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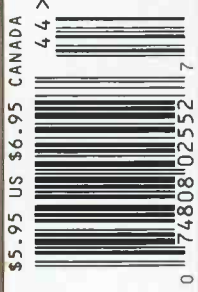
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • OCTOBER 28, 2000



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 28, 2000

Work-For-Hire Bill Repealed

News Analysis: Artists' Rights In Focus

BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton was expected to sign the work-for-hire bill soon after he returned from the Middle East. The landmark measure was approved in the Senate by unanimous consent at 9:26 p.m. Oct. 12.

Meanwhile, key supporter Sen. Orrin Hatch, R-Utah, tells Billboard in an exclusive interview, "I think this issue shows it pays for you artists to be more pro-active—to establish a presence in Washington to make sure that your voices are heard and not assume that other interest groups are watching out for you."

(Continued on page 95)

Copyright Law Changes Explained

BY JAY ROSENTHAL

WASHINGTON, D.C.—The U.S. Copyright Act defines a sound recording as a work that results from the fixation of a series of musical, spoken, or other sounds but not including the sound accompanying a motion picture or other audiovisual work.

The sound recording copyright protects a particular series of sounds "fixed" (embodied) in the recording against unauthorized reproduction.

(Continued on page 94)



SEN. HATCH

Seagram/Vivendi Set To Integrate

A Billboard international staff report.

LONDON—In the week ending Oct. 13, communications ventures were given the green light



by European regulators to proceed with their acquisitions of two of the major record companies.

French utilities giant Vivendi will now look to shareholders to

(Continued on page 93)

A Musical Ghost Story From Mellencamp & King

BY MELINDA NEWMAN

LOS ANGELES—Two of pop culture's biggest names—Stephen King and John Mellencamp—are uniting to write a musical, and naturally, it's a ghost story.

"Our goal is someday to end up on Broadway," says Mellencamp. "We're not going to take it straight to Broadway. See, that's the great thing about this for Steve and I both;

we don't really have to do this."

The untitled work was Mellencamp's idea, but King, one of

the top-selling authors of all time, quickly agreed to work with the singer, whom he's long admired. "I'm like everyone else—I think he's great," says King. "He's from the Midwest; he's got a nice, sort of 'common people' thing."

For Mellencamp, King was his only choice for a collaborator. "I had a vague notion of a story, and I spoke to my agent

at [Creative Artists Agency] about wanting to do a musical," says Mellencamp. "My agent sent me over a list of writers, and I said, 'No. I just want Stephen King to write it.' And as fate would have it, my agent is also

(Continued on page 92)



KING



MELLENCAMP

BILLBOARD EXCLUSIVE

'Bamboozled' Soundtrack Takes Activist Angle

BY GAIL MITCHELL

LOS ANGELES—In an industry inundated with "inspired by" soundtracks that often have no direct relevance to their companion films, Motown's "Bamboozled" soundtrack is the creative and ambitious exception. Its intense one-two punch of mind-opening social commentary and history lesson—wrapped around urgent hip-hop beats and melodic R&B/pop—stands impressively on its own, while controversy swirls around director Spike Lee's latest film.

"A lot of soundtracks in the past have been put together haphazardly," says Lee, for whom music plays an integral role in his films. "In some cases the artists

(Continued on page 103)



LEE

After 5 Years Without Enya Album, Warner Offers 'Day Without Rain'

BY LARRY FLICK

Enya takes a deep, cleansing breath before she speaks. It's the end of a long, arduous day of preparation for the release of "A Day Without Rain" (Reprise/Warner Bros.), her first album in five years, and she's admittedly feeling a little anxious.

"Only a small number of people have heard the music at this point," she says, unwinding in a suite in a Dublin hotel. "And no matter how pleased you are with the finished recording, the first

few times you share it with anyone are somewhat nerve-racking. The emotional stakes are extremely high when you create a piece of work that is so personal."

The stakes are even higher when you're an artist whose work clearly strikes a chord with

your audience, which reaches far beyond the standard artist/fan context. Enya's fans don't merely enjoy her music; they take it to heart.

(Continued on page 96)



ENYA

FCC To Congress: No Low-Power FM Limits

BY FRANK SAXE

NEW YORK—The battle to license hundreds of new low-power radio stations across the U.S. has come down to the final hours of the 106th Congress, as backers of legislation that would pull the plug on hundreds of these stations are working to slip legislation into the massive budget bills being debated behind closed doors.

It has also come down to a political struggle between broadcasters and their lobbyists and public interest groups, churches, and individuals looking to fulfill their dream of programming their own radio stations. The latter groups contend that Congress is side-stepping a two-

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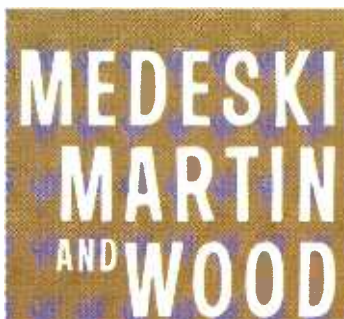


FCC CHAIRMAN KENNARD

HEATSEEKERS
Oscar De La Hoya Punches His Way To Top With Debut
See Page 25

IN THE NEWS
RIAA Digital-Royalties Unit Draws Fire From Artists
See Page 9

The pendulum swings back hard as MEDESKI MARTIN AND WOOD follow up the acoustic success of *Tonic* with a return to the driving electric groove that made *Combustion* such a mindbender.

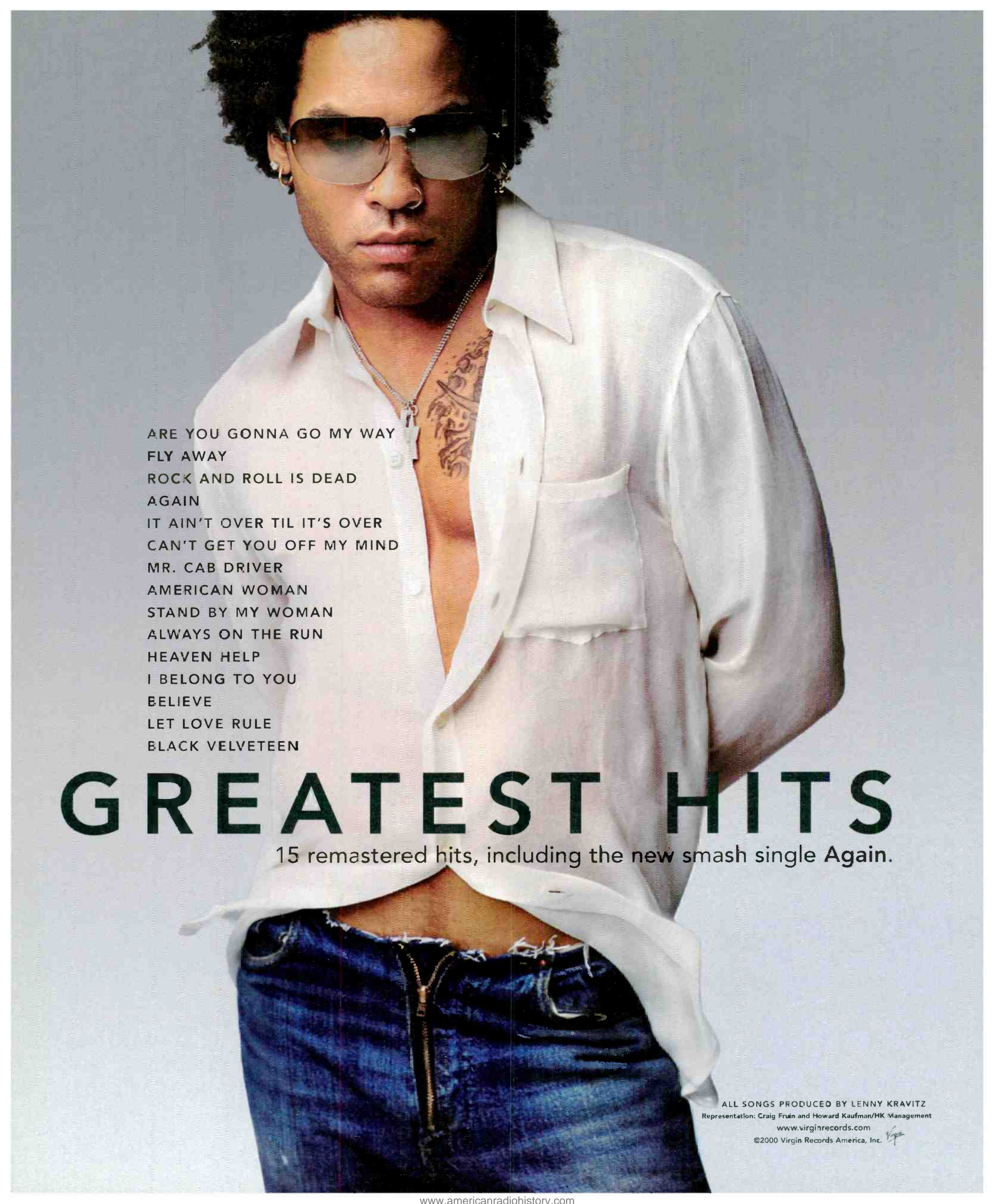


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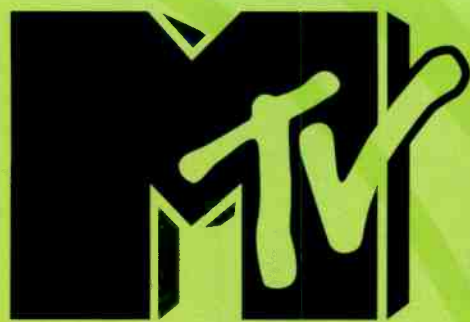


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SUNDAY, 10/22	TOLEDO, OH	SPORTS ARENA	SATURDAY, 11/4	LAS VEGAS, NV	THE JOINT
TUESDAY, 10/24	NEW YORK CITY	ROSELAND	MONDAY, 11/6	SAN JOSE, CA	SAN JOSE EVENTS CENTER
WEDNESDAY, 10/25	FAIRFAX, VA	PATRIOTS CENTER	TUESDAY, 11/7	BAKERSFIELD, CA	CENTENNIAL GARDEN
THURSDAY, 10/26	CHARLOTTE, NC	INDEPENDENCE ARENA	THURSDAY, 11/9	LOS ANGELES, CA	UNIVERSAL AMPHITHEATER
SUNDAY, 10/29	HOUSTON, TX	THE WOODLANDS	FRIDAY, 11/10	PHOENIX, AZ	VETERANS MEMORIAL COLISEUM
TUESDAY, 10/31	SAN ANTONIO, TX	FREEMAN COLISEUM			

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IFPI Stats Show Improved Global Sales

BY GORDON MASSON

LONDON—Music industry observers are cautiously anticipating another record year after interim statistics from the International Federation of the Phonographic Industry (IFPI) showed a marginal increase in both unit sales and value for the first half of the year.

Although the IFPI points out that “historically, interim figures have not been an accurate indicator of full-year global sales figures,” a global increase in recorded music sales of 2% in value and 1% in units during the first six months of 2000 is nonetheless encouraging. The figures reveal notable recovery in a number of major markets, including Brazil (up 29% in unit sales and 31% in value), Mexico (down 5% in units but up 10% in value), and Spain (up 21% in units and 9% in value).

CD album sales worldwide were up by 7% over the same period in 1999, with increases of 10% in Europe and 5% in North America. In Latin America, CD sales grew by 11%, while Asia overall saw a 7% increase. The IFPI says a number of developing markets, especially in Southeast Asia and Eastern Europe, also saw recovery during the period.

As expected, worldwide sales of cassettes continued to decline, registering a 16% fall, while sales of singles fell by 16%.

David Littlemore, economic analyst for the IFPI, says, “The world figures show a slight recovery in the market. However, piracy still remains a major issue—from [the] Internet, CD-R, etc., across the world. The recovery could have been a lot better if it was not for piracy. We had such a poor first half in 1999, and although we’ve come up slightly on those figures, we’re still considerably down on the first half of 1998, and that’s basically down to the levels of piracy globally.”

IFPI chairman/CEO Jay Berman agrees. “I think, quite frankly, that piracy is having a substantial impact. The Internet aside, in the physical world piracy is still certainly a significant problem to overcome. The incredible production capacity in the world is the source of the problem, and until we have a way of governments regulating [CD manufacturing] plants in their own territories, this will continue to be the single major obstacle to legitimate business—we’re talking about hundreds of millions of pirate discs.”

Berman says, “The first half was OK, but we do have to keep reminding people that we have not returned to 1998 yet; yes, there was something of a recovery, but we have a long way to go.” With cautious optimism, he adds, “If you go on the basis of traditionally the second half of the year representing something like 60% of the total business, my guess is that the second half will be OK.”

Music sales in Europe as a whole were better in the first half of 2000. Total unit sales grew by 6%, led by increases in Europe’s two largest markets, Germany (5%) and the U.K. (6%), which both saw busy early-year release schedules and robust CD album sales. In Eastern Europe, Russia showed improvement (up 47% in value) as a result of the economic turnaround and growth in sales of local repertoire.

Overall, the Asian music market was flat. Southeast Asia, excluding Japan, continued to recover from the slump of the late ’90s, with unit and value sales up 3% respectively, but the Japanese music market fell 3% in value despite a 3% increase in units. China—the target of so many record companies—also showed a poor first half, with unit sales down 17% and value down 16%.

Music sales in Latin America grew by a

healthy 3% both in value and in units, driven by strong sales in the region’s two largest territories, Brazil and Mexico. Brazil, the world’s fastest-growing major music market in the first half of the year, bounced back from its drastic 31% drop of last year with an increase of 29% in units, due to a stabilizing economy. In Mexico, sales were up 10%; however, in Argentina the music market fell sharply by 46% in units as the coun-

try remained in the grip of recession.

While the interim figures have much to do with release schedules, the halfway point for 2000 sees Italy and the Netherlands re-enter the top 10 music markets worldwide at the expense of Spain and Australia. The markets are ranked as follows: the U.S., Japan, Germany, the U.K., France, Brazil, Canada, Mexico, Italy, and the Netherlands.

RIAA Royalty Plan Protested

BY BILL HOLLAND

WASHINGTON, D.C.—Even before its official launch in the next few weeks, SoundExchange, designed by the Recording Industry Assn. of America (RIAA) to be the exclusive collection agent for digital performance royalties, has come under fire.

A Washington group of indie label and cyberbusiness veterans who formed an organization called the Future of Music Coalition (FMC) announced Oct. 18 that it has written to the U.S. Copyright Office

The SoundExchange rollout is ‘the fox guarding the chicken coop’

—DON HENLEY—

charging that the RIAA offshoot will be an inappropriate vehicle for collection, because the industry trade group represents the five major record companies.

Instead, the group encourages the creation of a third-party organization to collect and distribute the funds to ensure that the interests of all stakeholders, including labels, artists, and E-businesses, will be fairly represented in the ongoing digital music debate.

“We simply do not see how the RIAA

Suits Bring Scour To File For Bankruptcy

BY EILEEN FITZPATRICK

LOS ANGELES—As Scour Inc. heads to bankruptcy court, it may be the first online file-swapping company to fade into obscurity under the weight of copyright infringement lawsuits.

“[Scour’s bankruptcy filing] was largely tactical to protect their assets,” says International Data Corp. analyst Malcolm McLachlan, “but their chances of survival are less than 50% at this point.”

On Oct. 12 privately held Scour, which distributes Scour Exchange, a Napster-like file-swapping software for audio and video, filed for Chapter 11 bankruptcy protection, claiming more than \$100 million in estimated liabilities against assets of \$1.2 million.

In July, Scour was sued for copyright infringement by the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America (MPAA). Both sought damages of up to \$150,000 per infringement, which is included in the bankruptcy filing as a \$250 billion claim.

Jupiter Communications analyst Aram Simreich says that if it were not for the lawsuits, Scour would be no worse off than other Web companies struggling to turn a profit. “Their operating margins are no worse than anyone else’s out there,” says Simreich, “and their actual debts are

could be successful in simultaneously representing artists and independent labels at the same time that it is a trade organization for the major labels,” says FMC executive director Jenny Toomey, the former head of the D.C.-area-based indie label Sunami.

Under the Digital Performance Right Act and the subsequent Digital Millennium Copyright Act, both crafted by the RIAA, labels and artists split royalties. Labels get 50%; featured artists, 45%; the American Federation of Television and Radio Artists (AFTRA) gets 2.5% for background singers; and the American Federation of Musicians (AFM) gets 2.5% for session musicians.

Of paramount importance to artists is whether, under the SoundExchange formula, artists will be paid directly or whether the collections will be held back and put against artists’ unrecouped royalties. At this stage, it is unclear how SoundExchange will deal with the funds.

Representatives of AFTRA and the AFM sit on the board of SoundExchange, and an AFTRA representative says both groups are keeping a close watch to ensure fairness and accountability in collection and dispersal of funds.

Artists Coalition co-founder Don Henley says he is wary of the rollout, characterizing it as “the fox guarding the chicken coop if I ever heard it.”

The RIAA’s SoundExchange executive, John Simpson, says he was meeting with FMC reps Oct. 18 to discuss the matter.

chump change.”

Excluding estimated damages connected with its pending RIAA and MPAA lawsuits, court papers put Scour’s debt at approximately \$4 million. The filing in U.S. Bankruptcy Court in the Central District of California in Los Angeles, however, puts all pending litigation on hold.

“Scour certainly had the bad luck to be sued by multiple organizations,” says McLachlan. “In the larger picture, if the RIAA and MPAA keep trying to destroy these types of companies, they’re going to drive them underground, which will be harder to control. I think they’re gambling that this whack-the-gopher approach is going to work.”

Chief creditors include a \$1 million loan from Palo Alto, Calif.-based venture-capital group Angel Investors and \$559,549 owed to Oracle Corp. for software licenses. Checkout.com is owed \$340,798 for bandwidth costs, Foundry Networks is owed \$157,235 for network equipment sold to Scour, and ZDNet has an unpaid bill for \$75,339 for streaming services.

Unpaid legal and publicity bills to Chicago law firm Bartlit Beck Herman Palenchar & Scott and Beverly Hills public-relations company CarryOn Communications Inc. total \$369,898.

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HOT SINGLES

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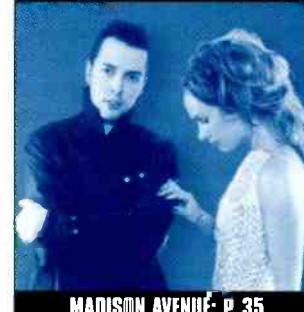
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CMT's Corbin Takes Sovine's Post At BMI

BY PHYLLIS STARK

NASHVILLE—BMI has named C. Paul Corbin VP of writer/publisher relations in the wake of Roger Sovine's announcement that he plans to retire from the performance right group's Nashville-based position effective Jan. 1, 2001.

Corbin, VP/GM of music industry development at Viacom's CMT, will start at BMI the first week of December and will spend his first few weeks working with Sovine. Corbin reports to BMI president/CEO Frances Preston.

Corbin describes his new job as being "primarily to support the songwriters and the publishers and to work with them and encourage them to continue in their craft and also to be as strong as we can be in our music genres."

Corbin has been with CMT and sister

network TNN for 17 years. From 1983-1994 he was TNN's director of programming before assuming his current post. No replacement has been named at CMT.

Having worked with BMI staffers on various projects and committees over the years, Corbin says, "They had always had a sense of class and security and clear direction" at BMI. "There is probably no one with more passion for songwriters and publishers than Frances Preston. She's really set up a first-class organization, and I'm honored to be asked to be a part of it."

Sovine calls Corbin "a wonderful choice. He's a really good people person, and that's what the job requires, being all things to all people. He's that kind of guy."

Sovine says the Internet will present the biggest upcoming challenge for Corbin and the BMI staff. "Finding the right way to license those users on the Net and getting our songwriters properly compensated for the use of their music—that's a challenge of the entire industry, but especially to per-

forming rights organizations," he says.

The son of Grand Ole Opry star Red Sovine, Roger Sovine charted two country singles himself on the Imperial label.

Sovine began his career at Nashville's Cedarwood Publishing Co. in 1965, later moving to Show-Biz Publishing and South Publishing Productions. In his first stint at BMI, from 1972-1979, he served as assistant VP, writer/publisher relations, but left to join the Welk Music Group as VP of professional services. After a stint as VP of Tree International (now Sony/ATV), he rejoined BMI in 1985.

In a prepared statement, Preston said Sovine "has added much to the history and personality of BMI. His understanding of music and songwriters and his relationships with the entire music industry are legendary."



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Limp Bizkit Sells Hot Out Of The Box

Loss-Leadering At Best Buy Raises Specter Of Price War

BY ED CHRISTMAN

NEW YORK—Limp Bizkit's new album, "Chocolate Starfish And The Hot Dog Flavored Water," looks as if it will break the million-unit mark in its first week of release, fueled in part by a value-added version of the title and predatory pricing by Best Buy.

On street date (Oct. 17), the new album appears to have sold about 400,000 units. Best Buy, which loss-leadered the product by selling it at \$9.99, racked up by far the most sales, about 150,000 units, according to sources.

Based on street-date sales, first-week sales are projected to reach between 800,000 and 1.4 million units, according to various sales executives, most of whom predict it will top 1 million units.

"We are thrilled with first-day sales," says Candace Berry, Interscope's head of sales. "The pandemonium [Limp Bizkit] created at retail is exactly what you would want, with kids in many cases buying multiple copies."

Berry attributes the first-day sales rush to a variety of factors. "Every single component that you

would need to properly set up a record was covered," she says. For instance, she points out that "MTV had a Limp Bizkit special that ran all weekend, including footage from a party they had at the Playboy mansion, as well as coverage of the Napster tour."

In addition, MTV played videos of the album's two lead tracks, "Rollin'" and "My Generation," and

'Best Buy chose to sell the album well below cost. It really devalues music'

- PETE CLINE -

on street date the band was the guest act on "Total Request Live," which was followed up by an in-store appearance across the street at the Virgin Megastore in Times Square.

Moreover, "Rollin'" is a multi-format success, with the track getting airplay on rock, alternative, and rhythmic stations, Berry adds.

Pre-Merger Warner Reports Increases In Third Quarter

BY BRIAN GARRITY

NEW YORK—Warner Music Group reports that third-quarter revenue and earnings increased 10% because of an improved release schedule, better international sales, and continued growth in DVD manufacturing profits.

The results were part of parent Time Warner's financials for the three months ending Sept. 30—the final reporting period ahead of the scheduled close of its merger with America Online.

In a conference call with analysts announcing the quarterly results,

better results in both Europe and Japan.

In another music matter, Time Warner president Richard Parsons told analysts that a merger between Warner Music and EMI is not dead. He said the companies backed away from the original deal because they "ran out of time" in gaining approval from European regulators.

"We are working with EMI now to see if we can restructure the deal that is good for both of us and regulators," Parsons said. "We agreed to a period of exclusive negotiations until Jan. 31."

In addition, Warner Music said that it plans to launch its digital download program on Nov. 1 and that it expects to launch a subscription service in conjunction with America Online sometime next year.

Parsons said that the music group soon plans to sell its content in four different formats: CDs, digital downloads, subscriptions, and DVD Audio. He added that the company is preparing to begin selling DVD Audio and that with an installed base of DVD players, the forecasts for consumer adoption of the format look promising.

Meanwhile, Time Warner reports third-quarter EBITA of \$1.276 billion on revenue of \$6.873 billion, compared with EBITA of \$1.611 billion on revenue of \$6.723 billion a year ago. Basic net income for Time



Warner executives broadly outlined the company's digital distribution plans for the next six to 12 months, reiterated their continued interest in a merger with EMI, maintained their belief that the combination with AOL will close on time, and discounted fears of a slowdown in Internet ad revenue for both Time Warner and AOL.

In the music segment, Warner posted EBITA (earnings before interest, taxes, and amortization) of \$87 million—up from \$79 million last year. Revenue increased to \$938 million from \$852 million a year ago.

Executives attribute the gains to a release schedule that included new offerings from the Corrs, Madonna, Yuki Koyanagi, and Barenaked Ladies. Music sales also rebounded internationally, led by

(Continued on page 102)

Harry Fox Agency Forges MP3.com Royalty Plan

BY IRV LIGHTMAN

NEW YORK—Music publishers, represented by mechanical collection agency the Harry Fox Agency (HFA), have forged a preliminary royalty agreement that gives Internet music provider MP3.com's My.MP3.com online music locker service access to leading song catalogs.

The agreement, pending its finalization and ratification by individual HFA music publisher clients, would also settle a copyright-infringement action filed last March against



MP3.com in New York federal court by HFA publisher clients per music and MPL Communications.

Under the proposed three-year licensing arrangement, MP3.com will pay as much as \$30 million to HFA for the benefit of up to 25,000 music publishers and their songwriters as part of two equal funds.

One fund will be used to pay HFA publisher clients for past uses of music on the My.MP3.com service. The other fund will provide advance payments toward royalties earned under the would-be license.

HFA, which is a unit of the National Music Publishers' Assn. (NMPA), estimates that the "potential songs licensed to My.MP3.com by its publisher clients could exceed 1 million."

The proposed license also calls for a payment of one-quarter cent each time a song is streamed on demand

to a customer from a My.MP3.com locker, along with a one-time fee per track, said to be 10 cents, added to the My.MP3.com service.

My.MP3.com allows consumers to listen via computer to music from CDs that they already own or that they purchase from MP3.com's retail partners.

According to Ed Murphy, president/CEO of NMPA, it is expected that the ratification process by HFA clients will take about two months. "We'll be polling the



industry as to which clients will opt in or not," he says. "It's understood that approval of the agreement requires a 65% threshold to carry the agreement for the past phase and a 75% threshold to carry the future phase."

While HFA clients total 25,000 publishers, it is further understood that under a revenue-weighting system that gives bigger publishers a bigger share of the polling process, about 5,000 publisher clients will essentially determine the outcome of the polling.

Meanwhile, on Oct. 18, the day the settlement was announced, Murphy and HFA lawyers had begun to meet with publishers at NMPA's home base in New York to give them "a firsthand view of the settlement and answer questions."

Similarly, this face-to-face approach will take place in L.A. soon in tandem with an NMPA/HFA board meeting there.

All NMPA board members have gotten copies of the settlement, and, says Murphy, "publishers thus far are very pleased with it."

Murphy also plans to give legislators in Washington a rundown of the agreement in the near future. "I want them to know how this thing operates, and how it's a clear demonstration that we can work within the law and produce a good business model in a brand-new area."

Earlier in a prepared statement, Murphy commented, "We believe that our negotiations with MP3.com have yielded a landmark proposal that NMPA can refer to the music publishing and songwriting community with confidence and enthusiasm... We can now look forward to a productive and mutually beneficial relationship with MP3.com and similar services that respect the principles of copyright protection."

According to a statement from Robin Richards, president and chief negotiator for MP3.com, "The Internet has certainly posed many difficult music publisher issues, and this agreement with the NMPA and Harry Fox is a giant step for all consumers who want to simply be able to listen to music they already own."

On the day of the announcement, MP3.com's stock closed up more than 45%, or \$1.25, at \$4.

Accounts say they were thrilled by the album's sales but dismayed by Best Buy's \$9.99 pricing. Pete Cline, president of Handleman Entertainment Resources, says he was "terribly disappointed to see that even with a value-added item, Best Buy chose to sell the album well below cost. It really devalues music."

Interscope offered accounts a premium, allowing them to order a bonus Limp Bizkit CD with a previously unreleased track in exchange for the guarantee that they would spend 50 cents a unit out of their own dollars in advertising. Best Buy's advertising, however, claimed to have two extra tracks.

With Best Buy's Sunday circular touting the \$9.99 price, many industry executives fear that its move is the spark that could ignite a price war, a situation that has been anticipated since the Federal Trade Commission forced the major music suppliers this summer to eliminate their minimum-advertised-price policies.

The Limp Bizkit album carries an \$18.98 suggested list price and has a boxlot wholesale cost of \$12.02. With the buy-in and early-payment discounts, the cost to merchants is \$11.42. But if all the CDs sold at Best Buy were value-added, carrying the 50-cent advertising surcharge, that would put the chain's cost at \$11.92, which means that it lost \$1.93 per unit, or a total of \$288,000, on its sales of the album.

Best Buy executives couldn't be reached for comment, but a Wall Street analyst familiar with the

(Continued on page 79)

Aguilera Sues Her Manager Claims Breach Of Duties; Kurtz Is 'Disappointed'

BY CHRIS MORRIS

LOS ANGELES—Steven Kurtz, the estranged manager of Christina Aguilera, says he realizes that he is hardly the first artist's representative to be sued by a superstar client who is seeking to break a contract.

In an interview with Billboard, Kurtz notes that Madonna, Shania Twain, and (very recently) 98°, among many others, have been involved in legal wrangles with their management.

"It's happened before, obviously," Kurtz says, adding with a dark laugh, "Am I the only person this has ever happened to? I think the answer is no."

Aguilera filed suit against Kurtz Oct. 13, seeking to break her 19-month-old management agreement (*Billboard* **Bulletin**, Oct. 17). The vocalist alleges that Kurtz, his company, Marquee Management; and co-manager Katrina Sirdofsky committed fraud and breached their fiduciary duties.

Aguilera, who won a Grammy Award as best new artist this year, has rocketed to the top of the music business in a little over a year. Her

self-titled 1999 RCA debut album, which has been certified septuple-platinum, debuted at No. 1 and stands at No. 44 this issue on The Billboard 200, in its 60th week on the chart. Her Spanish-language "Mi Reflejo," released in September, is No. 87 this issue. Her seasonal album, "My Kind Of Christmas," is due Tuesday (24).

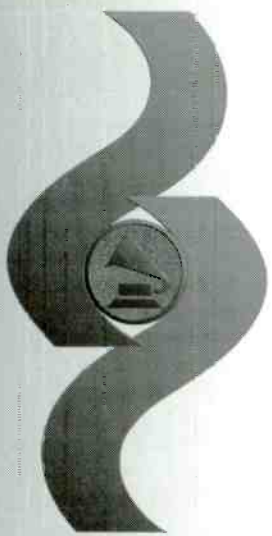
According to SoundScan, her self-titled album has sold 6.6 million copies, while "Mi Reflejo" has sold 130,000 units.

While the suit evidently leaves Aguilera without formal management for the time being, it appears that she is working in some capacity with industry veteran Irving Azoff. Azoff did not return a call seeking comment.

However, a source familiar with the situation says, "Right now, Christina Aguilera is seeking advice and guidance on her career from Irving Azoff... She has a couple of advisors, and she sought [his] counsel and advice."

Other sources indicate that Aguilera's affairs are being handled out of Azoff's office.

(Continued on page 24)



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IFPI Lobbies France For Rights Protection

BY MARIE-AGNES BRUNEAU
PARIS—The European music industry is calling on France to take the lead in ensuring that the proposed European Union (EU) Copyright Directive will offer sufficient protection to rights owners. The directive is a body of rights that complements existing national legislation and takes into account the recent World Intellectual Property Organization treaties on copyright.

"We are hopeful and optimistic that the French will continue to play a leading part in the Copyright Directive," International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Berman commented after a two-day lobbying effort in France. Berman and a delegation of the IFPI's European executive committee met in Paris Oct. 12-13 with high-ranked officials, including advisers on music and cultural matters to the prime minister, to the minister of culture, and to the head of cabinet. The delegation also met parliament members André Santini and Patrick Bloche, who are interested in new information and communication technologies.

The record company heads undertook the trip to call on the French presidency of the EU to support a union-wide strategy to fight physical and online piracy. Following the meetings, Berman expressed his appreciation to the French government "for the role the French played in the debate regarding the Copyright Directive."

France leads the European Union until Dec. 31. The proposed directive is expected to be presented for a second hearing before the European Parliament in Strasbourg Oct. 23 before being adopted.

In his meetings, Berman stressed how important it is that the directive includes language to combat online piracy.

Said Berman, "The Copyright Directive will have a direct implication on piracy online and an impact on our ability to deal with it. It will enable us, for example, to implement technical measures—such as a central server to identify unauthorized sites—in order to protect our copyrights."

Asked if the IFPI would take action against all sites that infringe copyright, EMI Recorded Music senior VP Rupert Perry said, "We represent the songwriters, music publishers, the producers, and the artists. We would rather like that these people come to us and have proper license and arrangement, as we already have in the offline world. We would prefer not to go to court and to build this new world together with these companies."

Commenting on consumer education, Universal Music executive VP Tim Bowen said that "nobody in the industry wants to legislate against consumers. It's very difficult to educate a consumer: He does not know he steals, and he is not [stealing], he is just taking advantage of a technology. Our business is to have a consumer offering and to make it acceptable for a consumer to pay whatever he pays because he gets added value. You can consume music whether [through] download, purchase, via subscription—there are tons and tons of business models we are currently working on. Currently, [what's happening online is that people] steal and let it go, whereas pirates steal to sell. It will not last. But it's up to us to give the consumer the offer he will pay for."



BERMAN

TBA Forms European Joint Venture

Veteran U.K. Promoter Goldsmith Links With U.S. Company

BY RAY WADDELL

NASHVILLE—Making good on plans to expand into Europe (Billboard, Sept. 9), TBA Entertainment Corp.'s Thomas "Jock" Weaver III is expected to officially declare on Oct. 23 a new joint venture between TBA and veteran U.K. promoter Harvey Goldsmith. TBA, a multifaceted entertainment company specializing in linking the corporate and music communities, will open a London office in a joint venture with Goldsmith.

"From our perspective, instead of going in and building [in Europe] from the ground up, we're going in with the largest, most-experienced, best-known promoter/producer in Europe," says Weaver. "And with TBA, [Goldsmith] is hooked up with one of the largest producers of corporate events internationally."

The development is the latest from TBA, which has quietly become a force in the live music/event production realm, producing more than 3,000 events annually. With offices in New York, Los Angeles, and Nashville (as well as numerous other locations), expansion into London was a logical portal into the international market, Weaver says.

"Just as TBA has serviced the entire U.S., this joint venture with Harvey Goldsmith will be to service all of the European Common Market," says Weaver. He adds that TBA has already been active in Europe with companies such as GTE and Nortel, and the Goldsmith venture will only expand that situation. "The big difference is [the joint venture] will give us people on the ground over there, working all day every day."

Weaver believes events like Rockfest could work well in European markets. "We're looking forward to exporting these type events to Europe," he says. "Rockfest is the largest ticketed event in the U.S. each summer, and now, through our affiliation with Harvey Goldsmith, it would be a natural to export it over there."



GOLDSMITH & WEAVER

Goldsmith, whose relationship with Weaver dates back to Weaver's days as president of Hard Rock International plc, says the joint venture makes sense considering the "enormous changes" the concert business has undergone in the past few years.

The TBA model has been to produce massive, successful live concerts and other programs without the traditional "promoter risk," instead allowing corporate partners

to pick up the financial burden.

For his part, Goldsmith is no stranger to large live music events, having produced such mega-concerts as Live Aid and the Concerts for Kampuchea in London. But Goldsmith has followed the more-traditional risk-taking path.

"[TBA's] business model is very interesting to me, because I come from the other side of the business," says Goldsmith. "But that world has changed so dramatically, and artists are much more open to playing corporate events. TBA has quietly built up a very strong business, spending some \$60 million a year in the artistic community."

NEW AGE

Concert sponsorships have existed in Europe for a while, Goldsmith says, but have been usually tied in with a charity or "often at the whims of corporate executives who liked a particular act. TBA has developed a much more comprehensive program involving companies, producing events both for internal marketing

(Continued on page 99)



Whole Lotta Love. The U.K. music business turned out in force at London's Grosvenor House Hotel Oct. 17 to pay respect to Atlantic Group co-chairman and co-CEO Ahmet Ertegun, this year's recipient of the British Music Industry Trusts' Award. The award marks outstanding lifetime contributions to the industry, and Ertegun, second from left, was joined at the event by many of the U.K. artists whose careers he has been involved with, including, from left, Phil Collins, Robert Plant, and Eric Clapton.

Digital Service Provider DX3 Names David Stockley CEO

BY GORDON MASSON

LONDON—European digital services provider DX3 is ramping up its music activities through the appointment of David Stockley as CEO.

The former EMI International president/CEO is using his experience to accelerate DX3's expansion plans in Europe and eventually worldwide.

Stockley left EMI in early 1995 and entered the world of consultancy, with Universal Music International among his clients. Subsequently, he has spent much of the past five years in the world of new media, dealing with projects involving digital publishing, image libraries, and touch-screen kiosks devices, as well as personal database and management modeling.

"I've specialized in helping companies make services available

across Internet platforms, telephony platforms, etc., so I've worked with Oracle, Hewlett-Packard, Siemens, and the like," says Stockley.

He first became involved with DX3 a couple of months ago through Tom Teichman, chairman of quoted technology investment firm NewMedia Spark, which owns 60% of DX3 with an investment of more than \$20 million.

"Tom said the project involved the field of music," recalls Stockley, "and explained the company was in the process of expanding and going international. So it was a perfect fit between my music experience and my experience of the new-media world." NewMedia Spark is listed on the Alternative Investment Market (AIM) of the London Stock Exchange.

(Continued on page 99)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Oscar Llord is promoted to chairman for Sony Discos in Miami. He was president.

Josh Deutsch is promoted to executive VP of Elektra Entertainment Group in New York. He was senior VP of A&R.

Vertical Music names **Kevin Weimer** GM and **Jeff Quimby** A&R manager in Mobile, Ala. They were, respectively, GM for Ministry Music and a producer.

Ken Wilson is named senior VP of urban promotion for J Records in New York. He was founder of White Label Music.

Mitch Rotter is named VP of music development for New Line Cinema in Los Angeles. He was executive director of music development.

Karen Kwak is named VP of A&R operations and administration for Arista Records in New York. She was VP of A&R administration



LLORD



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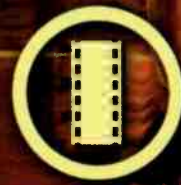
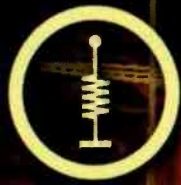
Mary Fagot is named VP of art for Virgin Records in Beverly Hills, Calif. She was art director/head of the art department for DreamWorks Records.

Lisa Swill is named senior director of human resources for the Warner Music Group in New York. She was senior director of human resources for Atlantic Records.

PUBLISHERS. **Lauren Iossa** is promoted to VP of marketing for ASCAP in New York. She was

assistant VP.

RELATED FIELDS. Sony Corp. of America promotes **Robin Vernon** to manager of media services in New York. Sony Corp. of America also names **Howard Polskin** VP of corporate communications and **Karen Kelso** senior director of media services in New York. They were, respectively, an administrator of media services, VP of corporate communications for Columbia House, and executive producer of Sony Electronics Inc.'s StudiOne.



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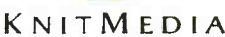
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It's a Small, Small World: Impact of Synchronized Global Distribution • Artist Facilitators: Hierarchies or Helping Hands?
The Changing Role of Management: Cultivating Creator-Driven Economies • Building Online Audiences: Do the 'Hits' Have It?
Down By the New Media Stream: Finding the Killer App • Content Conflicts: Power of 'Net Marketing, Threat of Cannibalization*

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Tejano Band La Mafia Starts Anew On FonoVisa Records

BY RAMIRO BURR

SAN ANTONIO—Armed with a new album, a new record label and, perhaps more important, a new sound, the Houston-based pop/Tejano band La Mafia, which retired briefly last year, is back on the scene.

"We went in one direction on this new album," says keyboardist/producer Armando Lichtenberger Jr. "We sort of combined all the pop sounds we have done before. Now, we are just unifying it [the sound] into one record."

La Mafia's new CD, "Contigo," hits retail Tuesday (24) on FonoVisa Records, which signed the band last summer after coaxing them out of retirement. La Mafia has been with Sony Discos since the late '80s. The title track, "a midtempo pop ballad supplemented with congas and acoustic guitar picking," was

released as a single Sept. 16.

"In the past, our albums have always had a few *balladas*, a few *norteno* songs, *cumbias*, just a mix of stuff," says Lichtenberger. "On this album we worked hard to get a more cohesive sound."

A central part of that new sound are the guitar-fueled uptempo songs "Nuevo Amanecer," "Morir Sonando," and "Sabor De Fiesta." "Those are a few of the tracks we're proud of," Lichtenberger says. "'Nuevo Amanecer' is a pop ballad, and 'Morir Sonando' a tropical/cumbia. This is the first time we've used the guitar as the leads on these, so I guess you could call them rock/cumbias." Lichtenberger served as producer for the new CD, as he has for most of the band's history.

Lead singer Oscar De La Rosa says a new team at FonoVisa has



LA MAFIA

him excited again. "When we were at Sony before we left, things were just not the same," he says. "They would say things [about promotions], but I could tell they just were not excited. In other words, we were not a priority to them."

De La Rosa says that the band's last tour in Mexico, in mid-1998, was the most disappointing. "We found out our album wasn't even in the stores, and we just felt we were wasting our time."

In December 1998, La Mafia stunned the music industry when it

announced it was retiring. Through the band's 20-year history, it had sold a ton of records, influenced numerous artists, and earned two Grammys. But the wear and tear of the touring road, plus what De La Rosa called the "lack of any real support" from its record label, convinced the group to throw in the towel.

"I just got tired of doing the same thing. All the touring, always away from home," De La Rosa says. "You start doing things because you have to, not because you want to. I want to enjoy myself when I'm performing, and it had gotten to a point where it was like work."

The group announced it would play the few remaining concert dates in 1999 and break up at the end of that year. According to De La Rosa, the band was approached by several record labels.

None of them were convincing, he says, until they spoke with FonoVisa. "Working with this new label, FonoVisa, has been great," he says. "When they asked us to meet with them, I was impressed. They had everyone there, all the promoters, all the sales staff, the regional directors. It was really something we had not expected. We could tell that they were very serious."

FonoVisa GM Gilberto Moreno says the label was equally impressed with La Mafia's recording career. "We consider La Mafia to still be one of the most important bands in regional Mexican music," Moreno says. "I think their music can appeal to many different markets, from the Latin pop and contemporary [radio] stations to Tejano and regional Mexican stations."

According to Lichtenberger, a
(Continued on page 24)

Posthumous Atlantic Double-Album Pays Tribute To Reggae Star Garnet Silk

BY ELENA OUMANO

NEW YORK—For reggae fans, the Nov. 7 release of the late singer Garnet Silk's debut Atlantic Records album signals both triumph and defeat. They'll thrill to this long-awaited double-CD balancing 10 hit anthems and 10 new tunes cut during the year he died, at 28, on Dec. 9, 1994.

Yet each track on "The Definitive Garnet Silk, Vol. 1 and 2" is also an aching reminder of music that will never be heard from this luminous talent. Like Bob Marley, Jacob Miller, Peter Tosh, and too many others, Silk left long before the world was ready to let him go.

Silk had been building his mother a new home in front of the country shack where she had raised her sons. A friend was teaching him how to use a gun he'd just purchased in order to ward off thieves

from the building materials. The gun went off accidentally, piercing a gas cooking cylinder and setting the home ablaze. Everyone had escaped when Silk realized his mother was still inside. He ran in to rescue her, but they died together when the burning roof collapsed over them.

The Atlantic project was originally planned as a single CD of new songs to launch the stunningly soulful tenor into the ranks of international music stardom. Silk had already been embraced by the international reggae community as the Marley successor it had been awaiting. His hits included here—"Love You From A Distance," "Slave," "Mama Africa," "Fill Us Up With Your Mercy," "Zion In A Vision," "I Am Not For Sale," "Love Is The Answer," and "Green Line"—spearheaded reggae's early-'90s return to

cultural and spiritual upliftment.

"We signed Garnet near the end of '93 to Big Beat, which had just made a distribution deal with Atlantic," recalls Craig Kallman, the



SILK

Atlantic executive VP who was Silk's A&R executive.

"We recorded whenever he wasn't touring. His death was such a devastating blow that it was very difficult to talk about putting this together. The heart and soul of what could have been the spectacular emergence of a global superstar had been taken from us."

Eventually, Atlantic decided upon "a definitive collection, a kind of [Bob Marley] 'Legends' album," Kallman continues, "instead of just releasing our own

tracks—to assemble the quintessential package, with extensive liner notes, quotes from friends, and photos never published before. The licensing arrangements took several years, but this project has been a labor of love and became the homage to Garnet Silk we had to pay."

A 12-inch promo of "Love You From A Distance Dub Mix," including the album version, the instrumental track, one dub mix with vocals, and one without, shipped Oct. 20 to national college reggae, reggae, and R&B radio shows.

"We're not looking for first-week sales," says Holly Wormworth, Atlantic VP of urban marketing. "We're in it for the long haul and ready to be more aggressive about positioning as reviews and articles come in. It's a press-

driven campaign, and we think it will sell steadily as a catalog piece that should be in the collection of every reggae aficionado and anyone who ever listens to reggae."

VP Records is working alongside Atlantic, bringing its extensive expertise with reggae and college reggae radio, retail, and press to the marketing effort. Silk will also have a Web page, including sound clips, on Atlantic's site (atlanticrecords.com), with "quick links to cool reggae sites," Wormworth adds.

"Garnet's spirit was blessed, and he was way before his time," says reggae radio jock Sharon Gordon, host of "Saturdays With Sharon G" on WWRL New York. "His legacy will live on. Garnet is now singing in Jah's choir, along with Bob, Peter, Jacob, and all the other soldiers of reggae."

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Godsmack Keeps Alt Metal 'Awake' Act Holds On To Indie Outlook For Republic/Universal Set

BY BRIAN GARRITY

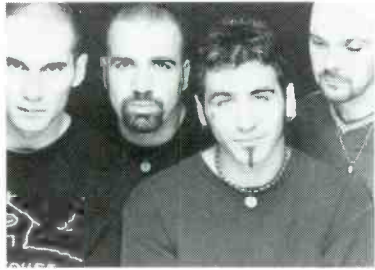
NEW YORK—Alternative metal act Godsmack returns Oct. 31 with "Awake," the follow-up to its triple-platinum 1998 self-titled debut.

While the New England quartet has come a long way from its days in the mid-1990s, when "Godsmack" was originally recorded as an independent

record for \$2,500, lead singer Sully Erna is quick to point out that major-label success has not changed the band or its music.

"I just think it's an extension of the first record," says Erna of the new release out on Republic/Universal. "The songs have matured a little bit, yet it's still Godsmack."

That's what Republic/Universal executives are banking on. "The opportunity for Godsmack is to pick



GODSMACK

up where they left off," says Republic president Avery Lippmann. "What started out as just this little band from the Boston area has grown into a leader. Everyone is talking about the return of rock music. Well, guess what? They're leading the charge."

Retailers are also looking forward to the release. "We're counting on this to be a major record through the holidays," says Peter Kapp, a music buyer for Edison, N.J.-based the Wiz. "Generally these records have a lot of life to them as well."

The band—which placed four singles ("Whatever," "Keep Away," "Voodoo," and "Bad Religion") in active rock rotation the last time out—sent the first single from the new album, also called "Awake," to radio Oct. 3.

Kim Garner, senior VP of marketing and artist development at Universal, says the single is being targeted to all rock formats. "We look to do really, really well at the rock formats because we've had tremendous success with their previous record," she says.

A video for the single, produced by the band, is also in the works, and a revamped version of the official Godsmack Web *(Continued on page 23)*



Acting Presidential. The members of the Presidents Of The United States Of America clown around while preparing for a promotional jaunt in support of their new disc, "Freaked Out & Small." The band has re-formed after taking a hiatus. Featuring a guest appearance by Duff McKagan of Guns N' Roses fame, the 12-song set is for sale via Musicblitz.com, in addition to traditional retail. Pictured, from left, are band members Chris Ballew, Jason Finn, and Dave Dederer.

HammerFall Turns 'Renegade' On Nuclear Blast America Set

BY CLAY MARSHALL

LOS ANGELES—To record its third set, "Renegade," metal act HammerFall went to great lengths—4,500 miles, to be exact—as the Swedish quintet traveled to the Nashville studios owned by the album's famed producer, Michael Wagener.

However, no one should worry that the group traded its leather for cowboy hats, as guitarist Oscar Dronjak says "Renegade," due Nov. 14 on Nuclear Blast America, is the group's most powerful set to date. "We have gone away from the more stereotypical metal sound toward a more natural, vibrant, heavier [sound]," he says. "There's still the

traditional HammerFall heavy metal we've been doing, but we wanted to keep things fresh."

The title track, representative of the classic power-metal sound that HammerFall champions, is its first single. Lyrics for the song—which Dronjak says were partially inspired by the Lorenzo Lamas television series of the same name—were penned by vocalist Joacim Cans.

The self-managed group let fans monitor the album's progress on its hammerfall.net Web site, where the band posted song samples and a studio diary. "I grew up with bands like Judas Priest," Dronjak says. "If I would have been given the opportunity to interact with them—send

them an E-mail, ask them a question, or read words from their mouth without going through journalists—that would [have been] great. Fans now are as devoted and interested as I was."

Currently, the site is conducting a poll to determine which songs HammerFall should perform on its upcoming world tour, to be booked by the Hamburg-based agency All Access International. The European leg of the tour, scheduled for January and February, will team the group with another celebrated European metal act, Virgin Steele. HammerFall will then likely tour America in the spring, possibly followed by

stints in Japan and South America. Paula Hogan, president of Nuclear Blast America, says the band's past tours have been key to its success. "Live, it's so energetic," she says. "They put it in a package that's fun. You feel like you're a kid again."

Dronjak expects to poll fans again once they become familiar with "Renegade," as he's eager to learn what they think of the new material. However, the group already performed a handful of new songs at a summer festival in Spain. "We thought it was a good idea to test some stuff and see how it was to play, how it fit in with the other material, and how people would react," he says. "It looked like they really appreciated it."



HAMMERFALL

Ralph Nader's Speeches Set To Dance Music; De La Rocha Leaves Rage Against The Machine

AND IT'S GOT A BEAT YOU CAN DANCE TO: Talk about strange bedfellows... Green party presidential candidate **Ralph Nader's** speeches have been set to dance music by four producers: **Beastie Boys' Adam Horowitz, David Was, Hal Willner,** and up-and-coming producer **D.T.**

The project, available as free downloads through Nader's official site, votenader.org, was the brainchild of **Bill Adler**, co-founder and president of Mouth Almighty Records, a spoken-word label that was distributed through Mercury/PolyGram until 1998.

"I did this initially because I've admired Nader for an awfully long time and was heartened that he would run," says Adler. "I'm 48 years old—my whole life has been big-party politicians disgracing the country. That someone like Ralph Nader would jump in and offer himself for public service in this way was very interesting to me, so I wanted to do what I could to support his candidacy. It's an extension of what I did with Mouth Almighty Records."

