fully licensed. The service has just pacted with all the labels under the Warner Music Group umbrella and has made other licensing deals with Universal and BMG and indie labels, including Alligator.

## Discography: The Poetry Of Phoebe Snow

Although Phoebe Snow is currently without a label, much of her classic album catalog remains in print, starting with her 1974 self-titled debut. Originally released on Shelter Records, "Phoebe Snow," which contains her self-penned breakthrough hit "Poetry Man" and a cover of "Let The Good Times Roll" featuring the Persuasions, can still be found on vinyl; there's also a "Gold Disc" version released by DCC Compact Classic 1994 that contains bonus tracks.

From her Columbia output, "Second Childhood," Snow's 1976 label debut, contains the single "Two Fisted Love." "It Looks Like Snow" followed that same year, and 1977 brought "Never Letting Go," whose



title track was written by Stephen Bishop. "The Best Of Phoebe Snow" came out on Sony Music in 1981.

Snow's 1989 Elektra release, "Something Real," was dedicated to

the memory of her mother, Lili, and featured her title track original. Her most recent album was the acclaimed but obscure 1998 "I Can't Complain" outing for House of Blues, which included a duet with Michael McDonald on "Right To The End" and a cover of Jackie Wilson's "Baby, Work Out."

In 1991, Snow appeared on "The New York Rock & Soul Revue," a live album on Giant that also featured McDonald, Donald Fagen, Boz Scaggs, and Charles Brown. She can also be found on numerous multi-artist compilations, most notably the 1997 Astor Place "Time And Love: The Music Of Laura Nyro," on which she performs the title track.

JIM BESSMAN



by Geoff Mayfield

**SUMMERTIME BLUES:** Despite a 9% decline from prior-issue sales, Nelly maintains a large lead on The Billboard 200. As the rap rookie chalks up his third week at No. 1, easily outdistancing **Britney Spears** 213,500 units to 173,000, it occurs to me that the No. 1 position has hardly been a revolving door this summer.

From the first frame of June through the current chart, which represents the sales week that closed Aug. 27, there have only been three chart-toppers, with **Eminem's** "The Marshall Mathers LP" (eight weeks) and the multi-act "Now 4" preceding Nelly's "Country Grammar." Turns out there were only three No. 1's last summer during the comparable sales weeks, when **Backstreet Boys** and **Limp Bizkit** passed the torch back and forth before **Christina Aguilera** bowed at No. 1 to grab her lone week on the chart's highest rung.

Three No. 1's is just a tad smaller yield than The Billboard 200 saw over the 10 previous summers. From 1990-99, the chart averaged almost five No. 1's during those same weeks. Of those years, the smallest turnover happened in 1992 when, of all people, **Billy Ray Cyrus** chalked up 17 straight weeks at No. 1 with his debut album, "Some Gave All," the longest consecutive-week streak the chart has seen since Billboard adopted SoundScan data in 1991. There were but two No. 1's in 1990, when a monopoly by **M.C. Hammer's** "Please Hammer Don't Hurt 'Em" got interrupted for one week by **New Kids On The Block's** "Step By Step."

By contrast, the highest summer churn at No. 1 in the past 11 years was in '97, when nine different albums took turns on the throne. In the winners' circle that busy season were albums by **Spice Girls**, **Wu-Tang Clan**, **Bob Carlisle**, **Prodigy**, **Puff Daddy**, **Bone Thugs-N-Harmony**, **Fleetwood Mac**, and the soundtrack to "Men In Black."

Of graver concern this summer than the slow turnover at the chart's pole position is what appears to be a lower-octane release schedule than we've seen the past few summers. From the first issue of August (dated Aug. 5) through the current chart, 71 titles have bowed on The Billboard 200. That's six more than did so during the same weeks of '99, but fewer than the 92 that debuted in 1998 and the 76 that joined the list in 1997.

Look at the top 10, however, and this summer's batch looks all the more anemic. **Wyclef Jean**, at No. 9, becomes only the third album to debut in the top 10 since the Aug. 5 issue. Ten albums did so during the same weeks last summer, while the comparable spans of 1997 and 1998 each had 11 albums start in the top 10.

**TWO AND THREE:** It might be an unusual strategy to release two titles in less than a year, but it works for rock band **Incubus**. The **Ozzfest** act's new EP bows at No. 41. That's a higher rank than last year's album, which bowed at No. 80 in November, has seen to date. Two earlier sets failed to chart.

In the wake of the new title, **Incubus's** '99 album advances to No. 47, its highest rank to date, which makes it the only act to place two albums in this issue's top 50. Only three other artists have two albums in the top half of The Billboard 200: **Britney Spears** (Nos. 2 and 75), **Eminem** (Nos. 3 and 95), and **Kid Rock** (Nos. 31 and 51).

While **Incubus** celebrates a pair, the **Razor & Tie** label is popping corks because, for the first time in the label's young history, it places three albums simultaneously on the big chart. Joining **Razor & Tie's** "Monsters Of Rap" (No. 79) are the new **Dar Williams** album and the compilation "Teen Riot" (No. 189).

For singer/songwriter Williams, her first-week sales of 8,000 units marks a career high. Her last album, "End Of The Summer," moved 6,500 when it bowed at No. 169 in 1997, while "Mortal City" spent two weeks on **Heatseekers** the year before that.

**FUN FACTS:** First-week sales for the new **Wyclef Jean** collection stand at 95,500 units, 40,000 more than the **Fugees** member's last solo album had in its biggest week. That '97 title peaked at No. 16 on The Billboard 200, while the new one starts at No. 9, winning **Hot Shot** Debut ribbons on both the big chart and Top R&B/Hip-Hop Albums (see Rhythm Section, page 26) . . . At BMG Distribution's recent convention, Jive president **Barry Weiss** vowed that his label would break its first rock act with **(hed)p.e.** A step in that direction has been made, as its latest bows at No. 63. Its first album failed to chart in 1997 . . . The "Coyote Ugly" album is shaping up as one of those soundtracks that makes more noise than the movie from which it hails. The eclectic multi-artist set, which features **LeAnn Rimes**, who appears in the film, wins its third consecutive **Greatest Gainer** title as it bolts into the top 10 (11-10, up by 20%). The movie is going the other direction on The Hollywood Reporter's box office chart, sliding 9-11 . . . Led by pop act **SoulDecision**, each of the top five albums on **Heatseekers** is new to the chart. Residing in Nos. 2-5, respectively, are Christian artist **Donnie McClurkin**, rappers **Major Figgas**, rock band **Zebrahead**, and reggae veteran **Buju Banton**. **SoulDecision** and **Major Figgas** are rookies; each of the other three has placed earlier albums on the **Heatseekers** list.



## AMERICAN ORIGINALS SHOWCASES SONGWRITERS AT BLUEBIRD CAFE

(Continued from page 10)

her and the Bluebird."

Kurland says she's thrilled to have a label partner interested in promoting the spirit of the Bluebird and the performances she's captured there during years of recording the nightly 9 p.m. shows. Thus far, the only records to be released from the Bluebird have been a Christmas album benefiting St. Patrick's Shelter and two projects benefiting Alive Hospice.

"Koch is a tremendous distributor for this kind of record," she says. "They can take it all over the world, really care about it, and take their time. If they don't sell a bunch of them the first week, they won't give up. They have an idea I think really works, that the Bluebird name can help sell the artists."

Nashville is recognized as a "songwriter's town," and the Bluebird is internationally known as the premier writer's venue, a place where hit tunesmiths routinely showcase their new wares for producers, publishers, and artists as well as fans. The little club was the setting for Peter Bogdanovich's film "The Thing Called Love," featuring Sandra Bullock, the late River Phoenix, Samantha Mathis, and Dermot Mulroney, and is currently being featured as a TV series on the Turner South network.

Kurland turned over DATs to Handler, who waded through years of recordings to glean music for the series. "One of the reasons I wanted to do this is because the tapes are so good," she says. "I used to drive around with them in the car and listen to them. What's lost in sonic quality is more than made up in the intimacy and the excitement

of that live performance."

Johnson says the Bluebird has always had a special place in his heart. "I've known the Bluebird since they opened in 1982," says Johnson, known for such hits as "Bluer Than Blue," "I Will Whisper Your Name," and "Give Me Wings." "I used to go in there and have lunch. I'd had some pop success, but really I was nobody in town. Amy and everyone was just wonderful... so supportive and always there."