Adler, who has never met Nader, knew **Steve Cobble**, one of Nader's advisors, who gave Adler the go-ahead for the project. Adler downloaded some of Nader's speeches from the candidate's Web site and starting calling his friends. Each of the producers worked with the Nader speeches, except Willner, who constructed his track primarily from a very amusing pro-Nader speech delivered by Texas-based syndicated radio host **Jim Hightower**.

Even Adler admits the record is a strange brew. "The thing about Ralph is that he is kind of like a monk to me. He's kind of a non-show-biz candidate," Adler says. "He's so much of a policy wonk that he doesn't acknowledge a world outside of policy. That I could add some rhythm and repackage some stuff in a pop-friendly way—it was something I was pleased to do for him. I think he probably doesn't know who any of the people are on the record."

Was says his track, "We Ain't No (Nader) Haters," was a blast to work on but was certainly out of the ordinary. "As a rapper, I'd say his flow is more like **Snoop Dogg** than **Busta Rhymes**," says Was, laughing, "except he doesn't have that snaky swing thing that Snoop has." For inspiration, Was looked to an unlikely source: "I thought about how **William Burroughs** would cut things up and piece them together wherever they would fall without making it absurd... it was a tough ride. How do you use enough of [the speech] without boring people to death?"

Jeanna Penn, Nader's campaign scheduler and one

of Adler's liaisons on the project, says, "Nader knows about the CD, and I think he knows who the Beastie Boys are. I think the music is really good. I think it will be a good tool to get the message out to college radio stations and Web sites. It's a more contemporary way of getting his message out than issuing copies of his speeches." In fact, Penn says the campaign plans to distribute hard copies of the CD to college radio stations. While she says the music will be available primarily through Nader's Web site, Adler says he's offered it to a number of other sites as well, including launch.com, mediachannel.org, and platform.net.



by Melinda Newman

STUFF: Jessica Simpson, **Son By Four**, **No Authority**, **Innosense**, and **Youngstown** are among the acts tapped to perform at the Neil Bogart Memorial Fund's annual fund-raiser for cancer research. The arm of the T.J. Martell Foundation for Leukemia, Cancer, and

AIDS Research is honoring SoundScan COO **Mike Shalett** at the Nov. 17 event, but instead of the usual high-ticket dinner, the fund is hosting a day of fun at the Barker Hangar in Santa Monica, Calif. In addition to performances, there will be stars from teen TV shows and sports celebrities making appearances and manning booths. Many of the attendees will be children with cancer who are receiving treatment at T.J. Martell beneficiary Childrens Hospital Los Angeles.

Rage Against The Machine singer/co-writer **Zack De La Rocha** has decided to leave the band. In a statement, De La Rocha said, "I feel that it is now necessary to leave Rage because our decision-making process has completely failed. It is no longer meeting the aspirations of all four of us collectively as a band and, from my perspective, has undermined our artistic and political ideal." In other words, creative differences... Seriously, it was clear the group was going through some tumult, having split with its management company and canceled its tour with **Beastie Boys** in recent weeks. No word on what this means for the future of the band.

On Nov. 14 Epic will release a live **Oasis** album, taped July 21 at London's Wembley Stadium... **Rod Stewart's** new album, his first for Atlantic Records, has been pushed back from a November release to Feb. 14. According to the label, Stewart's recovery from thyroid surgery last May necessitated delaying the recording of the two final tracks for the project... **Sheila E.** has signed with Concord Records... **Alice Cooper** will have his first pay-per-view concert Saturday (28).

Artists & Music

Mullins Moves Forward

Artist Releases 1st New Columbia Album

BY ERIC AIESE

BOSTON—Shawn Mullins really had the indie life down. Over eight years, the Atlanta singer/songwriter/DIY guru released eight albums on his SMG Records label, selling an estimated 30,000 copies from the back of his van as he toured, playing at clubs, coffeehouses, and bars around the country.

Then, once modern rock station WNNX (99X) Atlanta started spinning the track “Lullaby” two years ago, Columbia Records signed the artist, rereleasing his 1998 album, “Soul’s Core.”

“It’s a Cinderella story,” says Greg Linn, senior director of marketing for Columbia. “But, underlying that, it wasn’t overnight—he had lots of mileage.”

Mullins has fond memories of that time. “That was a really neat time for me, a rebirth,” he says. “I had been getting ready to give up the idea of ever coming out bigger when it went on the radio.”

Following two exciting years, including the top 10 success of “Lullaby,” plat-

inum certification for “Core,” and a Grammy nomination, as well as an exhausting touring schedule—touring the U.S. eight times and Europe three times within that time frame—Mullins returns with his first set of new material as a Columbia artist. The album, “Beneath The Velvet Sun,” hits stores Oct. 31.

“I’m totally excited about it. I think it’s my best recording,” says the artist. “As long as you keep moving forward, you feel good as an artist.”

And Mullins certainly has moved forward since his early days, learning guitar and piano as the preteen grandson of a bass player.

“I grew up with lots of ideas and opportunities,” he says. “My parents would do anything they could to make it really happen.”

Mullins made his first recordings during a stint as a paratrooping lieutenant in the Army. Despite the seeming contradiction between the strictness of the military world and the creativity of being a musician, Mullins says that the two facets of his life had much in common.

“The disciplines are really similar,” he says. “You need self-discipline to jump out of a plane or to survive as a musician. It comes from the same place.”

Amid his booming popularity, Mullins was tapped to cover a

pair of classic rock tunes for motion pictures. A remake of David Bowie’s “Changes” was recorded for the soundtrack of “The Faculty,” and a cover of George Harrison’s “What Is Life” was included in the Adam Sandler film “Big Daddy.”

“They had the song picked out. I’d never covered a Beatles tune in front of anybody. It’s just something I don’t mess with. I think I’d rather hear the Beatles,” jokes Mullins.

Both soundtrack cuts were included on “The First Ten Years,” a 1999 retrospective on Columbia that compiled songs from the SMG catalog.

In recording the new record, the major-label budget was a perk for Mullins, who was once accustomed to making albums for

\$5,000. Now able to expand his options in the studio, he collaborated with two successful rock/pop producers. Julian Raymond, producer for Fastball, was at the helm for sessions in Los Angeles and Austin, Texas, while Anthony

J. Resta, who produced Collective Soul’s current “Blender” set, handled the remainder of Mullins’ project, recorded in an Atlanta warehouse.

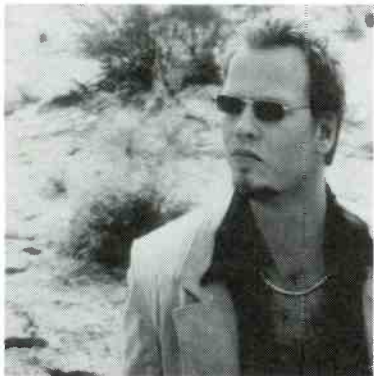
Columbia labelmate Shawn Colvin makes an appearance on the album, singing background vocals on the country-tinged “Somethin’ To Believe In.”

“We had met in an airport and showered each other with compliments,” says Mullins. “I was so moved that she even knew who I was, since I was so into her. I kept my eyes on Columbia from that point.”

Despite the move to the majors, Mullins’ mode of songwriting hasn’t changed much. Several of his trademark character studies, made famous in “Lullaby,” are included on “Velvet Sun.” He explains, “What’s changed is that I’m traveling by plane and bus, not by van and foot, so the environment might change.”

The album comprises a smorgasbord of musical genres. Mullins works with twangy country on “Lonesome, I Know You Too Well,” raps on top of the drum-machine pop of “Up All Night,” and makes like a Kentuckian on the bluegrass-esque “Yellow Dog Song.”

“Anyone that truly loves music isn’t too worried about the labels
(Continued on page 22)



MULLINS

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ever had a

boring dream?”

- Paul Gauguin



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New U.K. Phenom Coldplay Brings Its Timeless Pop To U.S. Via Nettwerk

BY WENDY MITCHELL

NEW YORK—Forget “Paint It Black.” The color of this summer in the U.K. was much more cheerful thanks to the smash success of “Yellow,” an uplifting anthem by newcomer act Coldplay. Now this London quartet is set to take the U.S. when Nettwerk America releases its debut full-length set, “Parachutes,” on Nov. 7.

Coldplay is already a phenomenon in England; “Parachutes” entered the charts at No. 1, sold more than 70,000 copies in its first week, and was nominated for this year’s prestigious Technics Mercury Music Prize. Not bad for a group of 22- and 23-year-olds.

The band’s front man, Chris Martin, says that its members have mixed emotions about their quick



COLDPLAY

ther than emulating any current trends. While the whole album is impressive, “Yellow” is a stunning single, with its ringing acoustic guitar intro and inspirational lines like “Look at the stars, see how they shine for you.” Martin says he thinks “Yellow” struck a chord in fans because “it’s romantic and uncynical.”

Hoch says the recent groundwork laid by fellow Brit-pop act Travis is encouraging. “Now it might be easier to get songs like this on the radio,” he adds. “I think U.S. audiences are going to love them.”

Martin says that he’s not banking on U.S. success. “We have absolutely no idea what to expect, apart from a certain degree of antipathy,” he says. However, he’s eager to tour in the States. “Almost all the music I like has its roots in the U.S., so I’m looking forward to it,” he says.

Nettwerk wisely has chosen “Yellow” as the album’s first single, and it will be shipped to triple-A and modern rock radio on Oct. 20. The label will follow up at hot AC around mid-January. The video for “Yellow” will be added to M2 on Oct. 31; MTV will then decide whether to add it to its main channel.

Because Nettwerk has a staffer devoted to Internet marketing, there are several plans for the wired world. The Nettwerk Web site (nettwerk.com) and other music sites will stream “Yellow” in audio and video, and the label may also sponsor an Internet contest that will fly winners to a U.K. show.

Meanwhile, the members of Coldplay are still trying to make sense of the phenomenal year they’ve already had. Martin says, “I’m sure when we all break for Christmas and sit down and think about what’s happened this year, then we’ll appreciate it more.”

That means Coldplay won’t play in the U.S. at several showcases and industry conventions until February. The full-on U.S. tour will probably follow in May or June. Hoch sees a silver lining in the delay. “Everyone’s talking about the record; people will want to see them whenever they come over. It helps with the mystique.”

There’s not much mystique behind the band’s ordinary beginnings—Martin, bassist Guy Berryman, guitarist Jonny Buckland, and drummer Will Champion met in college in London in 1996, and they came together as Coldplay in 1998. It self-released its first EP, “Safety,” and influential U.K. indie label Fierce Panda released its single “Brothers & Sisters” before the band signed to Parlophone for the release of “The Blue Room” EP in October 1999. Coldplay’s story turns extraordinary with the success of “Yellow” and “Parachutes,” which Nettwerk hopes will be repeated on this side of the Atlantic.

Nettwerk discovered Coldplay via its joint venture with Capitol and EMI, Parlophone’s parent company. “The first time we heard the album, and the song, we knew it would be a smash,” Hoch says. There are certainly high hopes for “Yellow,” but Nettwerk recognizes that Coldplay’s talents are deeper than one song. Hoch says, “The group is so young that we see potential way beyond this album.”

Overseas, the band has drawn comparisons with Jeff Buckley and Radiohead (thanks to moody guitars and Martin’s winning falsetto), or Travis and the Verve. But Coldplay songs sound refreshingly timeless, showcasing classic songwriting ra-

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND	MGM Grand Garden Las Vegas	Sept. 29	\$1,016,638 \$149/\$64/\$36.50/\$24	14,062 sellout	House of Blues Concerts
PHISH	Thomas & Mack Center, Las Vegas	Sept. 29-30	\$978,588 \$27.50	35,585 36,500 two shows	Bill Graham Presents/SFX Music Group
TINA TURNER, JOE COCKER	Air Canada Centre Toronto, Ont.	Sept. 29	\$805,810 (\$1,208,654 Canadian) \$60.64/\$47.10/\$33.77	15,159 sellout	SFX Music Group/Core Audience
TIM MCGRAW & FAITH HILL	Frank Erwin Center Austin, Texas	Oct. 14	\$723,540 \$59.50/\$49.50/\$29.50	13,481 sellout	Beaver Prods.
TINA TURNER, JOE COCKER	Bi-Lo Center Greenville, S.C.	Oct. 11	\$722,857 \$79.25/\$55.25/\$35.25	10,951 sellout	Cellar Door/SFX Music Group
DIXIE CHICKS, WILLIE NELSON	First Union Spectrum, Philadelphia	Oct. 13	\$648,826 \$58.75/\$48/\$31.50	13,645 sellout	SFX Touring
SANTANA, EVERLAST	Alamodome, San Antonio	Oct. 8	\$636,516 \$65.50/\$35.50	15,375 16,682	Stone City Attractions, SFX Music Group
TIM MCGRAW & FAITH HILL	Myriad Arena Oklahoma City, Okla.	Oct. 15	\$605,430 \$59.50/\$49.50/\$29.50	11,400 sellout	Beaver Prods.
THE WHO, UNAMERICAN	Ice Palace, Tampa, Fla.	Sept. 25	\$602,867 \$32.80/\$22.80	11,038 13,674	Cellar Door/SFX Music Group
SANTANA, EVERLAST	Smirnoff Music Centre, Dallas	Oct. 5	\$602,831 \$62/\$52/\$29	16,937 17,000	House of Blues Concerts

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small>				
<small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)</small>				
NO. 1				
1	2	CREED ▲ WING UP 13049 (11.98/17.98) HS	MY OWN PRISON 38 weeks at No. 1	159
2	—	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	93
3	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	142
4	3	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	154
5	5	METALLICA ◆ ¹² ELEKTRA 61133*/EEG (11.98/17.98)	METALLICA	479
6	7	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	312
7	4	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1230
8	6	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	591
9	10	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
10	8	CAT STEVENS A&M 546889/UNIVERSAL (6.98/11.98)	GREATEST HITS	54
11	12	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	134
12	9	BON JOVI ▲ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	68
13	11	DEF LEPPARD ▲ MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	206
14	—	DR. DRE ▲ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	97
15	16	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	189
16	15	STYX ● A&M 540387/UNIVERSAL (10.98/17.98)	GREATEST HITS	51
17	14	ANDREA BOCELLI ▲ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	150
18	18	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	184
19	17	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	175
20	24	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	166
21	27	AC/DC ◆ ¹⁸ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	327
22	21	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	518
23	30	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	416
24	22	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	GREATEST HITS	340
25	33	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	121
26	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	380
27	19	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	123
28	23	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	108
29	20	RADIOHEAD ▲ CAPITOL 55229 (10.98/16.98)	OK COMPUTER	57
30	28	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	104
31	29	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	320
32	31	PEARL JAM ◆ ¹¹ EPIC 47857* (10.98 EQ/17.98) HS	TEN	271
33	48	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	84
34	41	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	211
35	32	CREDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	366
36	43	SADE ▲ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	154
37	26	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RIG (10.98/16.98)	THE GREATEST HITS COLLECTION	137
38	—	BARENAKED LADIES ▲ REPRISE 46393*/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	75
39	42	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	135
40	37	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	74
41	36	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	545
42	34	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	230
43	—	ANDREA BOCELLI ▲ PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	73
44	45	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	50
45	39	VARIOUS ARTISTS ● CEDARHART KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		10
46	40	THE BEATLES ◆ ¹¹ CAPITOL 46446* (11.98/17.98)	ABBEY ROAD	143
47	38	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	117
48	44	JOHN MELLENCAMP ▲ THE BEST THAT I COULD DO 1978 - 1988 MERCURY 536738/IDJMG (11.98/17.98)		91
49	47	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	GREATEST HITS VOL. 1	44
50	—	VARIOUS ARTISTS ● HALLOWEEN SONGS & SOUNDS WALT DISNEY 060625 (5.98/9.98)		16

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

Artists & Music

Geddy Lee Goes Solo With Anthem's 'Headache'

BY CHRISTA TITUS

NEW YORK—The Nov. 14 release of "My Favorite Headache" (Anthem/Atlantic) is a milestone in the notable musical career of Geddy Lee. The album marks the solo debut of Rush's vocalist/bassist/keyboardist, as well as the first real breath of music from any of its members in three years.

"I never felt I was stifled or frustrated in the context of my band. The three of us have always had a very good creative arrangement," Lee explains. "But, on this long hiatus, I found myself itching to write." Lee is referring to the indefinite break the progressive hard-rock trio has been on since last performing in its native Canada in 1997. Sadly, that year, drummer Neil Peart lost his 19-year-old daughter. Her passing was followed by the death of his wife in 1998.

The time off was quite an adjustment for a band that has consistently pushed the boundaries of music for more than 30 years and sold more than 35 million copies of its 22 albums worldwide. The work ethic which fuels that kind of success doesn't diminish during a leave of absence. So Lee got together with Ben Mink (known for his work with k.d. lang), an old friend who often joked with him about writing together. They collaborated on a few songs and sent them to Val Azzoli, co-chairman/CEO of Atlantic Records, who suggested making a record. They were joined in the studio by Pearl Jam's drummer, Matt Cameron, and several other guest musicians.

Lee's compositions strongly mimic Rush's catalog in terms of structure and lyrical content. They unite rock, blues, techno, classical, funk, and punk into progressive masterpieces accentuated by clever sound effects and his signature, rapid-fire bass pickings. Their words tell stories that intertwine throughout the album and contemplate the human condition. Standouts are "Window To The World" for its lyrical ambiguity, "Working At Perfekt" for its desperate urgency, and "Slipping" for its wistful sorrow.

The title track showcases an intense bassline, hard-rock guitar work, and dramatic time changes. It describes a man enduring a rough time in his life but denying to himself that anything is really wrong. Lee describes this character as "a glutton for his own punishment."

"It's very easy for smart people to justify their problems, to rationalize them so that they're not problems," he observes. "I think that's just a way of hiding from life. The song is tongue-in-cheek, but it really addresses something I see is common with people. When things aren't going their way they love to indulge their inability to grab life." The song was shipped to active and heritage rock, alternative, metal, and college radio stations; at least 100 spins were detected the week of Oct. 2.

Lee operated as a jack-of-all-trades on "Headache." His contributions include bass, vocals, piano, guitar, percussion, and programming elements. Production credits

are split among himself, Mink, and David Leonard. And for the first time since penning most of the verses on Rush's 1974 self-titled debut, Lee wrote all of the lyrics.

"I've been involved with one of the greatest lyric writers around. So, of course for me to come out on my own and start doing things, I was quite sheepish about it at first," he says, referring to how Peart customarily handles Rush's lyrics. "[But] it was a very positive addition to what I do. To be able to write melodies and



LEE

express myself lyrically at the same time gave me a whole different way of approaching singing. I found that a lot of the different vocal effects and different vocal nuances I achieved on this record were partially because I could shape what I was saying myself.

"I love working with Alex [Lifeson, Rush's guitarist] and Neil, and I have no problem to do that again at any time, but it was very good for me to get in there with some different ways of doing things and without feeling the overwhelming weight of the band per se," Lee continues. "Just to be a couple of guys fooling around without that kind of expectation was really interesting. Watching somebody else approach an overdub and learning different ways of approaching recording, just a totally different dynamic—that was very refreshing for me."

Lee anticipates Rush will re-enter the studio in early 2001. Although he misses touring and working with the band, the hiatus yielded another blessing besides "Headache." "A tour is very daunting from the point of view of what you have to give up in terms of your relationships and your home life and your interests," he says. "On the other hand, it's def-

initely a side of me that I love to indulge, so I look forward to that happening. [However], staying home with my family for three years, there's a lot of benefits to that. You plug back into the community, and to get much closer to my children and my friends and indulge my interests, I'm quite happy to be a homebody for a while."

David Burrier, Atlantic's senior director of product development, notes it might be a bit tricky alerting fans about "Headache," so one tactic Atlantic employed was sending a press release to about 250 fan Web sites. "People who have grown up loving Rush and are now 28-, 35-plus-years-old don't always know when new stuff is coming out. It's [about] letting them know, 'Hey, Geddy Lee has a record.'" However, the initial response Burrier has received is "extremely positive."

Bill Banasiewicz, author of 1988's "Rush Visions: The Official Biography," believes Lee's album is ideal to tide over fans who have been waiting for a new Rush set since 1997's "Test For Echo." "I think it's fantastic. I think it's the perfect cure for the in-between-Rush-album blues," he says.

Segments of an electronic press kit containing an hourlong interview and in-studio footage are being edited for viewing at atlantic-records.com and myfavoriteheadache.com. "Rush has never let a camera in the studio before, so having [this] is something really new and unique," Burrier says. The CD-ROM-compatible set will allow access to the entire interview via the Web. The Anthem/Atlantic set is being distributed through WEA in the U.S. and Core Music in Canada.

Many details are being worked out regarding what promotions Lee will do in both the U.S. and Canada, since his schedule is contingent upon when Rush begins recording. Besides interviews with syndicated radio shows, Burrier hopes to orchestrate in-store appearances and retail store giveaways of autographed Fender bass guitars in major markets (Fender endorses Lee and carries a Geddy Lee Limited Edition Jazz Bass), such as New York and Detroit.



Seven Nations Under A Groove. The members of Celtic rock band Seven Nations take a breather before embarking on a national tour in support of their eponymous disc for Q Records. The set strives to be eclectic, blending elements of traditional Celtic music with folk/pop and guitar rock. "We love American rock'n'roll, but we also love our Celtic roots music," says lead singer Kirk McLeod. "How many bands use bagpipes the way Jimmy Page uses his guitar?" Pictured, from left, are band members Ashton Geoghagan, Scott Long, McLeod, Dan Stacy, and Jim Struble.



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Top 10 Favorite Artist Picks

October 6, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Ingrid Sophia	Pop, Rock	1
2	Too Phat	Hip Hop, R'n B	4
3	Julie Frost	Pop, Rock	4
4	Poetic Ammo	Hip Hop, Pop	1
5	TRMT	Alternative, Acoustic	6
6	Jesika Toracinta	Pop, House	2
7	Barely Heroes	Rock, Alternative	8
8	Dante	Rock	3
9	Alexz Johnson	Pop	9
10	Aztek Trip	Rock, Alternative	15

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

Radio Play Favorite Song Requests

October 6, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Cherry Taylor, Cassie Rose	Hard Rock, Pop	2
2	Falling Down Again, TRMT	Alternative, Acoustic	6
3	Stick-Up Kids, Master Indigenius	Hip Hop, Urban	4
4	Crazy, Dante	Rock	2
5	Beautiful, Aztek Trip	Rock, Alternative	5
6	Hanya Satu, Nora	Pop, R'n B	5
7	This Kiss, Julie Frost	Pop, Rock	3
8	Conditioner, 51 Peg	Alternative, Industrial	17
9	Please Forgive Me, Barely Heroes	Rock, Alternative	9
10	Heat Of The Night, Catherine Phoenix	Pop, Country	4

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

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

TRMT

TRMT (or That Robert Matarazzo Thing) was formed in January of 2000, with a fan base spreading like wildfire! TRMT have been burning up the Broadband Talent charts, which created an enormous demand for their music. They've satisfied their fans with three smokin' new tracks online. Robert's "head turning" vocals and "pop-with-a-brain" lyrics, Ned's "how-does-he-do-that-with-only-four-limbs" drumming, and Dave's "right-here-in-my-pocket" bass sensibilities create an appeal that is unmatched, both musically AND visually. So just what is the 'thing' in TRMT? Powerful. Emotional. Visual. Universal. TRMT is MANY things wrapped up into one power punch. Check it out!



Genre: Alternative, Acoustic From: New York/New Jersey Deals sought: Booking Agent, Management

For further artist details log on to www.broadbandtalentnet.com/trmt

For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

Artists & Music

MULLINS

(Continued from page 19)

tacked onto it," says the musician, whose influences range from Billy Joel and Elton John to Kris Kristofferson and Lauryn Hill. Mullins also mixes in some straightforward pop/rock tunes, including the first single, "Everywhere I Go." The track shipped to hot AC, modern AC, and triple-A radio on Sept. 12 and is already getting major-market airplay.

"It's too early to tell," says Tony Mascaro, music director at WPLJ New York. "But it's got a good hook. After some more spins, people will embrace this."

The single is set to ship to top 40 on Tuesday (24). "We wanted to get the story up and running before crossing over," says Linn.

"There are plenty of people who only knew 'Lullaby,' but he's so much more than that. A number of stations played [follow-up single] 'Shimmer,' and it was included on the 'Dawson's Creek' soundtrack. And this one has the potential to be even bigger"

- GREG LINN -

"Here's a guy so talented that he came up with something different."

Despite Mullins' enormous breakthrough success on the pop charts, Linn is quick to remind that Mullins isn't a one-hit wonder. "There are plenty of people who only knew 'Lullaby,' but he's so much more than that. A number of stations played [follow-up single] 'Shimmer,' and it was included on the 'Dawson's Creek' soundtrack. And this one has the potential to be even bigger."

Mullins has several appearances lined up to promote the release of the album, and he has already performed for key retailers to build support. On Monday (23), he will appear on NBC's "The Tonight Show With Jay Leno," and ABC's "Politically Incorrect" three nights later. He is also booked for a chat session on the MSN network for Tuesday (24).

In the end, for Mullins, it all comes down to the music. "I've always been moved by music, and it blows me away that I've done that for other people. I get letters that move me to tears. It's nice to know that music can help."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

BOW, BOWMAN: With "Believe," Billy Bowman offers a collection that seems to proudly pay tribute to the lean, no-frills sound of early Tom Petty and John Mellencamp. The Boston-based rocker has an instantly engaging voice that is, by turns, warmly romantic and aggressively raspy. Throughout the set, he flexes clever, relationship-driven lyrics in arrangements that are appropriately spare. In that kind of setting, songs either soar or sink. Much of the material on "Believe" sparkles and demands repeat spins.

Although Bowman originally hails from Maryland, Boston's become his home ever since he attended the Berklee School of Music. "There, I learned everything I didn't want to be," he says.

After two years at Berklee, he dropped out and started performing in the T stations of Boston. "It was nice to see music break boundaries, where all kinds of people were into it," he says, noting that he collected fan signatures on the lyric book he carried back then. It remains one of his prized possessions.

Along the way, Bowman found his way into the studio, cutting singles and EPs. "Believe" collects those jams, adding a handful of tasty new items as well. Although that might make for a scattershot disc in lesser hands, Bowman's consistently strong songs and equally solid musicianship render "Believe" a smooth, notably fleshy recording. He may have crafted this project on a shoestring budget, but it sure doesn't sound like it—particularly on the uptempo set-opener, "Tear My Heart Right Out," as well as on the introspective, singleworthy "I Remember."

Bowman will be traveling along the East Coast in support of "Believe." Do not miss the chance to see this talented (and oh-so-vidoeogenic) young man in action.

For additional details, visit his Web site (billybowman.com) or call Margot Edwards at the Planetary Group, 617-451-0444, ext. 243.

BOOTLEG-ING: One of our fave San Francisco bands, ing, has decided to issue its own, limited-edition bootleg, "From Vegas To Paradise," featuring jams recorded during shows over the past three years. The goal of the release is to generate funding for the band's next studio effort, on which it's currently working.

The project follows the sterling EP "Liberty," which earned deserved critical praise from publications such as The San Francisco Chronicle and The Bay Guardian. In a world overrun by trendy bands, ing wisely keeps it nice and simple. It focuses on crafting infectious, pop-infused rockers that are as appealing live as they are in recorded form. "From Vegas To Paradise" nicely captures the raucous energy of the band, leaving the listener hungry to hear what creative treats it's going to offer next.

For more information about ing or to purchase its discs, visit its Web site (ingdom.com). It can also be reached at 415-332-0718 or at inghead@aol.com.

FEELING SOULFUL: Alec Scott is a singer/songwriter who deftly walks the line between socially conscious rock and street-wise funk. Much of the material on his self-made EP, "Fables Of Freedom," is spare and acoustic-rooted, allowing the listener to really dig into the depth of Scott's words, as well as the infectious nature of his melodies. Vocally, his baritone pipes are reminiscent of Lenny Kravitz—with a tiny dash of Babyface.

The tracks on this set have tremendous potential, but they require the guidance of a producer who can take them to the next level of commercial viability. In their current state, they scream with possibilities. We'd love to see what happens when Scott and his materials are tweaked by someone like Mitch Froom. Food for thought.

In the meantime, you can contact Scott at 410-602-9722.

GODSMACK KEEPS ALT METAL 'AWAKE'

(Continued from page 18)

site, godsmack.com, was recently launched. (The album will be released on an enhanced CD that links to the Web site and also features behind-the-scenes footage of the band.)

While Garner says that she expects the band to tap its active Internet fan base with online promotions, "the main things are having a strong track to go to

radio with, having a video, working on some opportunities with MTV, and touring this year."

To be sure, Godsmack is no stranger to the road. It most recently toured with the Ozzfest over the summer and is co-headlining MTV's Return of the Rock tour with Stone Temple Pilots this fall. It will launch a full-fledged tour behind "Awake" in

March of next year.

But while the band has had "no time off between records"—it even wrote much of its new material while on the road—it seems hesitant to rest easy despite its hard-won success.

"Having a successful record really doesn't solve your problems," says Erna. "You kind of think it would, because people are like, 'Oh, what do they have to complain about?' But everyone's still human. Everyone still has problems with relationships. You still have friends that want to stick a knife in your back and steal your money. There's plenty of things that go on that aggravate you just as bad."

When it came time to record "Awake," the band opted to convert a warehouse in Haverhill, Mass., into a makeshift studio, rather than use a more traditional studio setting that it viewed as indicative of the trappings of success. "I just didn't want to move into any luxurious studio, because I wanted to keep the edge on for writing and not get too far away from what we're all about," says Erna. "So we just stayed in the slums rather than moving into luxury."

Erna says the results show in the music's "tougher" sound. "It

has a very raw edge to it. It's not very polished," he says. "But it still has a lot of good grooves, and it still has a lot of power."

The band also kept in touch with its roots by working some

'What started out as just this little band from the Boston area has grown into a leader. Everyone is talking about the return of rock music. Well, guess what? They're leading the charge'

— AVERY LIPPMANN —

being on the debut. "Goin' Down" is a track from the original "Godsmack" album that was dropped in favor of "Whatever" for the major-label release. The songs "Bad Magick" and the instrumental "Vampires" also date back to the same period.

As for recapturing the commercial magic of the first album, Erna says the band is aware of the expectations and is keeping its fingers crossed. "It's everything that the Godsmack fans are expecting to hear. It's just another level of what we're all about," says Erna. "We're just basically putting out a really good, loud rock record that's very tough."

Godsmack is managed by Paul Geary of PGM and Arma Andon of Andon Entertainment. John Branigan of the William Morris Agency is its booking agent. MCA Publishing handles the band's publishing.



Hangin' With Angels. V2 Records has inked a deal to distribute famed dance label City of Angels in the U.S. Among the acts on City of Angels are the Crystal Method, Mephisto Odyssey, and Lunatic Calm. Pictured, from left, are Richard Sanders, V2 president; Justin King, City of Angels co-founder; Steven Abbott, head of A&R at V2; Steven Melrose, founder of City of Angels; and Stuart Knight, GM at City of Angels.

FOR THE RECORD

The 3LW story that appears in the Oct. 21 issue of Billboard incorrectly attributed the act's label affiliation. The project will be released via the Epic Records Group.

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AGUILERA SUES HER MANAGER

(Continued from page 12)

Aguilera's suit, filed in California Superior Court in L.A., alleges that Kurtz "exercised improper, undue, and inappropriate influence over [the singer's] professional activities, as well as her personal affairs" from late 1998 through early 1999. His work with Aguilera culminated in the execution of an exclusive personal management agreement on March 15, 1999, according to the document.

The suit claims that Aguilera's representation by attorney William Abrams in connection with the agreement was "a sham," since Abrams "was controlled by Kurtz."

The action also claims that the contract allowed Kurtz to collect 20% of any and all Aguilera's "commissionable income" earned for an indefinite time. It alleges that under the agreement, Kurtz brought in his father, Normand Kurtz, and his business associate Sirdofsky as "management professionals" whose "association would not result in aggregate commissions or other compensation exceeding 20%."

However, according to the action, Kurtz "allowed and permitted others," including his father and Sirdofsky, to collect monies "above and beyond the 20% commission," including \$4,000 per week collected

by Sirdofsky, purportedly in violation of the agreement.

The suit alleges, "The true facts are that Kurtz did not place [Aguilera's] interests above his own; did not act fairly and honestly in protecting [her] rights and interests; did not advise [her] independently of his own interests; took actions which inured to his own benefit; and took actions adverse to [Aguilera's] interests."

It adds that Kurtz's conduct "was an intentional misrepresentation, deceit, and/or concealment of material fact known to Kurtz, with the intention on his part of thereby depriving [Aguilera] of property or legal rights or otherwise causing injury, and was despicable conduct that subjected [Aguilera] to a cruel and unjust hardship in conscious disregard of [her] rights."

In addition to a rescission of the contract, the suit seeks general and punitive damages to be determined, as well as the return of all monies and other considerations received by Kurtz and Sirdofsky during the term of the contract.

The action says that Aguilera has also petitioned the California Labor Commission, seeking to void her contract as unenforceable.

Kurtz says he is "disappointed and disturbed" by Aguilera's suit.

"It's false and defamatory and inaccurate," he says. "This is a transparent attempt to avoid her contractual obligations to me."

Regarding Aguilera's management contract—which he notes has a minimum duration of four years—

Kurtz says, "She was 18 years old and a few months [when she signed it]. She met with her own lawyer. It was a negotiated agreement."

He adds, "Any items in that complaint, I was never notified of prior to litigation." He also claims he has

never received "proper notice of termination" by his erstwhile client.

"I was shocked when I read this," Kurtz says. "I certainly never expected it to criticize my competence, because my record, I think, speaks for itself... It's all very sad."

LA MAFIA STARTS ANEW ON FONOVISA

(Continued from page 17)

formal organized tour to support the new CD is being planned for early next year. "Right now, we're on a promotional tour through the end of the year," he says.

As part of the band's comeback strategy, the personnel has been increased. The five-member band (Lichtenberger on keyboards, De La Rosa on vocals, David de la Garza on keyboards, Eutemio "Tim" Ruiz on bass, and Michael Aguilar on drums) has been augmented by two more guitarists, Eugene Barrientos and Marion Aquilina; two backup vocalists, Lili Arce and Pam Mendoza; and percussionist Brian Doria.

"This puts us on a level with the international scene, which is what we have been targeting," says Lichtenberger. "We want to be able to play on any stage, any type of entertainment. In the Latin music industry, you can be on a stage with

Alejandro Sanz one day and then with Marco Antonio Solis on the West Coast the next day.

"We felt we need this kind of band to be that versatile," he continues. "We have always recorded different styles of music, and we have also used different studio players throughout our career. We felt we needed to make [the band] complete, to be able to play what we have recorded in the past and what we recorded on this album."

La Mafia was formed in 1980 when manager Henry Gonzales helped his younger brothers—singer Oscar (who later changed his last name to De La Rosa) and original guitarist Leonard—start the group as a Tejano show band. It quickly became among the first groups to utilize the big stage, lights, fog, and sound of modern rock concerts. Like country music

of the '80s, Tejano was mostly musicians simply standing onstage and playing their grooves. With the advent of MTV and the focus on visuals, Tejano groups quickly realized that just going onstage and performing wasn't enough anymore. Like La Mafia, many bands began incorporating rock theatrics.

Through the years La Mafia has been through several lineup changes and modified its sound from a hardcore Tejano group to a pop-ballad-focused *grupo*, as they adapted to a changing market. The band peaked in the early '90s with a trio of best-selling albums: "Ahora Y Siempre," "Estas Tocando Fuego," and "Vida." "Vida," released in 1995, completed La Mafia's transformation from Tejano polka outfit to a romantic-ballad-driven group similar to genre leaders Los Bukis and Los Temerarios.

ADVANCE NOTICE OF SALE

United States Bankruptcy Court,
Northern District Of Illinois, Eastern Division

Platinum Entertainment, Inc., Debtor-In-Possession
Chapter 11, Case No. 00 B 21646
Honorable Eugene R. Wedoff

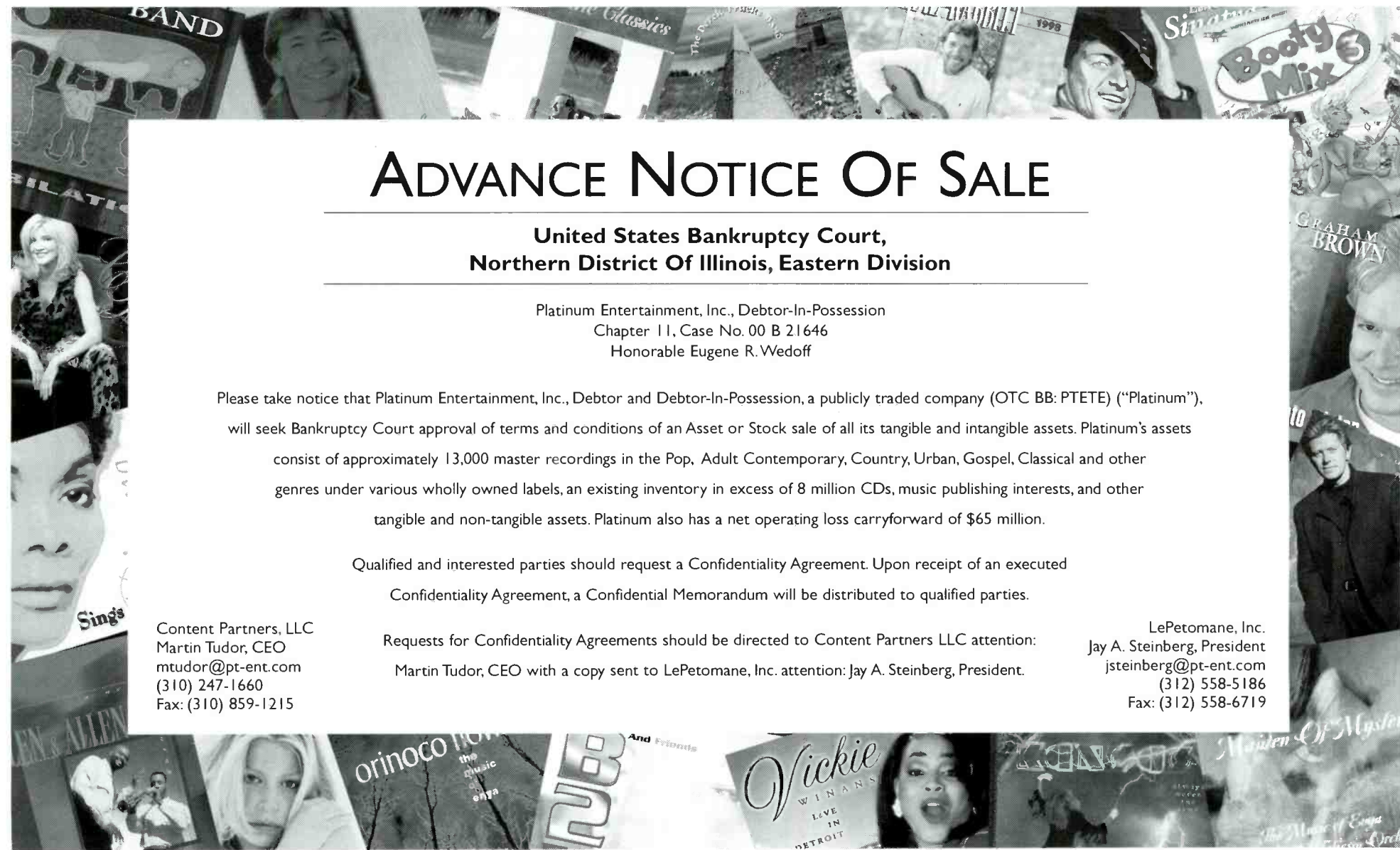
Please take notice that Platinum Entertainment, Inc., Debtor and Debtor-In-Possession, a publicly traded company (OTC BB: PTETE) ("Platinum"), will seek Bankruptcy Court approval of terms and conditions of an Asset or Stock sale of all its tangible and intangible assets. Platinum's assets consist of approximately 13,000 master recordings in the Pop, Adult Contemporary, Country, Urban, Gospel, Classical and other genres under various wholly owned labels, an existing inventory in excess of 8 million CDs, music publishing interests, and other tangible and non-tangible assets. Platinum also has a net operating loss carryforward of \$65 million.

Qualified and interested parties should request a Confidentiality Agreement. Upon receipt of an executed Confidentiality Agreement, a Confidential Memorandum will be distributed to qualified parties.

Requests for Confidentiality Agreements should be directed to Content Partners LLC attention: Martin Tudor, CEO with a copy sent to LePetomane, Inc. attention: Jay A. Steinberg, President.

Content Partners, LLC
Martin Tudor, CEO
mtudor@pt-ent.com
(310) 247-1660
Fax: (310) 859-1215

LePetomane, Inc.
Jay A. Steinberg, President
jsteinberg@pt-ent.com
(312) 558-5186
Fax: (312) 558-6719



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	NEW		OSCAR DE LA HOYA	EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
2	NEW		KEB' MO'	OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
3	6	14	DAVID GRAY	ATO 21539 (16.98 CD)	WHITE LADDER
4	2	2	PAUL OAKENFOLD	LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
5	3	8	SOULDECISION	MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
6	1	53	BRAD PAISLEY	ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
7	5	8	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
8	4	13	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
9	NEW		THE OC SUPERTONES	BEC 17740 (16.98 CD)	LOUD AND CLEAR
10	8	3	PHIFE DAWG	GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
11	7	22	NICKELBACK	ROADRUNNER 8586 (8.98/13.98)	THE STATE
12	NEW		DELIRIOUS?	SPARROW 51739 (16.98 CD)	GLO
13	NEW		SPINESHANK	ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
14	10	5	DJ SKRIBBLE	BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
15	12	16	NINA GORDON	WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
16	36	18	HOKU	GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
17	9	2	SOUL ASSASSINS	RUFFLIFE 60002* (12.98/17.98)	MUGGS PRESENTS THE SOUL ASSASSINS II
18	NEW		COC	SANCTUARY 84500 (11.98/17.98)	AMERICA'S VOLUME DEALER
19	13	7	STACIE ORRICO	FOREFRONT 25253 (11.98/15.98)	GENUINE
20	11	3	ALEJANDRO SANZ	WEA LATINA 85052 (16.98 CD)	EL ALMA AL AIRE
21	15	6	NO QUESTION	PHILADELPHIA INTERNATIONAL/RUFFINATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
22	18	4	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
23	32	2	ROY D. MERCER	VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
24	NEW		NOTHINGFACE	TVT 5880 (9.98/11.98)	VIOLENCE
25	16	24	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN



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

26	25	9	ZOEGIRL	SPARROW 51734 (15.98 CD)	ZOEGIRL
27	17	6	LUDACRIS	DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNEGRO
28	14	5	COLD	FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
29	33	15	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
30	50	81	SONICFLOOD	GOTEE 2802 (15.98 CD)	SONICFLOOD
31	NEW		CHAYANNE	COLUMBIA 84098/SONY DISCOS (10.98 EQ/17.98)	SIMPLEMENTE
32	21	16	TAPROOT	VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
33	44	27	S CLUB 7	POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
34	20	5	VAST	ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
35	41	15	NICOLE C. MULLEN	WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
36	23	8	MAJOR FIGGAS	RUFFINATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
37	27	3	GOOD CHARLOTTE	DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
38	19	70	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
39	35	19	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
40	29	11	RACHAEL LAMPA	WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
41	22	27	METHRONE	CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
42	38	9	RODNEY CARRINGTON	CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
43	48	5	EVAN AND JARON	COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
44	NEW		GOMEZ	HUT 50260/VIRGIN (17.98 CD)	ABANDONED SHOPPING TROLLEY HOTLINE
45	28	3	NEW FOUND GLORY	DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
46	RE-ENTRY		MARK SCHULTZ	MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
47	34	7	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
48	46	3	DJ TAUCHER	WEBSTER HALL NYC 17 (16.98 CD)	LIVE AT WEBSTER HALL NYC
49	NEW		MARTHA STEWART	MARTHA STEWART LIVING 79975/RLG (15.98/9.98)	MARTHA STEWART LIVING: SPOOKY SCARY SOUNDS FOR HALLOWEEN
50	RE-ENTRY		BT	NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE

POPULAR UPRIISINGS

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

HERE'S THE CATCH: Ska/punk band Catch 22 is off to a promising start with its current album, "Alone In A Crowd" (Victory Records). The album, released Oct. 10, is bubbling under the Heat-



Conga Soul. Latin jazz artist Poncho Sanchez returns with his latest album, "Soul Of The Conga" (Concord Records). He says that keeping the music authentic is important to him and his band. "We don't use synthesizers, rock guitars, or drums," he says.

seekers chart and has made an impact regionally on the New Artist, Middle Atlantic chart, where it stands this issue at No. 19.

As part of a special promotion, Victory has issued a limited-edition Catch 22 EP, which is free with the purchase of "Alone In A

Crowd." Trans World Entertainment, Camelot Music, Coconuts, Record Town, Strawberries, the Wall, and Planet Music are among the retailers participating in the promotion.

After going through some personnel changes, Catch 22's lineup now consists of lead singer Jeff Davidson, guitarist Pat Caplin, bassist Pat Kays, drummer Chris Greer, trumpet player Kevin Gunther, trombone player Jamie Egan, and saxophonist Ryan Eldred.

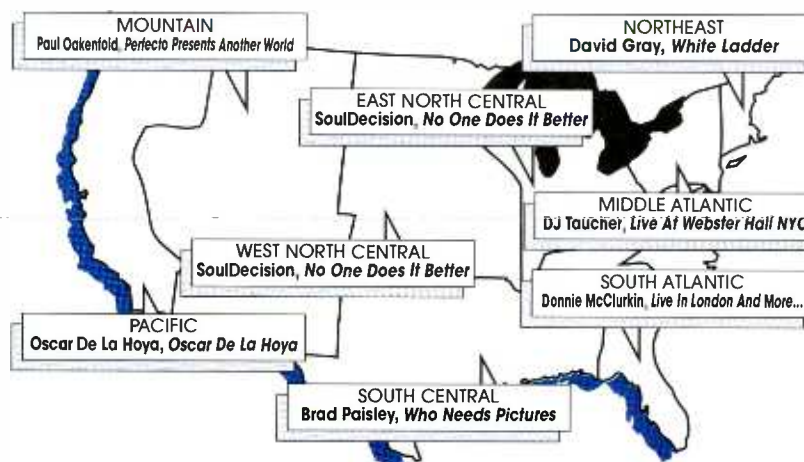
The New Jersey-based group has been on a U.S. tour. The next leg of the tour begins Dec. 1 in Norman, Okla. Other tour dates include Dec. 2 in Dallas and Dec. 6 in Las Vegas.

LATIN MUSIC TIME: Los Invasores De Nuevo León is a popular Mexican band that has developed a following in the U.S. The band's latest album, "Tiempo Al Tiempo" (due Nov. 7 on EMI Latin), features first single "Que Pasa." The song and video have been serviced to Latin music outlets. According to EMI



A Walk In The Park. Heavy rock band Linkin Park has created a buzz with its debut album, "Hybrid Theory," due Tuesday (24) on Warner Bros. Records. The band's lyrics include "discovering the dark side of yourself," says singer Mike Shinoda. Linkin Park is now 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.

PACIFIC	SOUTH CENTRAL
1. Oscar De La Hoya Oscar De La Hoya	1. Brad Paisley Who Needs Pictures
2. David Gray White Ladder	2. Roy D. Mercer How Big'A Boy Are Ya? Volume Seven/Hangin' It Up
3. Paul Oakenfold Perfecto Presents Another World	3. Big Moe City Of Syrup
4. Keb' Mo' The Door	4. Oscar De La Hoya Oscar De La Hoya
5. Soul Assassins Muggs Presents The Soul Assassins II	5. SoulDecision No One Does It Better
6. Phife Dawg Ventilation : Da LP	6. Nickelback The State
7. AFI The Art Of Drowning	7. Rodney Carrington Morning Wood
8. Hoku Hoku	8. C-Note Third Coast Born 2000
9. Spineshank The Height Of Callousness	9. The Union Underground ...An Education In Rebellion
10. Brad Paisley Who Needs Pictures	10. Ludacris Ludacris Presents: Incognegro

Latin, most of the group's previous albums have reached gold (sales of 100,000 records) or platinum (250,000) status in Mexico.

GOSPEL GROUP: The Rev. Milton Brunson's **Thompson Community Singers**—who have developed a national following, especially in the group's home base of Chicago—have a new stage name, the **Tommies**. Their album "Real" is due Oct. 31 on Word/Epic Records. The group has consistently made an impact on the Top Gospel Albums chart.

In August the Tommies appeared at the San Jose (Calif.) Gospel Jazz Festival and at the Gospel Music Workshop of America in New Orleans. The group will continue to perform selected dates around the U.S.

HESHER HIP-HOP: New York-based rock/hip-hop artist Heshner may be new as a solo recording artist, but he's no stranger to recording and touring. Heshner was previously the front man for the

groups **Roughish Armament** and the **Shining Path**.

Heshner's self-explanatory album, "Self-Titled Debut" (due January 2001 on Warner Bros. Records), features production by Dante Ross and John Gamble (also known as the **Stimulated Dummies**), who have worked with **Everlast** and **Santana**. Guests on the album include



Holy Man. Country singer Steve Holy says he's inspired most by '50s music. Holy's self-titled debut album on Curb Records was produced by Wilbur Rimes (LeAnn Rimes' father and former manager). The album features the single "Don't Make Me Beg."

Everlast, **Cibo Matto**, **Warren Haynes** of **Gov't Mule**, **Chino Moreno** of **Deftones**, **Biz Markie**, and members of **Bad Brains**. Heshner will tour following the release of the album.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

▶ **EVERLAST**

Breakfast At Whitey's
 PRODUCERS: Dante Ross, John Gamble
Tommy Boy 1411
 The follow-up to the breakthrough "Whitey Ford Sings The Blues" shows the former House Of Pain rapper digging deeper into blues-inflected hip-hop—and providing a much-needed respite from the barrage of violent, often derivative material that other hip-hop acts have been glutting the marketplace with. That should not imply that Everlast has gone soft. In fact, his rhymes are edgier and more acutely reflective of urban life than ever. The difference is that he never takes the easy lyrical way out. With his raw, raspy baritone voice, he paints vivid, usually empathetic pictures within an instrumental context that is rife with refreshing live beats and sharply drawn guitar and keyboard lines. Nicely fleshing out the tracks are solid guest appearances by Carlos Santana (the dark, spiritually charged "Babylon Feeling"), N'Dea Davenport (bringing ample diva flava to the single-ready "Love For Real" and "One & The Same"), and Kurupt (the hypnotic "One, Two"). It all adds up to a collection that works extremely well, whether you break it up into a stream of airplay-worthy singles or consume it as a full piece of artful music.