For the "Live At The Bluebird" series, Johnson's initial idea was to feature songs he had played over the years but hadn't recorded on a previous project. "Maybe half the album is that," he says, "but then of course I had to do 'Bluer Than Blue' and 'Cain's Blood.' We went back in and [recorded] on three nights in

April and May and took the best of those nights."

Also available in the first batch of releases are live albums by Angela Kaset and Fred Knobloch and Jelly Roll Johnson. Kaset was named SESAC's Country Songwriter of the year in 1997. She's written songs for Aaron Tippin, Janie Fricke, Victoria Shaw, and Doug Stone and is best known for authoring the Lorrie Morgan hit "Something In Red."

Knobloch has been a fixture in the Nashville songwriting community since 1983. He recorded with Thom Schuyler and Paul Overstreet and is best known for authoring the Overstreet (which later became Schuyler, Knobloch, and Bickhardt when Overstreet departed and Craig Bickhardt joined the lineup).

## ARTIST/PRODUCER JACK NITZSCHE DIES AT 63

(Continued from page 8)

arrangement for "Expecting To Fly," a lush song written by Neil Young and included on "Again," the second album by the L.A. rock band Buffalo Springfield.

That track began a long on-again-off-again relationship between the two men. With Young, Nitzsche co-produced the singer/songwriter/guitarist's self-titled 1969 Reprise solo debut and later produced and arranged tracks on Young's hit album "Harvest" (1972) and its sequel-of-sorts, "Harvest Moon" (1992). When Young's back-up band Crazy Horse cut its woefully underrated debut album in 1971, Nitzsche served as co-producer and full-time keyboardist; he also wrote or co-wrote three of the album's songs and took lead vocals on one, "Crow Jane Lady."

Nitzsche's career as a producer and composer of film soundtracks began inauspiciously in 1965 with Bert I. Gordon's sci-fi quickie "Village Of The Giants." He made a bold mark, though, with his next soundtrack, for the controversial 1970 film "Performance." It featured Ry Cooder's guitar work and two memorable vocals, Randy Newman's "Gone Dead Train" and "Memo From Turner," a showpiece for the film's star, the Stones' Mick Jagger.

Soundtracks for a number of high-profile features followed. In

*Jack Nitzsche was part of Phil Spector's 'Wall Of Sound,' worked as a sideman for the Rolling Stones, and produced and arranged multiple Neil Young albums*

1973, Nitzsche scored "The Exorcist." He received an Academy Award nomination for best original score for director Milos Forman's 1975 film "One Flew Over The Cuckoo's Nest."

He utilized some risky talents in his film work: In 1978, he recorded Captain Beefheart for the main title music of Paul Schrader's "Blue Collar," and in 1980 he produced five songs by the L.A. punk band the Germs for William Friedkin's thriller "Cruising."

Though soundtrack work took up an increasing amount of Nitzsche's time from the '70s on, he found time to work on some provocative albums. He produced three records

with neo-R&B singer Willy DeVille, and in 1979 he helmed "Squeezing Out Sparks," perhaps the finest work by English singer/songwriter Graham Parker.

In 1983, Nitzsche received two Academy Award nominations for his work on "An Officer And A Gentleman." Though he lost in the best original score category, "Up Where We Belong," a ballad co-written by Nitzsche, Will Jennings, and Buffy Sainte-Marie (who was then Nitzsche's wife), took the best original song Oscar. (The tune had reached No. 1 in 1982 in its soundtrack rendition by Joe Cocker & Jennifer Warnes.)

Other notable scores by Nitzsche included "The Jewel Of The Nile," "Stand By Me," "9½ Weeks," and "The Hot Spot" (which memorably mated the talents of bluesman John Lee Hooker and jazz trumpeter Miles Davis). Two of his last scores were for films directed by actor Sean Penn, "The Indian Runner" (1991) and "The Crossing Guard" (1995).

Nitzsche's personal life was often a high-wire act. In the late '70s, he was charged with assaulting actress Carrie Snodgrass; he received three years probation for a lesser charge. He struggled for many years with drug addiction and frequently committed himself to rehabilitation facilities. In one incident in the late '90s, his arrest for pointing a gun at pedestrians on Hollywood Boulevard was filmed and aired on an episode of the Fox reality series "Cops."