★ **NELLY FURTADO**

Whoa, Nelly!
 PRODUCERS: Gerald Eaton, Brian West, Nelly Furtado, Jon "Rabbi" Levine
DreamWorks 0044-50217
 On her wickedly fine debut, "Whoa, Nelly!" Canadian Nelly Furtado sees no reason for separating rock guitars from pop melodies from R&B/hip-hop beats from effervescent bossa nova (her par-

SPOTLIGHT

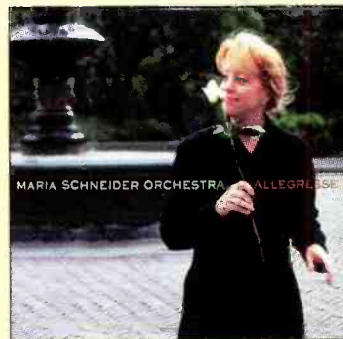


TIFFANY
The Color Of Silence
 PRODUCERS: Tim Feehan, Joe Brooks, Ovis, Tiffany
Eureka Records EUR 201

Thirteen years ago, Tiffany's debut single, "I Think We're Alone Now," topped The Billboard Hot 100, paving the way for her multimillion-selling eponymous debut album to reach the peak of The Billboard 200. As with most teen stars, the fame didn't last, and three studio albums later, the one-named singer took an extended leave of absence. Well, guess what? She's back with a new album. The thoughtful and intelligent "The Color Of Silence" shines the spotlight on a woman who's experienced life's peaks and valleys (Tiffany co-wrote seven songs on the album). Highlights include the guitar-etched rocker "Open My Eyes," the rhythmically rich "I Will Not Breakdown," the Fleetwood Mac-speckled "All The Talking," the Middle Eastern-spiked "Silence," the heartbreaking "If Only," the anthemic "Butterfly," and the set's first single, "I'm Not Sleeping," which features a guest rap by Krazy Bone. If marketed and promoted properly—and if people listen with open minds and ears—"The Color Of Silence" could easily be to 2000 what Alanis Morissette's Grammy Award-winning "Jagged Little Pill" was to 1995. And just remember—Morissette is a former dance/pop queen, too. Contact 310-657-7298.

SPOTLIGHT

MARIA SCHNEIDER JAZZ ORCHESTRA
Allégresse
 PRODUCERS: Bob Thompson, Maria Schneider
Enja 9393
 Due to its relatively high expense and the increasing elusiveness of the art, creative large-format jazz has become an endangered species. Yet the treasurable Maria Schneider Jazz Orchestra continues to evolve, building on hallowed traditions while sounding utterly individual and contemporary. With her third album, "Allégresse," composer/conductor Schneider—a Minnesota native and a spiritual descendant of the great Gil Evans—has painted her masterpiece. The six textured charts here for her 19-piece band move with a beautiful



ly balletic, archetypically feminine grace, brimming with emotional warmth and impressionistic nuance. "Hang Gliding" is the ideal introduction to Schneider's art, with expansive, heart-tugging melodies and a characteristic brand of supple swing. The lovely, laid-back title track charms in a similar vein, while the 20-minute dance score "Dissolution" impresses with a darker, more ambitious vision. This could very well be the finest jazz album of the year, although it has an allure that transcends genre.

ease. Musical freedom, indeed. The set's opening track, "Hey, Man!," complete with groovy classical overtones, is a pop hit just waiting to happen. Ditto for the street-savvy "... On The Radio (Remember The Days)," which finds Furtado proudly declaring her independence. The set's first single, "I'm Like A Bird," perfectly captures the highs and lows of modern love, while "Legend" immediately conjures up postcard-per-

SPOTLIGHT



TALIB KWELI & HI-TEK
Reflection Eternal
 PRODUCER: Hi-Tek
Rawkus 26143
 Talib Kweli and his DJ, Hi-Tek, bring the soul back to hip-hop with their debut set, "Reflection Eternal." When compared with many of today's hip-hop albums, which are a collage of produce-by-number tracks, Talib Kweli & Hi-Tek's "Reflection Eternal" is a sonic masterpiece. Hi-Tek, who produced tracks for last year's critically acclaimed album by Black Star (Kweli's other group), produced all 20 tracks on "Reflection Eternal." A daunting task, indeed, but the result is a fluid piece of work. The subdued sounds of "Some Kind Of Wonderful," featuring the ethereal Vania Mojica, leaves listeners in a state of relaxation while still begging for more. On the other side of the boards, the Brooklyn, N.Y.-based Kweli—known for his lyrical jabs and socially conscious verses—is one of hip-hop's most underrated MCs. The kinetic "Move Something" is an appropriate lead single, as it highlights Kweli's ability to turn a phrase better than most in the game today. Kweli also goes deeper on the beautiful "Love Language" (featuring sublime French duo Les Nubians) and the haunting "For Women." The emotion conveyed in each track shows how strongly the two feel about their craft and subject matter. With guest appearances from De La Soul, Rah Digga, and Xzibit, Kweli and Hi-Tek's "Reflection Eternal" shows how encompassing and intelligent hip-hop can be.

fect images of the beaches of Rio de Janeiro. Rich with feisty rhythms and creative originality, "Whoa, Nelly!" is one very special debut.

SPOTLIGHT

DELIRIOUS?
Glo
 PRODUCERS: Tedd Tjornhom, Delirious?
Sparrow SPD 1739
 This British band has been the dominant force in the U.K.'s lively worship music movement and, with its previous two Sparrow releases, has managed to build a loyal following stateside. An inventive modern pop/rock outfit comprising lead vocalist Martin Smith, guitarist Stuart Garrard, keyboardist Tim Jupp, bassist Jon Thatcher, and drummer Stewart Smith, Delirious? delivers another collection of well-written songs that display a joyful abandon. Highlights include "God You Are My God," a stirring worship chorus that



features vocals from a choir of Benedictine Monks; and "God's Romance," a powerfully rocking number that includes contributions from 150 Delirious? fans who responded to an Internet invitation, joining the band in the studio for the recording. Also, don't overlook such songs as "What I Would Have Done," "Intimate Stranger," "Hang Onto You," and "Jesus' Blood." Throughout, Martin Smith's voice is compelling. Whether he's leading worship on a passionate chorus or rocking out on a rollicking uptempo number, the man never fails to move the listener. It's no wonder this band continues to garner acclaim on both sides of the Atlantic.

R & B / HIP-HOP

▶ **PATTI LABELLE**
When A Woman Loves
 PRODUCERS: various
MCA 088 112267
 The one and only Patti—she of the trademark soaring vocals—is back. Unnecessary interludes aside, the pioneering diva is in fine form, this time hooking up with prolific songwriter Diane Warren (Toni Braxton, Celine Dion) and producer dynamo Jimmy Jam and Terry Lewis. Warren wrote all but two tracks on this album, whose relationship concept is entirely from a woman's point of view. LaBelle gets things started with the title track, a powerful ballad that gives way to such noteworthy cuts as the poignant "Why Do We Hurt Each Other" and "Love Will Lead You Back," recorded in 1989 by Taylor Dayne. The album's slow jam-heavy quotient is offset by two ballads turned into house-music energizers: "Too Many Tears, Too Many Times" and "Time Will." But R&B fans will drool over the sassy funk of the I'm leaving you-themed "Call Me Gone."

★ **HIL ST. SOUL**
Soul Organic
 PRODUCERS: RVS
Dome/Select-O-Hits 92027 03232
 The British soul invasion of the U.S.

(Continued on next page)

VITAL REISSUES®

THE KINKS
Come Dancing With The Kinks: The Best Of The Kinks (1977-86)
 REISSUE PRODUCERS: Dave Nives, Ray Davies
 ORIGINAL PRODUCERS: Ray Davies, Dave Davies
Konk/Velvet/Koch 79733
 Compiled by Kinks leader Ray Davies, this best-of anthology surveys the band's late-'70s/early-'80s tenure on Arista, during which the group achieved its apex as a stateside arena-rock attraction. After the initial "Sleepwalker" and "Misfits" discs, the Kinks garnered their FM breakthrough with 1979's classic "Low Budget" album, which is sampled here with the high-grade garage-rock of the title track, "A Gallon Of Gas"; a "disco edit" of "Superman"; and the plangent, politically tinged "Catch Me Now I'm Falling." Two early-era Kinks hits—"Lola" and "You Really Got Me"—are

revisited here via muscular versions from the group's live set "One For The Road." The subsequent Arista albums—"Give The People What They Want," "State Of Confusion," and "Word Of Mouth"—find the band descending into rather anonymous hard rock, although tracks like the power-pop hit "Do It Again" and 1983's wistful MTV smash "Come Dancing" show that the Kinks still had pop smarts in spades. As with the Koch reissue of the Kinks' entire Arista catalog, Bob Ludwig's remastering improves on the original sound considerably.



Laurie Anderson
Talk Normal: The Laurie Anderson Anthology
 COMPILATION PRODUCERS: Laurie Anderson, David McLees, Shawn Amos
Warner Archives/Rhino R2 76648
 "This is the time/And this is the record of the time." Laurie Anderson anticipated the meaning of her career when she spoke these words in her song "From The Air." It's an apt description of her body of work, which is cogently represented in this anthology. Anderson is the most consistently enthralling performance artist of her generation. Music has always been the seedbed where she's sown her ideas, and as we hear in these 35 tracks, she's found plenty of inspiration inside and outside her head since the release of her first record, "Big Science," in 1982. The material

here is drawn from six albums, including "Strange Angels," "Bright Red," and "Mister Heartbreak," as well as the artist's self-directed concert film, "Home Of The Brave." Wry, witty, unnerving vignettes rule this anthology. From "Langued'Amour"—the most convincing interpretation of Genesis 1-3 since Elaine Page's "Adam, Eve & The Serpent"—to the groundbreaking "O Superman," the surreal narrative "Walk The Dog," and the dark ruminations of "Poison," this is the stuff waking dreams are made of.



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 Paolella, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

(Continued from preceding page)

has another worthy soldier in Hil St. Soul—aka Zambian-born Hilary Mwelwa. While fellow Londoners Soul II Soul and Brand New Heavies come to mind, Mwelwa plants her own roots in the “nu” classic soul terrain and harvests a fresh crop of R&B that’s a welcome respite from the seemingly all hip-hop-all-the-time domestic mode. The easy sway of opener “Strictly A Vibe Thang” hypnotically ushers you into Hil St. Soul’s world, brimming with R&B/hip-hop/jazz-flavored rhythms and image-rich lyrics that tackle everything from love to the imitation-driven music industry. Even Aretha Franklin’s “Until You Come Back To Me” glows again under Mwelwa’s touch. Listeners will surely come away singing a line from her “Feel Good Factor”: “I need a new supply.”

JAZZ

LENI STERN

Kindness Of Strangers

PRODUCERS: George Whitty, Leni Stern
LSR 045

Continuing her remarkable transformation from jazz guitarist to folk/jazz chanteuse, Stern turns in a beautiful set of songs and adds another feather to her cap, that of orchestrator. The album’s centerpiece, the 19-minute “Vedo Il Tuo Viso (I See Your Face),” is a moving mini-concerto for guitar, voice, and orchestra commemorating the 20th anniversary of a terrorist attack in Italy, commissioned by the town where the atrocity took place. Stern’s music and lyrics reflect the sorrow, longings, and passions of life, painted in universal blue-toned hues that bring a commonality to her experiences. Plus, she continues to be a notable jazz guitarist, spinning beautifully crafted lines within her folk-influenced songs. The fact that Stern records for her own independent label makes the depth and creativity of her music all the more commendable. Contact 212-979-8221.

COUNTRY

*MERLE HAGGARD

If I Could Only Fly

PRODUCER: Merle Haggard
Anti Records 86593

Despite the promise of the first line of the opening song on his brilliant new record, Haggard never quite delivers as much insight into his enigmatic character as listeners might like. Nevertheless, “If I Could Only Fly” is an emotional tour de force that finds the Hag reflecting on his wild life and the perspective that age brings. Various funny, ornery, sweet, and sad, the record hits hard from the opening stanza of “Wishing All These Old Things Were New,” as Haggard’s charcoal-mellowed voice matter-of-factly states, “Watching while some old friends do a line/ Holding back the want-to in my own addicted mind.” Such candidness is startling, especially coming from the straight-shooting Haggard. At times, particularly on such songs as the resigned title cut and the road weary “Leavin’s Getting Harder,” Haggard sounds, well, haggard, but to great effect—à la Neil Young circa “Tonight’s The Night.” Conversely, he’s in fine, resonant voice on cuts like the subtly swaying “Crazy Moon” and the reassuringly gorgeous ballad “Turn To Me.” For the most part, the effective production is distilled to its bare-bones essence. Haggard’s unique phrasing, creative arrangements, and sense of melody are all in evidence; his powers as a lyricist are undiminished.

CLASSICAL

*ELENA RIU

Piano Icons For The 21st Century

PRODUCER: Andrew Keener
Linn 111

American pianist Elena Riu has tapped a disparate set of composers—mystical minimalists John Tavener and Arvo Pärt, Australian naturalist Peter Sculthorpe, earthy Czech great Leos Janáček, and Catalan miniaturist Federico Mompou—to fashion a marvelously synergistic recital. Janáček’s ever-involving “In The Mists” is the best-known piece here, although Mompou’s moonlit “Charmes” would beguile anyone fond of the keyboard. Of the contemporary pieces, Pärt’s “Variations For The Healing Of Arinuskha” conjures emotion with a mere wisp of material, and many will be drawn to this disc for the premiere of Tavener’s ritualistic, chant-laced suite “Ypakoë,” his first solo piano work in two decades—written especially for Riu. But the most haunting music here belongs to the 71-year-old Sculthorpe. Based on an aboriginal melody, his “Djilile” moves in mysterious ways, as do several briefer nocturnes. A beautifully performed and produced album, with lovely piano sound. Distributed in the U.S. by Allegro.

WORLD

*SIDESTEPPER

More Grip

PRODUCER: Richard Blair
Palm Pictures 2049

Producer Richard Blair’s Sidestepper project comes to us as a result of his extended sojourn in Colombia in the mid-’90s. Blair headed for Bogata in 1992, intending to spend a few months. Three years later he returned to the U.K. “More Grip” provides a pretty good clue as to what detained Blair in Colombia. The album is a dance-oriented fusion of Colombia’s robust take on salsa and drum’n’bass trends. The essence of what Blair has pulled together comes to the surface very quickly on “La Bara” and “Hoy Tenemos,” where the exotic melodic structures of South American salsa are anchored by club-wise rhythmic lines, which are themselves augmented by more traditional drum work. The vocals of Colombian singers Ivan Benevides, Sergio Arias, Andrea Echeverri, Ronald Infante, and others add some formidable fuel to this fire. When more traditional styles are given sway, as on “Me Muero,” the results are equally persuasive.

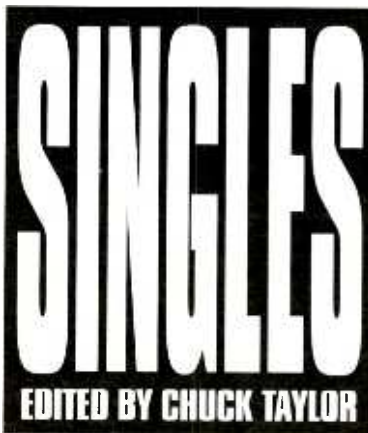
NEW AGE

*MARTIN TILLMAN

Eastern Twin

PRODUCER: Tom Vedvik
Unitone 13702-5101-2

Martin Tillman is the electric cellist of choice in Hollywood, appearing on countless film scores, including “Mission: Impossible 2.” He’s as likely to play sentimental chamber works with pianist Michael Hoppé as he is to wail on the Persian grooves of Axiom Of Choice. For his solo debut, he’s teamed up with Norwegian synthesist Tom Vedvik for an album of electronica chamber music. Vedvik orchestrates a propulsive and shifting world for Tillman’s electric cello, full of global beats meshed in synchronous trance with techno beats. There’s a lot of illusion going on with “Eastern Twin,” as the metal beats merge with the live percussion of Luis Conte and Tillman’s heavily processed cello blurs with the electric guitar of Greg Arreguin. Tracks like “Odessa” and “Ceremory” have a quiet heroism, like the last man after the apocalypse. “Nothing on My Mind” is a piece of rote dance/pop, but the album recovers quickly with the desert trance of “Amadeus On The Nile.” The set closes with “Rue Sibelius,” a beautifully poignant, over-dubbed cello solo.



POP

SHAGGY (FEATURING RICARDO “RIKROK” DUCENT) It Wasn’t Me (3:48)

PRODUCER: Shaun “Sting” Pizzonia
WRITERS: O. Burrell, R. Ducent, S. Pizzonia, B. Thompson
PUBLISHER: not listed

MCA 25242 (CD promo)

Mr. Lover himself returns with the second single from his “Hot Shot” disc. Unlike the upbeat Jacksons-sampling predecessor, “Dance And Shout,” which surprisingly stalled on the charts, “It Wasn’t Me” slows down the pace. The midtempo tune, supplied here in three mixes—each of varying degrees of dirtiness—discusses the

NEW & NOTEWORTHY

B.O.N. Boys (3:20)

PRODUCER: Annette Humpe
WRITERS: G. Gross, C. Capek, A. Humpe
PUBLISHERS: Edition Schatz/George Giueck Music/X-cellent Music Edition/Sony/ATV Music Epic/X-Cell 16162 (CD promo)



Berlin-based duo Guy Gross and Claus Capek arrive in the States with 200,000 copies of their single “Boys” already in the hands of German, Austrian, and Swiss fans, with its release across the rest of Europe imminent. Here’s hoping that programmers in the U.S. clue in to what is making the pair of 23-year-olds the “boys” du jour: a wildly clever midtempo ditty with a hook that adheres like flypaper. There are so many elements at work here, all leading to a pop anthem that sounds different enough from everything else on radio to stand out like a grinning black sheep—that’s a good thing—including insistent strings, a pop-laden rap lite, a lyric that implores ladies to be forthright about what they want, and, man oh man, that madcap chorus. Match that up with a scandalous videoclip featuring Gross cavorting in a convent, complete with enough naughty innuendo to foster a Catholic blush, and this is definitely a pick that could click. While the current crop of boy bands continues its edge on top 40, it would be nice to introduce something that doesn’t sound like all the rest: Let’s hear it for b.o.n.

perils of sleeping with a neighbor and getting busted when your girlfriend walks in. “How could I forget that I had given her an extra key,” laments Ricardo “RikRok” Ducent in the chorus. Ducent’s tenor voice serves as a great complement to Shaggy’s familiar delivery. Shaggy’s biggest hits have all been based on a famous sample—something that’s missing here—but the minimal bassline keeps the vibe bumping. Don’t take the advice too seriously, however. It’s pretty hard to believe that the title line will work after being caught in the act. And don’t give her a key.

TAKE 5 Can I Come Over (4:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Elektra Records (CD promo)

Boy band Take 5’s first single, the pounding “Shake It Off,” failed to charm its way into the hearts of top 40 programmers (although it worked its way up to No. 19 on Hot 100 Sales). Right now, the landscape at the format is crowded, with playlists serving up ‘N Sync, BBMak, Backstreet Boys, and 98”. Perhaps that explains the marked change in direction with the group’s second single, the dainty, R&B-laced ballad “Can I Come Over.” The pleading love song is certainly as palatable as anything we’ve heard from those previously mentioned groups, with a tad more vocal edge, à la LFO. Lyrically, the boys sing of their desire to be close to the one they love: “Can I come over, and hold you all through the night/Can I come over, and show you what I’ve got on my mind.” Once again, while there’s nothing to complain about here, Take 5 has before it the monumental task of distinguishing itself from the pack, a tough mission with radio now beginning to hold back on the introduction of similar acts like Youngstown, Bosson, Phoenix Stone, and Mytown. Marketing team, all ears are on you.

R & B

USHER Pop Ya Collar (3:40)

PRODUCER: She’kspere
WRITERS: U. Raymond, K. Briggs, K. Burrus
PUBLISHER: not listed

LaFace 4486 (CD promo)

Usher Raymond’s newest single, “Pop Ya Collar,” is just a tantalizing taste of the young singer’s latest project, “All About U,” due out on LaFace Records Dec. 5, just in time for the holiday buying season. Usher’s previous outing, “My Way,” went platinum five times over, so there is a great deal invested in what Arista Records—LaFace’s parent company—has deemed its male superstar. “Pop Ya Collar” is a pop-friendly, Latin-flavored single imbued with all the confidence and bravado of a singer who knows he’s got a hit. “Pop Ya Collar,” co-written by Usher, is a carefree message about enjoying the good life, despite all the “haters.” He sings, “All you guys might be jealous but that don’t faze me/I just pop my collar/tip my hat/and turn my back on the ones who hate.” The music track has flavors of salsa, a favorite angle for super-producer She’kspere, whose recent work with Destiny’s Child also has a distinct “south of the border” vibe. Now just 22, Usher has the good looks and all-around likability that make him marketable to young girls and parents alike. He’s already embarked on a movie career, with several small roles under his belt, as well as a major starring role in a western (due in 2001). “Pop Ya Collar” fits with his clean-cut image, yet he strategically doesn’t lose any of his street appeal with his hip-hop-based tracks. Look for this single, as well as the album, to match—if not exceed—the success of “My Way.”

COUNTRY

BRYAN WHITE How Long (3:38)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning
WRITERS: A. Williams, D. Williams
PUBLISHERS: Davand Music, Texascity Music, BMI Asylum 100416 (CD promo)

The first single from Bryan White’s forthcoming greatest-hits package is a welcome return to form for White. He’s been off radio’s radar recently, but this fine single should remind country programmers why hits like “Someone Else’s Star,” “Rebecca Lynn,” and “Sittin’ On Go” were such integral parts of their playlists not so long ago. On this outing, White turns in a measured, affecting performance, and the song is an absolute gem. The melody has more of a country feel than some of White’s most recent offerings and has a fresh, organic sound to the production. Lyrically, the song explores the frustrations in a relationship and a partner’s pleas for understanding. It’s a solid song and strong performance that should help White make a rapid return to country radio airwaves.

ROCK TRACKS

ORGY Fiction (Dreams In Digital) (3:24)

PRODUCERS: Josh Abraham, Orgy
WRITERS: J. Gordon, A. Derakh, B. Hewitt, R. Shuck, J. Abraham, P. Haley
PUBLISHER: ASCAP

Elementree/Reprise 100356 (CD promo)

After striking it big with a cover of New Order’s “Blue Monday” early last year, Orgy follows up with the new disc “Vapor Transmission,” led off by the new single “Fiction,” a song about imaginary/computer love. The Los Angeles quintet definitely avoids all traces of a sophomore slump, dusting off their synthesizers and guitars for some industrial metal. The track finds the band sounding more like Korn (Elementree label owners) than its earlier singles, in dark form. Jay Gordon’s vocals lead the transitions between the syncopated, dark verses and the cranked-up chorus. Speaking of which, the chorus really cooks—the catchy and melodic likes of which aren’t found often in music this loud. Check out the vocoder effects toward the end, too. This tune has already done well at modern rock, with some airplay at mainstream rock. Let’s hope that “Transmission” spawns a few more singles like this one.

P.O.D. School Of Hard Knocks (4:07)

PRODUCER: Rick Rubin
WRITER: not listed
PUBLISHER: not listed

Maverick Records (CD promo)

The soundtrack for the upcoming Adam Sandler flick “Little Nicky” offers up a survey of the hottest in today’s loud music. The album compiles hits from the Deftones, Powerman 5000, and Incubus, among others, along with a few new cuts. P.O.D. returns after going gold with “The Fundamental Elements Of Southtown” with the set’s first single, “School Of Hard Knocks.” As the lyric says, the tune is “ready to rock.” Opening with a taped guitar played in reverse, the song explodes into the aggressive refrain. Vocalist Sonny Sandoval raps through the verses and alternates the chorus lines with a crowd, telling the story about staying out of trouble when he was growing up, thanks to some religion in his life. But the positive message isn’t preachy. Production is on-point, thanks to Rick Rubin. If the movie rocks halfway as much as “Hard Knocks,” it’ll be another classic for Sandler.

JOSEPH ARTHUR In The Sun (4:06)

PRODUCERS: T. Bone Burnett, Joseph Arthur, Rick Will
WRITER: J. Arthur
PUBLISHERS: Real World Music Ltd./EMI Virgin Music Ltd./Eilipsis RW2, ASCAP

Real World 15733 (CD promo)

Akron, Ohio-raised, New York-based singer/songwriter Joseph Arthur’s soph-

(Continued on next page)

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

SPOTLIGHT



BABYFACE Reason For Breathing (4:24)
 PRODUCERS: Babyface, Joe Thomas, Joshua P. Thompson
 WRITERS: J. Thomas, Q. Patrick, J. Thompson, S. Andrews, W. Wilson
 PUBLISHERS: Zomba Enterprises/563 Music/Q-Zik Music/Music Pieces/WB Music Corp./Tallest Tree Music/Plaything Music, ASCAP
Epic Records 42828 (CD promo)
 With the release of his greatest-hits CD, Kenneth "Babyface" Edmonds ends a 17-year relationship with Sony music, first as part of the R&B band the Deele on Solar Records, then as a solo artist, where he released six albums—two for Solar and four for Epic. Edmonds was recently (and quietly) signed to Arista Records, home to the boutique label LaFace Records, which he started with producing partner (and former Deele member) L.A. Reid. Reid was, of course, recently named president of Arista, so it all falls into place, huh? "Reason For Breathing," a newly recorded song featured on the soon-to-be-released greatest-hits collection, lines up with what we expect from one of the greatest balladeers of the '90s, both in terms of writing and performing. Ironically, with its classic Babyface-esque hook and romantic lyric, you'd never know that this signature-sounding song is actually a collaborative effort, written with a quintet of aspiring young musicians, not just by the master himself. The ballad has a simple groove with a story line that pulls you in from the first verse, never sounding whiny or wishy-washy. Women have always loved Babyface's boyish charm, his shy style, and his less-than-flashy image. He's a family man who always seems to find songs (or more often, writes songs for so many others) that not only turn into hits but make the person singing them more likable, more approachable, more human. "Reason For Breathing" is just what we need to hear, after a too-long spell of not getting an adequate dose of Babyface. Radio should usher this in with enthusiasm.

(Continued from preceding page)

more album for Peter Gabriel's Real World imprint is called "Come To Where I'm From." But it's where Arthur's been and what he's absorbed from the ups and downs of his late-twentysomething years that give tracks like "In The Sun" the edge and honesty to stand out from the cliché-laden sentiments permeating rock radio. Arthur rifles through memories and observations like a tomb raider, searching for the common thread to make sense of it all or the miracle medicine to absolve the pain. His characters don't usually succeed, although first single "Chemical" found Arthur's wordplay taking a backseat to a bouncy, Becktinged melody. But on this impassioned plea for purpose, previously covered by Gabriel for a 1997 Princess Diana tribute album, his soul-searching settles on a tangible realization: "Cause when you showed me myself/I became someone else." It's not just Arthur's intelligent narratives that set him apart, as produc-

SPOTLIGHT



SADE By Your Side (4:35)
 PRODUCER: Sade
 WRITERS: Adu, Hale, Matthewman, Denman
 PUBLISHERS: Angel Music/Sony/ATV Music Publishing, ASCAP
Sony 16217 (CD promo)
 It's been eight years since Sade's last project, "Love Deluxe," was released. (Remember the hits "No Ordinary Love" and "Cherish The Day"?) After such a long absence, Sade has faithful adult fans who are ravenous for the singer's melancholy-yet-hypnotic sound. With "By Your Side," Sade returns with her readily identifiable sound, wrapped around a song that is inspiring, heart-wrenching, and yet so calm. It's amazing how Sade can still evoke so much empathy and emotion from such a simple melody. No vocal acrobatics, no fancy instrumentation—just words with depth and meaning and an incredibly textured voice that is probably one of the most distinct in musical history. When Sade sings, there are those who are entranced by the sound of her voice, while others are mesmerized by her beauty. With a faintly familiar melody, "By Your Side" may remind many of a song from the back of the mind, like *déjà vu*. Like many of her records, "By Your Side" is slow—almost painfully so by some radio programmers' standards—but that shouldn't stop her fans from demanding to hear this long-awaited effort. "By Your Side" is classic Sade but by no means dated. As a matter of fact, this sleeper may surprise quite a few by its ability to create a bond with listeners. Meanwhile, expect the accompanying album to be one of the biggest adult records of the fourth quarter.

ers T Bone Burnett and Rick Will swirl cello and hazy backing vocals into the mix without drowning the rhythmic guitar strumming below. The radio edit lops a full 90 seconds off the track, ending with an unnatural-sounding fade-out. Programmers should consider the complete version; rock radio could use nothing better than five minutes and 30 seconds of heartfelt emotion right about now.

ROYALES About You (2:29)
 PRODUCER: Stephan Sigerson
 WRITER: R. Royale
 PUBLISHER: not listed
Royales Records (CD promo)
 Anachronistic California lo-fi quartet the Royales combine the sounds of late-'60s bubble gum (think the Kasenetz-Katz/Buddah factory) and '80s punk-influenced-bubble gum (think the Go-Go's). "About You" features some cheesy organ lines, super-poppy drums, weird analog effects, and even xylophone-esque bells. Front man Rick Royale provides a distorted vocal, and the three beautiful girls in the band make the music and sing backgrounds, rocking the good-time saccharine vibe. The eye-candy dimension of the act is even enough to satisfy folks who hate music. But it'd be really hard to hate this fun West Coast number. The bubble-gum/surfin' cycle is due to wax again soon—Smash mouth has done its share, and the Royales would be a great

SPOTLIGHT



TONI BRAXTON Spanish Guitar (4:19)
 PRODUCER: David Foster
 WRITER: D. Warren
 PUBLISHER: RealSongs, ASCAP
 REMIXERS: Hex Hector, Mac Quayle
LaFace 4467 (CD promo)
 Fans of the torchy side of R&B siren Toni Braxton will at last find their moment in "Spanish Guitar," a Diane Warren tune written in the tradition of the classic "Unbreak My Heart." How truly refreshing it is to hear this indelible artist flex her vocal talents sans the trendy instrumental distractions of previous singles from her current project, "The Heat." You can't blame the artist for working to keep up with radio trends, but there's no mistaking that this is where Braxton truly shines the brightest—in fact, we dare the legions of her youthful comrades out there (à la Destiny's Child, Pink, and Mya) to try and compete in this arena. "Spanish Guitar" is complemented by the delicate, albeit dramatic, instrumental stylings of producer David Foster, complete with the strong presence of—what else?—a beautiful Spanish guitar. Radio across the board should welcome this hit with a well-meaning embrace: R&B, top 40, and AC success is a given. And for top 40 rhythm stations, wait until you hear the crafty HQ2 remix from Hex Hector and Mac Quayle, complete with a whirlwind of frantic uptempo guitars and a pace that'll have the masses shaking their maracas on the dancefloor with abandon. It's so joyful, so skillfully reconfigured, you'll swear this was its original form. Bravo on all sides. Boys and girls, this is a hit.

band to create a movement, if they find a label. Modern rockers could really dig this, and if the tides turn correctly, surfing might go mainstream. The Royales' white-label EP also features the slower organ groover "I Like It That Way" and "Dyin' Is So Hard To Do." Contact 323-856-6261 or royales.net.

DANCE

TYRANTS IN THERAPY Om Shanti Om (3:05)
 PRODUCER: Tyrants In Therapy
 WRITERS: Jaye, Kanter, Langurand
 PUBLISHERS: Tyrant Michael's Music, ASCAP/Dolly Music, BMI/Les Productions Mnos, SOCAN
Emotional Coathanger/JDC 8487 (CD single)
 Veteran L.A.-based duo Tyrants In Therapy fire up the drum machines and sequencers for this song, from the "Meet The Tyrants In Therapy" set. Together since 1984, beatsmith Tyrant Michael J and vocalist Abbe "Abbe/Abbe" Kanter put together a deep house cut with some ethereal, almost-trancey synths and Kanter's vocals. The lyric adds some religious and pagan imagery, while the DJ Genius mix drops in a cool piano sample from a '60s jazz-sounding track. The NYC mix adds some extra percussion to the mix. It comes with an appella, too—a rare find on a dance record—so you can become a Tyrant yourself and create your own track. Depending on your crowd, that might be the right answer.

IN PRINT

BEAT PUNKS
 By Victor Bockris
 Da Capo Press
 256 pages; \$17.50

The renegade writers and poets of the late '50s and their spiritual heirs—the punk musicians of a following generation—have inspired reams of good writing, albeit discretely. But united in the need to make uncompromising artistic statements, a slavish devotion to music, and a fervent advocacy of enlightenment via derangement of the senses, the beats and the punks would seem ready-made subjects for a monograph that compares and contrasts their respective philosophies. The mix of outsider personalities alone was manna from heaven for the appropriate writer.

As an intimate of America's musical/literary demimonde during the past quarter-century, New York-based Victor Bockris has occasionally seemed that very writer. "Uptight: The Velvet Underground Story" (Quill Press), co-written by Bockris and Gerard Malanga, is one of the best-written and most formally innovative of rock texts. Bockris also helped shape Velvet cofounder John Cale's autobiography, "What's Welsh For Zen?" (Quartet), an engrossing read despite its design-for-design's-sake presentation.

Unfortunately, the Bockris oeuvre is an uneven one, with more lows than highs. The author's Velvet Underground connection wasn't enough to salvage "Transformer," his gossipy bio of Lou Reed. The same tendency to focus on personality, rather than accomplishment, factors into the failing of Bockris' latest effort, "Beat Punks." From the outset, the author makes much of the shared sensibilities between the beat literati of the late '50s (e.g., William Burroughs, Allen Ginsberg) and those of Manhattan's late-'70s punk scene. But rather than drawing a straight line linking two generations of outlaw artistry, the book is merely a collection of disparate magazine pieces written—or, more accurately, hosted—by Bockris.

Many of its interviews follow a similar modus operandi: Invite several hipper-than-thou personalities to dinner, then tape the results. (Tellingly, the collection includes a paean to Andy Warhol's "novel"—"A"—a collection of largely incoherent, amphetamine-driven conversations transcribed by Warhol that Bockris commemorates as "a bonechilling read.") When the method works, as with the inspired pairing of *echt-punk* Richard Hell

and cultural theorist Susan Sontag, the dialogue is filled with insights and revelations, both about the participants and the Zeitgeist that they helped bear along.

More often than not, though, "Beat Punks" simply catalogs rambling, uninspired patter between artists caught in the process of being introduced to one another. Some distinguish themselves in one-on-one interviews—singer/songwriter Marianne Faithfull's intelligence and hard-won perspective on her craft make for an instructive read. Yet so many of the personas repeatedly beg the question: What are they doing here? Why would conversations with boxer Muhammed Ali, filmmaker Nicholas Roeg, or English author Martin Amis appear in a book whose theme is "the relationship between the Beat Generation and the Punk Rock movement"? Even Keith Richards—a Burroughs acquaintance whose own debauched iconoclasm inspired many a punk—



seems an uncomfortable fit; in any event, like Bockris' curious chat with Sontag, the discussion inevitably retreats to the finer points of drug use.

One can smell the hubris early on when Bockris prefaces the collection by describing it as his "favorite and most enduring journalism." He writes sycophantic, often ungrammatical intros for each segment; most of these appear designed to reinforce his insider status. He waxes hyperbolic over the intellectual gifts of Joey Ramone, whose own writing appears frozen in time circa junior high school. Prior to his closing exchange with the late Robert Mapplethorpe, Bockris feels compelled to confess that "I knew Robert Mapplethorpe before he was famous," decreeing him "one of my biggest heroes." This introduces a transcription of banalities they exchanged as Bockris follows the controversial photographer to the airport.

"The Captain's Cocktail Party" is an unintended paradigm for all that is wrong with "Beat Punks." It describes another dinner party involving Burroughs, Warhol, and Mick Jagger; the last purposely sabotages the dialogue, knowing the affair is more grist for Bockris' literary mill. After the Stone quits the scene, Bockris tries to rationalize the ill-starred proceedings as being "probably very good." Warhol tells him point blank, "You were really terrible." It's a pity Warhol didn't survive to witness the publication of "Beat Punks": He would have been the ideal editor.

RICHARD HENDERSON



Preliminary Judgment. Judgment Records CEO Joe "The Butcher" Nicolo, left, and recording artist Ced celebrate the impending release of the rapper's debut album, "Struggle," in their own inimitable style. The project, set for this month, is also the RCA-distributed label's first release.

Keith Sweat Goes Gritty On New Set

Artist Hopes For Next Platinum Hit With Elektra's 'Coming'

BY RASHAUN HALL

NEW YORK—While talking to Elektra artist Keith Sweat in a conference room at the label's New York offices, the word "consistency" filters throughout the interview. It's certainly a word that Sweat knows a little something about.

His six albums—seven if you count his collaboration with Gerald Levert and Johnny Gill (better known as LSG)—have all at least gone platinum. And the singer/producer/songwriter hopes to continue that streak with his latest album, the Nov. 14 release "Didn't

See Me Coming."

"People miss me when I'm gone," says Sweat of his two-year break between albums. "They notice that I haven't been around. And that's what I like. I'm not one of those artists who wants to drop an album one after the other. That overexposure will kill you."

But Sweat is ready to expose himself to fans in a different way with this album.

"I'm coming with a little harder edge this time around," he says about the album's 16 tracks. "You have your basic Keith Sweat songs, but you also have some edgier stuff. I felt like I needed to go street and that people would love me for that. It's 2000: I have the love songs, but let's talk about something else."

After a short intro that highlights his various hits, the album's edge becomes evident via such cuts as the gritty "Don't Have Me," which features Dave Hollister and which Sweat hopes will be the second single. Also making guest appearances are Busta Rhymes, Rah Digga, T-Boz, and Lil' Wayne. Labelmate Lil' Mo appears on the currently charting first noncommercial single, "I'll Trade (A Million Bucks)," which stands at No. 61 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart.

"The concept behind that song is basically what the [title] says," explains Sweat, who is published by Twisted Publishing/EMI April Music Inc. "I'll trade whatever I have to have somebody who's down with me for me. That person doesn't have to have a million bucks. It pertains to anybody who has just a little something. If you're down with someone, be down with him or her because of the person and not because of what he or she has."

"Keith has proven to be a core artist, and we added his single on the basis of that," says Vinny Brown, PD at WBSL New York. "The single is classic Keith Sweat. He continues to give the people what they want."

Retailers anticipate that Sweat fans will strongly support the new album. "This album is one of the more radio-friendly albums he's done," says Paul Penrose, the independent urban specialist for Valley Distributors. "The album's intro was a

great idea. Playing parts of his old hits will also help him sell catalog."

Penrose, who counts at least five solid singles on the album, also believes "Didn't See Me Coming" will put Sweat back in the forefront of R&B "with the R. Kellys."

Elektra looks to take a consumer-driven approach to "Didn't See Me Coming" with a number of in-store performances the week of release. "Keith is constantly redefining R&B and rhythm crossover," says Michelle Murray, Elektra's senior director of marketing. The label is also looking at radio with Sweat on a number of station shows in Seattle, Baltimore, and Houston, as well as an Internet campaign centered on Sweat's site (keithsweat.net).

After his promotional duties for the new album are fulfilled, Sweat looks forward to recording another LSG album and helping Sweat Records, his label deal with Epic.

In the meantime, the 12-year industry veteran wants old and new fans to realize there's a difference between old school and consistent. "Old school means you have no new or current shit," he says. "I'm always going to be current because I'm not stuck in one thing. Every time fans count me out, I come back again."



SWEAT

Angie Stone Does 'Disappearing Act' While Arista Teams With Vibe On Hits Set

IN THE STONE: Neo-soulist Angie Stone has completed three songs for the upcoming HBO film "Disappearing Acts" starring Wesley Snipes. The movie—adapted from the same-titled book by author Terry McMillan—is slated to premiere in December.

"I love to write," says the Arista artist, who also appears on the current "Bamboozled" soundtrack. "All I need to do is see something. Then I can conjure up an image and write a song." Also included on the "Disappearing" soundtrack are Kelis, Q-Tip, Terry Ellis (En Vogue), and Stone discovery Butterfingers, a group that will be releasing an album on Stone's own label—the skinny on which she'll announce soon.

Stone's also gearing up to tour with Frankie Beverly & Maze next month and follows her guest gig on Guru's "Jazzmatazz: Streetsoul" with an already reported stint on Earth, Wind & Fire's forthcoming set. She's also been bitten by the acting bug: She's considering a guest shot on UPN's "Girlfriends," for which she sings the theme song, as well as a possible feature film role.

Plus she's already six songs deep into her follow-up to 1999's "Black Diamond": one of the tunes will be a duet with Prince. "A lot of people stray away from what makes them huge," says Stone about recording her sophomore project. "But I'm going to stay with what I did the first time, making it more edgier and street." She also hints the project will feature a "surprise guest who's off the chain."

ARISTA'S VIBE: Angie Stone, Carl Thomas, TLC, Tyrese, 702, and Pharoahe Monch are among the acts on "Vibe Hits," a partnership between Arista and Vibe magazine. The 14-track commercial release—coming Nov. 7—is the first of three collections on Arista via New York-based independent Franchise Records. In the chute: a compilation of tracks selected from MTV's "Total Request Live" and another still-untitled hits package.

HARLEM REVISITED: In the wake of Spike Lee's controversial "Bamboozled" comes another look at black history: Rhino's Nov. 7 release of the four-CD boxed set, "Rhapsodies In Black: Music And Words From The Harlem Renaissance" (Billboard, Oct. 21). Rhino A&R manager and boxed-set producer Shawn Amos calls the

two-year labor of love an eye- and mind-opening experience. "What struck me the most was how broadly defined the word black was," he recalls. "Black is so narrowly defined now with hip-hop and sports. But during that period [1918-35], opera singers, writers of Shakespearean prose, poets, artists, and others worked together in this one little part of the world."

The seeds for the project were planted when Amos began writing and recording his own album, "Harlem," released independently in May on Unbreakable Records (amazon.com). The blues/folk treatise traces the migration of blacks to Harlem, N.Y., via such songs as "Independence Day," "Blackface," and "Goin' East."

Amos enlisted the services of Richard Powell, who heads up Duke University's art department and is the curator of Harlem's Studio Museum, which maintains an exhibit of black American art. Together the pair compiled an incredible collection of music (Ma Rainey, Duke Ellington, Fats Waller) and spoken word (Claude McKay, Langston Hughes, Zora Neale Hurston), the latter voiced by a diverse array of 20 musicians,

actors, and industry leaders ranging from Chuck D, Lou Rawls, and Angela Bassett to Coolio, Ice-T, and Elektra head Sylvia Rhone. A portion of the royalties is being donated to the Studio Museum.

"Another renaissance could happen again," says Amos. "The problem isn't ourselves; it's other people and the messages that get out there. There are a lot of artists out there breaking the mold who haven't become a story yet."

'KING' KICKOFF: South African Lebo M, aka the "voice/spirit" of "The Lion King," has created the Karabo Foundation in collaboration with Quincy Jones' Listen Up Foundation and Artists for a New South Africa, dedicated to providing resources for South Africa's disadvantaged. The organization's launch was announced at a Los Angeles cocktail reception on opening night (Oct. 18) of "The Lion King."

CLARIFICATION: The Oct. 21 column item regarding film distributor Lions Gate's search for R&B, hip-hop, and soul tracks for use in its "Gang Tapes" film and a possible soundtrack should have listed the contact number as 818-487-9371.



by Gail Mitchell

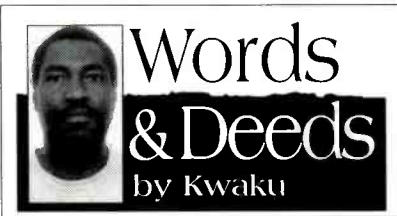


Sunday School. Female quintet Sunday, signed to Capitol through Better Place Records, is now busy promoting its debut single, "I Know." Comprising three sisters and two cousins, Sunday is managed by Robyn Crawford and Whitney Houston. The fivesome have previously collaborated with Houston on a couple of projects, including the song "Believe In Love," which appeared on the "Down In The Delta" soundtrack. Pictured, from left, are Sunday's Tawanda and Tiffany, Crawford, Sunday's Notasha and Shakira, Capitol president Roy Lott, and Sunday's Stacy.

Chiquito Represents Mozambique Rap

AFRICA RAPS: Rap and hip-hop's influence continues to be reflected globally—even in the recently flood-devastated Southeast African state of Mozambique. Despite the fact that it's one of the world's poorest countries and doesn't harbor much of an indigenous recording industry, rap is making an impression in this former Portuguese colony.

When **Mabulu**, a collective representing different generations of musicians, was assembled to produce an album, "Karimbo" (Riverboat/World Music Network U.K.), to display Mozambique's voice to the international market, 22-year-old rapper **Chiquito** was drafted to represent the country's embryonic



rap scene. The **Mad Level** member adds his rapping flavor to half of the album's 14 tracks.

Africa's hip-hop groove continues with the likes of **Weird MC**, a female rapper who uses English and the Nigerian language, Yoruba, to deliver her rhymes over funk, Latin, and **Fela Kuti**-inspired Afrobeat grooves. She's also

recorded with the late Kuti's musician son **Femi** in Nigeria. And the London-based Angolan sibling group **Macodas** will demonstrate its fusion of traditional Kizomba song and dance with rap, hip-hop, and R&B during a workshop at London's Union Chapel Project on Nov. 12.

Also creating a buzz is female South African rapper **Nestum Njakale**. Evidence of the 20-something rapper's lyrical and vocal skills can be heard on rapper/producer **Arthur Mafokate's** 999 label release, "Arthur All Stars."

THE LOWDOWN ON SHOWDOWN: Since making some noise last year with **KC Da Rookee**, Hamburg-based Showdown Records is priming a few more rap acts.

Chosen Few, a duo consisting of producer **Moqo** and the English-rapping **Yinka**, hopes the use of English—as demonstrated on its debut single, "Raw Beauty"—will make it stand apart from its compatriots and open international doors. Moqo's older sister **Marcee** joins **Chosen Few** as the second rapper.

The act came to the attention of Showdown after it supported now-labelmates **Square One** on a Germany-wide tour. **Square One** is currently busy in the studio, working on its debut album, which is slated to be released in March 2001. **KC Da Rookee** is expected to drop his next 12-inch single by the end of the year.

"As far as the rest of our German rap groups are concerned, we have had a rather successful year," says Showdown head **Jessy Van Steenkiste**. "Deichkind dropped its first album, 'Bitte Ziehen Sie Durch' [Please, Feel Free To Pull Through], while its 12-inch 'Bon Voyage' reached No. 11 on the German charts. In addition to them and **Mr. Schnabel**, we have also signed a group named **Luke & Swift**, who've just released 'Bleib Cool' [Stay Cool]."

U.K. HIP-HOP AWARDS: When the Music of Black Origin (MOBO) Awards, held earlier this month in London, scrapped the U.K.-only eligibility criterion, no U.K. act made the hip-hop category (all five nominees were American). In order to give U.K. acts a platform, the first U.K. Hip-Hop Awards were staged in London just ahead of the MOBOs.

Tony Vegas, formerly of the **Scratch Perverts**, won best hip-hop DJ; **Roots Manuva's** "Brand New Second Hand" won best album; and best act honors went to **57th Dynasty**, who performed at the West London ceremony.

The U.K.'s unique blend of multicultural experience is evident in a couple of recent releases and a current tour. **Mustaq**, formerly a member of the fiercely political hip-hop group **Fun-da-mental**—

(Continued on page 32)



ALL IS NOT LOST: In today's world of explicit lyrics and over-the-top videos, it's good to be able to see there is a silver lining. After 26 weeks on the Hot R&B/Hip-Hop Singles & Tracks chart, **Yolanda Adams** gains the first top 10 single of her career there. "Open My Heart" (Elektra) falls forward 11-10, even though it has a 2.48% loss in total points. The erosion is due to a slight loss in radio airplay, which, considering the song's lengthy chart history, does not detract from this amazing feat.

Furthermore, Adams has had a long run at No. 1 on the Adult R&B chart in sister publication R&B Airplay Monitor. The song rose to the top in July, the start of a 12-week run that is still in progress. The release of a live version of "Open" to radio only has helped to keep the airplay steady over time. The fact that "Open" attained the No. 1 position at Adult R&B made Monitor history, as it became the first track by a gospel artist to reach the coveted slot on that chart. That tremendous accomplishment, coupled with growing sales on the 12-inch single at retail, is what has gained the accomplished singer her first top 10 hit on Billboard's R&B list. Look for Adams' upcoming traditional Christmas album, "Christmas With Yolanda Adams," to hit stores Tuesday (24).

BABY'S MOTHER: **OutKast** adds a second single to the Hot R&B/Hip-Hop Singles & Tracks this issue with a "baby's mother's mother" song. "Ms. Jackson" (LaFace/Arista) is the Hot Shot debut at No. 53, charting solely on radio airplay. Stations giving "Ms. Jackson" early airplay are KPWR Los Angeles; WBHJ Birmingham, Ala.; KKDA Dallas; and WHTA Atlanta. The single, with lyrics that profess a man's love for his mate to his mother-in-law, is the second single on the Hot R&B/Hip-Hop Singles & Tracks this week from the act's upcoming album, "Stankonia," due to hit retail Oct. 31. The first radio single from this album is "B.O.B. (Bombs Over Baghdad)," which moves 98-86. In **OutKast's** six-year career, it has garnered two gold singles, "Players Ball" and "Elevators (Me & You)." It is most famous, however, for its controversial track "Rosa Parks," which climbed to No. 19 on the Hot R&B/Hip-Hop Singles & Tracks before legalities raised by the woman for whom the song was named forced the single to stop being played at radio.

FEMALE BUYERS: Only one of the top five singles on the Hot R&B/Hip-Hop Singles & Tracks this issue is by a female, **Erykah Badu's** "Bag Lady" (Motown). Many who work in the R&B field are convinced that females are the impulse buyers, making up the bulk of the genre's weekly sales. With the biggest selling season for the record business fast upon us, it is no wonder that record labels are fielding an influx of male artists to entice the female buyer. This year's pick of the male crop, all in this week's top five, are all accomplished acts: **Profyle** (Motown), **Mystikal** (Jive), **Sisqó** (Def Soul/Def Jam), and **Ja Rule** (Def Jam/IDJMG) have all had top five singles, and with the exception of **Profyle**, which is in the midst of a debut project, they all have platinum album sales to their credit. Coming soon are such singles as **Babyface's** "Reason For Breathing" (Epic), **R. Kelly's** "I Wish" (Jive), **Jay-Z's** "I Just Wanna (Give It 2 U)" (Def Jam/IDJMG), and **Avant's** "My First Love" (Magic Johnson/MCA).

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	2	2	7	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK 1 week at No. 1
2	1	1	12	BOUNCE WITH ME (T) (X) SO SO DEF 79476/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE
3	4	—	2	IT'S OK (C) (D) (T) AQUMIN/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
4	5	5	14	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
5	3	3	16	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
6	7	4	5	FLAWLESS (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
7	6	7	6	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
8	NEW ▶	—	1	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
9	8	8	9	CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
10	11	9	8	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
GREATEST GAINER					
11	23	19	13	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG †	JA RULE FEATURING CHRISTINA MILIAN
12	14	12	13	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
13	13	—	2	BIG DOE (C) (D) FUTURESCOPE 3331 †	SUICIDE
14	10	6	30	I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
15	18	20	7	MS. FAT BOOTY 2 (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
16	9	13	4	FIRE IT UP (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
17	22	25	5	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
18	16	11	18	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
19	12	10	6	AND YOU KNOW THAT (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN
20	17	15	10	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
21	15	23	5	TRUST (T) DELICIOUS VINYL 18226*/EDEL AMERICA	THE PHARCYDE
22	19	21	14	THE LIGHT (T) MCA 155763* †	COMMON
23	21	14	9	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
24	RE-ENTRY	—	2	YA STYLE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
25	24	17	5	BALLERS (UP IN HERE) (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
26	30	28	6	SPREAD IT OUT (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
27	25	18	16	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
28	NEW ▶	—	1	THAT'S GANGSTA (T) BAD BOY 79346*/ARISTA †	SHYNE
29	29	47	3	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON WITH TWIG & JAY
30	38	34	9	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
31	31	32	34	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
32	27	26	20	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
33	NEW ▶	—	1	MY ADIDAS/PETER PIPER PROFILE 17423*/ARISTA	RUN-DMC
34	44	33	14	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/IDJMG †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
35	NEW ▶	—	1	FRONT ON THIS (T) MCDAIGO/THOUGHT WIZARD 88811*/OZONE	MR. LIF
36	RE-ENTRY	—	2	FOR THE KIDS (T) OBS/J GRAND/CONCRETE 004*/FAT BEATS	THE BAD SEED
37	33	31	4	LIFT YOUR FIST (T) VIRGIN 38732*	GURU'S JAZZMATAZZ FEATURING THE ROOTS
38	28	38	58	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
39	32	27	21	2 B*TCHES (C) (D) (T) SHORT 42710/JIVE	TOO SHORT
40	48	46	19	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
41	RE-ENTRY	—	20	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
42	NEW ▶	—	1	PROTECT YA NECK (THE JUMP OFF) (T) WU-TANG/LOUD/COLUMBIA 79524*/CRG †	WU-TANG CLAN
43	RE-ENTRY	—	3	DOWN FOR THE KAZ (T) STONE THROW 2028*/FAT BEATS	KAZI
44	34	39	36	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
45	26	22	11	UN-HUH (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
46	37	37	20	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
47	49	42	11	THE WAY I AM (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
48	NEW ▶	—	1	WHERE I WANNA BE (T) BABY REE/LONDON-SIRE 35055* †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
49	RE-ENTRY	—	3	EVEN IF (T) DEF JAM/DEF SOUL 562902*/IDJMG †	METHOD MAN
50	RE-ENTRY	—	5	2000 (C) (D) (T) LAIDBACK 7373	CCA FEATURING MR. NARCOTIX

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

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'SHAKE YA ASS MYSTIKAL (JIVE)' and 'BETWEEN ME AND YOU'.

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 hits like 'I DON'T WANNA AALIYAH' and 'GET IT ON TONITE'.

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

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, LABEL, WEEKS ON. Includes entries like '#1 STUNNA' and 'I DON'T WANNA AALIYAH'.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'BAG LADY ERYKAH BADU' and 'FIRE IT UP'.

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

OCTOBER 28, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1/Hot Shot Debut						
1	NEW ▶	1	1	JA RULE MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	1 week at No. 1	RULE 3:36 1
2	1	1	3	MYSTIKAL JIVE 41696* (12.98/18.98)		LET'S GET READY 1
3	2	—	2	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)		THE LAST OF A DYING BREED 2
4	NEW ▶	1	1	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)		LOYALTY AND BETRAYAL 4
5	NEW ▶	1	1	M.O.P. LOUD 1778* (12.98/17.98)		WARRIORZ 5
6	4	5	16	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)		COUNTRY GRAMMAR 1
7	3	2	4	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)		SHYNE 2
8	5	4	5	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMGM (12.98/18.98)		
9	NEW ▶	1	1	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)		VISIT ME 9
10	6	3	3	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)		BEWARE OF DOG 3
11	11	12	13	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	11
12	12	14	8	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)		THE ECLECTIC: 2 SIDES II A BOOK 3
13	8	—	2	GURU VIRGIN 50188* (12.98/17.98)		JAZZMATAZZ STREETSOUL 8
14	9	8	22	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)		THE MARSHALL MATHERS LP 1
15	10	9	56	YOLANDA ADAMS ▲ ELEKTRA 62439*/EEG (11.98/17.98)	HS	MOUNTAIN HIGH...VALLEY LOW 5
16	7	6	5	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)		BALLER BLOCKIN 2
17	13	17	7	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)		TRAPPED IN CRIME 1
18	14	10	5	TOO SHORT SHORT 41711/JIVE (11.98/17.98)		YOU NASTY 4
19	16	11	5	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)		NATHAN MICHAEL SHAWN WANYA 3
20	15	7	4	CAM'RON UNTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)		S.D.E. 2
Greatest Gainer						
21	28	34	23	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)		MY THOUGHTS 6
22	17	13	4	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)		THE WORLD AIN'T ENUFF 8
23	23	26	27	CARL THOMAS ● BAD BOY 73025*/ARISTA (10.98/17.98)		EMOTIONAL 2
24	18	18	16	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)		MIRROR MIRROR 3
25	19	25	7	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)		LOVE AND FREEDOM 11
26	20	19	25	TONI BRAXTON ▲ ² LAFACE 26069*/ARISTA (11.98/18.98)		THE HEAT 1
27	21	16	7	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)		
28	22	21	6	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)		THE PAPER ROUTE 4
29	25	20	5	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)		INDIVIDUALITY (CAN I BE ME?) 16
30	NEW ▶	1	1	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)		5TH DOG LET LOOSE 30
31	24	24	22	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)		I GOT THAT WORK 1
32	34	36	48	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)		DR. DRE — 2001 1
33	32	32	17	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)		THE NOTORIOUS KIM 1
34	31	31	3	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	HS	VENTILATION : DA LP 31
35	30	27	26	JOE ▲ ² JIVE 41703 (11.98/17.98)		MY NAME IS JOE 1
36	35	30	14	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)		NUTTY PROFESSOR II: THE KLUMPS 1
37	26	23	5	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)		HEMPIN' AIN'T EASY 13
38	27	15	4	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)		A.M.I.L. (ALL MONEY IS LEGAL) 12
39	38	35	14	BENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)		ART AND LIFE 18
40	29	29	7	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)		VICTORY 4
41	39	39	18	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)		WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 2
42	40	41	25	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)		FEAR OF FLYING 7
43	42	44	28	PINK ▲ LAFACE 26062*/ARISTA (11.98/17.98)		CAN'T TAKE ME HOME 23
44	37	28	8	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)		YOUNG WORLD: THE FUTURE 4
45	44	—	2	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)		TOO GANGSTA FOR RADIO 44
46	41	47	3	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)		MOST WANTED 41
47	33	33	44	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)		...AND THEN THERE WAS X 1
48	36	22	4	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)		FOR ALL SEASONS 13

49	43	48	30	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)		DA BADDEST B***H 11
50	49	—	4	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)		BAIT 49
51	58	55	6	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	HS	NO QUESTION 47
52	45	43	17	NEXT ● ARISTA 14643* (10.98/17.98)		WELCOME II NEXTASY 4
53	51	46	8	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)		LOVE CRIMES 19
54	60	60	8	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	HS	FIGGAS 4 LIFE 29
55	47	37	16	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)		RYDE OR DIE VOL. II 1
56	48	52	46	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)		GOTTA GET THE GROOVE BACK 30
57	46	38	29	COMMON ● MCA 111970* (11.98/17.98)		LIKE WATER FOR CHOCOLATE 5
58	53	49	64	DESTINY'S CHILD ▲ ⁵ COLUMBIA 69870*/CRG (11.98 EQ/17.98)		THE WRITING'S ON THE WALL 2
59	57	53	24	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)		THANKFUL 22
60	59	61	9	KIRK FRANKLIN PRESENTS INC. B-RITE 490325*/INTERSCOPE (11.98/17.98)		KIRK FRANKLIN PRESENTS INC 21
61	68	63	6	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)		LIVE IN LONDON AND MORE... 50
62	52	42	4	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)		HEY KANDI... 32
PaceSetter						
63	80	93	10	SHAGGY MCA 112096 (11.98/17.98)		HOTSHOT 56
64	54	59	46	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)		UNLEASH THE DRAGON 2
65	61	58	4	SOUNDTRACK FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY FIEND ENTERTAINMENT 2001 (11.98/17.98)		
66	62	50	12	BIG L ● RAWKUS 26136*/PRIORITY (10.98/16.98)		THE BIG PICTURE 2
67	56	56	39	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)		J.E. HEARTBREAK 1
68	66	62	53	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)		WHERE I WANNA BE 6
69	55	57	24	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)		GOODFELLAS 1
70	81	73	32	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)		G 2
71	64	54	21	LUCY PEARL ● POKIE 78059/BEYOND (11.98/17.98)		LUCY PEARL 3
72	50	45	9	VARIOUS ARTISTS THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM DEF JAM 542829/DJMG (11.98/17.98)		16
73	63	51	11	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)		ART OFFICIAL INTELLIGENCE: MOSAIC THUMP 3
74	71	66	32	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	HS	MY LIFE 31
75	72	65	42	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)		VOL. 3... LIFE AND TIMES OF S. CARTER 1
76	77	71	22	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)		EAR-RESISTIBLE 16
77	70	40	3	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)		BRIDGING THE GAP 40
78	69	68	5	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98)	HS	LUDACRIS PRESENTS: INCOGNITO 68
79	75	69	3	SOUNDTRACK MOTOWN 159687/UNIVERSAL (11.98/17.98)		BAMBOOZLED 69
80	65	—	2	SOUL ASSASSINS RUFFLE 60002* (12.98/17.98)	HS	MUGGS PRESENTS THE SOUL ASSASSINS II 65
81	78	72	64	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98)	HS	ON HOW LIFE IS 9
82	67	64	31	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)		FROM THE BOTTOM TO THE TOP 21
83	73	76	61	MARY J. BLIGE ▲ ² MCA 111929* (11.98/17.98)		MARY 1
84	84	74	22	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)		WHITNEY: THE GREATEST HITS 3
85	RE-ENTRY	16	16	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)		LOVE AND BASKETBALL 15
86	94	89	97	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)		GREATEST HITS 1
87	92	86	35	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)		BOOK OF THUGS: CHAPTER A.K., VERSE 47 8
88	82	80	50	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98)	HS	IDEAL 19
89	89	84	86	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)		THE SLIM SHADY LP 1
90	76	70	8	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)		THE ORIGINAL KINGS OF COMEDY 15
91	NEW ▶	1	1	C-NOTE BIG SHOT 5010 (11.98/16.98)		THIRD COAST BORN 2000 91
92	93	88	102	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)		400 DEGREEZ 2
93	85	77	9	SPM DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)		SPM PRESENTS: THE PURITY ALBUM 26
94	74	—	2	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 579003/UNIVERSAL (11.98/16.98)		LEAD THE WAY 74
95	90	79	30	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)		ROMEO MUST DIE — THE ALBUM 1
96	87	83	13	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)		ALL THE MAN YOU NEED 25
97	RE-ENTRY	15	15	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	HS	INDUSTRY SHAKEDOWN 34
98	NEW ▶	1	1	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)		CHA-CHA SLIDE 98
99	88	81	13	BIG MOE WRECKSHOP 4441 (11.98/16.98)	HS	CITY OF SYRUP 52
100	91	87	27	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)		UNRESTRICTED 1

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

WORDS & DEEDS

(Continued from page 30)

once described as the "Asian Public Enemy"—charts a very eclectic musical course on his debut Mercury album, "Accelerated Culture." He's mostly in singing mode as the music melds rock, funk, reggae, and blues. It's kicked off by "Dey Don't Know," with hip-hop sensibilities represented by turntable noises.

"These days the anger and frustration are more inverted," says Mustaq, who's of Bengali-Iranian parentage. "There's a sense of

diplomacy in taking on different dimensions that you tend to overlook when you're 16 or 17 and think you can change the world."

MOSAIC' RHYTHMS: Singer/songwriter **Leigh Stephen Kenney**, better known as **LSK**, released his debut album, "Mosaic," last month on Sony Soho Square. Claiming to have Canadian, French, Irish, Scottish, Jewish, African-American, and possibly Cuban roots, the multiracial LSK

offers up a diverse mix. The set includes several beguiling socio-commentaries such as "White Man's World" and the hip-hop-styled single "Roots," which focuses on stereotypes. Standout rap track "Mind Ya Bizzness" starts with LSK rapping some seemingly autobiographical lyrics: "Hey Kenny, how come you don't rap no more? Well, Sonny, I found my melody and plus you gotta fall back on something . . . I ain't switched kid, same way I put

down the aerosol for the Bic." LSK's current U.K. tour, which ends in early November, features **Nash**, a five-piece band fronted by **Russell Nash**, a white singer/songwriter with a very soulful voice. The group also includes a cellist and programmer/producer **Steve "Tha Force" Ellington**, a turntablist whose hip-hop input is integral to Nash's take on R&B. Nash's recent promotional EP on Go! Beat/Universal includes "100 Million Ways," a hip-hop/soul

track that will be commercially released in early 2001.

After the tour, both **LSK** and **Nash** will join **Attica Blues** at the London venue **Scala** on Nov. 11 for a night of what's being described as "millennium blues." **Attica Blues**—a soul, jazz, and big beats-infused hip-hop trio—released its well-received sophomore album, "Test Don't Test," last month.

Kwaku can be reached at kay-write@hotmail.com.

Coates Gives Voice To C2/Columbia's Madison Avenue

MAKIN' HAPPY: Singer/songwriter **Cheyne Coates**—of Australian duo **Madison Avenue**—is a bundle of energy. In just 30 minutes, Coates and her musical partner, DJ/producer **Andy Van**, will perform their new single, "Who The Hell Are You," on influential British TV show "Top Of The Pops." But she's not as



MADISON AVENUE

nervous as she could be. "I was more nervous the first time we appeared on the show," says Coates, referring to Madison Avenue's "Top Of The

Pops" debut earlier this year when the pair introduced "Don't Call Me Baby" to mainstream Britain.

Since that time, "Don't Call Me Baby" has topped many European charts, as well as Billboard's Hot Dance Music/Club Play chart. On Nov. 7, C2/Columbia will issue Madison's Avenue debut album, "The Polyester Embassy." In addition to "Don't Call Me Baby" and "Who The Hell Are You," the 16-track set features other potent tracks like the jazzy "It's Alright," the David Morales-hued "Fly," the bubbly "Everything You Need," and the disco-charged "Do You Like What You See."

"I'm just glad that people are embracing the music we're making," says Coates. "I must admit, both Andy and I thought 'Don't Call Me Baby' was a great club track, but we had no idea it would be such a global crossover hit."

According to Coates, "Don't Call Me Baby" was supposed to spotlight



by Michael Paoletta

another singer's voice. "I just thought I'd be writing and producing the song for someone else," she explains. "But once I sang the guide vocal, Andy and I realized that it completely worked. So, we kept my voice, and I became the vocalist for Madison Avenue."

Coates describes the recording process of "The Polyester Embassy" as one of give and take. "Andy and I discovered, early on, that compromises would have to be made. There will always be small things that you would've done differently had you been working on your own. That said, 'The Polyester Embassy' is the dance album we both wanted to make. It per-

fectly represents Madison Avenue."

Van and Coates are 12-year veterans of Melbourne, Australia's vital club scene: Coates as a trained dancer/choreographer, Van as a DJ. Additionally, Van has assumed the roles of remixer (Traveller & In Motion's "Believe" and Son Of A Cheeky Boy's "Comma") and producer (Blackout's "Gotta Have Hope" and Bubbleman's "Do What You Do Best"). He also co-owns Vicious Vinyl Records and its house imprint, Vicious Grooves, which originally released "Don't Call Me Baby."

"I've been writing and producing songs for more than 10 years, but it never paid the rent," says Coates. "Fortunately, I had my choreography to take care of that. These days, I'm paying the rent as a songwriter, producer, and artist. Yes, life is good."

PUMP UP THE VOLUME: A week doesn't go by that we don't receive several phone calls from label

executives bemoaning the lack of radio support for dance music. Statements like "American radio refuses to embrace dance music" and "If a station does play dance music, it's only the remixes of songs by pop artists and not the true club stuff" are all too common.

Fortunately, labels are slowly but surely discovering that alternatives to terrestrial radio—specifically Internet and digital broadcasters like Grooveradio.com and Music Choice, respectively—do exist. To that end, Dance Trax couldn't be happier to report that another alternative—Washington, D.C.-based XM Satellite Radio—will be up and running by next spring.

According to **Blake Lawrence**, program director of dance music for XM Satellite Radio, "at least four channels will be devoted to dance music, with one specializing in heritage dance." Though not yet musically defined, the others "will likely feature underground house, commercial sounds, and electronic," says Lawrence. For more info, contact Lawrence at 202-380-4384 or blake.lawrence@xmradio.com.

STEPPIN' BACK: Fans of **Linda Clifford** (oh, how we still *live* for songs like "Runaway Love" and "If My Friends Could See Me Now") will be happy to know that their fave disco diva is featured on two tracks currently being heard throughout clubland.

The **Ralph Rosario**-produced/mixed "Changin'" (West End Records) finds Clifford delivering a full-on song that will surely bring smiles to the faces of those who frequented such now defunct New York clubs as the Saint, the Paradise Garage, and Flamingo. Originally recorded by **Sharon Ridley** back in the day, this emotionally charged

(Continued on next page)

The Dance Trax HOT PLATE

- **Modjo**, "Lady (Hear Me Tonight)" (MCA single). Since arriving last summer via Sound of Barclay/Barclay France, "Lady" has become a European crossover hit—and for very good reason. The festive track is equal parts disco (it samples Chic's "Soup For One") and filtered house. On Nov. 14 the single will (finally) street in the U.S., with remixes by **Harry "Choo Choo" Romero** and **Roy Davis Jr.** Expect the debut album by Modjo—Parisian duo **Yann Destagnol** and **Romain Tranchart**—to be in stores Feb. 6.

- **MJ Cole**, "Hold On To Me"/"Bandelero Desperado" (Talkin' Loud/Mercury U.K. single). Culled from Cole's incredibly fine "Sincere" album, the two-stepping "Hold On To Me" and "Bandelero Desperado" feature the soulful stylings of **Elisabeth Troy** (who recently inked a solo recording deal with Talkin' Loud U.K.) and rapper **Danny Vicious**, respectively. **K. Warren** (aka **Kevin Williams**) re-tweaks the former, while U.K. garage newcomer **Elb** handles the later. Available Nov. 13.

- **Chicane**, "Saltwater" (Columbia single). An absolute highlight of Chicane's sophomore album, "Behind The Sun," the lush trance-speckled "Saltwater" features the melancholic voice of **Clannad's Máire Brennan**. In addition to the original version and the **Tomski Vs. Disco Citizens** remix of "Saltwater," the 12-inch includes the **Airscape** and **Thrillseekers** remixes of "Haleyon" and "Autumn Tactics," respectively. The CD-5 includes both versions of "Saltwater," Chicane's End of Summer remix of "Autumn Tactics," and **Peter Rauhofer's** and **Johnny Vicious'** previously unavailable remixes of "Don't Give Up." This solid package is out Oct. 31.

- **Grace Jones Vs. Funkstar De Luxe**, "Pull Up To The Bumper" (Club Tools/edel single). Jones' wickedly salacious "Pull Up To The Bumper" is the latest classic track to get worked over by **Funkstar De Luxe**. And child, if this doesn't make ya sweat, nothing will. Hot stuff, indeed.

Disco/Funk DJ Sinclar Brews Up Subliminal Set

NEW YORK—Like France's **Dimitri From Paris** and England's **Joey Negro**, French DJ/producer **Bob Sinclar** is a major proponent of classic disco and funk, which may seem strange considering he was inspired by late '80s hip-hop. "Disco and funk are my things," says Sinclar, 31.

"It was because of my love of hip-hop that I discovered all this great music from the '70s," he adds. "I wanted to know the original sources of all the samples I was hearing on my favorite hip-hop records. Once I heard the original recordings, there was no turning back."

On Sinclar's sophomore album, "Champs-Élysées," the Frenchman's fondness for all things retro is in full force. But unlike Sinclar's debut—the 2-year-old "Paradise," which spawned the Jane Fonda-sampling, Stardust-speckled international dancefloor hit "Gym Tonic" (penned by Sinclar and **Daft Punk's** **Thomas Bangalter**)—the new album eschews loops, samples, and gimmicks for a more live approach.

"The new album is definitely more original," says Sinclar, whose songs are handled by MCA Publishing. "I wanted to take my music to another level, while retaining its '70s vibe. So I added strings and other live musical elements. Of course, I had to toss a few samples into the mix."

In fact, not only do tracks like "Darlin'" and the set's lead single, "I Feel For You," hark back to another place and time, but they spotlight the talents of early '80s club singer **James "D-Train" Williams** and disco pioneer/producer **Cerrone**, respectively.

"Disco music consumes me. It's a part of me—it's inside my mind,"

says Sinclar, laughing. He adds that **D-Train's** "You're The One For Me" and "Keep On" are "two of my favorite dance songs. I always loved that man's voice. It embodied gospel, soul, and funk. I was recently introduced to him via a mutual friend, and one thing led to another." In addition to "Darlin'," **Williams** is featured on "Got To Be Free."

For the bright rhythmic foundation of "I Feel For You," which went top 10 in the U.K., Sinclar sampled **Cerrone's** disco nugget "Look For Love" and then rerecorded the vocals using **Cerrone's** three singers.



SINCLAR

Subliminal Records, owned by DJ/producer **Erick Morillo**, will issue "Champs-Élysées" Dec. 5 in the U.S. The Paris-based **Yellow Productions**, the label founded by Sinclar and **Alain "DJ Yellow" Ho** (who also manages Sinclar), released the album Oct. 10. In addition to **Subliminal**, Sinclar says the set has been licensed to other territories, including **Germany (edel)** and the **U.K. (Defected)**, where it is scheduled to street Oct. 23.

"His first album was so versatile and truly groundbreaking for French house music," says **Morillo**. "When I heard the new album, I knew that **Subliminal** had to release it here. **Bob** captures the feel of **Subliminal**, which is quality music."

Subliminal issued the 12-inch and maxi-CD versions of "I Feel For You" last July and September, respectively. "We're currently working the song at rhythm and top 40 radio," notes **Morillo**. "We want to introduce

and expose **Bob** to people who aren't yet familiar with him."

Morillo proudly declares that the U.S. version of "Champs-Élysées" differs slightly from its European counterpart. According to **Morillo**, the CD version will include an exclusive **Harry "Choo Choo" Romero** and **Morillo** remix of Sinclar's "My Only Love." In addition to this remix, the triple-pack vinyl set will spotlight such exclusives as **Richard F.'s** remix of "Freedom," **José Nunez's** remix of "Life," and "Zulu," a new Sinclar production.

Sinclar, who recently completed a two-week DJ tour of the U.S., will return to the States Dec. 15 for "many in-store appearances and additional club dates," confirms **Morillo**.

Bob Sinclar—as well as the earlier-used **Mighty Bop**—is the alter ego of **Chris LeFriant**, who's been a DJ in Paris clubs since 1990. In '94, **Yellow Productions** was formed. Over the years, such Sinclar-produced acts as **Kid Loco**, **Dimitri From Paris**, and **Salome De Bahia** have been signed to the label.

In the new year, the label will issue new sets from **Kid Loco** and the **Silent Poets**. Also scheduled is the debut album from **De Bahia**, who scored an underground club hit last year with "Outro Lugar," a Brazilian-hued adaptation of **Stevie Wonder's** classic "Another Star."

"Music is my way of life," says Sinclar. "Whether I'm producing **Salome De Bahia**, **Kid Loco**, or myself, it all comes down to the music and the effect it has on people. Hopefully, it puts a smile on your face."

Mona Rennalls of **Hamburg-based Mona Rennalls Agency** handles all of Sinclar's bookings.

MICHAEL PAOLETTA

Billboard HOT Dance Breakouts

OCTOBER 28, 2000
CLUB PLAY

1. INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA
2. FEEL IT DOME FEAT. INAYA DAY STRICTLY RHYTHM
3. LULLABY OF CLUBLAND EVERYTHING BUT THE GIRL ATLANTIC
4. TONIGHT THAT KID CHRIS G2
5. GLORY GLORY THE ANANDA PROJECT KING STREET

MAXI-SINGLES SALES

1. SANDSTORM DARUDE GROOVILICIOUS
2. TRANCE REVOLUTION RICHIE SANTANA WARLOCK
3. I FEEL FOR YOU BOB SINCLAIR SUBLIMINAL
4. FREESTYLER BOMFUNK MC'S EPIC
5. THE MESSAGE F**K WILLIE BROWN

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	6	DON'T WANT ANOTHER MAN STAR 69 508/KULT 1 week at No. 1	DYNAMIX PRESENTS TINA ANN
2	5	8	6	I TURN TO YOU VIRGIN PROMO †	MELANIE C
3	6	9	5	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
4	8	16	4	PASILDA JELLYBEAN 2609	AFRO MEDUSA
5	1	2	9	YOUR CHILD MCA PROMO †	MARY J. BLIGE
6	4	5	9	CADA VEZ RAMPAGE 0178	NEGROCAN
7	12	20	6	LOVE ONE ANOTHER TOMMY BOY 2145	AMBER
8	13	25	4	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
9	9	12	7	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
10	7	7	7	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
11	3	1	10	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
12	11	13	8	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
13	10	3	12	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS BARRY HARRIS FEATURING PEPPER MASHAY	
14	19	24	5	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
15	17	22	7	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
16	20	30	4	THAT OTHER WOMAN ATLANTIC PROMO †	CHANGING FACES
17	23	34	5	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
18	14	6	10	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
19	15	10	10	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
20	25	31	5	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
21	24	28	5	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
22	16	11	11	CONTROL 4 PLAY 82027	ABEL
23	31	41	4	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
24	18	21	8	X-HALE SLOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
25	21	17	11	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
26	32	43	3	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
27	22	15	10	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT DIFFERENT GEAR VS. THE POLICE	
◀ POWER PICK ▶					
28	41	—	2	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
29	34	40	8	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
30	45	—	2	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM RAZOR N' GUIDO FEATURING REINA	
31	26	23	11	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
32	37	49	3	YEAH...RIGHT NERVOUS 20451	JONAH
33	29	29	7	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHs
34	47	—	2	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
35	50	—	2	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
36	48	—	2	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
37	36	38	5	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
38	27	32	6	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
39	40	48	3	SUMMER OF LOVE EPIC PROMO	LONYO
◀ Hot Shot Debut ▶					
40	NEW ▶	1	1	DREAMIN' SALSOLU PROMO/THE RIGHT STUFF	LOLEATTA HOLLOWAY
41	NEW ▶	1	1	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
42	43	46	4	MORE THAN LIFE CURB PROMO/LONDON-SIRE	JANA
43	33	26	10	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
44	42	44	4	ELECTRIFIED (THE TIME HAS COME) AUTHORITY 009	TIKI JONES
45	NEW ▶	1	1	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
46	NEW ▶	1	1	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
47	28	19	13	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
48	46	37	7	AYLA PART II EDEL AMERICA 008213	AYLA
49	NEW ▶	1	1	GRAZIN' IN THE GRASS WARNER BROS. 44870	BONEY JAMES/RICK BRAUN
50	38	36	8	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16

○ 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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	9	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	2	5	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
◀ GREATEST GAINER ▶					
3	4	3	25	DESERT ROSE (X) A&M 49732/INTERSCOPE †	STING FEATURING CHEB MAMI
4	3	4	14	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	5	5	12	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
6	6	7	24	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
7	7	6	21	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	9	9	17	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
9	8	8	9	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
10	10	10	27	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
11	11	48	3	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
12	12	11	11	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
13	13	12	12	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
14	14	13	28	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
15	17	19	24	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
16	15	14	32	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
17	16	16	23	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
18	19	15	8	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
19	21	17	7	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
20	22	23	26	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
21	24	25	26	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
22	20	18	7	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
23	30	21	44	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
24	27	20	13	STRONGER (T) (X) RCA 60281 †	KRISTINE W
25	18	—	2	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH
26	50	—	2	STRAIGHT UP (T) (X) SILAS 155775/MCA †	CHANTE MOORE
27	31	22	34	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
28	29	26	25	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
29	32	29	14	DREAMING (T) (X) NETTWERK 33105	BT
30	23	—	2	MISS THE WAY (T) (X) GROOVILICIOUS 226/STRICTLY RHYTHM RAZOR N' GUIDO FEATURING REINA	
31	25	24	7	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
32	49	37	10	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS BARRY HARRIS FEAT. PEPPER MASHAY	
33	33	33	52	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
34	37	36	11	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
◀ Hot Shot Debut ▶					
35	NEW ▶	1	1	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
36	36	32	3	KILLER (T) (X) RADIKAL 99034 †	ATB
37	45	44	45	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
38	34	31	5	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
39	28	30	27	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
40	47	41	27	DON'T STOP (T) (X) RADIKAL 99015	ATB
41	39	28	8	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
42	40	27	4	WHERE IS MY MAN (T) (X) GROOVILICIOUS 225/STRICTLY RHYTHM	EARTHA KITT
43	NEW ▶	1	1	POWER (T) (X) BASH 13001	ZELMA DAVIS
44	26	35	6	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
45	44	34	32	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
46	46	40	99	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
47	38	39	21	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
48	RE-ENTRY	4	4	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
49	35	—	2	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
50	42	38	16	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE

DANCE TRAX

(Continued from preceding page)

tale of love gone wrong is ideal for the vocally gifted Clifford, who injects the song with just the right combination of sorrow, despair, and, ultimately, enlightenment.

Perfectly complementing Clifford's perfect delivery is Rosario's positively buoyant foundation, which wonderfully captures the sparkle of the disco era without losing sight of the here and now. No wonder DJs like Junior Vasquez, Timmy Regisford, and François K. have already embraced this

timeless track. If ever a song deserved to sit atop Billboard's Hot Dance Music/Club Play chart, "Changin'" is it!

Romain & Danny Krivit's sample-happy "Philly Groove"—released earlier this year as an instrumental track on Metro Trax Records—has resurfaced on 6-month-old Vision Records U.K. with a wicked Joey Negro restructuring that features the inimitable soulful vamps and wailings of Clifford. In the course of his

just-over-seven-minute Philly Jump mix, Negro takes listeners, as well as Clifford, on an unforgettable ride that is equal parts "Soul Train" and Body & Soul.

In the compilation department, don't miss "David Mancuso Presents The Loft, Volume 2" (Nuphonic U.K.). The taste-making David Mancuso, once again, uncovers some long-lost gems, including Geraldine Hunt's "Can't Fake The Feeling," Demis Roussos' "L.O.V.E. Got A Hold

On Me," Barrabas' "Woman," Johnny Hammond's "Los Conquistadores Chocolatés," Tamiko Jones' "Can't Live Without Your Love," the Salsoul Orchestra's "212 North 12th," the Steve Miller Band's "Macho City," and Dorothy Morrison's "Rain."

On a similar note, we have Barely Breaking Even U.K. to thank for "Disco Forever," the three-disc set compiled by Dimitri From Paris. A purveyor of fine retro sounds, the Paris-

residing DJ has a wicked knack for finding those little-known dancefloor classics that still sound relevant today. Just try not dancing (and smiling) to tracks like the Universal Robot Band's "Barely Breaking Even," the LTG Exchange's "Corazon," DC LaRue's "Cathedrals," Brainstorm's "We're On Our Way Home," Milton Hamilton's "My Love Supreme," Bambu's "I Don't Wanna Lose It," and Skylite's "Smile."

Bluegrass Acts Mix Mainstream Dates Into Festival Touring

BY RAY WADDELL

NASHVILLE—In the traditional world of bluegrass music, if the festivals go well, so does the touring—and things are going well for the festivals. Better yet, new live performance opportunities for bluegrass artists are cropping up everywhere.

Increasingly, top bluegrass acts are drawing the attention of mainstream promoters, as well as performance rooms that also host rock, pop, and country acts. Combined with a newfound kinship between bluegrass acts and jam bands like Phish and Leftover Salmon, the popularity of live bluegrass music could

be at an all-time high.

"Bluegrass has never been more popular than it is right now," says veteran bluegrass agent Keith Case. "The popularity of grass has been expanding every year for the last five or six years, dramatically in some ways."

FEST FUSION

Bluegrass festivals remain the backbone of bluegrass touring, particularly the larger mainstays like Telluride in Colorado and Merlefest in Wilkesboro, N.C. "In general, I'd say many of our larger bluegrass festivals have had very, very good years

for the last couple of years," says Case, who books many of the genre's top acts, including Alison Krauss and Union Station, Ralph Stanley, and Rhonda Vincent. "Some of the more progressive festivals have set attendance records of late."

The "progressive" festivals Case refers to tend to mix traditional and contemporary bluegrass with other types of acoustic-based music, typically country, folk, and jam bands. One such event is the Mountain Oasis Music Festival, held for the first time Oct. 6-8 in Horse Shoe, N.C.

"We were successful beyond our

wildest dreams," says Ashley Capps, president of A.C. Entertainment, which produces the festival with radio partner WNCW Asheville, N.C. "We turned away thousands of people."

A diverse talent lineup, patterned after the format of public station WNCW, included acts ranging from Donna The Buffalo, Leftover Salmon, and Robert Earl Keen to Iris Dement, Tim O'Brien, Blue Highway, and the John Cowan Band. Like the music, the audience was diverse, says Capps. Since the event exceeded its daily capacity of 6,000 each day it is looking for ways to expand its current site.

"We had all ages, but for the most part our audience was under 25," Capps says. "We had people come in from all over the country."

Traditional festivals are also expanding their horizons. "Bluegrass festivals are more open to booking mainstream country acts, just as bluegrass acts are more open to working more mainstream dates," says agent Bobby Roberts, who formed the Reno Roberts Agency with Ronnie Reno to book such bluegrass acts as Larry Cordle, David Parmley, and the Stevens Sisters. "Bluegrass in general has become more accessible, and there are more touring opportunities."



MCCOURY

The success of jam bands has spread to bluegrass, Case says. "The jam-band phenomenon affects bluegrass because the roots of jam music [are] based on bluegrass," he says.

Bluegrass titan Del McCoury and his band have played on numerous occasions with the likes of Phish and Leftover Salmon. "It's a lot of fun, but it's a far cry from Bill Monroe in the '40s," says McCoury. "Those guys [in the jam bands] know the old, traditional stuff. They know the music—they just go about it in a different way."

NEW ROOMS

As horizons expand, the more popular acts of bluegrass have spread the word in mainstream rooms via headlining tours by the likes of Krauss and Béla Fleck, as well as high-profile support slots like Ricky Skaggs with Dixie Chicks.

"Bluegrass acts are playing performance rooms all over the country that present all types of music, from up-and-coming pop and country to Americana, folk, bluegrass, blues, and zydeco," says Case. "I'm also seeing some pretty significant increases in concert dates for bluegrass packages for performing-arts centers or straight-ahead concert promoters."

On a recent West Coast run, the Del McCoury band was able to play

(Continued on page 43)

Allen Butler Sticks With Sony; Joe Stampley Joins Critter

ALLEN BUTLER, who has been at the helm of Sony Music Nashville for the past six years, has re-upped with the company. Length and terms of the new deal were not disclosed.

Butler's re-signing as president comes on the heels of the division's first-ever \$100 million-plus year in 1999, a 30% increase over the previous year. And, Butler says, the Nashville division is "on track" to repeat that success in 2000.

Even with the success of acts like Dixie Chicks, Montgomery Gentry, Billy Gilman, and others, Butler is not setting the bar for 2000 unrealistically high because "we are a mature industry now, and you have to be realistic about how much you can really grow your business on an annual basis."

Among the keys to Sony's success, Butler says, is that "we finally have a consistency of management and a management style that works in this environment. The people that are here at Sony now are all the people who have made it through all of our changes, all of our ups, all of our downs. They are all winners, and they want to be competitive." He describes his division as "an A&R-driven company that makes music and delivers it to a promotion and a marketing staff who work the hell out of it."

Looking toward the next few years at the helm of Sony, Butler says, "I hope to see and be a part of a new direction in country music that can expand this format to a larger audience. My goal is to make country music that record and music consumers want to own."

"As we enter the electronic age, with music on the Internet and all the other new forms of distribution of music to consumers, we're all sitting on the verge of a whole new business

model," Butler continues. "It's going to be very exciting to be part of that, because that will enable us to have a worldwide marketplace for the music we make here in Nashville."

"It's going to be huge—we just don't know how to deal with it right now. The fear is that it's moving so fast, we have to react instead of act at this point. As soon as we figure out how to deal with the electronic distribution of music and ensure that copyrights and recordings are pro-



by Phyllis Stark

tected and not given away free, then we can develop the new business models that will carry us into the next 25 years. We'll be able to sign a lot more artists than we currently have. We'll be able to make more music and different kinds of music than we currently make. A lot of the restrictions we have that are imposed upon us by being in a certain limited format—all those boundaries will fall by the wayside."

ON THE ROW: Country artist Joe Stampley has been named GM of Nashville-based Critter Records. He has appointed Elroy Kahanek director of A&R, Joe Etheridge director of promotions, and Terri Jo Stampley promotion

coordinator. He's also retained Steve Miller & Associates to handle sales and marketing for the Navarre-distributed label. Critter's debut act is Oklahoma native Billy Hoffman. His first album, "All I Wanted Was You," was produced by Stampley and is due early next year.

Mike Allen, former VP of Starstruck Entertainment, where he was the exclusive booking agent for Reba McEntire, will head the new Nashville office of the Washington, D.C.-based IEP Group, which produces corporate entertainment.

WSM-AM Nashville announcer Hairl Hensley, a member of the Country Music Disc Jockey Hall of Fame, was presented with the March of Dimes Achievement in Radio lifetime achievement award Oct. 18 in Nashville. The award was presented by Grand Ole Opry star Bill Anderson.

ARTIST NEWS: Kathy Mattea hits the road for a holiday tour Nov. 30-Dec. 20. She will also star in an hour-long TV special, "Sounds Of The Season With Kathy Mattea," which will be distributed to more than 20 markets by American Public Television.

Trisha Yearwood provides the narration and two songs to the animated children's film "The Tangerine Bear: Home In Time For Christmas," which is being released Nov. 1 on VHS and DVD. The film will also be aired as a half-hour prime-time special on ABC-TV during the holiday season. Yearwood performs the songs "Lookin' For A Place To Belong" and "Getting Ready For Christmas Day." Fifty cents from the sale of each video will be donated to the Starlight Children's Foundation charity.

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OCTOBER 28, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	2	4	49	FAITH HILL ▲ ⁴ WARNER BROS. 47373/WRN (12.98/18.98) 3 weeks at No. 1	BREATHE	1
2	1	1	3	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
3	3	2	3	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
4	4	6	59	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	6	5	11	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
6	5	3	4	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
7	7	7	17	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
HOT SHOT DEBUT						
8	NEW		1	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
9	9	10	21	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	8	—	2	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
11	10	8	12	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
12	11	11	76	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
13	12	9	5	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
14	15	12	75	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
15	14	13	11	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
16	13	23	72	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
17	16	14	52	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
18	18	16	72	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
19	19	17	50	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
20	21	19	9	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
21	17	—	2	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
22	22	18	32	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
23	20	21	75	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
24	23	20	51	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
25	24	15	4	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
26	NEW		1	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
27	25	27	57	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
GREATEST GAINER						
28	34	34	19	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28
29	27	25	47	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
30	28	22	8	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
31	30	35	26	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
32	35	—	2	ROY D. MERCER VIRGIN 50003 (10.98/16.98) ■	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
33	31	28	100	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
34	26	24	37	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
35	36	31	34	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
36	29	52	80	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
37	38	30	19	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	39	29	9	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
39	32	37	26	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
40	33	33	11	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
41	41	39	51	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
42	37	32	55	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
43	40	40	71	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
44	43	42	26	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
45	44	36	85	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
46	47	44	24	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
47	48	45	101	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
48	51	47	80	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
49	52	49	51	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
50	42	26	3	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98) HS	THE HARDEST PART	26
51	46	38	7	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
52	49	43	5	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
PACESETTER						
53	58	64	3	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	53
54	45	41	60	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
55	50	62	29	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
56	54	51	25	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
57	53	50	40	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
58	59	56	18	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
59	70	63	28	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
60	62	54	28	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
61	60	59	74	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	55	48	5	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98) HS	KING OF NOTHING	34
63	64	55	28	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
64	NEW		1	STEVE HOLY CURB 77972 (10.98/16.98)	BLUE MOON	64
65	61	57	26	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
66	57	53	24	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
67	56	46	19	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
68	63	58	71	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
69	66	68	13	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
70	NEW		1	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	70
71	69	71	53	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	74	74	4	VARIOUS ARTISTS CURB 77973 (11.98/17.98)	WINGS OF A DOVE	72
73	67	65	22	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
74	68	60	37	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
75	71	69	25	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 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.



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

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

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

Bluegrass Awards Go To McCoury, Vincent

BY DEBORAH EVANS PRICE
NASHVILLE—For the fourth consecutive year, the Del McCoury Band took home entertainer of the year honors at the International Bluegrass Music Assn. (IBMA) Awards, held Oct. 19 at the Kentucky Center for the Arts in Louisville, Ky.

Hosted by Marty Stuart, the awards show was part of the annual IBMA World of Bluegrass Convention that encompassed the bluegrass music community's yearly trade show and culminated with a barrage of concerts open to the public known as Fan Fest.

In addition to the Del McCoury Band, other perennial favorites picked up additional trophies. IIIrd Tyme Out took home the award for vocal group of the year, marking its seventh consecutive win in that category. For the third year in a row, Ricky Skaggs & Kentucky Thunder took home the prize in the instrumental group of the year category.

The event also recognized some artists for the first time. Rhonda Vincent took the female vocalist award, Dudley Connell netted the male vocalist accolade, and Nickel Creek won in the emerging artist category.

"Murder On Music Row," the controversial tune penned by Larry Cor-

dle and Larry Shell, won song of the year honors for the rendition recorded by Cordle and Lonesome Standard Time. On Oct. 4 the song was acknowledged by the Country Music Assn. when George Strait and Alan Jackson won the vocal event of the year award for their recording of the song.

Dolly Parton's Sugar Hill album, "The Grass Is Blue," produced by Steve Buckingham, won in the album of the year category. The instrumental album of the year honor went to "Bluegrass Mandolin Extrava-



ganza," performed by David Grisman, Ronnie McCoury, Sam Bush, Frank Wakefield, Bobby Osborne, Skaggs, and Buck White. The project was produced by Grisman and Ronnie McCoury for Acoustic Disc. The album also won in the bluegrass recorded event category.

The award for gospel recorded performance of the year went to Doyle Lawson & Quicksilver for "Winding Through Life," produced by Lawson for Sugar Hill Records.

The Distinguished Achievement Awards were presented to the Stone-

man Family, broadcaster Paul "Moon" Mullins, Netherlands broadcaster Rien Janssen, and the Grand Ole Opry.

IBMA also recognized musicians with the instrumental performer of the year category. Winners in their respective categories were banjo, Jim Mills; bass, Missy Raines; dobro, Rob Ickes; fiddle, Ronnie Stewart; guitar, Bryan Sutton; and mandolin, Ronnie McCoury.

Prior to the evening awards show, the IBMA held a special awards luncheon at the Galt House, the annual host hotel for the convention, to honor winners in other categories: **Broadcast personality of the year:** Mullins, WBZI Dayton, Ohio.

Print media personality of the year: Jon Weisberger, contributing editor of No Depression magazine.

Bluegrass event of the year: the 34th annual Bill Monroe Bean Blossom Bluegrass Festival; Bean Blossom, Ind.; Dwight Dillman, producer.

Best liner notes: Benny Martin for "The 'Big Tiger' Roars Again, Part I" by Martin on OMS Records.

Best graphic design: Béla Fleck, Garrett Rittenberry, and Guerrilla Design for "The Bluegrass Sessions: Tales From The Acoustic Planet, Volume 2" by Fleck on Warner Bros. Records.

Paisley, Sawyer Are Christian Country Nominees

BY DEBORAH EVANS PRICE
NASHVILLE—Brad Paisley, Sawyer Brown, Kim Ford, CrossCountry, and the Fox Brothers are among the top nominees for the upcoming Christian Country Music Assn. (CCMA) Awards. Hosted by Linda Davis and John Berry, the show is slated for Nov. 2 at Nashville's famed Ryman Auditorium.

The awards will conclude the annual CCMA Convention to be held at Nashville's downtown Sheraton. The confab will include a talent competition, evening showcases, and seminars that cover a variety of topics, including "Media Technology For The 21st Century," "Cross-Denominational Ministry," "Venue Market-

ing," and "Setting The Record Straight On Music Publishing."

According to CCMA executive director Gene Higgins, registration is up 60% thus far. "We are way ahead of last year," says Higgins, adding that awards show tickets are also selling briskly.

Gaylord Digital's Lightsource.com will provide exclusive streaming of the event on audio and video via Yahoo! Broadcast. The show will also be archived for 90 days on Lightsource. World Harvest Radio will broadcast the show worldwide through its network of shortwave radio affiliates.

Higgins says the CCMA Awards show will be televised to 140 million households via several cable networks. The show is set to air on FamilyNet, Gospel Music Television (GMT), Inspiration Network, LeSea Broadcasting, DayStar Television, Christian Television Network, Spirit and Truth Communications Network, Dream TV, Unity Broadcasting Network, and Saint Partners Network. Higgins is also pleased with the support the CCMA Convention and show have been getting via sponsorships.

DreamWorks Records, Family Christian Stores, Xtreme Records, HMG
(Continued on page 43)



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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
46	ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WB
36	ASHES BY NOW (Tessa, BMI)
4	BEST OF INTENTIONS (Post Oak, BMI) HL
16	BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
39	BURN (Positive Dream Pty., BMI/EMI Blackwood, BMI/Standard Music Pty., ASCAP/EMI Australia Pty., Ltd., APR/AEMI April, ASCAP) HL
45	BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WB
14	COUNTRY COMES TO TOWN (Tokoco Tunes, BMI)
65	DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)
47	EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WB
42	EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL
7	FEELS LIKE LOVE (Vinny Mae, BMI) WB
61	FOR MY WEDDING (Larry John McNally, ASCAP)
41	GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WB
37	A GOOD DAY TO RUN (EMI Blackwood, BMI/Harley Creek, BMI/Mike Curb, BMI) HL/WB
2	GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI) WB
68	HARD TO BE A HUSBAND, HARD TO BE A WIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Songs Of Universal, BMI/My Mulligan, BMI) HL
34	HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
63	HOW LONG (Davand, BMI/Texascity, BMI)
32	I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL
24	I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WB
74	I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WB
15	I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WB
38	I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynson, BMI/Wrensong, BMI) HL
21	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WB
70	I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP)
8	I NEED YOU (Anise, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL
64	I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
23	IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WB
40	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
19	I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
72	I WOULD (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracet, BMI) HL/WB
5	JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WB
22	KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WB
3	KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WB
9	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/WB
25	A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
1	THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WB
52	LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
59	LOST IN THE FEELING (Careers-BMG, BMI)
43	LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WB
58	LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WB
57	MAKIN' UP WITH YOU (Tanas, BMI/Mike Curb, BMI) WB
31	MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WB
54	MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WB
73	MY CELLMATE THINKS I'M SEXY (Scarlet Moon, BMI/EMI, BMI/EMI Blackwood, BMI/Jelinda, BMI) HL
29	MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plover, ASCAP) WB
13	MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
56	NOBODY'S GOT IT ALL (Lamyng Martine, Jr., BMI/Irving, BMI/Cotter Bay, BMI) HL/WB
71	NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)
55	OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WB
69	ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
67	POUR ME (Warner-Tamerlane, BMI/WB, ASCAP) WB
49	RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL
53	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/WB
60	SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
51	SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WB
50	SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pre, ASCAP/MRBI, ASCAP)
27	TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP) WB
18	THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WB
10	THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plover, ASCAP) WB
35	THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
75	THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)
12	THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WB
33	THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WB
66	TOO MUCH TO LOSE (Them Young Boys, ASCAP/Song Garden, ASCAP/Mitchell Fox, ASCAP/B. Headed, BMI/Mr. Erik, BMI/Bug, BMI)
28	THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WB
6	WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
30	WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WB
17	WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-TeX, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WB
48	WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WB
11	WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
20	WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WB
4	YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WB
62	YOU SHOULDN'T KISS ME LIKE THIS (Tokoco Tunes, BMI)
26	YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracet, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL/WB

Billboard Top Country Catalog Albums

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



OCTOBER 28, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS	THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ♦ ¹⁰	WIDE OPEN SPACES	142	14	13	WILLIE NELSON	16 BIGGEST HITS	114
2	2	SHANIA TWAIN ♦ ¹⁷	COME ON OVER	154	15	15	TIM MCGRAW ▲ ²	ALL I WANT	142
3	3	TIM MCGRAW ▲ ⁴	EVERYWHERE	176	16	16	TRAVIS TRITT ▲	GREATEST HITS — FROM THE BEGINNING	235
4	4	FAITH HILL ▲ ⁵	FAITH	130	17	17	THE CHARLIE DANIELS BAND ▲ ³	A DECADE OF HITS	538
5	5	BROOKS & DUNN ▲ ²	THE GREATEST HITS COLLECTION	161	18	19	SOUNDTRACK ▲ ²	HOPE FLOATS	126
6	7	HANK WILLIAMS JR. ▲ ⁴	GREATEST HITS, VOL. 1	332	19	21	ALISON KRAUSS ▲ ²	NOW THAT I'VE FOUND YOU: A COLLECTION	209
7	6	ALAN JACKSON ▲ ⁴	THE GREATEST HITS COLLECTION	260	20	18	TRISHA YEARWOOD ▲ ³	(SONGBOOK) A COLLECTION OF HITS	162
8	8	JOHN DENVER	THE BEST OF JOHN DENVER	121	21	23	MARTINA MCBRIDE ▲ ²	EVOLUTION	163
9	11	PATSY CLINE ▲	HEARTACHES	96	22	—	WILLIE NELSON ▲	SUPER HITS	315
10	9	JO DEE MESSINA ▲ ²	I'M ALRIGHT	135	23	22	SHANIA TWAIN ♦ ¹¹	THE WOMAN IN ME	297
11	10	TIM MCGRAW ▲ ⁵	NOT A MOMENT TOO SOON	342	24	24	ALABAMA ▲ ³	FOR THE RECORD: 41 NUMBER ONE HITS	112
12	12	PATSY CLINE ▲ ⁹	12 GREATEST HITS	708	25	20	THE JUDDS	NUMBER ONE HITS	32
13	14	CHARLIE DANIELS ▲	SUPER HITS	298					

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. †S indicates past Heatseeker title. © 2000, Billboard/BPI Communications and SoundScan, Inc.