Nitzsche is survived by a son, Jack Jr. Private funeral services were held Aug. 30 in Hollywood.

## MELLENCAMP EXTENDS IMPROMPTU FREE TOUR

(Continued from page 12)

to stay the same way. Back in the early '70s, I remember playing on a boat on the Ohio River for a University of Cincinnati frat party. Our band back then was called the Mason Brothers, and one of the members fell overboard in mid-song, we didn't get paid, and our van broke down on the way back home. But I learned from it, and I'm still laughing about it. So nothing's changed!"

After the Good Samaritan tour, on which Mellencamp's regular violinist Miriam Sturm and guitarist Mike Wanchic have also lent occasional support, Mellencamp will appear at the Farm Aid 2000 benefit Sept. 17 in Virginia and in October intends to return

to Islamorada, Fla., where he'll resume ongoing sessions with his regular band for his second Columbia album, whose working title is "Kiss My Mule."

"We've been recording in a converted hurricane shelter on what used to be a coconut plantation," he says. "The music is something different, with the feel of the streets, familiar like a neighborhood but exciting and unexpected like the strangers who can pop up on your sidewalks." To illustrate, he offers a lyric from "Peaceful World," a likely single from the new project: "It's what you do/Not what you say/If you're not part of the future/Get out of the way."

THIS WEEK @



Exclusive Album Reviews

**Dar Williams**  
 "Green World"  
 (Razor & Tie)

**Trans Am**  
 "Red Line"  
 (Thrill Jockey)

**Sarah Harmer**  
 "You Are Here"  
 (Zoe)

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This week's champ is Andrew of Eavy Loom in Canada

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News contact: Jonathan Cohen  
[jacohen@billboard.com](mailto:jacohen@billboard.com)

Mark Vasquez, music manager at Barnes & Noble in Long Beach, Calif., plans to carry the series. "We have a really diverse range of customers that come in here, and a lot of them tend to buy singer/songwriter albums. If people hear it, I think it will sell," he says of the series, adding that the TV exposure on Turner South should help broaden awareness of the Bluebird.

Kurland agrees and says there is a lot of synergy between the TV series, which is now in its second year of tapings, and the CD releases. "Turner is taking a series of print ads in Atlanta for the show," she says, "and I think it will be our responsibility to make sure nearby there are some ads for the records. All of the artists that are on the records so far will be on the show."

Kurland is also booking a series of songwriter shows beginning Sept. 15-16 at the Swallow in north Atlanta. Georgia natives Tony Arata, Brett Jones, and Wynn Varble will kick off the series.

Kurland just signed a publishing deal with HarperCollins for a book that will include stories from songwriters about their first appearance or most significant performance at the Bluebird. The book will coincide with the venue's 20th anniversary in 2002. "My true mission is to help these songwriters get an audience, and if the Bluebird name helps to provide that," says Kurland, "then I'm accomplishing what I really dream of being able to do."

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## De Castro To Air Radio Views At Billboard/Monitor Meet

Veteran radio manager, group head, and now webcaster Jimmy de Castro will be the keynote speaker at the Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 5-7 at the New York Hilton.

De Castro is the former president/CEO of AMFM. Beginning on the station level in the '70s, he rose through the ranks of San Francisco, Boston, and Chicago radio before becoming COO of Evergreen Media, which was later merged into Chancellor Media, now awaiting its own merger into Clear Channel as AMFM. Since retiring from AMFM in February, de Castro has been working behind the scenes on a soon-to-be-unveiled Internet initiative, Nothing But Net.

For the first time since leav-

ing AMFM, de Castro will publicly speak about the merger of AMFM and Clear Channel. He'll also discuss his Internet initiative and where he sees his old medium of radio heading.

"We are tremendously excited about the return of the Radio Seminar to New York City," says Airplay Monitor publisher Jon Guynn. "Our keynote speaker, Jimmy de Castro, has had a career that has been a microcosm of the radio industry. The growth of the radio chain, consolidation, and future opportunities are all evidenced in his long career."

For more information on the Radio Seminar & Awards, contact Michele Jacangelo at 646-654-4660 or by e-mail at [bbevents@billboard.com](mailto:bbevents@billboard.com).



DE CASTRO

Billboard Radio Monitor  
**awards 2000**

## PERSONNEL DIRECTIONS

Carolyn Horwitz has been promoted to managing editor of Billboard Bulletin, the daily news publication of Billboard magazine. For Horwitz, the move marks a return to Bulletin, where she served for several years until her recent appointment as news editor of Billboard.

Horwitz was associate editor of Bulletin at its inception in January 1997 and became the first news editor of the daily in January 1999. She was named news editor of the weekly Billboard in May. She moves back to the Bulletin to replace managing editor Michael Amicone, who left last week. (Amicone is headed for a new position at Jimmy & Doug's Farmclub.com, to be announced soon.)

"There's simply no one better equipped to be managing editor of Bulletin than Carolyn," says Ken Schlager, editorial director of the Bulletin and VP of business development for Billboard Music Group. "Bulletin's explo-



HORWITZ

sive growth is due in no small part to her excellence as an editor and reporter."

Horwitz will remain based in New York and will report to Schlager. Bulletin news editor Wes Orshoski in New York and editorial/production associate Derrick Mathis in Los Angeles will report to Horwitz.



YATES

Also in the New York office, Jamie Yates has taken over the position of assistant to the editor in chief, where she will provide administrative support for Billboard's editor in chief Timothy White.

Yates moves over from Billboard's sales department, where she was an advertising assistant, providing administrative support for the sales staff. She also served as ad traffic coordinator for Airplay Monitor.

Prior to joining Billboard, Yates was an intern at concert promotion firm Delsener Slater. She received her B.A. in music from NYU.

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## Janet & Madonna Know Where, When

IF IT SEEMS WE'VE walked and talked like this before, we have. Janet Jackson and Madonna hold down the top two spots on The Billboard Hot 100, and it's not the first time the two women have been in these positions. This issue, "Doesn't Really Matter" (Def Jam/Def Soul) is No. 1 for Janet, and "Music" (Maverick/Warner Bros.) takes an impressive 14-2 leap for Madonna.

The pair have found themselves at that point at least twice before, most recently in 1991. The week of Jan. 19, 1991, Janet was at No. 1 with "Love Will Never Do Without You," replacing Madonna's "Justify My Love," which fell to No. 2. Previously—the week of Oct. 14, 1989—Janet's "Miss You Much" kept Madonna's "Cherish," which peaked at No. 2, from reaching the top.

This time, "Music" is almost a certainty to replace "Matter" next issue after Janet's three-week run. That's because "Music" debuts at No. 3 on Hot 100 Singles Sales, based only on the sales of maxi-singles. Next issue's Hot 100 will include sales of her regular CD single.

Another difference between this issue's chart and the chart of Oct. 14, 1989: Aside from Janet and Madonna, the only other acts on the chart of 11 years ago to appear on the current chart are Bon Jovi and Don Henley.

"Music" is already No. 1 in the U.K., where it fought a tight battle to enter in pole position. It's Madonna's 10th chart-topper in Great Britain, pushing her into third place on the list of acts with the most No. 1 hits. Tied for first place are Elvis Presley and the Beatles with 17 each, and in second place is Cliff Richard with 14. "Music" is also No. 1 in Italy, Australia, Canada, and Switzerland.

And, back in the U.S., since Janet only uses her first name on her single, there are five one-named singers in

the top 10. Joining Janet and Madonna are Sisqó, Joe, and Nelly. As Janet followed Sisqó at No. 1, and Madonna is likely to be next, next issue could mark the first time in the rock era that there have been three consecutive one-named singers at No. 1.

**MISSING:** The post-"Smooth" era has begun. After 58 weeks, the No. 1 single by Santana Featuring Rob Thomas has fallen off the Hot 100. That leaves the Arista single in fourth place on the list of longest-running titles in chart history. The only songs with longer runs than "Smooth" are Los Del Rio's "Macarena" (Bayside Boys Mix) at 60 weeks, Jewel's "You Were Meant For Me"/"Foolish Games" at 65 weeks, and LeAnn Rimes' "How Do I Live" at 69 weeks.

**FOR-EVERLY:** Phil Everly returns to Hot Country Singles & Tracks, as a songwriter. His composition "When Will I Be Loved," as recorded by the Rebel Hearts on the House of Tunes label, is new at No. 75. As an artist, Everly made his first appearance on the country singles chart with his brother Don on May 13, 1957. That date marked the debut of the Everly Brothers' "Bye Bye Love." The brothers' original "When Will I Be Loved" didn't make the country chart, but Linda Ronstadt's remake spent a week at No. 1 in June 1975.