Billboard HOT COUNTRY SINGLES & TRACKS

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
No. 1						
1	2	3	11	THE LITTLE GIRL 1 week at No. 1 B.CANNON, N. WILSON, J.M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
2	3	2	14	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
3	1	1	23	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
4	4	7	18	BEST OF INTENTIONS B.J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	4
5	10	12	21	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
6	12	14	18	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	6
7	9	10	24	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	7
8	8	9	29	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	8
9	6	6	44	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	6
10	5	4	24	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
11	14	16	14	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	11
12	13	13	25	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M.D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	12
13	15	20	25	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	13
14	7	5	23	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH (V) DREAMWORKS ALBUM CUT †	4
15	17	18	11	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	15
16	18	19	18	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	16
17	16	11	29	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
18	20	22	21	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	18
19	11	8	42	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
20	28	36	4	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	20
21	24	27	17	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R.J. LANGE (S. TWIN, R.J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	21
22	23	26	17	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	22
23	19	15	27	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	1
24	21	24	32	I HOPE YOU DANCE M. WRIGHT (M.D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
25	27	29	15	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	25
26	26	28	17	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	26
27	29	35	7	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	27
28	30	31	13	THE VISIT N. WILSON, B. CANNON (C. STEFEL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	28
29	31	32	14	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PRINIMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867	29
30	34	38	8	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J.S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	30
31	32	34	14	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT †	31
32	33	33	14	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	32
33	36	39	11	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	33
34	35	37	18	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	34
35	38	40	12	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	35
36	49	61	4	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	36
37	41	48	4	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	37
38	39	41	14	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	38
39	48	67	3	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
40	40	42	7	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	40
41	43	45	6	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT †	41
42	42	44	9	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	42
43	37	30	19	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK (V) RCA 69005	30
44	44	47	5	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	44
45	52	54	4	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFEY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	45
46	46	53	6	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	46
47	45	43	12	EVERYBODY'S GOTTA GROW UP SOMETIME J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	42
48	54	59	5	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	48
49	47	49	13	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	47
50	50	46	7	SWIMMING IN CHAMPAGNE K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY (V) MERCURY 172176 †	46
51	51	51	8	SO WHAT B. CHANCEY, R. DEAN, S. TILLIS, J. O'NEAL	TAMMY COCHRAN (C) (D) EPIC 79502 †	51
52	55	57	5	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	52
53	53	50	11	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
54	60	72	3	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	54
55	65	66	3	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) EPIC 79503 †	55
56	57	58	5	NOBODY'S GOT IT ALL B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	56
57	56	56	7	MAKIN' UP WITH YOU J. TAYLOR (P. O'DONNELL, J. CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	56
58	61	73	5	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT	58
59	63	65	5	LOST IN THE FEELING M. WRIGHT, M. STUART (L. ANDERSON)	MARK CHESNUTT (V) MCA NASHVILLE 172119 †	59
60	58	68	16	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	58
Hot Shot Debut						
61	NEW	1	1	FOR MY WEDDING D. HENLEY, S. LYNCH (L. J. MCNALLY)	DON HENLEY WARNER BROS. ALBUM CUT/WRN †	61
62	NEW	1	1	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	62
63	NEW	1	1	HOW LONG B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN	63
64	67	71	17	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
65	69	—	2	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	65
66	NEW	1	1	TOO MUCH TO LOSE THE KENTUCKY HEADHUNTERS (R. YOUNG, D. PHELPS, V. D. GRISSOM, G. MARTIN, A. KENNEY, F. YOUNG)	THE KENTUCKY HEADHUNTERS AUDIUM ALBUM CUT	66
67	74	—	2	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	67
68	RE-ENTRY	2	2	HARD TO BE A HUSBAND, HARD TO BE A WIFE F. ROGERS (B. PAISLEY, C. WRIGHT)	BRAD PAISLEY & CHELY WRIGHT RCA/MCA NASHVILLE ALBUM CUTS	68
69	62	60	16	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	50
70	NEW	1	1	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	70
71	68	70	9	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
72	66	55	7	I WOULD D. HUFF (T. VERGES, B. JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	55
73	RE-ENTRY	9	9	MY CELLMATE THINKS I'M SEXY C. T. JUDD, C. CLARK (P. OVERSTREET, J. COLLINS, C. T. JUDD, C. CLARK)	CLEDUS T. JUDD (C) (D) MONUMENT 79495 †	61
74	59	62	15	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
75	NEW	1	1	THERE WILL COME A DAY B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	75

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

Billboard Top Country Singles Sales

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

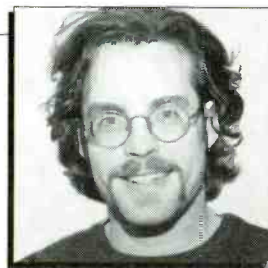


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
No. 1					
1	1	1	4	THE WAY YOU LOVE ME WARNER BROS. 16918/WRN	3 weeks at No. 1 FAITH HILL
2	2	3	9	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116	LEANN RIMES
3	3	2	13	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
4	5	5	12	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
5	4	4	25	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
6	NEW	1	1	OKLAHOMA EPIC 79503/SONY	BILLY GILMAN
7	6	7	6	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
8	7	6	19	THAT'S THE WAY CURB 73106	JO DEE MESSINA
9	8	9	15	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
10	9	8	37	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
11	10	11	5	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
12	11	10	16	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
13	12	12	25	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
14	NEW	1	1	ALL NIGHT LONG COLUMBIA 79515/SONY	MONTGOMERY GENTRY
15	22	—	2	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
16	NEW	1	1	I'M IN EPIC 79496/SONY	THE KINLEYS
17	13	14	36	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
18	18	13	34	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
19	16	15	175	HOW DO I LIVE CURB 73022	LEANN RIMES
20	15	17	11	NOW THAT'S AWESOME BNA 60286/RIG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
21	14	—	57	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	19	20	26	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
23	17	16	20	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
24	NEW	1	1	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
25	21	19	30	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS

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.

Classical KEEPING SCORE



by Bradley Bambarger

TALENT WATCH: Although some talk as if classical music's native ground has gone fallow, *Mitteleuropa* still brims with vital, serious young artists. Two highly individual up-and-comers are German soprano **Dorothea Röschmann** and Austrian violinist **Benjamin Schmid**, who have in common not only abundant talent but charm to burn.

Born in Flensburg, near Germany's border with Denmark, Röschmann studied in nearby Hamburg and privately in the U.S. before making a starry debut as Susanna in Mozart's "Marriage Of Figaro" under **Nikolaus Harnoncourt** at the '95 Salzburg Festival. Such initial successes led to a five-year tenure with the company of the Deutsche Staatsoper Berlin, as well as a busy recording career—most notably in early opera and sacred music for a series of Harmonia Mundi projects, including **René Jacobs'** lauded resuscitation of **Alessandro Scarlatti's** dramatic oratorio "Il Primo Omicidio." That's not to mention her captivating solo debut, a Harmonia Mundi disc issued earlier this year in which she sings a set of **Handel's** intimate German arias.

Röschmann's latest recorded venture sees her taking a lead role in Jacobs' revival of **Reinhard Keiser's** Baroque opera "Croesus," just issued by Harmonia Mundi. "I was frightened—it's a dynamic, demanding part," she says. "But René Jacobs is such a singer's conductor that he can help you do things you never thought you could. It was a fantastic experience doing this long-forgotten piece, and not just for the performers. I had friends who were coming who had never been to the opera house. They were saying, 'What, four hours? And it's Baroque, not Wagner? I'm not sure... But they loved it. The opera is so colorful—the opposite of boring.'"

Like many a German youth, Röschmann grew up singing everything from **Bach** to **Stravinsky** in church choirs, in addition to studying the flute and recorder. Mozart operas were regularly played on the home record player; as were the *lieder* discs of **Dietrich Fischer-Dieskau**—a hero of her mother's. Later on, the young soprano grew to adore the style and spirit of classic voices from **Irmgard Seefried** to **Maria Callas**, to whose recordings she still returns in order to "feel the pulse" of golden-age music-making. Of her elder peers, Röschmann admires such modern divas as **Cecilia Bartoli** ("such spontaneity and wit") and **Renée Fleming** ("the beautiful voice—it's true, like the old school").

Röschmann is blessed with a wonderfully vivid, theatrical temperament that comes across even on the phone. She enthuses over English tenor **Ian Bostridge** as a favorite stage mate, and he repays her compliments by praising her not only as a singer but as an actress. "Dorothea has fantastic phrasing and this fresh voice with a certain dark, very attractive coloring," he says. "She also has a real gift as a comedienne. Dorothea has true stage presence—when she's up there, you can't help but look at her."

Something of Röschmann's great appeal on the boards can be gleaned from a recent Arthaus DVD Video of a Berlin Staatsoper "Marriage Of Figaro" led by **Daniel Barenboim**. Currently, she can be heard live in **Schumann** recitals with pianist **Graham Johnson**, with a Dec. 17 concert to be shared with baritone **Matthias Goerne** at London's Wigmore Hall. Managed by **Askonas Holt** in London, Röschmann can be seen in the U.S. next year singing Mozart concert arias in Chicago with **Barenboim**. Solo recordings with Harmonia Mundi and Hyperion could be in the cards, per-

haps in **Schumann** or another passion—**Berg** and other *Jugendstil* composers. ("It does something to you when you sing those songs," she says. "You feel like you're in an Expressionist painting.") Already on the books are several spring sessions of **Bach** and **Verdi**, and an imminent **Harnoncourt** issue on Teldec has Röschmann soloing in **Franz Schmidt's** "The Book With Seven Seals."

The temptation is there for many rising singers to jet everywhere and do everything, but Röschmann quotes wise counsel, "The soul travels on foot..." The soprano is careful to take time off to rest and study, as well as to mix her repertoire among opera, concerts, and recitals. The goal, she says, is "to be true to your voice, including your inner voice."

As for **Schmid**, Keeping Score caught the violinist onstage in recital with pianist **Lisa Smirnova** at this summer's Luzern Festival. The pair traced a live-wire from **Bach** to **Schoenberg** via **Schubert** and **Paganini**. Going against the grain of a summer day's fare, it was an intense program, with **Schmid** thrilling—if not overwhelming—the crowd with his lupine grace.

Offstage, too, the 32-year-old **Schmid** has an intensely focused mien, albeit one tempered by youthful open-mindedness. Although proud of his Vienna blood—and keen to be recognized as from the heart of Europe by his very tone—**Schmid's** inspirations are broad as well as deep. Even before the Austrian violin greats, his heroes are led by a Russian, **David Oistrakh**. And along with his classical birthright, **Schmid** loves a New World music—jazz, having played in clubs during student days at Philadelphia's Curtis Institute and, later, onstage with **Stephane Grappelli**.

Following an illustrious debut in 1986 playing the **Bach Double Concerto** with **Yehudi Menuhin**, **Schmid** won first prize at the '92 Carl-Flesch competition in London. The high-toned concert circuit beckoned, as did a stint teaching at the Salzburg Mozarteum. Managed by the Raab & Böhm Agency in Vienna, **Schmid** has been playing 100 concerts a year, which recently included **Hans Werner Henze's** concerto at the Salzburg Festival and **Bach** anniversary recitals from New York to Tokyo. Jazz-wise, he collaborates with edgy Austrian brothers **Christian** and **Wolfgang Muthspiel**, and he plans to host a jazz "violin summit" next year in Salzburg.

On record, **Schmid** has made his name via a series of fine discs for the German budget imprint **Arte Nova**. Sadly, that label's problems with its erstwhile partner, **BMG**, mean that **Schmid's** work can be hard to find in the States. But his recent set of **Bach** solo sonatas and partitas is worth searching for high and low, as is his disc of solo sonatas by turn-of-the-last-century virtuoso **Eugène Ysaÿe**. More readily available are **Schmid's** recordings for German audiophile label **MDG** (racked by **Koch** in the U.S.). The latest is a **Pfitzner** set, including a piano trio that the violinist says is "like a craggy mountain—difficult to get over, but beautiful." His previous **MDG** sets include **Bach** and **Paganini** with **Schumann's** piano accompaniments.

Regarding the age-old love of music in his homeland, **Schmid** says, "You know that great feeling for wanting to live all of life whenever you are in New York? That's the feeling you get about music here. People don't just go to classical concerts—they live them. We need this music. And good music flourishes best when there are good ears to hear it."

Schmid adds that he "feels privileged to be making these recordings—and to earn a little money from them—since even many of my senior colleagues have to pay to make records these days. Projects should somehow pay for themselves—but they don't necessarily have to sell to the whole world. Just to touch a few people is sometimes best. After all, culture—and classical music is some of the very greatest culture we have—is something to enrich our spirits. Perhaps there is enough of an audience for music; perhaps we just have too many concerts now, too many recordings. Maybe we have too many artists."



SCHMID



RÖSCHMANN

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI
			◀ NO. 1 ▶	
2	2	3	RENEE FLEMING DECCA 467049 (16.98 CD)	RENEE FLEMING
3	3	49	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	4	30	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
5	RE-ENTRY		VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
6	5	9	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
7	6	46	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
8	8	2	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
9	11	80	VARIOUS ARTISTS VIRGIN/CIRCA 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
10	10	7	DEBORAH VOIGT/PLACIDO DOMINGO EMI CLASSICS 57004 (34.98 CD)	WAGNER: LOVE DUETS
11	NEW▶		CECILIA BARTOLI/DAVID DANIELS DECCA 467087 (49.98 CD)	HANDEL: RINALDO
12	9	86	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	7	2	VIENNA RADIO SYMPHONY ORCHESTRA (DAVIES) NONESUCH 79618 (31.98)	PHILIP GLASS: SYMPHONY NO.5
14	13	24	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
15	12	12	CHANTICLEER TELDEC 81829 (16.98 CD)	MAGNIFICAT

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
			◀ NO. 1 ▶	
2	2	83	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
3	3	71	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	78	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	48	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
6	6	5	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
7	NEW▶		JAZZ COLEMAN DECCA 467350 (11.98/17.98)	RIDERS ON THE STORM: THE DOORS CONCERTO
8	7	7	BOSTON POPS (WILLIAMS) SONY CLASSICAL 89434 (9.98 EQ/15.98)	NBC PRESENTS SUMMON THE HEROES
9	9	5	VARIOUS ARTISTS DECCA 467200 (18.98 CD)	PAVAROTTI & FRIENDS FOR CAMBODIA & TIBET
10	11	72	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
11	8	3	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM
12	12	76	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
13	13	50	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
14	10	3	BRYN TERFEL DG 463593 (18.98 CD)	WE'LL KEEP A WELCOME
15	NEW▶		PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)	SONGS OF LOVE

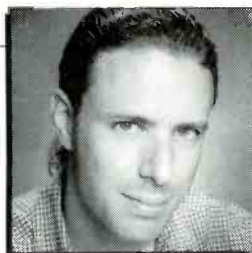
● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical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

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- BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
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- PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
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- PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
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- BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
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- PORTRAIT OF BACH VARIOUS ARTISTS SONY CLASSICAL
- PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
- BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
- TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
- RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
- WORLD'S GREATEST COMPOSERS VARIOUS ARTISTS ST. CLAIR
- ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
- CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
- BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR
- 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADAGY
- EVENING CLASSICS VARIOUS ARTISTS ST. CLAIR
- MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR



by Steve Graybow

OLD FAVORITES, NEW TWISTS: When the Vertical Jazz label launches with the titles "Jazz Straight Up," "Great Composers Of Jazz," "Jazz Relaxante," "Jazz On Broadway," "Late Night Jazz," and "A Jazzy Christmas," consumers will find something entirely new on retail shelves. All six midprice discs contain newly recorded, live-in-the-studio takes on some of jazz's best-known compositions, recorded by well-known jazz musicians specifically for the label.

Participating artists include bassist **Stanley Clarke**, pianist **Patrice Rushen**, and drummer **Ndugu Chandler**, who as a trio tackle 10 jazz classics, including "Salt Peanuts" and "Perdido," on "Jazz Straight Up"; pianist **David Benoit** on "Great Composers Of Jazz"; and bassist **Alphonso Johnson**. All releases are expected to be available at retail by the end of the year.

Label president (and co-producer) **Suzanne Severini** explains that Vertical Jazz was formed "to focus on bringing jazz to the public, making the music marketable and palatable to a large cross-section of the public—to those who are knowledgeable about jazz and to those who want to know more about the music. People who love jazz will be blown away by the first-take, spontaneous performances, and people who want to know more will recognize the familiar songs and the names of the artists."

As the music was recorded live to 2-track in the studio, with most cuts representing first or second takes, the music is "affordable, with the improvisational spontaneity that

defines jazz," says Severini. "I think that a lot of consumers may be alienated by CDs that sell for \$16.98 and \$17.98, especially those that are just discovering the music."

While the Vertical Jazz releases boast many familiar standards that will entice novices, the music has a lot to offer to die-hard jazz fans, particularly the Clarke/Rushen/Chandler trio disc, which finds Clarke taking a rare turn on acoustic bass and Rushen performing in a solely straight-ahead setting, and Benoit's performance, in which he explores the music of **Thelonious Monk**, **Dave Brubeck**, and others in a trio with bassist **Brian Bromberg** and drummer **Gregg Bissonette**.

All of the trios, quartets, and quintets heard were gathered specifically for the project. "It was fun because it was the first time we had played as a trio and because those of us who usually play electronic, contemporary music had a chance to play traditional jazz," says Chandler. "We already knew the songs, so we just played, and it was a slice of heaven."

AND: The Manhattan Transfer interprets music associated with **Louis Armstrong** on "Spirit Of St. Louis" (Atlantic, Oct. 10). In a first for the group, members **Janis Siegel**, **Tim Hauser**, **Alan Paul**, and **Cheryl Bentley** each have a featured solo spot on the disc. The Transfer's trademark vocalese turns up on "Stompin' At Mahogany Hall" (an adaptation of "Mahogany Hall Stomp") and "Nothing Could Be Hotter Than That" (an adaptation of "Hotter Than That").

Richard Leo Johnson's sophomore set, "Language" (Blue Note, Sept. 26), builds upon the solo excursions of the eclectic guitarist's debut by adding contributions by such musicians as drummer **Matt Wilson**, bassist **Reggie Workman**, and slide guitarist **Warren Haynes** on various tracks. Johnson plays six- and 12-string guitars in tunings that he develops intuitively, and his angular jazz-meets-the-kitchen-sink compositions are a joy to discover.

(Continued on page 43)

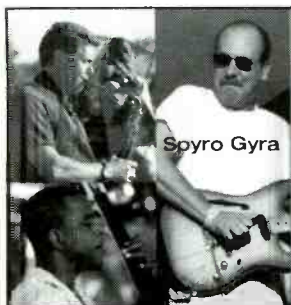
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	71	DIANA KRALL ● VERVE 050304/VG	58 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	2	TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
3	NEW ▶		THE MANHATTAN TRANSFER ATLANTIC 83394/AG	THE SPIRIT OF ST. LOUIS
4	NEW ▶		KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE ECM 543816	WHISPER NOT (LIVE IN PARIS 1999)
5	4	3	PATRICIA BARBER PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
6	3	3	REGINA CARTER VERVE 543927/VG	MOTOR CITY MOMENTS
7	8	34	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
8	6	12	JANE MONHEIT N-CODED 4207/WARLOCK [PS]	NEVER NEVER LAND
9	12	5	MILES DAVIS LEGACY/COLUMBIA 61405/CRG	BLUE MILES
10	10	2	THE QUINCY JONES - SAMMY NESTICO ORCHESTRA QWEST 47792/WARNER BROS.	BASIE & BEYOND
11	21	41	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
12	11	23	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
13	NEW ▶		NNENNA FREELON CONCORD JAZZ 4896/CONCORD	SOULCALL
14	13	35	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
15	5	6	BRAD MEHLDAU WARNER BROS. 47693	PLACES
16	16	72	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
17	24	4	PONCHO SANCHEZ CONCORD PICAANTE 4894/CONCORD	SOUL OF THE CONGA
18	9	7	CHARLES LLOYD ECM 549043	THE WATER IS WIDE
19	RE-ENTRY		DIANNE REEVES BLUE NOTE 25141/CAPITOL	IN THE MOMENT- LIVE IN CONCERT
20	14	5	CHRISTIAN MCBRIDE BAND VERVE 543915/VG	SCI-FI
21	15	10	SOUNDTRACK MALPASO 47848/WARNER BROS.	SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE
22	17	5	BRANFORD MARSALIS QUARTET COLUMBIA 63850/CRG	CONTEMPORARY JAZZ
23	19	8	VARIOUS ARTISTS 32 JAZZ 32205/R/KYO	JAZZ FOR WHEN YOU'RE IN LOVE
24	18	89	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
25	22	2	ANDY SUMMERS RCA 63679	PEGGY'S BLUE SKYLIGHT

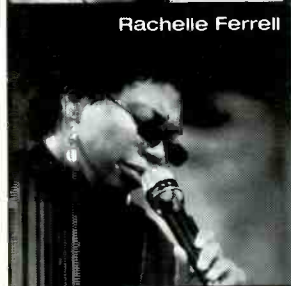
TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	5	RACHELLE FERRELL CAPITOL 94980	5 weeks at No. 1 INDIVIDUALITY (CAN I BE ME?)
2	2	8	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
3	3	20	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
4	NEW ▶		THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
5	5	4	ST. GERMAIN BLUE NOTE 25114/CAPITOL	TOURIST
6	4	55	DAVE KOZ CAPITOL 99458 [PS]	THE DANCE
7	NEW ▶		VARIOUS ARTISTS KKSF 2002/R/KYO	KKSF 103.7 SMOOTH JAZZ - VOLUME 11 SAMPLER FOR AIDS RELIEF
8	6	68	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
9	9	32	AL JARREAU GRP 547884/VG	TOMORROW TODAY
10	7	21	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
11	NEW ▶		JONATHAN BUTLER N-CODED 4213/WARLOCK	THE SOURCE
12	18	19	KENNY G ▲ ARISTA 19090	FAITH: A HOLIDAY ALBUM
13	10	14	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
14	8	21	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN [PS]	THE BEAUTIFUL GAME
15	15	13	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
16	12	5	DAN HICKS AND THE HOT LICKS SURFD06 67113/HOLLYWOOD	BEATIN' THE HEAT
17	13	4	GEORGE DUKE WARNER BROS. 47660	COOL
18	14	12	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
19	11	7	WARREN HILL NARADA JAZZ 49660/VIRGIN	LOVE LIFE
20	19	49	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
21	20	13	STEVE COLE ATLANTIC 83325/AG	BETWEEN US
22	17	86	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
23	22	2	DIANE SCHUUR CONCORD JAZZ 4898/CONCORD	FRIENDS FOR SCHUUR
24	23	103	KIRK WHALUM WARNER BROS. 47124 [PS]	FOR YOU
25	NEW ▶		MARION MEADOWS HEADS UP 3057	NEXT TO YOU

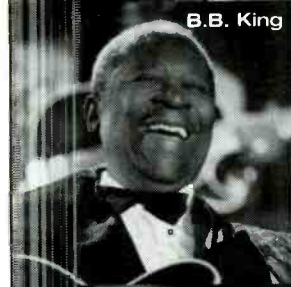
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 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. [PS] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



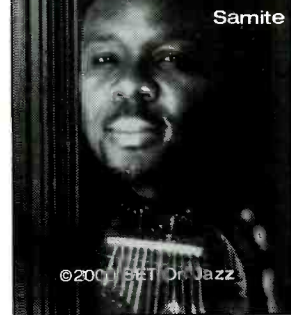
Spyro Gyra Oct. 23 @10pm EST



Rachelle Ferrell Oct. 24 @10pm EST



B.B. King Oct. 25 @10pm EST



Samite Oct. 27 @10pm EST

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Artists & Music

BLUEGRASS ACTS MIX MAINSTREAM DATES INTO FESTIVAL TOURING

(Continued from page 37)

such rock-oriented venues as the Fillmore in San Francisco and the Roxy in Hollywood with Junior Brown. "We had good crowds everywhere we went," says McCoury. "I like playing in front of new audi-

ences—always did. I know if anybody ever gets a chance to hear bluegrass, they'll like something."

Country audiences are being exposed to more bluegrass than ever through an increasing number of

grass supporting slots. "This year we've been able to book the Stevens Sisters on 15-20 dates outside of their bluegrass dates," says Roberts. "I've had them on shows with Merle Haggard, John Anderson, and the Bellamy Brothers."

Opportunities outside the festival circuit are a good thing, particularly for the top acts who can't support a year's touring through festivals. "The top headlining acts can't make a whole route out of festivals because there are not enough of them that pay well enough," says Case. "In the case of the top acts, we use [the major festivals] as anchors and then book around them."

Attention in the bluegrass realm focuses on the International Bluegrass Music Assn.'s annual Fan Fest in Louisville, Ky., Oct. 20-22, considered by many to be the culmination of the genre's annual touring and festival season. The gathering features the top acts of bluegrass, including the Del McCoury Band, IIRD Tyme Out, Lonesome River Band, Vincent, Cordle and Lonesome Standard Time, the Isaacs, and many others. Performances are held at the 5,000-seat Grand Ballroom of the Galt House Hotel in Louisville.

BLUE NOTES

(Continued from page 42)

Big band fans (and anyone looking to swing, swing, swing) can check out clarinetist **Eddie Daniels'** "Swing Low, Sweet Clarinet" (Shanachie, Oct. 10), recorded in Frankfurt with the **HR Big Band**. Daniels' clarinet takes the lead in a new adaptation of **Thad Jones'** arrangement of "Three In One."

Pianist/composer **Michael Wolff's** new fusion-meets-world-music-meets-classical ensemble **Impure Thoughts** had its eponymous debut released Oct. 10 on the Indianola label.

Prestige/Fantasy released several two-fer CDs that compile two classic albums on one disc during September. They are pianist **Jaki Byard's** "Solo Strings" (which pairs 1968's

"With Strings" and 1969's "Solo Piano"), organist **Johnny "Hammond" Smith's** "The Soulful Blues" (1967's "Ebb Tide" and 1968's "Nasty"), vibraphonist **Dave Pike's** "Carnivals" (1962's "Bossa Nova" and "Limbo Carnival"), and saxophonist **Frank Wess'** "The Long Road" (pairing 1962's "Southern Comfort" and 1963's "Poor You, Little Me").

George Shearing's October dates at New York's Birdland will be recorded for an upcoming live disc to be released by Telarc. The pianist will appear in a quintet featuring guitarist **Reg Schwager**, bassist **Neil Swainson**, vibraphonist **Don Thompson**, and drummer **Dennis Mackrel**.

Billboard

OCTOBER 28, 2000

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	IF I COULD TELL YOU VIRGIN 79893	YANNI
◀ No. 1 ▶ 2 weeks at No. 1				
2	2	8	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557	JIM BRICKMAN
3	NEW	▶	VERY BEST OF YANNI WINDHAM HILL 11568	YANNI
4	3	8	FRESH AIRE B AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
5	4	3	PURE HYMNS FATHOM 34581/GTSP	THE JOHN TESH PROJECT
6	5	90	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
7	7	24	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	6	79	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
9	8	55	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
10	13	16	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
11	12	29	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
12	10	7	ARMANDO'S FIRE NARADA WORLD 49799/VIRGIN	OSCAR LOPEZ
13	11	8	FOREVER MORE: THE GREATEST HITS OF JOHN TESH DECCA 159363/UNIVERSAL	JOHN TESH
14	9	9	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
15	22	2	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
16	20	6	COUSTEAU'S DREAM REAL MUSIC 4114	VARIOUS ARTISTS
17	15	40	RIVER OF STARS REAL MUSIC 8802	2002
18	16	26	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
19	NEW	▶	GROUND ZERO NARADA 49417/VIRGIN	VARIOUS ARTISTS
20	NEW	▶	STATE OF GRACE: MUSIC OF PAUL SIMON WINDHAM HILL 11565	VARIOUS ARTISTS
21	NEW	▶	DEJA-BLUES INNER PEACE MUSIC 7890	STEVE HALPERN
22	17	84	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
23	14	7	CARAVAN OF LIGHT NARADA 49797/VIRGIN	DAVID ARKENSTONE
24	18	9	GUITAR GREATS-BEST OF NEW FLAMENCO BAJA 537/TSR	VARIOUS ARTISTS
25	19	17	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING PRIORITY 51134	VARIOUS ARTISTS

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 1.0 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

PAISLEY, SAWYER

(Continued from page 39)

Nashville, and National Tape and Disk are among this year's sponsors.

Winners are voted on by CCMA members. A partial list of CCMA Award nominees follows.

Entertainer of the year: Cross-Country, the Fox Brothers, Double Portion, Kim Ford, LaVerne Tripp.

Male vocalist: John Steed, LaVerne Tripp, Mike Manuel, Pete Whitebird, Snuffy Smith.

Female vocalist: Candice Myers, Gayla Earlene, Kim Ford, Lisa Daggs, Stephanie Reeves.

Vocal duo: Double Portion, Jeff & Sheri Easter, LaVerne & Edith Tripp, Morgan & Morgan, Samson.

Vocal group: CrossCountry, the Fox Brothers, Highway 7, the Babcocks, Uncommon Man.

Song of the year: "800-Pound Jesus," Sawyer Brown; "A Bible And A Bus Ticket Home," LaVerne Tripp; "He Broke The Law," the Fox Brothers; "Roses For Mama," the Toney's; "Salvation," John Berry; "Stop And Think," Kim Ford.

Mainstream country artist: Brad Paisley, Collin Raye, Jeff Carson, LeAnn Rimes, Sawyer Brown.

New artist: Amber Morgan, Pascha, Rick Tanksley Band, Stephanie Reeves, Wendy Manley.

Musician: Bruce Ray, Dan Traxler, Dennis Agajanian, Gene Crain, Terry McMillan.

Video: "800-Pound Jesus," Sawyer Brown; "Angel Band," Vestal Goodman & George Jones; "The Chain Of Love," Clay Walker; "He Didn't Have To Be," Brad Paisley; "I Need You," LeAnn Rimes.

Pioneer: Bruce Haynes, Freddie Hart, Jack Greene, Joe Babcock, Susie Luchsinger.

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Songwriters & Publishers

ARTISTS & MUSIC

BMG Publishing On A Chart Spree

Company Racks Up Top 10 Album, Singles Hits Worldwide

BY IRV LICHTMAN

NEW YORK—Globally speaking, BMG Music Publishing is on a top 10 chart splurge, one that most likely will translate into fiscal 2001 being the company's best year ever.

"This year we are expecting high double-digit growth worldwide, and our chart success reflects this," says Nick Firth, president of BMG Publishing Worldwide. "Our success is as good as you can get in the current flat record market. We don't expect our market share to change, but revenues will certainly go up across the board." BMG Music Worldwide is considered to be the fourth-largest publishing operation, after EMI Music, Warner/Chappell Music, and Universal Music Publishing Group.

One recent survey of the company's showing in international markets, including the U.S., sees at least 108 top 10 albums in 16 countries, while 54 singles in the hit spree have achieved top 10 status in 15 countries.

Although BMG Music on its own has a lot to show for itself, two sub-publishing ties add weight to its performance worldwide. From Famous Music, there are hit writer/artist acts Eminem, Destiny's Child, and Santana. The Zomba relationship adds such acts as 'N Sync, Britney Spears, and Bon Jovi. Even among the Zomba successes, BMG Music can

point to covers by those three that are the result of its own stable of writers.

"Our steady development worldwide can also be traced to the establishment of publishing operations in more parts of the world," says Firth.

"Just 18 months ago, BMG Music Publishing Finland was established, and Niko Nordstrom was brought on board as general manager. Within a year, we had seen some major success with Niko's writer JS-16, who is behind the hit acts Bomfunk MC's and Darude."

According to an internal memo obtained by Billboard, which offers a rundown of top 10 album and singles successes at their peak from Sept. 9-Oct. 9, it is noted that "arguably BMG Music Publishing's biggest success story of the year is... Bomfunk MC's out of the company's unit in Finland, which signed the group's JS-16 as a writer. They have reached the top five or better in Finland, Sweden, Norway, Belgium, Holland, Switzerland, Germany, the U.K., Australia, Italy, France, and South Africa with their single 'Freestyler' (Sony). JS-16 also writes for the Finnish act Darude, which has a top 10 single in Ger-

many with 'Sandstorm' (Universal)."

On a broad level, BMG Music says its chart presence has been boosted "from superstars signed across affiliates in almost 36 countries." For instance, Nelly (Universal), a U.S. contribution, reportedly sold 2 million copies of "Country Grammar" in a little more than a month. He is a direct member of the BMG Music stable.

In an unusual display of chart success, BMG Music has particularly strong representation in compilation albums out of South Africa. In fact, it has had cuts on the top four compilation albums in the market: "Spirits—Music For The Soul" (EMI); "5FM's Essential Dance Hits" (Sheer Sound); "R&B The Hits" (BMG), which includes tracks published by Famous and Zomba; and "Eurohits 2000 Vol. 5" (BMG), which includes BMG and Zomba-published songs.

Besides artists with broad international appeal, Zomba-published act the Corrs have deep-seated penetration of global charts, including such markets as Australia, France, Germany, Italy, South Africa, and Sweden.

Says Firth, "Many of our hits are from acts on their first records, such as Nelly, Bomfunk MC's, and Sonique. It's about finding the right talent early on and developing it... We have a really well-rounded presence on the charts across all types of music."



FIRTH

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"WHAT A FOOL BELIEVES"
Written by Michael McDonald,
Kenny Loggins
Published by Milk Money
Music/Snug Music (ASCAP)

Most future musicians began their artistic endeavors with a toy instrument of some sort. Although these toys often serve as building blocks to a life of music for some, very few would think of picking up those same instruments in adulthood to create a whole album. Well, Matt Mahaffey and his band, Self, did on their latest Spongebath Records set, "Gizmodgery." They also thought to take on the daunting task for that album of covering the Doobie Brothers' "What A Fool Believes," which peaked at No. 1 on The Billboard Hot 100 in 1979.

"It's something I had wanted to do for a long time," says Matt Mahaffey of the band's fourth set. "With my brother having kids, he has a bunch of toys around the house, and a lot of them are musical toys. So I figured it was time. We hopped on eBay and ordered a bunch of stuff that we didn't have. Between the band guys and

myself, we all have toy drum sets and stuff, so I figured this would be really kitschy."

The idea to cover "What A Fool Believes" for "Gizmodgery" came from a friend of Mahaffey's. "Count Basie said we should do a cover of 'What A Fool Believes,' and I was working on the toy instrument album at the time, so I said, 'I'm going to put this on the toy instruments and put all those fat chords in those little, tiny keyboards,'" says Mahaffey. "It was one of my mom's favorite songs, so I heard it a bunch growing up. I just straight out did it one night. I just sat there, and it was pretty painstaking putting it together. The harmonies are damn hard to sing, and it was just challenging to record in general."

Mahaffey, who along with his brother Mike, Chris James, Mac Burrus, and Jason Rawlings make up Self, knew that the only way to cover the song was straightforward. "I thought about whether I should do an odd adaptation of it or if I should try to cover it note for note. I opted to do it note for note because I would have just screwed it up oth-

erwise. People would have heard and said, 'Well, this is a lame version of the original.'

"But then again you're also risking ridicule by doing the actual song and not singing it like Michael McDonald," Mahaffey adds. "He has a very distinct voice, and I thought people may not respond to it because of that. I was happy with the way it came out. I kind of sound like Amy Grant covering Michael McDonald, but I thought it was cool, and it fits with the rest of the record."

Self, which has a loyal fan base in its native Tennessee, has even performed the song live to positive response.

"We did a couple of toy instrument shows for the release parties in Nashville, and it went brilliantly," says Mahaffey. "People dug it; they were singing right along with it. That's bizarre because we have a younger crowd, and for them to actually recognize the song and maybe go back and pick up the Doobie Brothers' 'Minute By Minute' would be a great thing for music history for kids who weren't even born when that record came out."



NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

COME ON OVER BABY (ALL I WANT IS YOU) • Johan Aberg, Paul Rein, S. Peiken, Ron Fair, Chaka Blackmon, R. Cham, Eric Dawkins, Christina Aguilera, Guy Roche • Air Chrysalis Scandinavia/ASCAP, Eclectic/ASCAP, Madhouse Forlag/ASCAP, BMG Scandinavia/STIM, Shellayla/BMI, Faircraft/BMI, Celebrity Status/BMI, E.Z. Duz-It/ASCAP, Vibe Like That/ASCAP, Christina Aguilera/ASCAP, Manuelli L.A./ASCAP, BMG/ASCAP

HOT COUNTRY SINGLES & TRACKS

THE LITTLE GIRL • Harley Allen • Coburn/BMI, Ten Ten/BMI

HOT R&B SINGLES

BAG LADY • Isaac Hayes, Andre Young, B. Bailey, C. Longmiles, B. Brown, Nathaniel Hale, Erykah Badu • Irving/BMI, WB/ASCAP, Ain't Nuthin' Goin' On But Funking/ASCAP, Loot On Loose Leaves/ASCAP, Big Yacht/ASCAP, Sony/ATV/ASCAP, Phat Cat/ASCAP, Antraphil/BMI, Sharon Hill/BMI, Nate Dogg/BMI, Divine Pimp/ASCAP BMG/ASCAP

HOT RAP SINGLES

MOVE SOMETHIN' • T.K. Greene, T. Cottrell • Pen Skills/BMI, DJ Hi-Tek/BMI

HOT LATIN TRACKS

VEN A MI • Robin Gibb, Barry Gibb, Maurice Gibb • Gibb Brothers/BMI, Careers-BMG/BMI

'Encores!' Announces New Season: 'Yankee,' 'Bloomer Girl,' 'Hair'

MAKE MINE MUSICALS: New York City Center's great one-two-three punch in annual concertized performances of old musicals is certainly on the mark this season with, in order of appearance, Rodgers and Hart's "A Connecticut Yankee" and Harold Arlen and E. Y. Harburg's 1944 "Bloomer Girl." The third show in City Center's "Encores!" series, Galt MacDermot, Jerome Ragni, and James Rado's 1967 "Hair," is a surprising choice, for while its score has many charms, the show could suffer with a book that may now seem more dated than daring. But the folks at "Encores!" do perform miracles, and perhaps this first "rock" musical may have more resonance 34 years later than one believes is possible.

With "A Connecticut Yankee," Words & Music understands that the production will go with the 1943 revival of the 1927 show, for which Rodgers and Hart wrote six new songs,

including what appears to have been their last song, the marvelous "To Keep My Love Alive." Of course, the original songs from 1927 will be heard again, including "My Heart Stood Still" and "Thou Swell." The latter delight, legend has it, was to be cut from the original production, but only at Rodgers' insistence did it happily stay put. Decca Records produced an abbreviated rendition of the revival score with the original cast. Decca Records also made the cast album of "Bloomer Girl," whose standards include "Right As The Rain" and "The Eagle And Me."

Hugh Fordin of DRG Records in New York, which has made many "Encores!" cast albums since the series started eight years ago, says he is planning to record "A Connecticut Yankee" and "Bloomer Girl," both of which deserve a digital-era performance in more complete versions than offered in their original-cast performances. Fordin, by the way, is currently putting together a new version of Stephen Schwartz's "Godspell" (1971),

which has started a two-year road run in Fort Lauderdale, Fla.

EARLY BERLIN: For a truly vintage musical about to be staged in Boston, musical theater fans can thank Bradford Conner and Benjamin Sears, the owners of Oakton Records (they also perform on the label). "American Classics" in Boston is doing two performances Nov. 3 and 5 of Irving Berlin's 1914 show "Watch Your Step," the song highlight of which is Berlin's contrapuntal favorite "Play A Simple Melody."

As artistic directors of the series, Conner and Sears have taken one of the four versions of the original script and adapted it for the concertized version. The two also note that Ber-

lin did something rare for a musical in those days: He had a vocal score made, something he wouldn't do for one of his shows until "Louisiana Purchase" in 1940. DRG has the "Encores!" version of this grand Berlin score.

ASCAP/HEINEKEN SHOWCASES: ASCAP and Heineken USA are offering the Heineken-sponsored ASCAP Presents... Ampt Music Series that will showcase local rock artists and bands, both signed and unsigned, in their home cities. The initial series features showcases in Austin, Texas (Oct. 17); Chicago (Nov. 3); Seattle (Nov. 8); and Boston (Nov. 16). In addition to the performances, a local music executive will be cited for his or her contributions to the business.

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

- 3 Doors Down, "The Better Life."
- Lynyrd Skynyrd, "Guitar Anthology."
- Santana, "Supernatural."
- Don Henley, "Inside Job."
- 'N Sync, "No Strings Attached."

Words & Music



by Irv Lichtman

Sound On Sound Branches Into Engineer Management

SOUND ON SOUND Recording, a four-room studio in midtown New York, has announced the formation of a new division, an engineer/producer management company. Known as **SOS Management**, the division is initially composed of four engineers, some of whom began their career at Sound on Sound.

Without exception, recording engineers start at the bottom. Whether they formally study the recording arts or not, everyone begins a career in the recording studio by making coffee, sweeping floors, and running errands. Gradually, they are given more responsibility and opportunity. Ultimately, they usually move on to a freelance career, and the studio at which they learned their craft benefits when they bring clients there from time to time.

SOS Management, however, is not designed to encourage its roster to book time exclusively at Sound on Sound.

"SOS Management represents a select group of recording engineers and producers for session work at our facility or at any studio in the world," says Sound on Sound Recording COO **Christopher Bubacz**. "We have four engineers exclusively on our roster now. Some have come from Sound on Sound Recording; others are just established engineers. Each brings a combination of creativity and technical expertise to any project."

Sound on Sound founder and president **David Amlen** sees SOS Management as a natural outgrowth of the recording, mixing, and mastering business he has successfully guided since 1987.

"We have a lot of engineers that graduate from here to go on to freelance careers," Amlen explains. "When they first go out to the real world, they find out that it's not so easy to get all the business ends together. Also, a lot of seasoned engineers find that after a while, it's better for them to be involved in management situations so they can concentrate on working and not

worry so much about other stuff. The management end is very mundane."

The four engineers at SOS Management are a diverse group with their own areas of expertise. **Ken Lewis** is a New York-based engineer with 16 gold and platinum albums and two Grammy-nominated albums to his credit. He has engineered for producers including **Butch Vig**, **Michael Beinhorn**, **Michael Mangini**, **Trackmasters**, **Jellybean Benitez**, and **Sean "Puffy" Combs**. He has recorded acts such as **Diana Ross**, **George Benson**, **Mary J. Blige**, **Soul Asylum**, and **Simply Red**. He has also played on albums for Ross, Simply Red, **Jody Watley**, and others. Lewis has worked in three rooms at Sound on Sound.

Mark Partis is a classically trained musician with a B.S. degree in sound recording technology. He worked several seasons on "The Cosby Show" and on Nickelodeon's "Little Bill." His credits span many genres, including hip-hop, R&B, gospel, blues, jazz, pop, rock, and big band. Partis has worked with **Michael Bolton**, **Anita Baker**, **Boyz II Men**, and **George Benson**. He specializes in surround mixing and has done 5.1 projects with **Miki Howard** (Private Music) and **Phil Perry** (Windham Hill).

Jason Standard is a graduate of Full Sail School of Audio in Orlando, Fla., and spent 5½ years as a staff engineer at Sound on Sound, where he recorded and mixed hip-hop, R&B, jazz, and rock artists as well as jingles and movie soundtracks. Now independent, Standard is also a freelance music engineer for the house and guest bands on "Late Show With David Letterman." His credits include **Bad Boy Entertainment**, **Carl Thomas**, and **Jennifer Lopez**.

Joe Pirrera specializes in recording and mixing hip-hop and rap artists, with credits including **AZ**, **the Notorious B.I.G.**, **Foxy Brown**, and **R. Kelly**.

The establishment of SOS Management is the latest expansion of



by Christopher Walsh

Sound on Sound Recording. Amlen has increased the business, originally a one-room, 24-track studio, to accommodate growing demand. Studio A, a 30-by-26-foot acoustic space with three isolation booths and a 19-by-18-foot control room featuring a Neve VR72 console, is a favorite among jazz labels such as Verve, Blue Note, and Concord, and by DRG for Broadway and off-Broadway cast recordings.

Sound on Sound's popularity within the hip-hop community—where computer-based recording puts less emphasis on live acoustic spaces—is due in part to Studio B, completed in 1993. Primarily a mix room, Studio B features a Solid State Logic 9072 J Series console, which replaced an SSL G+ in 1998. Studio B does include a live room large enough to record trios and rhythm sections from "Late Show With David Letterman" and "Saturday Night Live,"

which records promotional pieces there.

Studio C is a surround sound/stereo mix room, featuring a Neve Capricorn digital console and Digidesign Pro Tools 24 digital audio workstation. Given the long-delayed introduction of DVD Audio and the uncertainty of surround sound's acceptance by the music industry, however, Studio C, like most 5.1 rooms, has not seen an abundance of surround work to date.

"Studio B, with the [SSL] J, is busy all the time, thankfully," says Amlen. "I need a room like that! Studio A is busy most of the time also. Studio C has been a tough one to get off the ground, mostly because there is kind of an unknown quantity surrounding the way everything is going. That could change in a couple of months."

Finally, Studio E is a pre-production/editing suite for mastering, sound design, and Pro Tools editing. It includes a Pro Tools Version 5.0 24-bit system, Mackie 1604-VLZ mixer and HUI control interface, a large complement of MIDI gear, and a full suite of software including Mark of the Unicorn Digital Performer Version 6.0 and Logic Audio. Sound on Sound has partnered with sound designer **Peter**

Darmi in Studio E for film and post-production projects.

With this variety of recording and mixing services offered at Sound on Sound, engineers on the SOS Management roster have choices, both inside and outside the facility.

"The idea of keeping a small roster is something Chris and I are very interested in," says Amlen on SOS Management. "Obviously, the more people we have, the more money we could make, so it's not just about the money. We're interested in career development and in forging a relationship that lasts."

I JUST RECEIVED an E-mail from someone whose name should be familiar: **Paul Verna**, who until recently was Billboard's Pro Audio editor, allowed me to share these good tidings.

"**Ellen Dooley** and **Paul Verna** are delighted to announce the arrival of their first child, **Lily Ana Verna**. Lily was born Thursday, Oct. 12, in New York at 6:40 p.m. on a full moon. At birth, she weighed 7 pounds, 12 ounces, and measured 20 inches. Lily and Ellen are doing great after a speedy labor, and Paul couldn't be more proud of both his girls."

Congratulations, Paul and Ellen!

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 28, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	COME ON OVER BABY (ALL I WANT IS YOU) Christina Aguilera/ Celebrity Status R. Fair (RCA)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	KISS THIS Aaron Tippin/ A. Tippin, B. Watson M. Bradley	MINORITY Green Day/ Green Day (Reprise)	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	ROYALTONE (N. Hollywood, CA) Michael C. Ross	PALMYRA (Dallas, TX) Chris Bell	THE SOUND SHOP (Nashville) Mike Bradley	STUDIO 880 (Oakland, CA) Ken Allardyce	SARM WEST (London, ENGLAND) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	Neve 8078	Neve 8038	Trident Vector	SSL 4056G plus	SSL 9000J
RECORDER(S)	Sony 3348	Studer A800 MKIII	Sony 3348	Pro Tools	Pro Tools/Sony 3348
MIX MEDIUM	GP-9	Quantegy 499	Quantegy 467	Pro Tools	BASF 931
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Burbank, CA) Dave Way	ELECTRIC LADY (New York) Tom Soares	THE SOUND SHOP (Nashville) Mike Bradley	OCEANWAY (Los Angeles) Jack Joseph Puig	OLYMPIC (London, ENGLAND) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Trident Vector	Focusrite	SSL 4000G
RECORDER(S)	Studer A820	Studer 800 MKII	Sony 3348	ATR/102	Sony 4080 G Plus
MASTER MEDIUM	Quantegy 499	BASF 900	Quantegy 467	BASF 911	Quantegy GP-9
MASTERING Engineer	OASIS Eddy Schreyer	STERLING SOUND Chris Gehringer	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	METROPOLIS Tim Young
CD/CASSETTE MANUFACTURER	BMG	Uni	Uni	WEA	WEA

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A Capitol Idea. Liz Phair is writing for her new album on Capitol Records, her first since 1998's "whitechocolatespaceegg." Pictured with Phair in Studio A at the Capitol Records Tower in Hollywood is Capitol Records president Roy Lott.

Edimusa, Vander Acquire Catalog

EDIMUSA/VANDER BUYS SONOINTER CATALOG: Publishing houses Sonointer (USA) and Promotora Sonolux Internacional Columbia (Sonointer) have sold their entire world catalog rights to Edimusa Publishing Group and Vander Music for an undisclosed amount. Edimusa/Vander will now have the rights to claim and collect all royalties associated with the Sonointer catalogs.

"Edimusa Publishing Group has been investing for the past several years on Latin repertoire," says Edimusa Publishing Group GM **Edmundo Monroy Ortiz**. "We have representation contracts from many Colombian catalogs, but this is the first time we own a Colombian music catalog outright."

The Sonointer catalog, which belonged to Colombia's powerful Grupo Ardiña Lülle, includes the work of acts such as **Carlos Vives**, **Wilson Choperena** (known for "La Pollera Colorá"), **Rafael Escalona**, **Lisandro Meza**, and **Jorge Villamil**. Edimusa/Vander also owns the Mexican publishing catalog of Previsa (Discos Peerless Publishing) and TH Publishing and recently opened Vander Music in Argentina.

THE SECOND RITMO LATINO Awards, which took place Oct. 19 at the Universal Amphitheatre in Los



by Leila Cobo

Angeles, boasted an eclectic array of winners, from **Ana Gabriel** in the female pop category for "Soy Como Soy" to **Maná** in male pop for "MTV Unplugged."

In what will undoubtedly become a boost for his upcoming release, Puerto Rico's **Chayanne**, who also performed, won artist of the year, despite the fact that his last album, "Atado A Tu Amor," was released in 1998.

Winners were chosen by thousands of people who voted in Ritmo Latino stores and Vons supermarkets nationwide. The awards were televised live on the Telemundo network; at press time they were scheduled to feature performances by **Melina León**, **Pedro Fernández** and **Bertin Osborne**, **Jaci Velásquez**, **Charlie Zaa**, **Chayanne**, **Paulina Rubio**, **Arkangel R-15**, and **Son By Four**.

Son By Four collected awards for new artist and for song of the year for "A Puro Dolor," whose writer—**Omar Alfanno**—also won for com-

poser of the year. A full list of winners can be found on page 48.

MILANÉS GOES TO SCOTLAND: A recent visit to Glasgow, Scotland, found an unlikely music listing in local newspapers. Cuban singer/songwriter/icon **Pablo Milanés**, known as one of the founders of the Nueva Trova movement, was scheduled to perform Oct. 15 at Glasgow's City Hall. The show, following a performance in London, was Milanés' first in Scotland. More interesting still, it was part of "Sí Cuba," Glasgow's first Cuban festival, sponsored by the City Council in an effort to develop trade and cultural links with Cuba. The festival (Oct. 15-Nov. 5) will tie in with a visit from a Glasgow trade mission to Havana in November.

Milanés' concert created few ripples. Promotion was scarce, and less than 200 showed up to see him perform. Accompanied by two musicians, Milanés, who played guitar, drew from three decades of songs, including material from his new album, "Los Días De Gloria."

It was a tasteful, but almost too intimate evening, especially for an audience that included many non-Spanish speakers. Still, it was heartening to witness burgeoning inter-

(Continued on page 48)

LATIN TRACKS A-Z

TITLE (Publisher—Licensing Org.)	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
A ELLA (Huina, BMI)																	
A PURO DOLOR (EMOA, ASCAP)																	
BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)																	
COMO DUELE (Ventura, ASCAP)																	
COMO ESTE LOCO (Arpa, BMI)																	
COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)																	
CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)																	
CUANDO NADIE ME VE (Alkazul, S.L.)																	
CUANDO UNA MUJER (EMOA, ASCAP)																	
DE PAISANO A PAISANO (TN Ediciones, BMI)																	
EL COYOTE (Arpa, BMI)																	
EN CADA GOTTA DE MI SANGRE (Mundo Musical)																	
ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)																	
ENTRE TU Y MIL MARES (Warner/Chappell)																	
ERAS TODO PARA MI (ADG, SESAC)																	
FUERTE NO SOY (Ser-Ca, BMI)																	
IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)																	
LA BIKINA (Peer Int'l., BMI)																	
LA BOMBA (Sony/ATV Discos, ASCAP)																	
LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)																	
MI PRIMER AMOR (Caribbean Waves, ASCAP)																	
PARA QUE QUIERES QUE VUELVA (El Zaz)																	
POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)																	
POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)																	
QUE BONITO AMOR (Pham/Peermusic, BMI)																	
QUEMAME LOS OJOS (Marfre, BMI)																	
REGRESA A MI (F.I.P.P., BMI)																	
SECRETO DE AMOR (Edimusa, ASCAP)																	
SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)																	
SIN TU AMOR (Sony Music, BMI)																	
TE QUISE OLVIDAR (BMG Songs, ASCAP)																	
TE SONE (Mas Music)																	
TU Y LAS NUBES (Peer Int'l., BMI)																	
VEN A MI (RUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)																	
VEN CONMIGO (SOLAMENTE TU) [COME ON OVER BABY (ALL I WANT IS YOU)] (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Electric, ASCAP/Madhouse Forlag, ASCAP)																	
YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)																	
YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)																	
YO TE CONFIESO (Sony/ATV Latin, BMI)																	

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Hot Latin Tracks



THIS WEEK	LAST WEEK	WKS ON CHART	WKS ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
No. 1					
1	2	3	3	OSCAR DE LA HOYA	VEN A MI
2	4	6	4	RICKY MARTIN	SHE BANGS
3	1	1	7	CHRISTINA AGUILERA	VEN CONMIGO (SOLAMENTE TU)
GREATEST GAINER					
4	11	16	3	LUIS MIGUEL	LA BIKINA
5	3	2	10	RICARDO ARJONA	CUANDO
6	5	5	35	SON BY FOUR	A PURO DOLOR
7	6	8	10	MELINA LEON	CUANDO UNA MUJER
8	9	10	26	JOAN SEBASTIAN	SECRETO DE AMOR
9	20	36	3	CHAYANNE	YO TE AMO
10	7	11	20	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
11	13	18	8	ANTHONY	YO TE CONFIESO
12	15	13	5	ALEJANDRO SANZ	CUANDO NADIE ME VE
13	12	9	13	CHRISTIAN CASTRO	POR AMARTE ASI
14	8	12	28	BANDA EL RECODO	YO SE QUE TE ACORDARAS
15	10	4	12	GLORIA ESTEFAN	COMO ME DUELE PERDERTE
16	17	21	13	CONJUNTO PRIMAVERA	EN CADA GOTTA DE MI SANGRE
17	14	30	7	EL COYOTE Y SU BANDA TIERRA SANTA	TE SONE
18	21	15	5	LAURA PAUSINI	ENTRE TU Y MIL MARES
19	18	17	4	VICENTE FERNANDEZ	BORRACHO TE RECUERDO
20	19	14	8	LOS TIGRES DEL NORTE	DE PAISANO A PAISANO
21	22	7	14	LUIS FONSI	IMAGINAME SIN TI
22	27	26	8	AZUL AZUL	LA BOMBA
23	23	33	6	LIMITE	POR ENCIMA DE TODO
24	31	25	6	LUPILLO RIVERA	TU Y LAS NUBES
25	28	29	9	EL PODER DEL NORTE	A ELLA
26	NEW	1	1	KEVIN CEBALLO	MI PRIMER AMOR
27	16	22	8	POLO URIAS Y SU MAQUINA NORTENA	PARA QUE QUIERES QUE VUELVA
28	24	23	14	VICTOR MANUELLE	COMO DUELE
29	35	34	7	THALIA	REGRESA A MI
30	NEW	1	1	OV7	ENLOQUECEME
31	29	27	12	LOS TEMERARIOS	ERAS TODO PARA MI
32	38	35	6	ORO NORTENO	EL COYOTE
33	25	24	7	DOMINIC	LLORAN LAS ROSAS
34	37	—	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	QUEMAME LOS OJOS
35	33	—	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	COMO ESTE LOCO
36	36	—	4	INTOCABLE	FUERTE NO SOY
37	NEW	1	1	MDO	TE QUISE OLVIDAR
38	30	39	4	PEDRO FERNANDEZ	SIN TU AMOR
39	40	—	19	BANDA MAGUEY	QUE BONITO AMOR
40	26	32	3	LIMI-T 21	Y DALE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	14 STATIONS	57 STATIONS
1 RICARDO ARJONA SONY DISCOS CUANDO	1 ANTHONY J&N/SONY DISCOS YO TE CONFIESO	1 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
2 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	2 RICKY MARTIN COLUMBIA/SNY DISCOS SHE BANGS	2 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
3 CHAYANNE COLUMBIA/SNY DISCOS YO TE AMO	3 OSCAR DE LA HOYA EMI LATIN VEN A MI	3 CONJUNTO PRIMAVERA FONOVISA EN CADA GOTTA DE MI SANGRE
4 RICKY MARTIN COLUMBIA/SNY DISCOS SHE BANGS	4 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	4 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
5 LUIS MIGUEL WEA LATINA LA BIKINA	5 MELINA LEON SONY DISCOS CUANDO UNA MUJER	5 VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO
6 OSCAR DE LA HOYA EMI LATIN VEN A MI	6 KEVIN CEBALLO RMM MI PRIMER AMOR	6 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
7 SON BY FOUR SONY DISCOS A PURO DOLOR	7 VICTOR MANUELLE SONY DISCOS COMO DUELE	7 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
8 MELINA LEON SONY DISCOS CUANDO UNA MUJER	8 ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	8 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
9 ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	9 RICARDO ARJONA SONY DISCOS CUANDO	9 EL PODER DEL NORTE DISA/EMI LATIN A ELLA
10 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	10 DOMINIC PRESTIGIO/SNY DISCOS LORAN LAS ROSAS	10 POLO URIAS Y SU MAQUINA NORTENA FONOVISA PARA QUE QUIERES
11 GLORIA ESTEFAN EPIC/SNY DISCOS COMO ME DUELE PERDERTE	11 LIMI-T 21 EMI LATIN Y DALE	11 ORO NORTENO PLATINO/FONOVISA EL COYOTE
12 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	12 LUIS MIGUEL WEA LATINA LA BIKINA	12 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON DE TU PELO
13 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	13 CHAYANNE COLUMBIA/SNY DISCOS YO TE AMO	13 LOS TEMERARIOS FONOVISA ERAS TODO PARA MI
14 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	14 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	14 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME LOS OJOS
15 THALIA EMI LATIN REGRESA A MI	15 TITO ROJAS M.P./SONY DISCOS QUE MAS TU QUIERES DE MI	

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.

Rock En Español

Billboard. LATiN MUSiC 6 PACK VI

Rock en Español has been building momentum underground for years. Now, it's ready for the mainstream with the emergence of powerhouse new talent and the proven longevity of its early pioneers. Billboard unlocks Latin rock's explosive energy and booming scene with a closer look at Latino women in rock, the hottest acts on tour, the genre's evolving presence on the radio, and more! Billboard also provides the latest in marketing, retail, and programming news.

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Artists & Music

NOTAS

(Continued from page 46)

est in Latin rhythms—even if it seems limited to Cuban music in both Scotland and Ireland. Time, we hope, will broaden the choices.

ROCK GOES THE PARK: In other Colombia-related news, Bogotá was once again host to Rock al Parque, the three-day event considered by many to be Latin America's premier rock festival. Now in its sixth year, this edition, held Oct. 13-16 on two separate stages, was seen by an estimated 200,000 people and featured nearly 100 acts, ranging from international best-sellers like **Divididos**, **La Mosca**, and **Manu Chao** (who closed the festival) to a host of unsigned artists. Among the event's exclusives was **Aterciopelados'** public premiere of material from its new album, "Gozo Poderoso," which was just released in Colombia and features the single "El Album."

Above everything, however, this edition of Rock al Parque was about diversity, according to **Andres Marocco**, DJ at radio station 88.9 FM (La Superestación), which is the official radio station for the event. "In a way it followed the tendency you see worldwide of removing labels from music," says Marocco. "Instead of saying 'This is rock, metal, or rap,' it felt like 'This is music.'"

Moreover, says Marocco, Rock al Parque was a triumph over adversity, considering Colombia's current political situation and its economic crisis. The event was put together with help from private sponsors and the city of Bogotá. As of now, the plan is to bring back the festival next year.

DESTON OPENS OFFICES IN MIAMI AND NASHVILLE: Des-

ton Music is officially opening its doors Tuesday (24) in Miami and Thursday (26) in Nashville. The publishing company, which is headquartered in New York and is owned by partners **Winston Simone**, **David Simoné**, and **Desmond Child**, has been in operation since Jan. 1. During that time, says Child, 25 Deston songs have been included in various albums. Child says it is a "stellar" track record considering Deston has only seven writers (including him), with plans to expand to 20 in the next six months.

"We want to keep it a lean, mean, writin' machine," says Child, whose current hit is **Ricky Martin's** "She Bangs," which Child co-wrote with **Robi Rosa** and **Walter Afanasiëff**.

Deston has also signed **Anslém Douglas**, writer of "Who Let The Dogs Out," as well as the entire **Baha Men** troupe. It was a stroke of luck, says Child, who adds that his company is dedicated to nurturing the songwriter. "For many years, publishing companies have been more like big banking enterprises that invest in projects," he says. "And the art of song publishing or song plugging has been lost, because the big companies don't have the time to do it. So they basically sign people they think are going to be self-sufficient. But the songwriter that sits down and writes a song and hopes somebody will record it, that's becoming a dying breed. And that's what I always considered myself, a songwriter."

LATIN JAZZ AWARD GOES GLOBAL: Latin jazz will get a major boost before year's end with the second **Premio SGAE Iberoamericano de Jazz Latino**, which seeks to "discover new authors and widen the Latin jazz repertoire," according to SGAE representative **Fernando Neira**. The entry deadline for compositions has been extended to Oct. 30; Cuban pianist **Chucho Valdés** will head the panel of judges overseeing the selection of six finalists. The finalists' works will be played by **Irakere**—Valdés' group—during the International Latin Jazz Festival in Havana, set to take place Dec. 13-17. Cash prizes will be awarded. Entries must be for a sextet to nine-piece format, including Afro-Cuban percussion, and must last between five and 10 minutes.

"It's a composition award, not an interpretation award," says Neira. "And since we're reaching out to the entire community—from both Spanish and Portuguese-speaking countries—we'll probably see many new artists who are looking to make themselves known."

POSADA HONORED DURING SHOWCASE: In its continuing effort to highlight local artists, ASCAP showcased five Florida bands as part of the Heineken-sponsored Ampt Music Series Oct. 19 at Power Studios. The series will present both signed and unsigned artists in various cities, including Chicago (Nov. 3), Seattle (Nov. 8), and Boston (Nov. 16). Miami's featured acts were **Blue Meridan**, **Ciara**, **the Druids**, **Libido**, and **Para-**

fanelia. Latin rock promoter **Kike Posada**, who is also editor of Boom! magazine, will be honored with the Heineken Ampt/ASCAP Recognition Award as a local music hero.

GUESTS ONLY: The year's second "Sólo Con Invitación" (By Invitation Only) concert will take place Nov. 2 in Los Angeles. As usual, the guest artist's identity will be kept a secret until the curtain opens. The concept of "Sólo Con Invitación," now in its fourth year, was developed as a promotional strategy by Miller Genuine Draft, which holds various radio and bar promotions where fans can enter to win tickets to the event. Past "Sólo" acts include **Los Tucanes De Tijuana**, who played in Phoenix last June; **Maldita Vecindad**; **Aterciopelados**; **Elvis Crespo**; **Alejandra Guzmán**; **Enanitos Verdes**; and **Olga Tañón**.

CHILE WILL BE represented by a virtually unknown singer in its upcoming Viña del Mar Festival, scheduled for February. **Daniela Aleui**, 24, won the right to perform in Viña during a competition aired by Channel 13, the festival's official organizer. Aleui, who had previously sung in nightclubs and as a backup singer in TV shows, won with "El Juego Del Amor," a song written by **Daniel Guerrero** (of romantic duo **La Sociedad**) and his wife, **Aracelli Vita**. Aleui beat out other, more-established artists like **Keko Yunge** and **Florcita Mortuda**.

PRISIONEROS REVISITED: **Los Prisioneros**, arguably Chile's most important rock band in recent memory, are enjoying a renaissance of sorts. Several artists from a wide variety of genres have come together for a recently released tribute album titled "Tributo A Los Prisioneros." The band, which fell apart in 1992, came together in the early '80s and developed a post-punk, new-wave sound highlighted by biting lyrics that drew on the economic recession of the time as well as the dictatorship of **Augusto Pinochet**. Prisoneros released four studio albums as well as a greatest-hits compilation and an anthology of previously unreleased material. Its current tribute includes artists who were around even before Los Prisioneros—such as '60s rocker **Florcita Motuda**—as well as current bands like hip-hop quartet **Makiza**. In mid-November, EMI will also release a live album of Los Prisioneros.

Assistance in preparing this column was provided by **Sergio Fortuna** in Chile. **Leila Cobo** may be reached at 305-361-5279, by fax at 305-361-5299, or at lcobo@billboard.com.

FOR THE RECORD

Latin Notas incorrectly reported in the Oct. 14 issue of Billboard that Ritmo Latino was headquartered on the West Coast. The company is based in Neptune, N.J.

RITMO LATINO AWARD WINNERS

Female pop artist or group: Ana Gabriel, "Soy Como Soy."

Male pop artist or group: Maná, "MTV Unplugged."

Ranchero artist or group, male or female: Pepe Aguilar, "Por Una Mujer Bonita."

Tejano artist or group, male or female: Intocable, "Contigo."

Regional Mexican artist or group, male or female: Los Tigres Del Norte, "Herencia De Familia."

Salsa artist, male or female: Carlos Vives, "El Amor De Mi Tierra."

Merengue artist, male or female: Elvis Crespo, "Píntame."

Rock en español artist or group: Jaguares, "Bajo El Azul De Tu Misterio."

New artist of the year: Son By Four.

Music video of the year: "Atado A Tu Amor." Chayanne; Rocky Schenck, director.

Composer of the year, male or female: "A Puro Dolor," Son By Four; Omar Alfanno, composer.

Song of the year, male or female: "A Puro Dolor," Son By Four.

Album of the year: "MTV Unplugged," Maná; Fher Olvera and Alex González, producers.

Artist of the year, male or female: Chayanne.

Celia Cruz

A Billboard 50th-Anniversary Salute



Photography © Alexis Rodriguez-Duarte; Styling by Tico Torres

Celia Cruz

50th Anniversary

THE BILLBOARD INTERVIEW Celia Cruz

BY LEILA COBO

On Aug. 3, 1950, Cuba's most famed orchestra—La Sonora Matancera—brought in a new female singer to its ranks. She was a young, relative unknown from a humble family who'd been making the rounds on radio shows throughout the island. She was gifted with one of the most prodigious voices and salacious personalities to ever come into the Cuban musical realm.

Fifty years and more than 50 albums later, Celia Cruz is undisputedly the best-known and most influential female figure in the history of Afro-Cuban music. More remarkable still, her career—like her nearly 30-year marriage to former Sonora trumpet player Pedro Knight—has remained in a constant upswing during five decades, surviving changes in labels, audiences and, most telling, in the way Latin music is produced, performed and perceived.

Through her lengthy associations with La Sonora, Tito Puente, Fania Records and Johnny Pacheco and RMM Records and her former, long-time manager Ralph Mercado, Cruz has built an extraordinary discography that effectively documents the history of the music we know today as salsa. Cruz, who emigrated to the U.S. from Cuba in 1960, has never returned to live there, but maintains a permanent musical tie with her homeland that has colored every aspect of her work.

On the eve of the first-ever Latin Grammys, where she would take home the award for Best Tropical Performance, Cruz—with Knight by her side—spoke about her musical history and about her new album, "Siempre Viviré," her first for Sony Discos and the beginning of a new phase in her career.



Who was the driving force behind you becoming a singer?

Perhaps if my mother wouldn't have existed, I wouldn't be an artist, because my father didn't want me to be one. My mom was the one who said, "Nada, nada, tú sigue ahí."

Was anyone in your home a musician?

No one. Not even to this date. Although my mother sang very beautifully. I would make her sing. She used to sing a comapasa titled "Los Moros." But beautifully, Pedro! [She looks at her husband and perpetual companion Pedro Knight, sitting beside her]. Perfectly in tune. And then she'd say, "Moro soy yo, soy yo, soy yo."

What led you to sing professionally?

The problem was, I went to an amateur show called "La Hora del Té." I sang a tango, "Nostalgia." And I won. And when I won, I wanted to go to all the amateur shows in Cuba. That's when my father said no. At the beginning, I'd go alone, and later with a cousin named Nenita, who still lives in Cuba. I was very skinny and tired. And since the tram cost five cents each way and we didn't have enough money, I'd sit on Nenita's lap, because she was bigger. The drivers knew us and, sometimes, they'd let me sit on the seat beside her, if it was empty. One time, we had no money to return and we walked back. We arrived at 2 a.m.

Your big break was singing for La Sonora Matancera,



La Sonora Matancera

which was already an established band. Yet, it wasn't love at first sight with the audience, was it?

It turns out that Cubans missed Mirta Silva [La Sonora's previous singer, who relocated to Puerto Rico]. They'd write to Radio Progreso [the station that aired shows with La Sonora], to the owner, and they'd tell him I was no good, that he should bring Mirta back. I could care less. This was my job—the job of my creams and the job that fed me. So, I started to build my repertoire with La Sonora. The audience started to go to the show and applaud. And in January, Rogelio [Martinez, leader of La Sonora] decided he wanted me to record with them.

Was it unusual for a woman to record salsa at the time?

The owner of the company, an American, said he didn't think women sold. Now, I think he thought women couldn't sell that kind of music. Because in those days, there were singers like Toña La Grande and Elvira Ríos—Mexican singers who were famous and sold. So, Rogelio said, "OK, Mr. Siegel. If she doesn't sell, we'll pay her." And he recorded me.

The album was sold in the U.S. because it was an American company, and then it returned to Cuba. And it did well. And after that, Mr. Siegel hired me. It was my first record deal. I remained with him the entire time I was with La Sonora—

Continued on page 64



With Tito Puente



querida celia,

igracias por endulzar el mundo con tu **azúcar!**
Eres la digna y **viva** representación de la **música** latina
y de nuestra **cubanía.**

te queremos mucho,

gloria, emilio, nayib y emily



estefan enterprises inc.

Celia Cruz

50th Anniversary

MADRID—Salsa queen Celia Cruz is as much a household name in Spain as soul-pop veteran Tina Turner is in the U.S. Frequent visits by Cruz to Spain have always included concert tours and TV shows. It's hard to believe that just over 10 years ago she was almost an unknown here.

PLENTY OF AZUCAR

With her trademark makeup and extravagant hairdos, a huge smile and cries of "azucar!" (sugar), Cruz has created a lasting love affair between herself and the Spanish audience.

It is no coincidence that the only territory in the world where Cruz is not signed to Sony is Spain. Here, she insisted on a special contract clause retaining her links to Spanish indie label BAT Discos, run by brothers Jorge and Oscar Gomez, both Cuban-born like Cruz.

BAT executive president Jorge Gomez explains that the brothers were friends with New York salsa boss Ralph Mercado before he created the label Ralph Mercado Music (RMM) and signed Cruz in 1989. BAT was created the same year, and by 1990 it was handling Cruz's product in Spain.

It was thanks to BAT that her first hit album in Spain (and many other territories), "Azucar Negra," was released. The Gomez brothers' links with the Spanish authors' and publishers' society SGAE meant that most of the 10 songs on the album were written by SGAE members, mostly Spanish.

For her debut, BAT and SGAE organized a major media presentation in Madrid, as well as concerts in Spain's Canary Islands off west Africa, which are considered the European capital of salsa. Gomez reflects that "1990 was a big year for everybody—for Celia in Spain, for Ralphie, for BAT and for salsa, which was taking off for the first time outside its traditional areas. It was then that people discovered the dimension of Celia, that she is indeed the grand Queen Of Salsa."

One song, "Cruz De Navajas," was written by José María Cano of then top Spanish pop group Mecano, and was Cruz's first collaboration with the younger pop generation. "Azucar Negra" was her first album to go gold (50,000 units) in Spain and has sold some 80,000 units total.

THE KEY TO SUCCESS

"We were good friends already with Ralphie [Mercado's nickname] when we formed our own labels," recalls Gomez. "He signed Celia and then contracted us to

promote her in Spain. A great friendship—which grows every day—was born in 1990."

Gomez remembers Cruz saying to him, "I've always wanted to triumph in Spain."

"She told me, laughing as always, that 'whenever I walk down the street in Spain, I'm just another black woman.' For a person like Celia, being 'just another anything' is never enough," adds Gomez.

"I've known many artists, but not one has her artistic and human qualities. I consider her part of the family, like an aunt, and adore her," he says. The father of the Gomez brothers is a Madrid doctor known as the Sheriff. Says Jorge Gomez, "Every time she comes here, she says, 'I must ring the Sheriff to arrange a check-up.'" (Cruz could have benefited from a doctor in early September, when an injury to her knee meant she had to cancel half of the 15 concerts planned in Spain, as well as a Labor Day concert in New York.)

When Cruz signed with Sony last year, she insisted on sticking with BAT in Spain with what has become known as "the Gomez clause." It is unusual for a worldwide deal to have an exception for one territory, but Gomez says that Sony Music Entertainment Spain president Claudio Condé "understood Celia completely."

"She is grateful to us for all we have done in Spain. I have always treated her like a queen, like an Ella Fitzgerald if you like," says Gomez. "She says she cannot deal with anybody in Spain but 'los Gomez'."

The key to Cruz's success in Spain is that "she has always been an artist for young people, and 80% of the fans who go to her concerts are under 30," says Gomez. Also, her ready charm and what Gomez calls "her halo of good luck" is a winning formula. "There is no Spanish New Year TV gala without Celia, and people rely on her for those fun family occasions."

GOD BLESS THE QUEEN

Until this May, BAT Discos product was distributed in Spain by EMI, but the label has switched to Spain's Gran Via Distribución, whose director, Felix Iriondo, says Cruz's new album, "Siempre Viviré" (I Will Survive), will receive special treatment.

"Los Gomez" organized and will produce a major TV tribute to Cruz for mid-November in Miami titled "God Bless The Queen."

The show is due



With (l to r) Rocio Jurado, Julio Iglesias and Lola Flores (above), performing with Patti LaBelle



If there is one person I admire and love, it is Celia Cruz. She's a person with integrity and talent, and she is a great human being. A person who has no age when she's performing, a great example for me and the industry. She's a great lady. Looking at her gives you such sabor and energy and, in the studio, she's incredibly professional. A source of pride, not just for Cuba, but for the entire Hispanic world.

—Emilio Estefan, producer

Mi Diosa Divina: Since the very first time I saw you perform, I dreamed of working with you. Thank you for making my dream come true, for allowing me to be part of your legacy and for 50 many years of great music, a wonderful friendship and unforgettable memories. You're one of a kind. Felicidades! Kilima!

—Johnny Pacheco, bandleader

Celia Cruz has been a peerless ambassador of the Cuban-American community—promoting our music, culture and folklore across the hemisphere. Her incomparable flair and unique style have made her one of Latin music's most respected and renowned vocalists. Her music has broken down racial and social barriers, and continues to be enjoyed by millions.

—Ileana Ros-Lehtinen, congresswoman

to feature performances by Julio Iglesias, Gloria Estefan, Marc Anthony, India, Rocio Jurado, Gloria Gaynor (Cruz's new album is named for a version she has recorded of "I Will Survive"), Patti LaBelle, Chayanne, Willy Chirino and Vicente Fernández.

An orchestra of top Latin musicians past and present called Orquesta Irrepetible will play to a seated Cruz, who is expected to sing three or four songs. The show is expected to be sold to TV outlets in several countries.

Cruz is a favorite on Spanish-language radio network Cadena DIAL in Spain, and its program director Manuel D'Avila says she, more than anyone else, introduced salsa to Europe.

"She is the best ambassador of her music; she has tremendous charm and attracts great affection," says D'Avila. "When she comes to Spain, she is the center of attention, but she never behaves like a diva."

One sign of how much Spaniards regard Cruz as "theirs" is that one of central Madrid's main record outlets, FNAC, stocks her albums in the national music section.


Silvia Guerrero, head of FNAC's national music section, says, "Celia Cruz is a perennial favorite, and for a year we have been selling healthy quantities of her last album, 'Mi Vida Es Cantar,' which contains her popular song 'La Vida Es Un Carnaval.'"

The titles translate as "Singing Is My Life" and "Life Is A Carnival," which pretty well sums up Cruz, the Queen Of Salsa. ■

HER REIGN IN SPAIN

The Cuban queen has become a household name with her love of touring and a "halo of good luck." By Howell Lewellyn

Los 50 años más dulces de la música latina.



Son los que tú
nos has dado
con tu ritmo,
talento y eterno
buen humor.

Muchísimas felicidades te desean tus amigos de



Univision

Celia Cruz

50th Anniversary

She is a supreme diva who's dominated the world of Afro-Cuban salsa, a groundbreaker who has set the standard for three generations. Throughout her illustrious career, Celia Cruz has been given a lot of titles and honors—Queen Of Salsa, Queen Of Mambo, Queen Of Latin Music.

In the early 1970s, the *New York Times* called her "salsa's most celebrated singer." She has influenced countless artists with her vocal talent, improvisational skills, ebullient personality, elaborate costumes and her determination to triumph in a music style formerly limited to men.

Yet, Celia's sphere of influence extends far beyond the world of music. She is a symbol of success, despite many obstacles. She overcame poverty, lack of education and resistance in a male-dominated genre. She also persevered, plying her fiery style of salsa singing in a time when the pop culture currents dictated other tastes.

FROM TEACHING TO SINGING

Born in the poor Santa Suarez barrio of Havana on Oct. 21, 1924, Celia was the second oldest of four children. Family members and friends knew early on that her voice was something special—her efforts to sing the smaller children to sleep resulted in the adults gathering around to hear her voice. Thinking they were checking up on her, Cruz would shut the door.

In the late 1940s, Cruz left the teacher's school she was attending to concentrate on her singing career. In an interview with the *New York Times*, she remembered a professor telling her, "You're going to sing because you'll earn more money in a day than I will in a month." She went on to study voice and theory at Cuba's Conservatory of Music from 1947 to 1950.

In August 1950, Celia got her first shot at the big time when she was chosen to sing with Cuba's legendary La Sonora Matancera. Her 15-year association with the group would represent the first Golden Age of her career. The group headlined at the Tropicana nightclub and casino during Havana's final years as a tropical playground for the rich and famous. La Sonora's popularity kept growing thanks to Cruz's unique, improvisational vocals, which led

to the group being featured in five movies during the 1950s: "Una Gallega En Habana," "Ole Cuba," "Rincon Criollo," "Piel Canela" and "Amorcito Corazon."

After Fidel Castro seized power in 1959, La Sonora Matancera decided it was time to leave the country. The group defected from Cuba on July 15, 1960, under the pretext of a tour, and Cruz settled in New York City for good in 1962. A furious Castro did not let her return to Cuba to visit her ailing mother or be at her father's funeral.

Cruz was philosophical about the turn of events. She was appreciative of her fans in the U.S. and told the *New York Times*: "If I die now, I want to be buried here."

On July 15, 1962, Cruz married the group's first trumpeter, Pedro Knight. They had known each other for 14 years. In 1965, Knight stepped down from the band to become her personal manager and musical director. Cruz also left La Sonora Matancera that year, which closed a glorious chapter in Celia's prolific career.

During the 1960s, Cruz struggled to sell albums but, despite flagging sales, her music remained a critical triumph. In 1966, she recorded the first of eight albums with longtime admirer Tito Puente, including "Cuba Y Puerto Rico Son" and "El Quimbo Quimbunbia."

HOMMY'S GRACIA DIVINA

But in the early 1970s, young Hispanics looking for identity and roots rediscovered the Afro-Cuban music their parents listened to. Now dubbed "salsa," the music encompassed many Afro-Cuban rhythms, such as mambo, rumba and guaguanco, and featured piano, a horn section and a Cuban drum set with congas and timbales. She received good press playing *Gracia Divina* in the 1973 opera "Hommy," a Latino version of "Tommy," at New York City's Carnegie Hall.



I feel very fortunate to call Celia Cruz my friend. She's an inspiration, not only as an artist but as a woman and a remarkable human being. On stage, she's ageless. And as a symbol of our homeland, she's priceless!

—Gloria Estefan

Celia Cruz is the most authentic representation of the customs and roots of Caribbean music. She's an ambassador of the contemporary Latin music movement. Her energy and vitality make her an icon every time she gets on a stage. It's impossible not to recognize her presence.

—Mauricio Abaroa, senior VP & executive director, LARAS

Spending time and getting to know Celia is what the word honor is all about. She's an absolute pillar as a human being and one of the most unselfish humanitarians I have ever met and am sure I'll ever know. One of the sharpest human beings on earth. And forget about getting her behind a mike, she'll turn anybody out.

—Marc Anthony

In "The Perez Family" (above), Receiving her star on the Walk Of Fame in Mexico

Cruz received kudos for her performance, and her stature in the genre was rising fast at a precipitous time in the country. Younger Hispanics now appreciated salsa music, and Celia rose to the occasion. Besides her singing talents, Celia established a reputation for bombastic, sometimes outlandish costumes. Always a flamboyant dresser, Celia usually wore costumes that featured feathers, sequins, lace and yards and yards of colored fabrics. According to folklore, she never wears a costume twice and each of her ensembles costs more than the amount needed to produce one of her albums.

Her big voice, elaborate costuming and exaggerated gestures all lead to the image that she is larger than life.

She has also been an influential source, credited by many, including Jon Secada and Gloria Estefan, as one of the best singers in the field. Celia has been modest, attributing the increasing younger audiences to the mystique and allure of salsa. In a *Time* interview, she said: "We've never had to attract these kids. They come by themselves. Rock is a strong influence on them, but they still want to know about their roots. The Cuban rhythms are so contagious that they end up making room for both kinds of music in their lives."

With her role as wealthy nightclub owner Evalina Montoya in the 1992 movie "The Mambo Kings" and a cameo in 1995's "The Perez Family," Cruz was introduced to a whole new audience in the sixth decade of her career. More mainstream recognition came in 1994, when President Clinton presented her with a medal from the National Endowment Of The Arts.

Some of her awards include an honorary doctorate degree from Yale University, a star on Hollywood Boulevard, and walks of fame honors in Costa Rica, Venezuela and Mexico.

Of all her rapid-fire, perfectly rhymed and timed improvisations, her most famous phrase is "azucar!," which comes from an anecdote she tells about instructing a waiter that she wanted "azucar" (sugar) with her coffee. She sometimes sprinkles audiences with sugar.

She recently signed with Sony, releasing "Siempre Viviré" this year. And Rhino released a great retrospective of her highlights with La Sonora Matancera in the 1997 collection "100% Azucar: The Best Of Celia."

Cruz has always insisted that she will keep singing for as long as she can, saying that sharing her God-given gift is what makes her happy. She is supportive of other artists and encourages other female singers, knowing that she can't sing forever. "Someday, I have to die," she told the *New York Times*. "I want people to say 'Celia Cruz has died, but here is someone who can take over.'" ■

BEYOND THE MUSIC

The salsa sensation branches out to film while continuing to influence new artists. BY RAMIRO BURR



Celia Cruz

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Celia Cruz

50th Anniversary

THE QUEEN OF SALSA'S RISE TO FAME

From her beginning in Cuba to her most recent album, "Siempre Viviré," Celia Cruz's 50-year career has been more than phenomenal.

BY RAMIRO BURR

As the Queen Of Salsa, Celia Cruz is considered one of Latin music's most respected vocalists. She is a 10-time Grammy nominee who has earned a roomful of awards and honors, including a Smithsonian Lifetime Achievement Award, a National Medal Of The Arts and honorary doctorates from Yale University and the University of Miami. Beginning in Cuba, she has amassed a solid acting oeuvre, appearing in 10 movies, including "The Mambo Kings" and "The Perez Family." She has been feted and honored all across the Americas, especially since the mid-'70s, when tropical music began its resurgence and salsa emerged from its Afro-Cuban chachacha and mambo roots as an autonomous genre.

Through her 50-plus-year career, Cruz has performed on a thousand concert stages and reached plateaus on many recording studios. And, as this chronology demonstrates, her life has influenced and inspired many others.

1924 Born to parents Catalina Alfonsa and Simon Cruz on Oct. 21 in the Santo Suarez barrio of Havana, Cuba. One of four children.

1940s Father encourages her to become a school-teacher, but Celia's interests are elsewhere. She later drops out of school and begins her singing career, performing in talent shows and on the radio, including Radio Progreso Cubana and Radio Union.

1950 On Aug. 3, her first big break comes when she is asked to replace Mirta Silva, the lead singer for Cuba's legendary La Sonora Matancera. She sings with them for the next 15 years, a period also known as "Cruz's Golden Era."

1951 Celia records her first 78 rpm record with La Sonora Matancera, "Caocao Mani Picao" and "Mata

Siguaraya." Celia and the orchestra play the top celebrated venues, including Havana's world-famous Tropicana nightclub and casino.

1950s Cruz and the orchestra appear in Cuban-produced movies, including "Ole Cuba," "Una Gallega En La Habana," "Salon Mexico," "Affair In Habana" and others. The band tours the U.S., Central and South America.

1960 After the revolution, Castro consolidates his power. On July 15, Celia leaves Cuba for good and moves to the U.S., becoming a U.S. citizen in 1961. She never lets go of her dream of returning to Cuba to visit her mother's grave.

1961 Acts in movie "Amorcito Corazon," filmed in Mexico.

1962 Cruz settles in New York City. On July 14, 1962, she marries Pedro Knight, first trumpet in La Sonora Matancera. To this day, she says she is still "captivated by the gentleman in him. He still opens the car door for me, and every morning he prepares my coffee."

1965 Ends her amazing 15-year run with La Sonora Matancera, closing a prolific and influential period in salsa music.

Later that year, Celia makes Knight her manager.

1966 Celia joins Tito Puente's orchestra and begins a remarkable period that produces eight albums with him on Tico Records.

1973 Debuts in Latino opera "Hommy" (based on the rock opera "Tommy"), singing the role of Gracia Divina, on March 29.

1974 Teams with songwriter and Fania Records VP Johnny Pacheco for comeback album "Celia & Johnny." Collaboration goes on to produce two more albums, "Tremendo Cache" and "Recordando El Ayer," and leads

Continued on page 58



With husband Pedro Knight

Celia

Felicidades, gracias por abrir la puerta a la nueva generación y permitirme que forme parte de sus éxitos en estos últimos seis años. Su confianza, su bondad, y su apoyo nunca lo olvidaré. Gracias por creer en mí.

"God bless The Queen"

Omer Pardillo-Cid

Congratulations

Celia...

50 years of "Azúcar"
never tasted so sweet,
and the best is yet to come.
Welcome to Sony Music.



"Siempre Viviré" The New Album.
Available Now.

Sony Music Internacional

Dear Celia CRUZ, Dear Pedro KNIGHT
We wish you the same incredible success for the years to come!



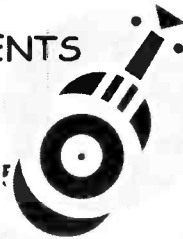
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Celia Cruz

50th Anniversary

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CRISTINA SARALEGUI ENTERPRISES, INC.

RISE TO FAME

Continued from page 56

to Cruz's influential period with the Fania All-Stars. Made up of Fania artists, which includes top names such as Bobby Cruz, Ray Baretto, Ismael Quintana and others, the showcase tours the world.

1975-1982

Receives keys to the cities of Miami, Union City, N.J., and Dallas.

Also, in 1981, receives the key to New York City from mayor Ed Koch.



With Johnny Pacheco

1982 Reunites with La Sonora Matancera to record album "Feliz Encuentro." In June, she receives key to Lima, Peru. On Oct. 23, she is feted with the "Tribute To Celia Cruz" at New York's Madison Square Garden.

1987 Star on Hollywood Walk Of Fame presented on Sept. 17. Cruz said this was the award she waited the longest for—everyone "from president Ronald Reagan to illegal aliens wrote letters requesting it." She went on to be honored in other celebrity sidewalks in San Jose, Costa Rica and Mexico City's Plaza Galería. Later that year, Celia acts in the movie "Salsa."

1988 Records "Loco De Amor" for the David Byrne-produced soundtrack "Something Wild."

1989 Celia is honored on Sept. 28 by one of the largest music festivals in the country—Festival de la Calle Ocho in Miami—which presents her with a star.

After receiving an honorary doctorate from Yale, Celia wins her first Grammy for Best Tropical Latin Album with Ray Barreto for the album "Con Ritmo En El Corazon."

1990s Celia opens the '90s with a special tribute, a Lifetime Achievement Award from the Smithsonian Institution. Later that year, she also receives a Presidential Medal in arts from Colombia.

1991 Honored with "Celia Cruz Way" at Calle Ocho festival.

1992 Plays Evalina Montoya, wealthy owner of Club Babalu, in the movie "The Mambo Kings," starring Antonio Banderas, Armand Assante and Cathy Moriarty. The director, Arne Glimcher, was so impressed with her acting that he expanded her role during filming. The role gave her confidence speaking English, a language she understood but said she was afraid to speak. Her role in the film is described as similar to that of a Greek chorus.

Unveils statue of herself at Hollywood Wax Museum. In less than 10 minutes, word spread among passersby that she was inside, and 75 fans gathered outside to wait. She also receives the Hispanic Women Achievers Award from New York governor Mario Cuomo.

Receives honorary doctorate from Florida International University.

1993 Acts in movie "The Perez Family," starring Marisa Tomei and Anjelica Huston. She begins a new phase of her career with New York City-based RMM

Continued on page 62

Celia



tu familia se une para felicitarte
en tu 50 aniversario en la musica,
y desearte todo lo bueno que tu mereces.

Eres una hija, esposa y hermana irrepetible te queremos... Pedro Knight,
Gladys y Orlando Becquer, tus sobrinas Linda Becquer y Celia Maria Becquer, también
John Paul "desde el cielo", Logan, Dakota, Olivia Camile Codi, Kito Codi y Omer Pardillo.

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Celia Cruz

50th Anniversary

Discography

FIVE DECADES OF CELIA'S MOST INFLUENTIAL ALBUMS

Celia Cruz has recorded nearly 60 albums as a soloist or lead singer in her 50-year career. Her prolific discography is divided among four labels: Secco, the label with which she recorded with La Sonora Matancera until 1965; Tico Records, for which she recorded with the Tito Puente Orchestra from 1966 to 1973; VAYA, which placed her inside the Fania Records family, allowed her to record with Johnny Pacheco and earned her a Grammy in 1990 for her collaboration with Ray Barreto; and RMM Records, which she recorded with from 1993 to the end of the millennium. Newly signed to Sony Discos, Cruz has begun a new stage in her career with "Siempre Viviré," released last September. Following is a selected discography, compiled by Leila Cobo, highlighting the best of these eras.

1950s

SECCO RECORDS:

"Cuba's Foremost Rhythm Singer With La Sonora Matancera" (Cruz's first album and her debut with La Sonora, as well. This is the record that launched her career, both in Cuba and the U.S.)

"La Dinámica Celia Cruz" (with La Sonora)
"Reflexiones De Celia Cruz" (with La Sonora)

1960s

SECCO RECORDS:

"La Tierna, Conmovedora, Bamboleadora Celia Cruz Con La Sonora Matancera"

"Homenaje A Los Santos Con Celia Cruz"
"Homenaje A Yemayá De Celia Cruz"

1970s

TICO RECORDS:

"A Tí México, Celia Cruz"
"La Excitante Celia Cruz"
"The Best Of Celia Cruz"

VAYA RECORDS:

"Celia Y Johnny" (Cruz asked to record with Johnny Pacheco on her first album for VAYA. The result is a match made in heaven.)

"Tremendo Cacho"

"Recordando El Ayer: Celia, Johnny, Justo Y Papo"
"The Brilliant Best Of Celia Cruz"

1980s

VAYA RECORDS:

"Ritmo En El Corazón, Celia Con Barreto"
"The Winners"

1990s

RMM:

"Azúcar Negra"

"Mi Vida Es Cantar" (includes the hit "La Vida Es Un Carnaval," a Brazilian-laced track that was a departure from Cruz's more traditional sound but won her a fresh following from a new generation of listeners.)

2000

SONY:

"Siempre Viviré"

When I needed an older sister, a shoulder to cry on, a sound piece of advice—she was there. When I needed strength and fortitude—she was there. When I needed a mentor, an example, an inspiration—she was there. But, most of all, when I needed a good scolding—she was there too. This, to me, is the definition of 'friendship.'

—Cristina Saralegui, TV host

Each one of us who is in the music industry has, at one time or another, been touched by Celia and her music. She's made us respect her career and artistic conviction. She is an example for every artist who is getting started and who wants a lasting career. We can all draw inspiration from her dedication and her work ethic.

—Angel Carrasco, Senior VP, A&R (Latin America), Sony Discos

Ever since I can remember, Celia and her beautiful voice planted roots and love inside me. I still remember when she first sang with La Sonora Matancera. I would go every day to listen to her at the Radio Progreso Studios in Havana. And as time goes by, she will always live in me as a great artist, a great person and a symbol of my country—Cuba. And as she would say: Azúcar!

—Johnny Rojas, director of musical talent, Telemundo Network



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De 50 Años De Carrera
Tu Calidad
Como Artista
Sólo La Supera
Tu Calidad
Como Persona

¡Te Queremos!
Tu Familia De España



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Celia Cruz

50th Anniversary

RISE TO FAME

Continued from page 58

Records, releasing "Azucar Negra." She is also presented with an honorary doctorate in music from the University of Florida.

1994 Acts in Televisa telenovela "Valentina," playing the part of Lecume, alongside Mexican acting giants Juan Ferrara and Veronica Castro. On Sept. 25, she receives "Exito de Vida" award from University of Panama; school names an art scholarship in her honor. In October, Celia is featured in a photo spread for the Italian edition of *Vogue*. She receives one of the highest honors in the U.S., a National Endowment Of The Arts medal from President Clinton. Later that year, she also receives an ACCA award in Miami Beach, Fla.

1995 A big year for Celia. She is named grand marshal of the Art Deco festival in South Beach, Fla., and in April is awarded with a star in the Paseo Amador Ben-

dayan. Venezuelan TV network Venevision produces a tribute show. In May, "The Perez Family" premieres in Miami. She then receives proclamation from the city of New Orleans during its Jazz Festival; receives Premio Desi "Lifetime Achievement" in Los Angeles; receives Premio Angel "Ole La Vida" in LA; and receives Billboard Lifetime Achievement Award in Miami.

In June, Celia receives Vida award in Washington, D.C., and, on Sept. 29, gets a proclamation from the city of Los Angeles. In October, Tito Puente, India, Trilogy and C&C Music Factory pay tribute to her in a Hispanic Heritage Month event at Harlem Hospital. Later, she serves as international grand marshal of the New Jersey State Hispanic Parade.

1996 Receives Premio Casandra for international artist of the year by the Association of Dominican Art Columnists. Celia is invited to a tribute for her in the Dominican Republic at the Presidential Palace. In March, Celia receives ACE award in the category "Extraordinary Figure of the Year" along with Placido Domingo and Luis Miguel. Celia is then recognized in December by the Los Angeles Cultural Affairs Office for her artistic work.

1997 Oct. 25 is declared "Celia Cruz Day" in San Francisco.

1998 Celia receives another national recognition when she is given the "Hispanic Heritage Lifetime Achievement Award" from the Hispanic Heritage Awards, presented in Washington, D.C. The organization notes Celia's involvement with AIDS fundraising and the League Against Cancer, and her participation in fundraising events to help orphans in Honduras and the handicapped in Costa Rica. In June, Celia is immortalized with a 21-inch porcelain doll that sings "Guan-tanamera" and shouts trademark phrase "azucar!"

2000 Releases "Siempre Viviré," her first album on Sony. Produced by Emilio Estefan Jr. and Oscar Gomez, the album includes Cruz's first-ever tango ("Uno") and a tribute to the late Tito Puente ("Celia's Oye Como Va"). ■



With Quincy Jones

Sal·sa (səl-sə) *n.* See **Celia**.

Thanks for redefining music. Zubi Advertising

Celia,

There aren't enough words to express how happy and proud I am for you, especially after winning the Latin Grammy. You have been a major influence in my life. You have opened the door for me and others in the Salsa Tropical world. That makes you the undisputed Queen of Salsa, Cuban Goddess of our Latin industry of all time for over fifty years! That is why we love you with all our hearts. I know that things can only get better as long as you continue to bless us with your gift to sing and ability to spice up our lives with sugar, sweetness and kindness.

*Congratulations,
Felicidades,
La India*

FELICIDADES, CELIA!

50th

THANK YOU FOR ADDING "SALSA" TO OUR LIVES



Celia Cruz

50th Anniversary

THE BILLBOARD INTERVIEW

Continued from page 50

15 years. When I left, he opened the office door—he had tears in his eyes—and told Pedro, “You’ve broken up a 15-year-old marriage.”

You’ve had several key stages in your career—with La Sonora, with Tito Puente, with Fania. Which have been the most significant to you?

First, with La Sonora, because that’s where I made a name for myself. And second, with Fania. Prior to Fania, I was with Tito Puente at Tico Records, but I wasn’t promoted well. So much so, that I asked for my release. But with Fania, Jerry Masuchi promoted me very well. And I did the second album with [Johnny] Pacheco. His group reminded me of La Sonora.

It’s kind of La Sonora forever for you, isn’t it?

I have to thank them for making me known, and because



With Emilio Estefan and Omer Pardillo-Cid

Rogelio trusted me and was willing to pay out of his own pocket for me to record. I’d have to be a terrible person not to give thanks for that until the last day of my life. Look, I even took Pedro with me.

And Pacheco was your other favorite?

When Jerry Masuchi asked me who I wanted to record with, I said, with Pacheco. His tumbao reminded me of La Sonora. My favorite albums are the last one I did with La Sonora, “Reflexiones,” and the first I did with Pacheco.

As for Tito Puente, you remained friends. I imagine his death [this past spring] must have affected you terribly.

I was in Argentina when he died. The day it happened, I suspended the show. The audience understood. They didn’t even ask for their money back. When I played the show, I asked for applause and timbales in Tito’s honor. The night before, I was in the hotel and the phone rang. It was 11:20 p.m. I picked up, and no one. I think it was him. When I returned home, I was listening to all my messages on my machine and there was one from Tito, who hardly ever called. And he said, “Celia, it’s Tito. I know you called me and I thank you. Adios.” And us Cubans, if someone says “Adios,” they’re leaving. I haven’t erased that message. I want to keep it.

Tell me about your new album.

It’s my first with Sony. What’s different is, it’s not just a salsa album. Well, it is and it isn’t. There’s a bolero on it, for example, “La Llave.” And a tango—“Tango Uno”—in a salsa tempo. There’s also “Oye Como Va” and a song called “Echale Agua A La Sopa.” Vaya, there’s songs for all tastes.

Continued on page 66



La Familia Mas
Felicitas a la Embajadora de la Música
y el Sabor Cubano en su 50 Aniversario
CELIA CRUZ

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 ¡Felicitaciones!



Celia Cruz

50th Anniversary

How fortunate I have been to have had the chance to meet her, to know her, to be in her life and, at the same time, know that she's always been the Queen Of Salsa. She's a mentor, not only for me, but for women around the world. She's such an amazing, soulful and beautiful personality—so humble—who teaches us that's what we have to be in order to survive in this industry. And her energy! She belongs to the people. I don't know anyone who loves music as much. This is a lifetime contract with music and her fans.