**WHO'S NEXT:** "No More" is No. 1 no more on Hot R&B/Hip-Hop Singles & Tracks, as the Ruff Endz single is replaced by the latest Next single. "Wifey" (Arista) is the group's second chart-topper after its 1998 single "Too Close."

CHART  
BEAT™



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	494,432,000	498,091,000 (UP 0.7%)
ALBUMS	436,924,000	460,518,000 (UP 5.4%)
SINGLES	57,508,000	37,573,000 (DN 34.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	368,814,000	408,575,000 (UP 10.8%)
CASSETTE	67,123,000	50,855,000 (DN 24.2%)
OTHER	987,000	1,088,000 (UP 10.2%)

### OVERALL UNIT SALES THIS WEEK

13,507,000

### LAST WEEK

14,114,000

### CHANGE

DOWN 4.3%

### THIS WEEK 1999

14,295,000

### CHANGE

DOWN 5.5%

### ALBUM SALES THIS WEEK

12,460,000

### LAST WEEK

13,041,000

### CHANGE

DOWN 4.5%

### THIS WEEK 1999

12,810,000

### CHANGE

DOWN 2.7%

### SINGLES SALES THIS WEEK

1,047,000

### LAST WEEK

1,073,000

### CHANGE

DOWN 2.4%

### THIS WEEK 1999

1,485,000

### CHANGE

DOWN 29.5%

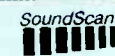
### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	248,161,000	253,469,000	UP 2.1%
INDEPENDENT	65,837,000	73,783,000	UP 12.1%
MASS MERCHANT	116,484,000	125,286,000	UP 7.6%
NONTRADITIONAL	6,442,000	7,981,000	UP 23.9%

ROUNDED FIGURES

FOR WEEK ENDING 8/26/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY





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- 🕒 exciting ground breaking panels - top music video professionals discuss the hottest topics in the industry.
- 🕒 billboard music video awards - join us for the gala awards banquet and ceremony honoring the industry's finest work.
- 🕒 much more - watch billboard for details!



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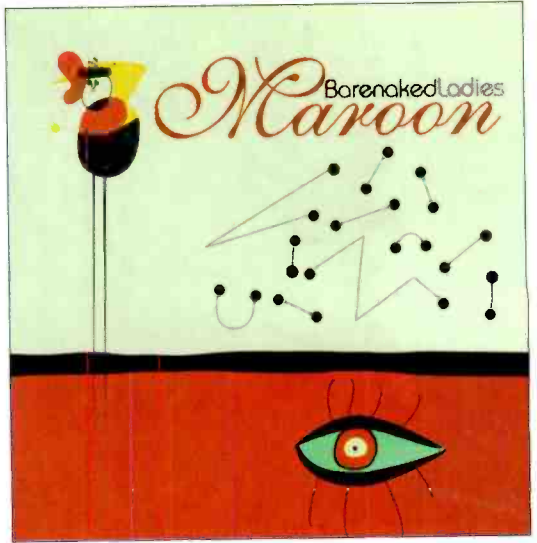
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cancellations must be received in writing. cancellations received before oct 20 are subject to a \$150 administrative fee. no refunds will be issued after oct 20.





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Featuring "Pinch Me"

The highly anticipated follow-up to their quadruple-platinum album **Stunt**

# BarenakedLadies *Maroon* September 12



### Look for the Barenaked Ladies' upcoming TV appearances

- 9/11** VH1 Rock 'n' Roll Jeopardy
- 9/11** Farmclub.com
- 9/12** Late Night with Conan O'Brien
- 9/13** Live! With Regis
- 9/13** CNN Showbiz Today
- 9/14** Daily Show with Jon Stewart
- 9/17** VH1 Behind The Music
- 9/20** CBS "Early Show"
- 9/21** Much Music Awards
- 10/5** Charmed (season premiere)
- 10/6** The Tonight Show with Jay Leno



Produced by Don Was  
Management: Nettwerk Management  
[www.repriserec.com/barenakedladies](http://www.repriserec.com/barenakedladies)



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