When I was a beginner in the industry, she gave me a helping hand, believed in me and spoke well about me to everyone. People started to take notice because she believed in me. I always said she was my idol and my mentor. It was a major dream come true to meet her and sing with her onstage. In 1997, I did "Sobre Fuego" and I wrote a song tailored for her—"La Voz De La Experiencia"—where I pay homage to the Queen. It was amazing. She called me the princess of salsa, and that was it.

—India

THE BILLBOARD INTERVIEW

Continued from page 64

The tango, however, someone from Argentina might listen to it, but they have to dance it like a salsa. I wasn't going to make the mistake of recording tangos.

You've wanted to record boleros for a while, though, and, in fact, say you want to make a bolero album.

That, I do want. But I wasn't going to ask [Sony] to record a bolero album right away. I don't want to be a pain, and, after all, I don't think they signed me to record boleros.

What are the major changes you see in salsa from when you started and today?

That's something I don't think too much about. There have been changes, of course. Before, no one used electronic instruments, and the arrangements are drastically different. That's why some people don't realize that the roots of that music are Cuban.

Why do you think there aren't more women doing salsa with great success today?

Chica, I don't know. In Cali [Colombia] there's a bunch of orchestras with women. And there's a lot of [well-known] women, but most of them sing merengue. In Cuba, there were always women who sang that genre. Not many, but they were there.

Was being a woman a handicap for you?

Not at all. I did very well. Men always admired me.

India is often cited as your successor. Do you see her that way?

No. She isn't following my path; she's following her own path, and doing a very good job of it. Remember, she has a different voice. And she used to sing in English.

Do you think perhaps there's a resistance toward women singing this kind of music?

I don't know. Some get married, maybe they have kids

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Celia, gracias por dejarnos entrar en tu mundo.

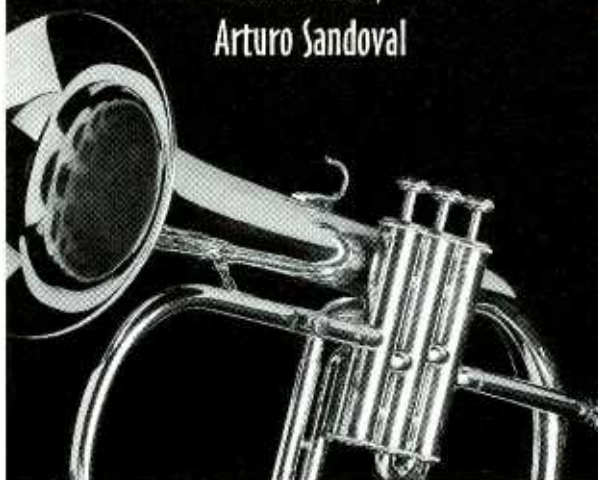
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 "Celia: The Queen" from Kids in Exile Films.
 For details call 305-446-1447.

Celia,
 to give happiness is not easy,
 yet in the 50 years of your career
 you have accomplished this
 and much more.

You give great pride to all the Latinos!
 On behalf of my family and myself,
 I wish you nothing but the best.

Your Friend,
 Arturo Sandoval



and don't continue. The truth is, there are very few of them and I'd like to see more. I always give them advice. When they start to sing a Celia Cruz number, I always tell them: "Look, I appreciate you singing my song because you remind the audience I exist. But try to make your own repertoire. Because, perhaps you're better than I am."

Where did the famous "Azucar!" shout come from?

I was having dinner at a restaurant in Miami, and when the waiter offered me coffee, he asked me if I took it with or without sugar. I said, "Chico, you're Cuban. How can you even ask that? With sugar!" And that evening during my show—I always talk during the show so the horn players can rest their mouths—I told the audience the story and they laughed. And one day, instead of telling the story, I simply walked down the stairs and shouted "Azucar!" That was in the '70s."

One of your greatest assets is your capacity for going onstage and making things sound as fresh as the first time you sang them. How do you manage that?

First of all, I take good care of myself. I rest. Today, I'm speaking with you, but tomorrow, when I have to sing, I won't give any interviews. Tomorrow, I'll take care of my voice. If I feel any kind of rasping, I do gargles with water and salt. Second, I plan my shows well. If I'm performing in Los Angeles, I think, here we have Mexicans and Central Americans, what songs do they like? I always try to shape my repertoire around a particular audience. And, finally, I'm always changing my outfits, my look onstage.

Now that you mention your look, wigs are one of your trademarks. When did you start wearing them?

When I arrived in this country. They were the fashion then. Now, I use them because I really need them. I don't have too much hair!

You've been around so long, has this recent international boom in Latin music been significant for you?

Well, the Grammys, for example. We always thought we should have something like that, because Americans don't know all Latin artists. Now, there's Ricky Martin, born in Puerto Rico, who speaks English. So, they know him better. What's happening is very positive, especially for people who are just coming out. And I like that our music—which has always been our culture—is being appreciated. We have



With Cristina Saralegui and Gloria Estefan



With Mary J. Blige and Tony Bennett

rhythms that not even our own people know. So how can we expect others to differentiate? But at least now we're beginning to see that, and I love the fact that we can sing in many languages and still keep our roots.

Finally, in this day and age, singing to tracks or using playback instead of singing live has become the norm in many shows and television appearances. You're notorious for refusing to do that, even when sound requirements call for it.

Always, mi vida, I liked to sing. I can't go out there and pretend. When we did "Celia And Friends," I sang all the time. In Cuba, I worked a lot with a man named Rodrigo Neira, who was the choreographer of the Tropicana. He wanted a singer to sing and a dancer to dance. ■

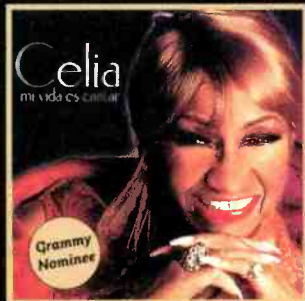
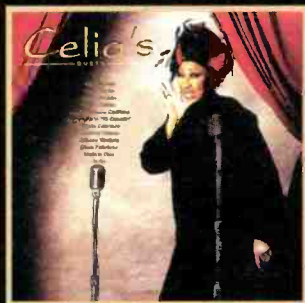
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Tino, Luis y empleados.

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¡Y que cumpla

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TELEMUNDO

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Managers Forum Looks To China

International Group Seeks Entry Into Untapped Music Market

BY CHRISTIE ELIEZER

SYDNEY—The International Music Managers Forum (IMMF), which currently represents artist managers in nine countries, is heading toward formalizing ties with the Chinese music industry.

When China joins the World Trade Organization—scheduled for the end of 2000—it will open up a music market that could be the third-largest in the world, after the U.S. and Japan. Although reliable statistics are hard to come by in a market where piracy claims 95% of sales, IMMF estimates suggest the market is worth \$5 billion a year at retail, based on what the body says are legitimate sales of \$280 million.

The latest figures from the International Federation of the Phonographic Industry (IFPI), by comparison, put legitimate sales at only \$39 million in the first six months of this year. According to the IFPI, the Chinese market was worth \$94 million in 1999. However, against a background of recent liberalization of policies toward Western music, the potential of a country with a population of 1.2 billion and an inflation rate of only 2.8% is being keenly eyed by outsiders.

Michael McMartin, the Sydney-based chairman of the IMMF, invited top-ranking Chinese manager Gary Chen, who handles pre-eminent Chinese rock figure Cui Jiam, to the IMMF's first major meeting since the association was formed last January at MIDEM in Cannes.

Among those scheduled to attend the Oct. 21 meeting in Sydney were IMMF council members Peter Jenner of the U.K., Rob Lani of Canada, Richard Burgess of the U.S., Kari Possi of Finland, Eivind Brodoy of Norway, and Didier Zerath of France, as well as IMMF representatives Keith Harris, chairman of the U.K. Music Managers Forum (MMF); and John Glover and Dennis Muirhead, both directors of the U.K. MMF.

Chen was asked to speak on the awakening of the Chinese music industry, the new commercial music community in China, and the potential for Western artists and managers. During his trip, Chen was also scheduled to join a panel of international music managers at a seminar at the Pacific Circle Music Conference, Oct. 19-22.

According to Chen, "There will be a big, constructive change in the Chi-

nese music industry. It will totally change the players, the platform, the game rules and fundamentals. Major labels, indie labels, management companies, agencies, production houses, [and] equipment manufacturers from around the world will come to China to compete... It will be a beautiful mess, like a gold rush."

Clearly, the awakening of the dragon would see China develop as a large market for imported recordings (Chinese- and English-language) and for concerts. Speaking to Billboard before flying to Beijing with Jenner to address a Chinese music industry conference, McMartin says, "We're mad if we don't take these initiatives.

There are a lot of people and a lot of companies wanting to [have] the first big band in China."

The IMMF conference is coordinated by the China Audio Visual Assn., the state-run industry's governing body and licensing agency. McMartin says the IMMF aims to establish a managers' association and IMMF affiliate in China. "I am hoping they will find it enough of interest to start one within the next year," he adds.

However, McMartin cautions, "We should learn from past experience in other Asian territories not to go in trying to inflict outside cultur-

(Continued on page 86)



Smith Gets A Grant. In a tribute to their long-serving manager Tony Smith, Genesis members Mike Rutherford, Tony Banks, and Phil Collins recently reunited for a brief one-off show before an audience of their peers, including former vocalist Peter Gabriel. The reunion took place in London at the British Music Industry Roll of Honour event, organized by the Music Managers Forum. After being presented with the Peter Grant outstanding achievement award, Smith praised the band from the stage, saying, "You can only be a good manager if you have a great band." Shown, from left, are Genesis' longtime "live" guitarist Daryl Stuermer, Smith, Rutherford, Banks, Collins, and Gabriel.

GVM Expansion Continues With Flamenco Label Launch

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Vía Musical (GVM) is continuing to expand as it approaches its first birthday this November.

GVM's latest initiative is the October launch of a flamenco-only label called Palo Nuevo. It was unveiled as the company announced the appointment of GVM executive Angel Pecci as the first managing director of its Miami-based Latino label, MuXXIc Latina. Pecci is replaced as managing director at GVM parent label MuXXIc by BMG Argentina president Carlos San Martin. Both report to GVM CEO Jaime de Polanco, who also holds the office of MuXXIc Latina president. Pecci's appointment is effective Nov. 1.

MuXXIc Latina is a joint venture of GVM and Universal Music Group (UMG); its stated aim is to become the world's largest Latino music label. GVM owns 75% of the label, which is distributed through an arm of GVM in Spain and by Universal internationally. UMG owns 25%.

Pecci says MuXXIc Latina will serve as a distribution conduit for Spanish-language music, including the flamenco of new Madrid-based imprint Palo Nuevo. He adds that de Polanco is negotiating with U.S. radio and TV groups with the aim of forming "a backup media block in the U.S."

GVM is owned by leading Spanish audiovisual company Grupo Prisa. "We have been holding frequent meetings in Miami for some time with Spanish-language radio, TV, and music press groups based in the U.S., and Prisa aims through GVM to build up a major presence to promote our product," says Pecci. "We are also in talks with labels from Argentina,

Colombia, Mexico, Puerto Rico, and the U.S., with a view to signing artists."

Pecci says MuXXIc Latina will initially concentrate on Palo Nuevo's fla-



menco/pop product—purist *cante jondo* flamenco would be "commercially very difficult in the U.S."—and Caribbean/tropical music from another MuXXIc imprint, Eurotropical. "Cuban music is great to dance to and see live but hard to sell because

Cuban groups number about 16 musicians and tend to play exciting but complex 15-minute songs," notes Pecci. "We are hoping to persuade salsa expert Paulo FG to sign with us and change his format to a smaller 'orchestra,' as the bands are called in Cuba, and to record three- or four-minute songs."

With regard to flamenco, Pecci adds that "at recent meetings in Miami, we decided that the secret of selling flamenco to the Americans is for them to see it live, so we plan to take our acts

over there and arrange special shows for them at selected venues."

But he stresses that MuXXIc Latina will be open to any form of music in Spanish and that the future percentage of product from Spain depends on its prior success in Spain. "The key to this is to record and promote our Spanish product in terms of the whole world as a market and not just Spain."

Palo Nuevo has been formed to give flamenco an international boost with the backing of Spain's largest private radio group, Cadena SER, and authors and publishers' society SGAE. Palo Nuevo is the fourth label under MuXXIc.

Asked if flamenco, the ancestral Gypsy music of southern Spain, could succeed in other territories, Teddy Bautista, executive president of authors' and publishers' society SGAE, says, "Nobody thought that Cuban *son* could sell outside Cuba until a corporate image for it was created by a small group of English *señores* [at the World Circuit label] who recorded Buena Vista Social Club. That was a very clever idea, and there is no reason why Palo Nuevo shouldn't be able to do the same with flamenco."

According to Palo Nuevo artistic director Tere Peña, who comes from a family of flamenco artists, the label has already signed 17 artists and is negotiating with 10 more. The label's first release on Oct. 24 will be "Azúcar Candé," by Chano Lobato, followed a week later by an album from the highly revered José Menese.

Pecci and San Martin both joined EMI Hispavox some 20 years ago and worked together until San Martin moved to Buenos Aires four years ago after spending a couple of years as managing director of Chrysalis Spain.

Warner Succeeds With DNA

Alternative Hong Kong Label Expands On Hit Act

BY WINNIE CHUNG

HONG KONG—Following the runaway success of Chinese rap/rock outfit Lazy Muthafuckas (LMF), Warner Music Hong Kong's (WMHK) "secondary" label DNA is now looking to set up a female version of the outfit—tentatively called the Lady Muthafuckas.

"They will be sort of like a cross between Lauryn Hill and TLC," says WMHK managing director Mark Lankester. "We've already found two of the girls, and we're looking for several more."

DNA was set up by Warner Music in 1999 to offer an alternative to mainstream Cantopop fare and currently has three con-

tracted acts on the roster: DJ Tommy, LMF, and comedian Dayo Wong Chi-wah.

"We wanted to show that there was an alternative to Cantopop and that there was a future beyond that," says Lankester. "If everyone only does Cantopop and trends move on, we're all going to be caught out."

All three DNA acts have done well, although LMF has been the icing on the cake for the label. The group comprises hip-hop DJ Tommy Cheung and members of several other bands, including heavy metal rockers Anodize, Screw, and Chinese rap outfit NT.

(Continued on page 86)

MusicCountry Format Launches In Australia, Targets Hong Kong, Other Asian Markets

BY CHRISTIE ELIEZER

SYDNEY—In June 1998, when the Nashville-based Gaylord Entertainment Co. opened up CMT's Australian/Pacific Rim programming headquarters here, the effect on the local country music scene was immediate.

Under managing director Gill Robert and a staff of eight, the 24-hour country music channel found 1.74 million subscribers in Australia, New Zealand, Japan, Guam, Indonesia, the Philippines, Taiwan, South Korea, American Samoa, and Papua New Guinea, usually by satellite. Plans are now under way for that exposure to expand even further through deals to air the channel, in its new MusicCountry guise, to viewers in Hong Kong, Malaysia, and Singapore.

The most important effect of CMT's presence in the Antipodes over the past two years, Robert says, is that "it gave artists another avenue of exposure. It's hard being a country act in Australia, because you don't get airplay in metropolitan areas."

Robert notes the important role touring plays in establishing acts in Australia, but he suggests that "hopefully, our airplay has meant that when they go onstage [here], they're not necessarily performing songs that are unknown to the audiences. I know [touring] artists have asked their fans how they recognized their songs, and they say 'CMT.'"

The music industry here agrees that any impact CMT has made on record sales has come in conjunction with an act simultaneously gaining airplay, touring, and performing at large country music festivals (which regularly draw between 40,000 and 70,000 customers). But CMT gave the scene a focus. According to Meryl Gross, CEO of the Country Music Assn. of Australia (CMAA), "[CMT] certainly strengthened our [rural] markets; it has a strong following in those areas."

Rex Barry, head of EMI-distributed ABC Music, says, "CMT made a difference by putting a face to the artists, especially American ones. People had no idea what Garth Brooks looked like until he toured here."

Adds Gary Weis, label manager of the Queensland-based Streetwise Music Group, "From the record company's point of view, we're not seeing a large increase in record sales, but we are seeing an overall increase in [Australian country acts'] sales because people are more aware of Australian product."

Backing up that statement, the Australian country scene has been showing signs of rejuvenation. True, still only half a dozen domestic country artists surpass platinum (70,000 units) sales of their albums, and urban-based media and retail remain difficult to crack. Australian Record Industry Assn. (ARIA) fig-

ures suggest only 7% to 8% of total country music sales are by local artists.

However, the crossover success of Shania Twain and Faith Hill—Twain's "Come On Over" sold 1 million copies in the Australian market—has attracted a younger urban audience to the genre. In addition, the international success of Australian country stars Keith Urban (Capitol) and Kasey Chambers (EMI) has inspired new artists who have emerged on a spate of new independent labels.

With that background, when CMT unveiled plans Oct. 17 in Sydney for the Nov. 1 change of CMT to the broader format of MusicCountry—in line with global plans announced in Nashville earlier this year (Billboard, May 20)—you could have forgiven some labels, artists, and managers for being slightly concerned.

According to Robert, "The new mix is designed to reflect



ROBERT

the universal emotions inherent in the storytelling roots in music around the world. We're expanding past the boundaries of what we call country music to artists who pay homage to country music—whether it's 'Desert Rose' by Sting or folk-orientated artists like the Corrs. We're going for the 25-plus market, and many tracks do fit into Adult Contemporary, if you will."

Local talents Chambers and blues guitarist Jeff Lang both played at the official launch—appropriately enough, as Robert announced that the Australian strand of MusicCountry would air five new weekly domestically produced shows.

Despite any initial fears, the new format clearly impressed many country community execs attending the event. "They couldn't have timed it better, because Australian country music is going through a very exciting time," says Gross.

ABC Music's Barry sees the new channel setup as one that can attract potential buyers. "By

(Continued on page 86)

Columbia U.K. Signs Up Fanclub

Scottish Act Hopes To Increase Profile With 6th Album

BY ADAM HOWORTH

LONDON—To paraphrase Phil Spector, "To know them is to love them." But not enough do—yet.

Throughout the '90s, Scottish four-piece band Teenage Fanclub was lionized in the U.K. music press for regularly bringing slices of the classic California sound to a tune-starved British public, courtesy of Alan McGee's influential Creation label.

The enduring appeal of strong melodies, three-part Beach Boys-style harmonies, and jangly Byrds-like guitars ensured that each of the band's five albums charted higher than its predecessor, with 1997's "Songs From Northern Britain" entering the U.K. Chart Information Network albums chart at No. 3. Despite that gradual chart ascent, album sales for the band have yet to rise above silver (60,000 units) in the U.K., and Teenage Fanclub remains virtually unheard-of outside of the specialist press and radio shows.

The band's future home was unclear late last year when Creation founder McGee revealed his intention to quit the label—a decision that led to the closure of Creation—and start his Poptones imprint (Billboard, July 8). Following the demise of Creation, the band was picked up in the U.K. by its U.S. label, Columbia, on which the Monday (23) release "Howdy!" appears. McGee had

previously sold 49% of Creation to Sony Music Entertainment, and the company's biggest act, Oasis, appeared on the Epic label outside the U.K., so the label already had strong links with the multinational.

"When the news came through that Alan was selling the remaining part of Creation to Sony—other than Oasis—Teenage Fanclub was the first band I thought of," says Columbia U.K. managing director Blair McDonald, a longtime admirer of the band's output. "To be a fan and now to be involved on a work basis is fantastic."

What remains to be seen is whether the added punch of being on a major on both sides of the Atlantic will finally allow the band to realize its full commercial potential. David Roche, product director at HMV U.K., suggests it certainly raises the stakes in the band's favor. "We'd support the view that [Teenage Fanclub has] the potential to reach a new level of support in the U.K. and internationally with the resources available at Columbia," he says.

"I think the time is right," Roche continues. "We're getting a slight reaction to the pure pop of recent years, and with the success of Coldplay and Doves and [Badly Drawn Boy's recent album of the year] Mercury Music Prize acting as an endorsement of guitar music,

(Continued on page 74)



TEENAGE FANCLUB

newsline...



GRIFFITHS

FRANCO REALI, Milan-based president of BMG Ricordi, is to leave the company after 17 years' service, but the announcement of his departure from BMG's Italian operation comes a full nine months before the event will actually take place. "This decision has been on the cards for at least a couple of years," says London-based BMG central Europe VP Richard Griffiths. "When we renewed Franco's contract, he said that this would be the last time. We decided to make the announcement way up-front so as to avoid any misinformation." Real's official departure will take place July 1, 2001. BMG's managing director of recorded music, Adrian Berwick, will take over responsibility for sales and strategic marketing and will report directly to Griffiths.

MARK WORDEN

CONDUCTOR SIR SIMON RATTLE was the big winner at the 23rd annual Gramophone Awards for classical music, presented Oct. 10 at London's Royal Festival Hall. Rattle took home awards for orchestral album and record of the year, both for his recording of Mahler's "Symphony No. 10 In F Sharp" (EMI) with the Berlin Philharmonic, and the opera album award for his EMI recording of Szymanowski's "King Roger" with the CBS Orchestra & Chorus/Youth Chorus. In other key categories, opera star Antonio Pappano was named artist of the year; Italian tenor Carlo Bergonzi picked up the lifetime achievement award; HMV's flagship store at 150 Oxford St., London, was named multiple retailer of the year; and the independent retailer award went to Bath Compact Discs. The awards are voted on by contributors to the 77-year-old Gramophone magazine.

LARS BRANDLE

EMI/CHRYSALIS ARTIST Robbie Williams is to star in the first live Webcast on MSN Live!, a new European online channel available on Microsoft's 15 local-language MSN sites across the continent. A Thursday (26) Williams concert from Manchester's Evening News Arena will be covered by some 16 cameras; MSN says it expects the event—sponsored by telecommunications/hardware giant Ericsson—to be the biggest it has hosted to date. Previous MSN Webcasts have featured performances by Oasis and Paul McCartney and coverage of last May's Eurovision Song Contest.

TOM FERGUSON

CUSTOMERS AT HMV Japan's E-tail site will be able to pay for and pick up their orders at convenience-store chain Lawson under a new deal between the companies. The service, set to launch Nov. 20, will be available at Lawson's 7,500 stores throughout Japan. Customers without access to a computer can place orders by using terminals in the stores. The service will be operated by Econ Text, a venture established in May by Lawson, Digital Garage Inc., Toyo Information Systems Co., and Mitsubishi Corp. to provide distribution and settlement services for E-tailers.

STEVE McCLURE

BORDERS (U.K.) LTD. has confirmed it is to open a new Borders Books Music Cafe outlet in Kingston upon Thames, southwest of London. Due to open next year, the store will occupy 28,000 square feet over three floors in a new central residential/shopping/leisure development. Borders currently has nine stores in the U.K. and is scheduled to open another four in the next 18 months; the others are in Cambridge, Reading, and Islington, London.

TOM FERGUSON

SONY MUSIC ENTERTAINMENT EUROPE and Microsoft Corp. are to collaborate on a European online music-video channel that will feature localized programming highlighting Sony artists. The videos will be streamed in the Microsoft Windows Media format and will be featured on localized MSN portals and Sony's Web sites. Programming will include interviews and news on local and international acts. The initial service, expected to begin in November, will feature German-language content tailored to viewers in Germany, Switzerland, and Austria, as well as a Swedish version.

LARS BRANDLE

LEADING DUTCH RETAIL CHAIN Free Record Shop (FRS) has begun to test CD-on-demand kiosks in its stores. The system, called Brand, was developed by technology company Siemens Nixdorf and allows customers to burn up to five tracks onto a CD from a digital song database. FRS says this is the first project of its kind in continental Europe (in the U.K., HMV already offers a CD-burning service through a collaboration with digital music company Liquid Audio). A trial is currently under way at the FRS branch in the town of Almere, with a rollout across its 160 stores set to begin next year. The catalog available comes from local independent labels Galaxy Music, Select, Multidisk, and Red Bullet; Universal Holland has pledged to license product to FRS, depending on the outcome of the trial. "More majors will give in, once the system proves successful," says FRS president/CEO Hans Breukhoven. Most tracks will cost 2.50 guilders (96 cents).

ROBERT TILLI

Spain's Anti-Piracy Campaign Aims At Public Awareness

BY HOWELL LLEWELLYN

MADRID—In the final reckoning, the record-buying public will have the last word in the fight against street sales of illegal CDs. This is why Spain's first pan-music industry campaign against piracy is designed to increase public awareness of the problem and of its scale.

Reflecting that aim, the business rolled out one of its key resources at the public launch of the campaign Oct. 11 here—the artists themselves. High-profile Spanish acts eager to express their support for the campaign included Hevia, Ella Baila Sola, Loquillo, Ismael Serrano, Pedro Guerra, Maria Dolores Pradera, Rosario, and Miguel Rios.

However, in comparison with the powerfully worded statements made by BMG-Ariola Spain president José María Cámara when the campaign was first announced a few weeks ago (Billboard, Oct. 7), the launch featured barely a mention of the "mafia"-style crime bosses who have made Spain into a paradise for CD pirates.

Asked about this apparent change of focus, Jesús López, president of labels' association and International Federation of the Phonographic Industry affiliate AFYVE, tells Billboard, "The massive industrial process behind the guy selling CDs in the street is still a very delicate issue." He added, "It's too early to talk in detail about this in public."

The campaign launch was presided over by López—who is also president of Universal Music Spain—with Teddy Bautista, executive president of authors' and publishers' society SGAE, and Luis Cobos, president of artists' association AIE. The three organizations had not previously united on any single campaign.

Sex, drugs, and rock'n'roll come to the fore in the TV ad at the center of the campaign. It features street scenes of prostitution, drug-taking, and shady CD-selling, followed by the message, "If you buy pirate CDs, you'll kill off music. Be legal." The campaign will also place ads on the radio, in the press, and eventually on labels' Web sites.

"We have to be belligerent and insist that police forces apply the law, even if it means putting a stop to the poor illegal immigrant who sells in the street, because he is the last and most visible link in the chain," Bautista tells Billboard. "This is not a police campaign but one aimed at making the public aware that their complicity in

the long term harms the very thing they want, which is music.

"Piracy in music is like doping in sport, and in the long term is as harmful to the music industry as doping is to athletes," he adds. "We estimate that so far this year, some 60 million blank CD-Rs have been sold [in Spain] and that at least 20% [of those] will be adapted by pseudo-industrialists for illegal sale."

López says that while piracy amounted to about 5% of all Spanish sales just over two

years ago, it now accounts for some 15%, costing the industry around 15 billion pesetas (\$80 million) a year. The street price for illegal CDs, which in the case of popular artists appear on the streets on the day of release, is 1,000 pesetas (\$5.25), up to a third of normal retail price.

"We have been fighting a steep increase in piracy over the past two years but have not been able to stop the avalanche," López adds. "This is the first time the three main

music industry bodies have got together on a single issue, and it is an important first step, but fighting piracy is not easy, and it is a long-term process, not something that can be achieved in four or five months."

Cobos says Spain is the country most affected by piracy in Europe. "It is a national shame," he notes. "While they are improving matters in Italy, which used to be the worst-affected country, piracy in Spain is rampant. The

economy of the artists is being strangled."

Although music radio networks are not directly involved in the campaign, the country's main networks will take part. Luis Merino, director of Cadenas Musicales at Cadena SER, which runs four of the country's five most popular music networks, says, "We shall have anti-piracy inserts and tell our presenters to explain the problem to younger listeners especially, as well as ask artists to back the campaign during interviews."

Canadian Folk Artist Schroeder Looks To Life Beyond The Prairies

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Monica Schroeder is a special artist, and her acclaimed, independently released debut, "The Expectation Of Home," is a true gem.

Featuring one of the most spell-binding voices to grace Canadian music, the contemporary folk album features nine compelling original songs by the 28-year-old Manitoba-based performer. Her voice is highlighted by minimalist production using electronica-style drum loops, acoustic guitar, and assorted percussion for ornamentation.

"It's a very honest record," says its producer, Olaf Pyttlik, co-owner of DaCapo Productions in Winnipeg, Manitoba. "Monica also has that in-your-face honesty when she performs."

Originally released September 1999 on Schroeder's own Night Sky Records, the album is currently available only regionally here to retail in western Canada from distributor Indie Pool Canada and via its online site, indiepool.com. Despite its quality, Schroeder notes that sales of the album are still less than 500 units. "I haven't sold a remarkable number," she says. "I certainly haven't recouped costs."

However, the album was nominated for top pop recording at Prairie Music Alliance's Prairie Music Awards, held Oct. 1 in Saskatoon, Saskatchewan. It was pitted against recordings by such nationally known Canadian artists as Jann Arden, Chantal Kreviazuk, and McMaster & James. Pyttlik was nominated as top producer for his work on the album, along with Brian Kauste for its graphics.

For Schroeder, who had just completed her first solo tour across western Canada, the Prairie Music Week conference/awards was a memorable coming out. Although Schroeder (who lost to Arden) and her friends went home empty-handed, she was exhilarated by the experience. "I was shocked by my nomination," she says, describing the nod as "an incredible psychological boost."

With her band, Schroeder performed at a Sept. 29 showcase during Prairie Music Week and was prominently featured the following day at the SOCAN-sponsored ses-

sion Songwriters in the Round with Margo and Michael Timmins of the Cowboy Junkies, as well as western Canadian songwriters Joel Kroeker and Susan Bond.

"Monica's amazing," says Michael Timmins. "Her voice is so beautiful. She first sang 'Longing,' and Margo and I just looked at each other. We both realized she's real. I'm excited when you hear somebody outstanding like that. Hopefully, we can do some shows with her."

"For somebody who had never done anything in the industry beforehand, that weekend was a huge triumph," says Pyttlik. He first met Schroeder two years ago, when she used his former studio to record a cassette of traditional hymns to honor her late father. The cassette for family and friends featured Schroeder singing with guitar, but Pyttlik recalls he wasn't overly impressed by her performances until near the end of the session, when she performed two of her own compositions, "Waiting" and "Without You," both on her album.

"All of a sudden her voice came to life," recalls Pyttlik, who encouraged Schroeder to record an album of her own songs. "With the hymns, she was relatively stiff. When she sang her own songs, her voice was absolutely gorgeous. I was also struck by the beauty of her writing. It was so rich, honest, and clear."

Pyttlik performed a pivotal role in the recording of Schroeder's album. He not only produced, co-engineered, and played keyboards, bass, and acoustic guitar on the sessions but also handled drum programming and arrangements and co-wrote three tracks. Additional backup was provided by Randy Bergman on electric guitar, Nolan Balzer on acoustic guitar and bass, Todd Martin on tabla, and Steve Martens on drums.

Schroeder was initially taken aback by Pyttlik's production take on her songs. "I had envisioned the album being really acoustic," she says. "Then I got really excited that it sounded so

different than I expected."

"Monica did have a fair input into the album," insists Pyttlik. "There were directions she helped me to take, and there were approaches she wanted to take."

Schroeder had written songs sporadically for years but only became serious about her songwriting in 1998. "I'm not very prolific," she admits. "The last song I wrote took a year to finish. I struggle coming up with lyrics which I think are honest and mirror what I'm feeling. For the most part, my songs are autobiographical—although many aren't about me. I can also only write about

'Her voice is so beautiful. She first sang 'Longing,' and Margo and I just looked at each other. We both realized she's real'

—MICHAEL TIMMINS—

something once I've dealt with it—once it has lost its impact in my own life."

In the past two years, Schroeder has performed at the Winnipeg Folk Festival, the Brandon Folk Music and Art Festival, and the Pan Am Games in Winnipeg. In March she was featured with Karen Kosowki and Sarah-Lynn Otsuji on CBC Radio's "Cultureshock" program. However, airplay of her music has been mostly limited to CBC Radio and to college stations. "Commercial radio is a struggle," says Schroeder. "It's tough to get music directors to play or even look at an independent release. Q94 [Top 40 station CHIQ] in Winnipeg has played 'Something Beautiful' on its weekly 'Canadian Top 10' show."

Raised on a farm in Horndean, Manitoba ("a collection of homes around a railway crossing"), Schroeder now lives in nearby Winkler, as does her family. When she's not performing, she works at a group home

for mentally challenged adults. One hundred and twenty kilometers southwest of Winnipeg, Winkler, a Mennonite community of 7,500 people, is known for the diversity of agriculture on the rich farm land surrounding the town. "I'm a farm girl," says Schroeder. "I've driven tractors, manured the barn, and harvested."

However, unlike the prairie region's best-known songwriters, Joni Mitchell and Connie Kaldor, Schroeder hasn't been inspired in her writing by her surroundings. "I find it interesting when people say that their writing has been inspired by their landscape," she says. "I don't understand that. I'm a late-night writer with the curtains drawn. I could be anywhere."

Nor was Schroeder influenced by Mitchell, who has cast a giant shadow on a generation of Canadian female songwriters. "I've never listened to a Joni Mitchell album," Schroeder says. "The first album I bought, at 14, was Tears For Fears' 'Songs From The Big Chair.' From there, I went straight to Crowded House, U2, Midnight Oil, and Blue Rodeo. I also listened to a lot of Bruce Cockburn."

As a teen, Schroeder dreamed about going off to Winnipeg to attend university and play in a band. Following high school, she did indeed move to Winnipeg and attained a bachelor of arts degree in social and economic development at the university there. Following graduation, she worked for five months as a social worker in Brazil.

"I grew up interested in social concerns and wanted to learn more about it," she says. "I worked first in northern Brazil and then in Rio de Janeiro—I worked with families living under bridges. I had never been subjected to that kind of poverty. Afterwards, I came back to Canada and began looking for some direction in my life."

Music, says Schroeder, has since provided her with a strong sense of being. "I've found a direction, but I'm still looking for how I want my life to play out," she says. "The next move of my life will be to Winnipeg. That's coming soon. I want to be part of a much bigger community of musicians. There's nobody to play music with in Winkler."



LÓPEZ



SCHROEDER

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 10/23/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HEY! MASAHARU FUKUYAMA UNIVERSAL
2	1	RING B'Z ROOMS
3	2	RION HEART SMAP VICTOR
4	3	SAUTERZI PORNO GRAFFITTI SONY
5	4	PLEASE SMILE AGAIN NAMIE AMURO AVEA TRAX
6	6	BOY FRIEND AIKO PONY CANYON
7	11	MY SWEET DARLIN' HITOMI YAIDA TOSHIBA-EMI
8	NEW	TAIYO NO KASEKI YAEN AVEA TRAX
9	7	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR
10	9	ZOO-AI WO KUDASAI SYUKA HASUI SONY
11	15	GEKKOH CHIHIRO ONITSUKA TOSHIBA-EMI
12	5	SIMPLY WONDERFUL MAI KURAKI GIZA STUDIO
13	10	TRUE LOVE STORY HIROMI GO/SEIKO MATSUDA SONY
14	8	SURREAL AYUMI HAMASAKI AVEA TRAX
15	13	IF... DA PUMP AVEA TRAX
16	NEW	TAISETSU WO KIZUKU MONO CHARA EPIC
17	16	I WISH MORNING MUSUME ZETIMA
18	14	REALITY AMI SUZUKI SONY
19	17	NATSU MATSURI WHITEBERRY SONY
20	NEW	AFFAIR SHIKAO SUGA UNIVERSAL

ALBUMS

1	NEW	SMAP SMAP-SMAP 014 VICTOR
2	3	VARIOUS ARTISTS IMAGE SONY
3	1	AYUMI HAMASAKI DUTY AVEA TRAX
4	NEW	T.M. REVOLUTION PROGRESS ANTINOS
5	2	MR. CHILDREN Q TOY'S FACTORY
6	6	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
7	4	TINA ORARIO TOKUMA JAPAN
8	NEW	THE GOSPELLERS SOUL SERENADE KJ/GOON
9	NEW	PUFFY SPIKE EPIC
10	5	TOSHINOBU KUBOTA AS ONE SONY
11	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT-DOG FLAVORED WATER UNIVERSAL
12	8	YUKI KOYANAGI EXPANSION EASTWEST JAPAN
13	9	GREEN DAY WARNING WARNER MUSIC JAPAN
14	14	S.E.N.S. TOMEI NA ONGAKU BMG FUNHOUSE
15	12	VARIOUS ARTISTS PURE UNIVERSAL
16	7	MASAYOHI YAMAZAKI ONE NIGHT STANDS UNIVERSAL
17	11	MADONNA MUSIC MAVERICK/WARNER MUSIC JAPAN
18	NEW	JOHN LENNON & YOKO ONO DOUBLE FANTASY—MILLENNIUM EDITION TOSHIBA-EMI
19	18	FUJIKI HEMMING LA CAMPANELLA VICTOR
20	NEW	JOHN LENNON PLASTIC ONO BAND—MILLENNIUM EDITION TOSHIBA-EMI

GERMANY (Media Control) 10/17/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
2	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	NEW	GEH DAVON AUS SOHNE MANNHEIMS EPIC
4	3	MY HEART BEATS LIKE A DRUM ATC HANSA
5	2	HO MIR MA NE FLASCHE BIER STEFAN RAAB EDEL
6	6	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL
7	NEW	BEAUTIFUL DAY U2 MERCURY
8	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA
9	4	I TURN TO YOU MELANIE C VIRGIN
10	7	SANDSTORM DARUDE UNIVERSAL
11	9	MUSIC MADONNA MAVERICK/WEA
12	16	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL
13	8	LUCKY BRITNEY SPEARS JIVE/ZOMBA
14	11	ISCH LIEBE DISCH TIC TAC TOE RCA
15	NEW	GO BACK JEANETTE POLYDOR/UNIVERSAL
16	NEW	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL
17	10	I WISH R. KELLY JIVE/ZOMBA
18	15	DANCING IN THE MOONLIGHT TOPLOADER EPIC
19	NEW	HEY BABY DJ OTZI EMI
20	13	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL

ALBUMS

1	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
2	2	PUR MITTENDRIN EMI
3	1	MADONNA MUSIC MAVERICK/WEA
4	NEW	PLACEBO BLACK MARKET MUSIC VIRGIN
5	10	ANASTACIA NOT THAT KIND EPIC
6	11	SOUNDTRACK COYOTE UGLY CURB/EMI
7	5	CRAIG DAVID BORN TO DO IT EDEL
8	NEW	RONAN KEATING RONAN POLYDOR/UNIVERSAL
9	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
10	7	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
11	13	CHRIS REA KING OF THE BEACH EASTWEST
12	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
13	9	UDO JURGENS MIT 66 JAHREN—WAS WICHTIG IST ARISTA
14	4	RADIOHEAD KID A EMI
15	12	ANDRE RIEU LA VIE EST BELLE! POLYDOR/UNIVERSAL
16	18	DIE FLIPPERS DER FLOH IN MEINEM HERZEN ARIOLA
17	NEW	HAMMERFALL RENEGADE WARNER
18	15	THE CORRS IN BLUE 143/LAVA/EASTWEST
19	16	MELANIE C NORTHERN STAR VIRGIN
20	NEW	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS FOR CAMBODIA UNIVERSAL

U.K. (CIN) 10/14/00 Supported By worldpop

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BEAUTIFUL DAY U2 ISLAND
2	NEW	KIDS ROBBIE WILLIAMS/KYLIE MINOGUE CHRYSALIS
3	1	BLACK COFFEE ALL SAINTS LONDON
4	3	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK/EMI
5	2	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA
6	4	BODY GROOVE ARCHITECTS FEATURING NANA GO! BEAT/POLYDOR
7	5	KERNKRAFT 400 ZOMBIE NATION DATA
8	NEW	OOOMS NIGHT AZZIDO DA BASS CLUB/EDEL
9	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA
10	NEW	HOW THE HELL ARE YOU MADISON AVENUE VC RECORDINGS/VIRGIN
11	9	I'M OUTTA LOVE ANASTACIA EPIC
12	NEW	I WISH R. KELLY JIVE
13	8	THE WAY I AM EMINEM INTERSCOPE
14	13	WHO LET THE DOGS OUT BAHAMEN EDEL
15	6	IN DEMAND TEXAS MERCURY
16	NEW	THE LONELY ONE ALICE DEEJAY POSITIVA
17	10	LADY (HEAR ME TONIGHT) MODJO POLYDOR
18	NEW	ANGEL LIONEL RICHIÉ MERCURY
19	NEW	WARRIOR WARRIOR INCENTIVE
20	NEW	FOLLOW ME ATOMIC KITTEN INNOCENT/VIRGIN

ALBUMS

1	1	RADIOHEAD KID A PARLOPHONE
2	NEW	BEAUTIFUL SOUTH PAINTING IT RED GO DISCS/POLYDOR
3	2	MADONNA MUSIC MAVERICK/WEA
4	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
5	8	RUSSELL WATSON THE VOICE DECCA
6	NEW	PLACEBO BLACK MARKET MUSIC HUT/VIRGIN
7	NEW	CLIFF RICHARD THE WHOLE STORY—HIS GREATEST HITS EMI
8	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
9	6	CRAIG DAVID BORN TO DO IT WILDSTAR
10	9	MIchel SAROU WHITE LADDER IHT/EASTWEST
11	11	COLDPLAY PARACHUTES PARLOPHONE
12	19	MOBY PLAY MUTE
13	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY
14	7	KYLIE MINOGUE LIGHT YEARS PARLOPHONE
15	NEW	RONI SIZE/REPREZENT IN THE MODE TALKIN' LOUD/RECORDS
16	4	GREEN DAY WARNING REPRISÉ
17	16	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
18	13	PINK CAN'T TAKE ME HOME LAFACE/ARISTA
19	17	RONAN KEATING RONAN POLYDOR
20	15	SONIQUE HEAR MY CRY SERIOUS/UNIVERSAL

FRANCE (SNEP/FOP/Tite-Live) 10/21/00

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET BAXTER/UNIVERSAL
2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	3	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	4	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
5	5	ELLE EST A TOI ASSIA VIRGIN
6	7	J'PETE LES PLOMBS DISIZ LA PESTE BARCLAY/UNIVERSAL
7	6	I'M OUTTA LOVE ANASTACIA EPIC
8	NEW	PARLES-MOI ISABELLE BOULAY V2/SONY
9	10	MUSIC MADONNA MAVERICK/WEA
10	9	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	8	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
12	17	SIMON PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
13	14	AU CAFE DES DELICES PATRICK BRUEL BMG
14	18	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN
15	12	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
16	13	AROUND THE WORLD ATC BMG
17	NEW	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
18	16	PARLEZ MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
19	RE	GROOVEJET (IF THIS AIN'T LOVE) SPILLER HOT TRACKS/SONY
20	NEW	AVANT DE PARTIR ANGELI EVE M6 INTERSONY

ALBUMS

1	NEW	PLACEBO BLACK MARKET MUSIC DELABEL/VIRGIN
2	3	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	1	RADIOHEAD KID A EMI
4	2	MADONNA MUSIC MAVERICK/WEA
5	5	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	4	PASSI GENESE V2/SONY
7	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
8	NEW	TRYO FAUT QU'IL S'ACTIEVENT YELEN/ENVIROGIN
9	7	MOBY PLAY MUTE/LABELS/VIRGIN
10	6	MICHEL SAROU FRANCAIS TREMA/SONY
11	13	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
12	9	BJORK SELMASONGS BARCLAY/UNIVERSAL
13	8	ISABELLE BOULAY MIEVX QUICI-BAS V2/SONY
14	17	ALAIN SOUCHON AU RAS DES PAQUETTES VIRGIN
15	NEW	AZNAVOUR AZNAVOUR 2000 EMI
16	11	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
17	15	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL
18	16	CRAIG DAVID BORN TO DO IT EDELS/SONY
19	14	ANDRE RIEU LA VIE EST BELLE PHILIPS/UNIVERSAL
20	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT ONE MUSIQUE/SONY

CANADA (SoundScan) 10/28/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL
2	NEW	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL
3	1	MUSIC MADONNA MAVERICK/WARNER
4	2	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI
5	3	DESERT ROSE STING FEATURING CHEB MAMI AS&M/INTERSCOPE/UNIVERSAL
6	4	THE HAMPS TERDANCE SONG HAMPTON THE HAMPS TER KOCH
7	7	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK
8	6	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL
9	5	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL
10	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
11	9	BANG BANG BANG THE MOFFATTS EMI
12	11	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR/UNIVERSAL
13	15	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY
14	12	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY
15	NEW	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA/BMG
16	13	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY
17	10	HERE COMES THE SUNSHINE LOVE INC. VIKI/BMG
18	16	KERNKRAFT YOU ZOMBIE NATION POPULAR/EMI
19	14	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
20	17	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL

ALBUMS

1	1	RADIOHEAD KID A CAPITOL/EMI
2	3	MADONNA MUSIC MAVERICK/WARNER
3	NEW	COLLECTIVE SOUL BLENDER ATLANTIC/WARNER
4	2	GREEN DAY WARNING REPRISÉ/WARNER
5	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER
6	5	CREED HUMAN CLAY EPIC/SONY
7	6	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL
8	NEW	JA RULE RULE 3:36 MURDER INC./DEF JAM/UNIVERSAL
9	NEW	THE WALLFLOWERS (BREACH) INTERSCOPE/UNIVERSAL
10	11	VARIOUS ARTISTS HOUSEMIX 3 UNIVERSAL
11	7	98' REVELATION UNIVERSAL
12	10	BARENAKED LADIES MAROON REPRISÉ/WARNER
13	16	PAPA RDACH INFEST DREAMWORKS/UNIVERSAL
14	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
15	14	SOUNDTRACK COYOTE UGLY CURB
16	15	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL
17	8	THE MOFFATTS SUBMODALITIES EMI
18	19	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
19	18	VARIOUS ARTISTS PLANET POP 2001 BMG
20	20	MOBY PLAY V2/BMG

NETHERLANDS (Stichting Mega Top 100) 10/21/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
2	1	QUE SI, QUE NO JODY BERNAL DINO
3	2	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
4	5	WALK ON WATER MILK INC. EMI
5	10	WER BISTO TWARRES EMI
6	3	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC
7	4	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL
8	6	HIDE U KOSHEEN ZOMBA
9	8	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
10	7	I TURN TO YOU MELANIE C VIRGIN
11	17	THE WAY I AM EMINEM POLYDOR/UNIVERSAL
12	9	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
13	NEW	I WISH R. KELLY JIVE/ZOMBA
14	11	I WOULD STAY KREZIP WARNER
15	NEW	CASE OF THE EX MYA POLYDOR/UNIVERSAL
16	14	I'M OUTTA LOVE ANASTACIA EPIC
17	13	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE
18	12	7 DAYS CRAIG DAVID EDEL
19	RE	HEYAH MAMA K3 BMG
20	15	SUPERSTRING CYGNUS X ID&T

ALBUMS

1	1	BLOF WATERMAKERS EMI
2	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
3	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER POLYDOR/UNIVERSAL
4	6	RADIOHEAD KID A EMI
5	2	MADONNA MUSIC MAVERICK/WARNER
6	3	CRAIG DAVID BORN TO DO IT EDEL
7	8	K'S CHOICE ALMOST HAPPY DOUBLE T/SONY
8	13	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
9	15	HANS TEEUWEN TRUI ROADRUNNER ARCADE MUSIC
10	9	KREZIP NOTHING LESS WARNER
11	7	THE CORRS IN BLUE 143/LAVA/WARNER
12	16	ANASTACIA NOT THAT KIND EPIC
13	11	ANDREA BOCELLI VERDI UNIVERSAL
14	18	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
15	12	DE DIJK ZEVENDE HEMEL MERCURY/UNIVERSAL
16	NEW	HKH PRINSES CHRISTINA MY CHRISTMAS ALBUM EDDY OUBENS
17	RE	ANOUK URBAN SOLITUDE DINO
18	NEW	MADONNA THE IMMACULATE COLLECTION MAVERICK/WARNER
19	RE	ERA ERA 2 MERCURY/UNIVERSAL
20	NEW	ANDRE RIEU LA VIE EST BELLE MERCURY/UNIVERSAL

AUSTRALIA (ARIA) 10/9/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
2	2	MOST GIRLS PINK ARISTA/BMG
3	3	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
4	1	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL
5	4	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
6	6	ROCK DJ ROBBIE WILLIAMS EMI
7	5	MUSIC MADONNA MAVERICK/WEA
8	7	FILL ME IN CRAIG DAVID SHOCK
9	8	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC
10	13	TEENAGE DIRTBAG WHEATUS COLUMBIA
11	9	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
12	12	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
13	16	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
14	11	I TURN TO YOU MELANIE C VIRGIN
15	14	I WANNA BE WITH YOU MANDY MOORE EPIC
16	15	DON'T YOU WORRY MADASON V2/ZOMBA
17	10	EVERYTHING YOU NEED MADISON AVENUE VIRGIN
18	17	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
19	NEW	WE'LL BE ONE NIKKI WEBSTER COLUMBIA
20	NEW	SOMETHING DEEP INSIDE BILLIE PIPER VIRGIN

ALBUMS

1	3	KYLIE MINOGUE LIGHT YEARS FESTIVAL
2	4	POWDERFINGER ODYSSEY NUMBER FIVE GRUDY/UNIVERSAL
3	1	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD, OFFICIAL MUSIC FROM THE OPENING CEREMONY SONY/BMG
4	5	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN
5	2	RADIOHEAD KID A EMI
6	6	MADONNA MUSIC MAVERICK/WARNER
7	9	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
8	8	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
9	7	GREEN DAY WARNING WARNER
10	11	THE CORRS IN BLUE 143/LAVA/WEA
11	10	ANASTACIA NOT THAT KIND EPIC
12	13	PINK CAN'T TAKE ME HOME ARISTA/BMG
13	12	RONAN KEATING RONAN POLYDOR/UNIVERSAL
14	15	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
15	16	JOHN FARNHAM 33 1/3 BMG
16	17	MOBY PLAY FESTIVAL
17	14	CRAIG DAVID BORN TO DO IT SHOCK
18	NEW	PLACEBO BLACK MARKET MUSIC VIRGIN
19	19	RED HOT CHILI PEPPERS CALIFORNICATION WEA
20	RE	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL

ITALY (FIMI) 10/12/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
2	1	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
3	NEW	UNA SU 1,000,000 ALEX BRITTI UNIVERSAL
4	3	MUSIC MADONNA MAVERICK/WEA
5	6	I'M OUTTA LOVE ANASTACIA EPIC
6	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
7	5	FREESTYLER BOMFUNK MC'S SONY
8	10	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
9	4	BREATHLESS THE CORRS 143/LAVA/WEA
10	8	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
11	13	TORO LDCO REMIX PIERO PELLU WEA
12	11	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
13	14	ROCK DJ ROBBIE WILLIAMS EMI
14	9	WHAT IS IT MARK KNOPFLER MERCURY/UNIVERSAL
15	12	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
16	7	BLACK COFFEE ALL SAINTS WEA
17	RE	GROOVEJET (IF THIS AIN'T LOVE) SPILLER J7/LEVEL ONE
18	18	BOYS B.O.N.

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	10/06/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	1	1	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	
2	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY	2	3	SKY SONIQUE UNIVERSAL	
3	1	MUSIC MADONNA MAVERICK/WARNER BROS.	3	2	MUSIC MADONNA MAVERICK/WEA	
4	3	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	4	4	IT FEELS SO GOOD SONIQUE UNIVERSAL	
5	NEW	BLACK COFFEE ALL SAINTS LONDON	5	5	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL	
6	4	I'M OUTTA LOVE ANASTACIA EPIC	6	8	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	
7	8	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY	7	NEW	LET THE MUSIC PLAY BARRY WHITE UNIVERSAL	
8	10	THE SPIRIT OF THE HAWK REDNEX JIVE	8	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIELA	
9	7	MOI... LOLITA ALIZEE POLYDOR	9	RE	CUIDATE/MARIPOSA/LOS AMANTES DEL LA OREJA DE VAN GOGH EPIC	
10	9	I TURN TO YOU MELANIE C VIRGIN	10	10	IN DEMAND TEXAS MERCURY/UNIVERSAL	
		ALBUMS			ALBUMS	
1	1	MADONNA MUSIC MAVERICK/WARNER BROS.	1	1	ALEJANDRO SANZ EL ALMA AL AIRE WEA	
2	NEW	RADIOHEAD KID A PARLOPHONE	2	3	LUIS MIGUEL VIVO WARNER MUSIC	
3	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	3	NEW	JOAN MANUEL SERRAT TARRÉS/SERRAT (CANCIONES) ARIOLA	
4	3	CRAIG DAVID BORN TO DO IT WILDSTAR/EDL	4	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	
5	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	4	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	
6	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	6	5	ESTOPA ESTOPA ARIOLA	
7	6	THE CORRS IN BLUE 143/LAVA/ATLANTIC	7	7	MIRA QUE ERES CANALLA AUTE VIRGIN/ARIOLA	
8	NEW	GREEN DAY WARNING REPRISE	8	8	CHAYANNE SIMPLEMENTE COLUMBIA	
9	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	9	6	MADONNA MUSIC MAVERICK/WEA	
10	RE	ANASTACIA NOT THAT KIND EPIC	10	10	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	

NEW ZEALAND		(Record Publications Ltd.)	10/22/00	PORTUGAL		(Portugal/AFP)	10/17/00
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	RADIOHEAD KID A EMI	1	1	PEARL JAM LISBON, PORTUGAL—MAY 23, 2000 SONY		
2	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	2	2	THE CORRS IN BLUE 143/LAVA/WARNER		
3	3	CRAIG DAVID BORN TO DO IT SHOCK/BMG	3	5	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL		
4	5	MADONNA MUSIC MAVERICK/WARNER	4	4	SCORPIONS & THE BERLINER PHILHARMONIKER MOMENT OF GLORY EMI		
5	6	MOBY PLAY FESTIVAL	5	7	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/EMI		
6	4	ZED SILENCER UNIVERSAL	6	10	MADONNA MUSIC MAVERICK/WARNER		
7	7	RONAN KEATING RONAN UNIVERSAL	7	9	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL		
8	NEW	KYLIE MINOGUE LIGHT YEARS FESTIVAL	8	6	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL		
9	RE	CREED HUMAN CLAY SONY	9	NEW	JORGE PALMA DA-ME LUME-O MELHOR DE JORGE P MERCURY/UNIVERSAL		
10	RE	SAVAGE GARDEN AFFIRMATION SONY	10	3	RADIOHEAD KID A EMI		

SWEDEN		(GLF)	10/12/00	DENMARK		(IFPI/Nielsen Marketing Research)	10/01/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	2	DOM TIO BUOROEN FEVEN BANANREPUBLIKEN/BMG	1	1	VED DU HVAD HUN SAGDE ROLLO & KING MEGA/EDL		
2	1	NITAR DCH LADER MAGNUS UGGLA COLUMBIA	2	NEW	BEAUTIFUL DAY U2 UNIVERSAL		
3	5	GIRL NEXT DOOR LUCY STREET EPIC	3	6	SEE THE DAY HYPERTRAXX FLEX/EMI		
4	6	ROCK THE WORLD BUBBLES RAM/EDL	4	NEW	TURN UP THE MUSIC DJ ALLIGATOR PROJECT FLEX RECORDS		
5	3	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	5	3	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL		
6	4	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	6	2	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE SONY		
7	NEW	BEAUTIFUL DAY U2 UNIVERSAL	7	NEW	HELP I'M A FISH CREAMY EMI		
8	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	8	8	FLUTE BARCODE BROTHERS UNIVERSAL		
9	7	LUCKY BRITNEY SPEARS JIVE/VIRGIN	9	5	S.O.A.P. IS IN THE AIR S.O.A.P. SONY		
10	NEW	THE WAY I AM EMINEM UNIVERSAL	10	4	MUSIC MADONNA MAVERICK/WARNER		
		ALBUMS			ALBUMS		
1	NEW	HAMMERFALL RENEGADE NUCLEAR BLAST/MNW	1	1	MADONNA MUSIC MAVERICK/WARNER		
2	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	2	6	RADIOHEAD KID A EMI		
3	4	MADONNA MUSIC MAVERICK/WARNER	3	2	CRAIG DAVID BORN TO DO IT EDL		
4	8	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	4	4	SMOKIE UNCOVERED CMC		
5	5	ARK WE ARE THE ARK VIRGIN	5	5	RUNNING MAN BIG FAT SNAKE MEGA/EDL		
6	1	PETER JOBACK ONLY WHEN I BREATHE COLUMBIA	6	3	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL		
7	6	ELVIS PRESLEY SWEDISH HIT COLLECTION RCA	7	NEW	ALLAN OLSEN ONOMATOPOIETIKON RECART/CMC		
8	7	CRAIG DAVID BORN TO DO IT EDL	8	NEW	LIS SORENSEN ROSE RECART/CMC		
9	3	RADIOHEAD KID A EMI	9	NEW	KASPER WINDING LIDT TIL OG MEGET MERE VIRGIN		
10	RE	ANASTACIA NOT THAT KIND EPIC	10	7	MELANIE C NORTHERN STAR VIRGIN		

NORWAY		(Verdens Gang Norway)	10/11/00	FINLAND		(Radiomafia/IFPI Finland)	09/21/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS		
1	NEW	BEAUTIFUL DAY U2 UNIVERSAL	1	1	MADONNA MUSIC MAVERICK/WARNER		
2	1	TAKE ON ME A1 SONY	2	2	DARUDE BEFORE THE STORM 16 INCH/BMG		
3	3	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE SONY	3	NEW	FINTELLIGENS RENESANSI SONY		
4	6	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	4	NEW	THE 69 EYES BLESSED BE GAGA GOODIES/POKO		
5	NEW	WE ARE THE PLAYMOMEN BOYZVOICE UNIVERSAL	5	3	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! LOVE RECORDS/SIBONEY		
6	4	BLACK SUNDAY ESPEN LIND UNIVERSAL	6	NEW	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL		
7	8	SKY SONIQUE UNIVERSAL	7	4	ISMO ALANKO SAATIO SISAINEN SOLARIUM POKO		
8	NEW	HAPPY GIRL BUBBLES ARCADE	8	5	SOASSA JA RAKKAUDESSA MAMBA WEA/WARNER		
9	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	9	6	KARI TAPIO BELLA CAPRI AKR/EDL		
10	2	MUSIC MADONNA MAVERICK/WARNER	10	NEW	KIRKA SUURI HETKI BMG		
		ALBUMS			ALBUMS		
1	1	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	1	NEW	ALEJANDRO SANZ EL ALMA AL AIRE WARNER		
2	3	BRISKEBY JEANS FOR ONASSIS UNIVERSAL	2	1	RICARDO ARJONA GALERIA CARIBE SONY		
3	7	SMOKIE UNCOVERED NORSKE GRAM	3	2	ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL		
4	2	RADIOHEAD KID A EMI	4	NEW	MADONNA MUSIC MAVERICK/WARNER		
5	4	MADONNA MUSIC MAVERICK/WARNER	5	4	RODRIGO A 2000 BMG		
6	8	HEART GREATEST HITS SONY	6	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER		
7	6	HOOTERS THE BEST OF SONY	7	5	MANA MTV UNPLUGGED WARNER		
8	5	VAMP EN ANNEN SOL NORSKE GRAM	8	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI		
9	NEW	PLACEBO BLACK MARKET MUSIC VIRGIN	9	7	RAFAGA UN FENOMENO NATURAL LEADER		
10	NEW	EUROBOYS GETTING OUT OF NOWHERE EMI	10	8	RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARADONNA BMG		

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

BRISBANE, AUSTRALIA, POP BAND Air Kraft has been registered by "The Guinness Book Of Records" as playing the world's longest-ever performance. The band, led by songwriters **William Ashworth** and **Brett Ashley-Hansen**, played for 25 hours at the bar P.J. O'Brien's in Brisbane, beginning 10:21 p.m. Oct. 7 and finishing 11:21 p.m. Oct. 8. The group was watched at its peak by 500 punters, according to band manager **Brad Ashley**. The previous record was set by the group **Screamin' Freeman** in 1999 in the U.S. Air Kraft performed 164 songs and stayed awake with the assistance of Red Bull energy drinks, one of the sponsors. The stunt raised money for the Mater Children's Hospital. Says Ashley-Hansen, "This was the most difficult thing I have ever experienced. It was mentally and physically exhausting." The band limps off for a short break before working on its debut album, due March 2001 on an unspecified label.

CHRISTIE ELIEZER

RONAN HARDIMAN, the Irish composer whose music for dancer **Michael Flatley's** 1996 stage production "Lord Of The Dance" has sold 1.5 million units worldwide, has a new solo album, "Anthem" (Decca/Universal). It follows his 1998 solo debut, "Solus" (Philips Classics) (Billboard, April 25, 1998), which has sold 200,000 units to date and had a top 10 hit in France with "Heaven" (retitled "Elle Donne"). "Anthem" came out last month in the U.S. in advance of a February 2001 European release; **Hardiman** was in the U.S. for TV promotion Oct. 11-15. "Despite my extensive classical training, I've always been very pop-oriented as a songwriter," says **Hardiman**. "But I love incorporating ethnic rhythms and classical ideas into the discipline of the four-minute pop framework."

KEN STEWART

THOUGH HIS SIZE 13 BOOTS are probably more at home charging across the goal lines of the world's premier rugby fields, star All Black winger **Jonah Lomu** was all smiles in the BMG New Zealand boardroom Oct. 9, as he collected a gold disc for sales of 7,500 units of his compilation album, "Jonah." BMG New Zealand managing director **Stuart Rubin** said that because Lomu's love of music was well-known in New Zealand, the 6-foot, 5-inch Tongan New Zealander was the ideal personality to approach with the album idea. Rubin stresses, however, that Lomu was never asked to sing. "When we first started this, we had all these calls asking, 'Is Jonah singing?'" he says. "That was never mooted at all. I have seen other people do singing personality albums in Australia, and they died a horrible death. Jonah's a rugby player—not a singer." Comprising mostly late '90s hip-hop and soul tracks, "Jonah" was released in July and has sold well through department stores like the Warehouse, says Rubin. Lomu tells Pulse he'd like to be involved again but wasn't sure BMG would be as enthusiastic about his current musical preference. "I've been listening to a lot of techno lately," he said.

DAVID McNICKEL

IT'S A CULTURAL GEAR CHANGE from Los Angeles to Wandsworth in Southwest London but one that has been enthusiastically undertaken by **Maxee**, formerly of R&B girl group **Brownstone**. Best known for the superior 1995 soul crossover hit "If You Love Me" and its U.S. platinum-selling parent album, "From The Bottom Up," **Brownstone** split in 1997, and the Guyana-born **Maxee** moved to England in the summer of 1999. Some impressive demos soon attracted A&R attention, and **Maxee** signed to Mercury U.K. for the world, with a debut album scheduled for the spring of 2001, preceded by the single "When I Look Into Your Eyes." **Maxee**, who moved to L.A. from Guyana at the age of 10, told Pulse, "I didn't want to stay in L.A., because for some reason I wasn't very creative there. It was like a block. I had family and friends in London, and I knew I'd be happier."

PAUL SEXTON

OKINAWAN SINGER/SONGWRITER Takashi Hirayasu and American guitarist **Bob Brozman** take their unique brand of ethnic/world music to the U.S. and Canada in a concert tour that started Oct. 18 in Davis, Calif. They'll be playing music from their duet album "Jin Jin" (World Music Network/Riverboat Records), which was released last year to rave reviews, and from their second album, "Kiburud-Dattchya Music," recently out in Japan on Respect Records and due for international release next year. "Jin Jin" was recorded in Japan, but the new album was recorded in Santa Cruz, Calif., where **Brozman** lives. The duo will play dates in California, Oregon, British Columbia, and Hawaii through Nov. 5. For more information, visit bobbrozman.com.

STEVE McCLURE

ETHNOMUSICOLOGISTS CAN DEBATE whether reggae has always been an African form of music or whether, as Côte d'Ivoire singer/songwriter **Ismael Isaac** attests, it was due to **Bob Marley's** performance at the 1980 Zimbabwe Independence Day celebrations that "reggae became a genre of African music." What's not in doubt, judging by the quality of Isaac's new album, "Black System," is that he has the potential to follow fellow Ivorian **Alpha Blondy** and South Africa's **Lucky Dube** in furthering African reggae in the international market. The new set is produced by noted producer **Ibrahima Sylla** and is released by Stern's in both Europe and the U.S.

KWAKU

Update

LIFELINES

BIRTHS

Boy, Alessandro, to **Alessandra Cignarella** and **Luca de Genaro**, Oct. 12 in Milan. Father is head of talent and music at MTV Italy.

Girl, Samantha Ann Bardin, to **Jeff and Jan Bardin**, Oct. 8 in New York. Father is senior director of top 40 promotion at Elektra Records.

Girl, Lily Ana Verna, to **Paul Verna** and **Ellen Dooley**, Oct. 12 in New York. Father is an industry journalist and author, head of the New York-based production company Vernacular Music, and former Pro Audio editor for Billboard magazine.

Girl, Phynley Elizabeth, to

Heather and Phil Joel, Oct. 15 in Franklin, Tenn. Mother is a former co-host of the Country Music Television show "Hit Trip." Father is a member of the Christian rock group the Newsboys.

MARRIAGES

Fred Kevorkian to **Kimberly Okner**, Sept. 30 in Paris. Groom is a mastering engineer at New York's Absolute Audio.

Rachel Weddle to **Jim Beavers**, Oct. 14 in Nashville. Bride is senior manager of marketing at ForeFront Records. Groom is director of marketing and label operations at Virgin Records Nashville.

DEATHS

Morris "Murray" Wecht, 65, of respiratory failure, Sept. 12 in Los Angeles. Wecht was a songwriter who penned such tunes as "If I Should Lose You" with Jerry Ross and Donald Hogan and "It's Gonna Take A Miracle" with John Walsh. He also managed several studios, including the Heritage and Silvery Moon Studios, and served stints at Capitol Records and the Howard King Agency. More recently, he helped launch the career of Tori Amos. He is survived by a sister.

Neely Plumb, 88, of heart failure, Oct. 4 in Sherman Oaks, Calif. Plumb was a producer who worked on the platinum original soundtrack albums "The Sound Of Music" and Franco Zeffereilli's "Romeo & Juliet." He also produced the original soundtracks for "Bye Bye Birdie," "The Good, The Bad & The Ugly," and "True Grit." Plumb worked for RCA Records from 1959 to 1968,

first as A&R producer for the West Coast division and later as manager of popular A&R productions. He produced Juan Esquivel's "Infinity In Sound" while at RCA and also brought Jefferson Airplane to the label. Plumb later produced for Capitol Records and International Management Combine. He owned his own record label, RhythmTone Records. Plumb was additionally an arranger/composer and a clarinet player. He played with the likes of Artie Shaw, Ray Noble, and Victor Young and arranged and conducted the hit song "Purple People Eater." Plumb is survived by a son, two daughters, and three grandchildren. In lieu of flowers, the family suggests that donations in Plumb's name be sent to the Musician's Relief Fund, Local 47, 817 Vine St., Hollywood, Calif. 90038.

Britt Woodman, 80, of respiratory failure, Oct. 13 in Hawthorne, Calif. A native of Los Angeles, trombonist Woodman was a central figure in the jazz scene on L.A.'s Central Avenue. He was active from the late '30s on, playing with his brothers William and Coney in the Woodman Brothers Biggest Little Band In The World. He toured and recorded with the bands and orchestras of Les Hite, Boyd Raeburn, Duke Ellington, Lionel Hampton, Miles Davis, Chico Hamilton, Johnny Hodges, Charles Mingus, John Coltrane, and Toshiko Akiyoshi & Lew Tabackin. He also worked extensively on Broadway in the pit orchestras of such shows as "The Sound Of Music," "The Wiz," "Pal Joey," "Sophisticated Ladies," "Ain't Misbehavin'," and "Jelly's Last Jam." He left no survivors.



Breakfast For A Cause. J Records recording artist Luther Vandross, left, and Elektra head Sylvia Rhone recently attended a benefit breakfast for LIFEbeat, the Music Industry Fights AIDS foundation, at Radio City Music Hall in New York. It was hosted by Radio One founder Cathy Hughes.

COLUMBIA U.K. SIGNS UP FANCLUB

(Continued from page 70)

sales have been very strong."

McDonald says he "can't guarantee we can get further than Creation." But, he adds, "we've got the infrastructure to make sure Teenage Fanclub gets every opportunity it can. I believe they deserve to sell more records than they do, and I want to help them. Travis has made two records—and I love Travis—but Teenage Fanclub has made six now. There's a whole catalog of albums out there."

Roche suggests that there is a great deal of goodwill for the band at retail level, and that's a feeling shared at alternative radio. Andrew Phillips, program controller at London alternative station Xfm, says, "I'm a big, big fan." The first single from "Howdy!" is "I Need Direction," released Oct. 16. "It's a lovely melody [that] puts a smile on your face," says Phillips. "It gives you the feeling of listening to the Beach Boys and Beatles in one hit. We A-listed it because we feel it's just beautiful. It's the first time I've A-listed one of their songs." As to whether it will be sixth-time lucky for Teenage Fanclub with this album, Phillips says, "It depends on whether the marketplace is ready to accept

great songs again, instead of shit."

Raymond McGinley, Teenage Fanclub guitarist and one-third of its singing and songwriting team, is phlegmatic about his group's progress. "If you're the kind of person who wants to make music, you have to be realistic and understand that the number who have massive success is very small, especially if you want to make music over a long period of time, which we do," he says.

"We've managed to maintain a respectable level of sales in a lot of countries without being particularly massive in any one place. We'd be more frustrated if we put records out and nobody liked them and nobody bought them. So you can't be frustrated by lack of massive success—you can be frustrated by lack of any success. If you're frustrated by not being a household name among millions and millions of people, then you have an unrealistic view of what it is to be a musician."

With any U.K. act, the key to crossing over to attract a mass audience is the support of public top 40 broadcaster BBC Radio 1. Despite afternoon DJ Mark Radcliffe describing "I Need Direction" as "a great record [and] our record of the week," the single failed to make the playlist at the station. "Radio 1 has a music policy with strong views on what is and isn't a Radio 1 song," says band manager Chas Banks, who says he was "disappointed we didn't get support" from the station.

That's a view shared by McDonald. "It's very disappointing. [Radio 1] is a very controversial place at the moment," he says, "but in terms of regional playlists we've got more than ever."

As Banks explains, "We've got Xfm, [national rock station] Virgin, and [national BBC AC station] Radio 2—and given time to breathe, the record is good enough that maybe we can change people's minds at Radio 1."

Outside of the U.K. "everywhere in Europe is releasing [the album] either simultaneously or in the same time frame," says McDonald. "The band has a good solid base in Spain, where the Sony label is very enthusiastic, and Japan is always a solid territory as well." In the U.S., McDonald expects "Howdy!" to come out "in the springtime." He adds that there was "no way they could meet the production times" in time for an earlier release.

CALENDAR

OCTOBER

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

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

NOVEMBER

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

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Nov. 10-11, **American Music Assn. Annual Membership Meeting And Conference**, Hilton Suites Hotel, Nashville. 615-340-9596.

Nov. 10-12, **Thurgood Marshall Scholarship Fund Celebrity Golf Tournament**, Pelican Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 12, **Cammy Awards**, Alabama Theater, Myrtle Beach, S.C. 770-448-8439.

Nov. 12-14, **12th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and Towers, Los Angeles. 212-941-0099.

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

DECEMBER

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Dec. 6, **10th Annual EMA Awards**, Barker Hangar, Santa Monica, Calif. 310-201-5033.

Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpsesselnick@billboard.com.

GOOD WORKS

FIGHTING AIDS: The United Nations Development Programme will hold its fourth annual Race Against Poverty Awards at the United Nations General Assembly Monday (23) in New York. The evening will honor individuals who have worked to draw attention to the HIV/AIDS epidemic. Participants include master of ceremonies **Danny Glover** and headline performer **Mary J. Blige**, who has helped raise funds for the M(AC) Aids Fund as the M(AC) Viva Glam III spokeswoman. Contact: **Theano Apostolou** at 212-685-4300.

ANIMAL CARE: This year's K-9 Classic Charity Golf Tournament benefiting the Animal Care Taskforce of Nashville (ACT Now) will be hosted by **Heather Kinley**, a member of the country duo **the Kinleys**. Proceeds of the tournament, which will take place at Nashville's Hermitage Golf Course on Monday (23),

will fund a variety of animal care programs such as adoption days, foster home placement, and no-cost spaying and neutering for pets of low-income families. Contact: **Kay Clary** at 615-383-0412.

PARKINSON'S PLAYERS: To increase awareness about Parkinson's disease, Concerts East is presenting the Light of Day concert Nov. 3 at the Stone Pony in Asbury Park, N.J. Participants will include **Joe Grushecky & the Houserockers**, **Marah**, **Willie Nile**, and **Sam Hill**. Reserved seats are available for \$35 per ticket, and general admission tickets cost \$20 each. Proceeds will be donated to the Parkinson's Disease Foundation. Contact: **Tony Pallagrosi** at 732-530-5686.

AWARDS DINNER: More than \$250,000 was raised for the Musicians' Assistance Program (MAP) at the group's awards dinner, held Oct. 5 at the Regent Beverly Wilshire in

Los Angeles. MAP honored musicians **David Crosby**, **Hugh Masekela**, and **Dr. John** and **David Adelson**, music reporter for E! and VP/executive editor of HITS magazine. Crosby, Masekela, and Dr. John each played sets after receiving their awards, then joined together for the evening's grand finale. Proceeds from the dinner will be used for MAP's drug and alcohol dependency treatment program. Contact: **Janie Hoffman** at 213-639-6195.

FULFILLING DREAMS: A collection of country music artists performed a benefit concert for the non-profit retreat center Deliver the Dream on Oct. 16 in Brevard, N.C. Host **Craig Morgan** joined artists including **Suzy Bogguss**, **Jeff Carson**, and **Shane Minor** to raise money for the center, a place where children, families, and individuals facing a serious illness or crisis can go to regain strength. Contact: **Athena Fortenberry** at 615-733-1862.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Sony Celebrates Bach Anniversary With Multi-Tiered Campaign

BY BRADLEY BAMBARGER

NEW YORK—While some pundits may complain that Sony Classical these days looks like it should rename itself Sony Crossover, the label is proving its dedication to the core of the genre this fall by building its release schedule around albums marking the 250th anniversary of Johann Sebastian Bach's death.

The Bach effort focuses on four new releases as well as a sampler, backed by a sharp, energetic domestic brick-and-mortar retail marketing and promotion campaign. Borders Books & Music, Tower Records/Video/Books, and Barnes & Noble are key participants, as are selected Musicland Group, Best Buy, and Harmony House stores.

"No one hates classical music, especially Bach," says Marc Offenbach, Sony Classical VP of sales. "If you pulled people off the street and made them listen to some Bach, some people are going to love it, some people are going to just like it, but no one is going to run screaming—unlike the way some would if you made them listen to, say, a rap, metal, or country record. So, really, getting people to buy classical records is more a matter of presentation than anything else."

But Offenbach adds, "It isn't enough to just put a bunch of nice records in a release book, hand out some co-op money, and hope for the best. By developing an integrated campaign, it makes everything more interesting for everyone—us, Sony Music Distribution, the retailers, the customers. The ultimate aim is to get that A-one real estate, the kind of presentation that not only gets people's attention but acts like a kind of validation to the customer. Because that's all people are looking for—validation that they're doing the right thing buying that Yo-Yo Ma Bach record, that it's just like buying the new Emmylou Harris or new Radiohead or some other cool music."

Dubbed "Bach For A Buck," Sony's campaign revolves around a sampler disc—"Portrait Of Bach," sold at retail for \$1—that is drawn from the label's Bach catalog (mostly from non-royalty albums on the world-class early-music imprint Vivarte). In addition, the major new front-line releases include the surefire Ma/Ton Koopman hit "Simply Baroque II," the Bach and Boccherini follow-up that has shipped a strong 82,000 units since its release in August. (The first installment, "Simply Baroque," has sold nearly 90,000 copies, according to Sound-Scan.)

The other new Sony Bach titles are up-and-coming double-bassist

Edgar Meyer's transcriptions of three solo cello suites; conductor Esa-Pekka Salonen's set of old-school orchestral arrangements, with the Los Angeles Philharmonic; a two-disc anthology covering iconic pianist Glenn Gould, "The Gould Variations: The Best Of Glenn Gould's Bach," the second disc of which includes video and other multimedia content; and star pianist Murray Perahia's highly anticipated traversal of "The Goldberg Variations." All of the above titles came out Aug. 29, except for the last one, which came out Oct. 3.

The "Portrait Of Bach" sampler also includes multimedia content and links to sonyclassical.com



OFFENBACH

(although there is no "buy button" or other online purchasing link, so as to not irritate brick-and-mortar retailers). Customers can also pick up a free "Celebrate Bach" CD-ROM that features information on the composer (and such computer goodies as a Bach screensaver), as well as biographies, discographies, and sound- and video clips for Gould, Ma, and other Sony artists. Both items are praised not only for their functions but their forms by Bryan Hester, classical manager at the Tower store near New York's Lincoln Center, who says, "They're less than cheap, but they don't look like it."

A wave of Bach-oriented DVD Video releases also figures into Sony's fall offerings: the three volumes of Ma's acclaimed "Inspired By Bach" film series, Gould's 1981 "Goldberg Variations" performance

film, and "Bach's Fight For Freedom," an entry in the "Composers Specials" line devoted to dramatized film bios of great composers for kids. The DVD Videos will retail for \$24.98 and are expected out in mid-November. In addition, Sony has discounted its classical VHS stock, with all of Gould's many videos now going for \$9.98 each—which, Offenbach says, has helped



them move far better in shops like Tower.

A retail brochure for the Bach campaign—which can sit in a special thematic counter display along with the sampler and CD-ROM—highlights the new titles and Sony's deep catalog. The label includes

among its scores of Bach titles such historic items as the complete keyboard works with Gould, Ma's hit solo cello suites, violinist Hilary Hahn's solo Bach debut, the Juilliard String Quartet's "Art Of The Fugue," Jeanne Lamon's violin concertos with her Canadian period-instrument band Tafelmusik, Carlo Maria Guilini's B Minor Mass, and Dutch sage Gustav Leonhardt's two-disc set of the major organ works on the budget-price Seon early-music imprint.

According to Offenbach, a title like Meyer's bass transcriptions or the Salonen orchestral disc that would have normally shipped 5,000-6,000 has now shipped 15,000-16,000, thanks to the umbrella program. "That may not sound like much to some people, but to us, it's big stuff," Offenbach says. "Sim- (Continued on next page)

Competing Formats Make Their Cases At IRMA Confab

BY STEVE TRAIMAN

NEW YORK—This will be the biggest year ever for recorded media in the U.S. and Canada. More than 6.45 billion units of duplicated and replicated media are forecast for North America this year, according to updated figures from Dick Kelly, president of Cambridge Associates, which conducts optical and magnetic media research for the International Recording Media Assn. (IRMA).

Kelly highlighted these figures during his presentation at the recent Technology and Manufacturing Conference, sponsored by IRMA Oct. 4-6 in Scottsdale, Ariz. Breaking out data by format, he noted that the forecast accounts for 2.13 billion CD-ROMs, 1.84 billion audio CDs, 1 billion VHS tapes, 915 million audiocassettes, 285 million 3.5-inch magnetic floppy discs, 280 million DVDs, and 6 million DVD-ROMs.

Other topics discussed included new and enhanced products that audio, video, and multimedia retailers will have to look forward to in the not-too-distant future. "Your competitive advantage is up for grabs," emphasized IRMA president Charles Van Horn in his presentation on "Market Trends In A Multi-Format World." "Increasingly, your customers will have new alternatives, as new optical formats are expanding while traditional magnetic media continue to grow."

More than 200 attendees from a dozen countries were on hand, about 50% more than last year with a 70% increase in paid registrations, according to Phil Stack, conference chairman and former Sony new technology executive who now has his own consulting firm.

Stack highlighted interest in such presentations as the outlook for broadband with its implications for much faster video and audio Internet downloads, D-VHS (digital videotape) as the magnetic complement to the optical DVD Video disc, an update on the three DVD Video recording formats, hard disc video recording applications such as TiVo, encryption technologies for all entertainment media, and the promise of DVD Audio and Super Audio CD.

"Start thinking of DVD as a 'packaged bandwidth,'" urged Mark Waldrep, chairman/CEO of AIX Media Group, in his update on online delivery of video and music software. "For the foreseeable future, you will only be able to get broadband audio and video on a piece of plastic." His commentary followed Gary Hartwick, Viacom VP of technology and operations, who took an in-depth look at how—and if—cable, fiber optics, satellite,

wireless, ISDN, and other technologies can coexist, in his talk on "Broadband Transmission Technologies And Their Impact On Pre-recorded Media."

While DVD Video is seeing expansive growth, less than 10% of U.S. households will have players by the year's end, while 98% have one or more VHS machines for recording and playback of VHS movies.

Observing that 18 million VCRs were sold in the U.S. last year and 50 million worldwide, Roy Cannell, deputy GM of Victor Co. of Japan, updated the status of D-VHS. "Copyright issues are extremely important," he said. "JVC is anxious to have D-VHS in the market as soon as possible, but we want to do it right."

This was followed by reports on "VHS Duplication: Technical Issues And Future Prospects" by Tom Hofbrauer, Sony Electronics duplication products manager, and "Where Do We Stand With Video Tape?" by Mark Anzicek, Zen Technologies president.

Consultant Dana Parker moderated an intense session on "DVD Re-Writable: Where Are We Headed?," with a spirited question-and-answer session following a trio of brief presentations by proponents of three

competing and incompatible DVD recording systems. DVD-RAM was covered by Matsushita senior project engineer Rudy Vitti, DVD-R and DVD-R/W by Pioneer New Media Technologies senior VP Andy Parsons, and DVD+RW by Hewlett-Packard system architect Mitch Hanks.

With the IRMA conference piggybacking the DVD Forum at the nearby Sheraton Mesa Hotel, attendees were able to visit the hardware, software, and service exhibits and an important Oct. 4 afternoon session on "What Every DVD Replicator Needs To Know About Patent Royalties." Representatives of 3C, 6C, Discovision Associates, and MPEG LA explained the issues surrounding patent royalties and what replicators needed to know to be in compliance, how the various programs worked, and details on their roles as royalty collectors.

Other topics covered at the conference included an overview on DVD Audio, which explained some of the critical factors delaying the software launch; a status report on "Super Audio CD: What Does It Mean To You?"; sessions on encryption technologies; alternative delivery systems for video, audio, and multimedia; and an update on HD (high density)-DVD.

Maxwell Productions LLC hosted the IRMA conference welcoming reception at the company's new state-of-the-art replication facility.

Your competitive advantage is up for grabs'

— CHARLES VAN HORN —

newsline...

NAVARRE reports that its second-quarter loss more than doubled from the year before due to the previously announced write-off of a loan to its Internet radio spinoff NetRadio. The company posted a loss of \$8.5 million, or 33 cents a share, compared with a loss of \$3.2 million, or 14 cents a share, in the same quarter last year. Revenue for the three months ending Sept. 30 increased 17% to \$78.4 million, from \$67 million a year ago. Music sales increased 7.5% during the quarter, driven by new releases from Kenny Rogers, Mannheim Steamroller, and Michael & Regina Winans. The company also says it plans to buy back as much as 5 million shares, or 20%, of its outstanding common stock.

LYCOS is expected to close its previously announced merger with Terra Networks by the end of October. Under the now-completed exchange terms of the stock swap between the two companies, Lycos shareholders will receive 2.15 Terra shares for every Lycos share currently outstanding. Lycos stockholders will have the option of exchanging their shares for either a Terra ordinary share or a Terra ADS (American Depository Share). The implied value of a Lycos share, based on the Oct. 16 Terra ordinary share closing price in Madrid, is \$65. Following completion of the merger, the combined company will be known as Terra Lycos, with operations in 40 countries worldwide and cash reserves of approximately \$3 billion.

URBANFETCH.COM, an online delivery service, is closing its Web site and laying off more than 160 employees. The decision came three days after the company's failed merger attempt with its main rival, kozmo.com. Urbanfetch will continue to operate its business courier operation, Urbanfetch Express.

VIACOM has launched a media-sales and marketing unit that allows clients to advertise and promote themselves through all of its properties, ranging from MTV Networks to Blockbuster. The company says in a statement that the unit, known as Viacom Plus, is a rechristened and revamped version of CBS Plus and now includes all of Viacom's properties, such as Infinity Broadcasting, Nickelodeon, CBS Internet Group, and Simon & Schuster.

BROWN & WILLIAMSON TOBACCO has selected 45 bands to compete in a best unsigned-artist contest called "Lucky Strike Band To Band." The grand prize winner will receive \$15,000, have the opportunity to open for a nationally recognized artist or band in April 2001, and be submitted to several national music conferences. Another 14 runners-up will receive prizes valued between \$1,000-\$12,000. The promotion also includes a series of regional tours by the competing bands and a compilation CD featuring tracks from 15 selected semi-finalists.

BEST BUY has launched the first television and print advertising campaign for its E-commerce site, BestBuy.com. The company says the ads are intended "to appeal to the high percentage of male buyers who purchase home entertainment and software items online." TV ads for the site will run on MTV and VH1, among other channels.

UNIVERSAL MUSIC GROUP has entered into a strategic marketing agreement with Egreetings Network, a provider of rich-media E-mail services and online greeting cards, to offer free animated music E-cards featuring Universal acts. Among the acts available on the Egreetings site are 98°, Enrique Iglesias, Blink-182, Eminem, Sting, and Brian McKnight. Upcoming acts include Erykah Badu and Boyz II Men. Nancy Levin, president of the entertainment division at Egreetings, says in a statement that the E-cards are like "mini-music videos" and that all music cards feature a link to buy CDs from the acts featured. In addition, Universal will display links to Egreetings music E-cards on its label and artist sites.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS/Recording Industry Assn. of America (NARM/RIAA) merchandising committee has selected a graphic design created by Handleman for the point-of-purchase (POP) campaign to promote the 2001 American Music Awards. Handleman's design will appear in several thousand mass merchant and specialty retail stores throughout the U.S. and Canada promoting the Jan. 8, 2001, event. The NARM/RIAA merchandising committee annually asks its members to submit designs for the campaigns that support the various televised music awards shows.

BACH ANNIVERSARY

(Continued from preceding page)

ply Baroque II' will sell 90,000 by the time this is all over, and I think the Murray Perahia—which has shipped about 17,000 copies—will eventually be up to around 30,000, with all the buzz about it."

At Barnes & Noble, Bach is the September/October artist of the month storewide. Tower is highlighting Sony during "Bachtober." In quite a coup, Ma's titles are getting upfront positioning in 50 adult-oriented Trans World Entertainment stores.

Borders is showing the most devotion to the campaign, following the label's program from October to January and positioning custom Sony Bach displays in the general music department and in the classical section. The upfront bin at Borders features the new Bach releases, the sampler, and selected catalog titles; a listening station in the classical section features the sampler, the Hahn debut album, the Gould anthology, a Bach "Super Hits" title, and the Leonhardt

"If you pulled people off the street and made them listen to some Bach, some people are going to love it, some people are going to just like it, but no one is going to run screaming"

— MARC OFFENBACH —

"Brandenburg Concertos" in the budget-price "Essential Classics" line. Beyond the sampler, the listening station titles will rotate each month until January.

"Sony has put together a well-thought-through, substantial package, with the new titles and the sampler tying into their catalog really well," says Mike Lee, classical buyer for the 320-store Borders chain. "We're definitely seeing a lift in sales from the program—and things like this are important, because classical music is at the core of our business."

While Offenbach points out the obvious goal of the Sony Bach campaign is to sell more records, he adds that it's also part of "fighting the good fight" of classical music. "I think we have a lot of really great records, and I want people to buy them," he says. "But I also hope Universal and Angel see our program and say, 'Oh, that's a good idea,' and do something similar. Campaigns like this are just an effective thing for spreading the word about classical music in general, which is good for all of us."

CD World Awards Top Reps

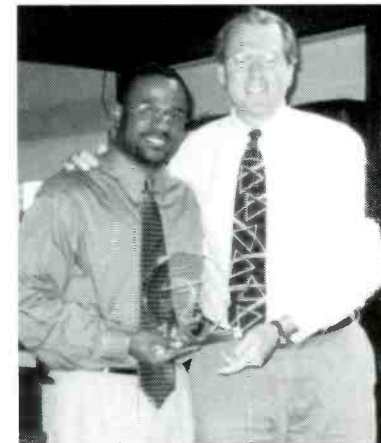
South Plainfield, N.J.-based Compact Disc World held its fourth annual holiday convention Sept. 12-13 at the Inn at Lambertville Station in Lambertville, N.J. Representatives from the major labels were on hand to preview upcoming fall product for executives and managers from the 10-unit chain. During the event, Compact Disc World presented awards to its top label reps.



WEA Distribution was honored as Compact Disc World's major-label distributor of the year. Pictured, from left, are Fred Barsuglia, WEA N.Y. sales manager; David Lang, Compact Disc World president/CEO; Ray Milanese, WEA regional VP/branch manager; Billy DePasquale, WEA N.Y. marketing manager; Craig Kamen, WEA sales representative; Paul McDermott, WEA N.Y. field sales manager; and Vinnie Fegeligie, WEA N.Y. product development representative.



Dale Davis of Warner Bros. Records, left, is shown with Compact Disc World president/CEO David Lang. Davis received the award for label regional of the year.



Fernando Watson of Universal Music and Video Distribution received the award for rookie sales rep of the year. Watson, left, is pictured with Compact Disc World president/CEO David Lang.



Lava/Atlantic recording act Liquid Gang performs songs from the band's new album, "Sunshine."

M.S.'s Chrzan Finds Spot At MAD; Posthumous Sets Honor Bluesmen

NEW MAD MAN: Last time we checked early in the year, Rick Chrzan was still VP/GM at M.S. Distributing, the Hanover Park, Ill.-based distributor that crashed and burned last year after more than half a century in business.

Even after M.S. had folded its audio division in October 1999 and then announced its intentions to go out of business in February, Chrzan, who spent two decades with the company, stayed on board to settle up accounts. With co-owners John Salstone and Tony Dalesandro, he was one of the last men standing at the firm.

Chrzan has since found a new spot for himself, and for some of M.S.'s other ex-employees as well. Since September, he has been installed as VP/GM at Midwest Artists Distribution (MAD), the Rolling Meadows, Ill.-based distributor (Billboard, June 17).

Chrzan says his arrival at the company is a natural, since he has known MAD president Dave Slania since his earliest days at M.S.

"I used to be Dave's salesman when Dave was at [Chicago-area retailer] Flip Side and I was at M.S. 20 years ago," Chrzan says.

Since his arrival at MAD, Chrzan has beefed up the company's small sales staff by bringing in some salespeople who work for the firm on a nonexclusive basis. These include a couple of ex-M.S. employees who had moved over to Wildcat Distributing, the short-lived Long Island City, N.Y.-based operation headed by onetime M.S. East Coast sales manager Harvey Rosen: Cleveland-based Clay Pasternack and Baltimore-based Charles von Nordeck. Also lending a hand at MAD are Gary Davis (Seattle), Scott Taylor (Dallas), and Tony Weston (Boston).

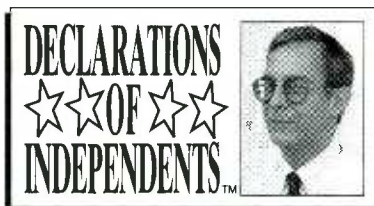
"Two more [salespeople] are going to come on board shortly," Chrzan says.

Chrzan has rejoined an old colleague—Steve Glos, M.S.'s former national marketing manager, now head of sales and marketing at MAD.

REQUIA IN BLUE: A pair of current indie-label releases pay welcome posthumous homage to a couple of bluesmen who received altogether too little attention in life.

One of the delights of last year was Alligator Records' "Lone Star Shootout," a hot reunion co-starring three luminaries of the East Texas blues scene: Lonnie Brooks, Long John Hunter, and Phillip Walker.

A fourth guitar strangler went unbilled on the release but came close to stealing the show. His name was Ervin Charles. The Louisiana-born guitarist made his home in Beaumont, Texas, for many years but never attained the nation-



by Chris Morris

al fame ultimately garnered by Brooks, Walker, and his longtime partner Hunter, who played with Charles in the Hollywood Bearcats before heading for a fabled stay at the Lobby Bar in Juarez, Mexico.

Charles died on April 1 at the age of 68. He would have passed into obscurity were it not for the current release of "Greyhound Blues" by Dialtone Records, an Austin, Texas-based imprint operated by Eddie Stout, a longtime member of the Antone's Records family.

The album—amazingly, the only full-length set Charles recorded during a 50-year career—is a salty hunk of dead-funky border blues, played as only longhorns can play 'em. Charles is co-billed on the set with vocalist Richard Earl; sidemen include harp player Paul Orta (who produced) and drummer Uncle John Turner, whom many will remember as the anchor of Johnny Winter's late-'60s bands. It's a good 'un. Stout is seeking distribution for the album; he can be reached at 512-442-1384.

Far better-known than Charles, but still relatively unsung, was harp ace William Clarke, who died at the age of 45 in 1996. Though he released four excellent sets on Alligator and won a 1991 Handy Award for best blues song, Clarke was probably best known to his West Coast fans, who got a chance to see him tear it up on the blues club circuit.

Fellow harp player Freddie Brooks, who recently relocated from Oregon to Long Beach, Calif., is taking care of some of Clarke's legacy. Brooks' label KingAce Records has just reissued the late musician's 1987 Satch Records album "Tip Of The Top." A measure of the respect Clarke received in his lifetime is indicated by the sidemen on the collection: Charlie Musselwhite, guitarists Junior Watson and Ronnie Earl, and the late Hollywood Fats and George "Harmonica" Smith all sat in on this solidly houserockin' date. The album is exclusively handled by Hep Cat.

FLAG WAVING: Since she was a teenager, Abby Travis has been keeping very busy. The L.A.-based musician has worked as bassist for such diverse acts as Beck, Elastica, Michael Penn, and KMFDM, to name just a few.

But with the release of her second

solo project, "Cutthroat Standards & Black Pop," on her own Educational Recordings label, Travis says, "The idea is that people can start to get to know me as Abby Travis, rather than the Abby Travis who plays bass in other bands."

Travis first made her mark on the L.A. punk rock scene (she was a member of the Lovedolls), so her current direction may come as a surprise. As its title hints, her new album is made up of what might be described as hard-edged cabaret songs.

"The natural assumption is, folks think I'm a Kurt Weill fanatic," Travis says with a chuckle. But she dates her interest in such dark balladry to a girlhood stint at a Port-



TRAVIS

land, Maine, summer camp, where she had a role in a production of Stephen Sondheim's "Sweeney Todd."

To execute her own spiky pop vision, Travis has enlisted a cross-section of top L.A. musicians, including Stephen Perkins (ex-Jane's Addiction), Petra Haden (ex-that dog), Frank Infante (ex-Blondie), Kid Congo Powers (ex-Cramps and Bad Seeds), DJ Bonebrake (X), and recent Flag Waver Rick Shea. Another well-traveled local hand, keyboardist Kristian Hoffman, co-produced.

"I tried making the prettiest record I could," says Travis. "I was trying to write modern standards. The first record ["The Abby Travis Foundation"] was a bunch of songs. It was important to me to make a coherent album."

Though she works with a seven-piece band in her hometown, Travis will support "Cutthroat Standards" with a 12-city tour in November by just herself and Hoffman.

She says she plans to focus on her own music and doing studio work in L.A. rather than any road work with other bands. However, she adds, laughing, "If Barry White called me, I'd go."

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			No. 1	
1	1	12	BAHA MEN ▲ 3-CLARVE 781232/ARTEMIS (10.98/16.98) ■	WHO LET THE DOGS OUT
2	NEW		M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
3	NEW		FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE
4	2	3	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
5	3	40	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) ■	SLIPKNOT
6	5	18	THREE 6 MAFIA ● WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	
7	6	2	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) ■	PERFECTO PRESENTS ANOTHER WORLD
8	8	7	2GETHER TVT 6840 (10.98/17.98)	AGAIN
9	9	10	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
10	13	9	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
11	4	4	LOS TIGRES DEL NORTE FONOVISIA 6092 (8.98/12.98) ■	DE PAISANO A PAISANO
12	7	2	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
13	16	3	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) ■	VENTILATION : DA LP
14	14	26	NICKELBACK ROADRUNNER 8586 (8.98/13.98) ■	THE STATE
15	18	4	VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
16	NEW		SPINESHANK ROADRUNNER 8563 (8.98/13.98) ■	THE HEIGHT OF CALLOUSNESS
17	10	5	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
18	12	3	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
19	11	40	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
20	15	2	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
21	19	4	VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
22	NEW		MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
23	20	3	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
24	17	2	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) ■	MUGGS PRESENTS THE SOUL ASSASSINS II
25	NEW		SLASH'S SNAKEPIT KOCH 8198 (10.98/17.98)	AIN'T LIFE GRAND
26	22	31	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
27	NEW		NOTHINGFACE TVT 5880 (9.98/11.98) ■	VIOLENCE
28	RE-ENTRY		SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
29	21	10	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98) ■	LUDACRIS PRESENTS: INCOGNITO
30	24	40	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) ■	SPIT
31	25	4	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
32	34	2	VARIOUS ARTISTS LASERLIGHT 21376 (2.98/4.98)	THE HAUNTED HOUSE CD
33	27	37	SNOOP DOGG & THA EASTSIDAZ ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
34	23	5	RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
35	32	3	DJ TAUCHER WEBSTER HALL NYC 17 (16.98 CD) ■	LIVE AT WEBSTER HALL NYC
36	30	5	CONJUNTO PRIMAVERA FONOVISIA 10118 (8.98/12.98) ■	EL RECADO
37	29	3	AFI NITRO 15835* (14.98 CD) ■	THE ART OF DROWNING
38	36	29	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
39	31	18	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
40	NEW		THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
41	NEW		VARIOUS ARTISTS GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
42	35	5	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY
43	33	15	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
44	43	8	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) ■	MIRROR CONSPIRACY
45	39	3	JUVENILE D3 33344 (16.98 CD)	PLAYAZ OF DA GAME FEATURING DJ JIMI
46	NEW		SHEMOKIA COPELAND ALLIGATOR 4875 (16.98 CD)	WICKED
47	45	3	ROXETTE DON'T BORE US, GET TO THE CHORUS — GREATEST HITS ROXETTE 18205/EDEL AMERICA (16.98 CD)	
48	NEW		VARIOUS ARTISTS LASERLIGHT 21377 (2.98/4.98)	FRIGHT NIGHT DELIGHT
49	37	3	VARIOUS ARTISTS ALICE RADIO 34 (16.98 CD)	ALICE THIS IS ALICE MUSIC VOLUME 4
50	40	17	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5

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 EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Trans World's Reported Loss May Be Traced To Dearth Of Summer Releases, Retailers Say

THE NEW-RELEASE drought that plagued the music industry this summer has resulted in Trans World Entertainment forecasting a 4 cent-8 cent per-share loss for the current quarter, which ends Saturday (28) (beyond press time).

With a plethora of superstar releases on the horizon that promise to transform the current holiday season into one of the strongest in memory, merchants attending the fall National Assn. of Recording Merchandisers (NARM) Conference privately lambasted label executives for not using some of the expected superstar product to fill the summer void.

"The main cause [behind the expected loss] was the flow of new releases was so poor from the July period on," Bob Higgins, Trans World chairman/CEO, says. He adds that it is a shame that the music labels can't get their act together in supplying a steady flow of product.

The projected loss falls far short of the 7 cent per-share earnings that Trans World reported for the same time period last year. The announcement was made on Oct. 14, after the close of trading, and on the following Monday (Oct. 16), Wall Street traded down Trans World shares by 97 cents, with the stock closing at \$7.81, its 52-week low.

As a result of the Trans World forecast, Matt Fassler, a Goldman Sachs analyst who follows the company, wrote in a research report that he is trimming his earnings esti-

mates for the year by 35 cents, to \$1.55.

Despite the expected loss, Fassler writes that the company's "valuation remains almost unthinkable low," although he adds that his enthusiasm for the company is constrained by two elements of the company's strategy and execution. He believes that the company should

year, and while a lot has been accomplished at the Woodland, Calif.-based company, observers expect that it will post another loss.

At the NARM conference, Barney Cohen, Valley chairman/CEO, told Retail Track that the company had cleaned up many of its problems, and he predicted that Valley would return to profitability next year.

"We had to clean up inventory and receivables," he said. That cleanup will result in Valley improving its interest payments by about \$5 million a year, he added.

As reported previously, Valley management expanded the company in anticipation of sales that were not realized. The company added people and upgraded to a new distribution facility at its headquarters, apparently expecting to realize \$1.5 billion in sales. But sales this year likely will hit about \$900 million, Cohen said.

Consequently, a management shakeup saw Cohen cleaning house and bringing in a new team, headed by Jim Miller, who was made president. With the new team in place and the inventory problems cleaned up, the company has returned its focus to growing sales, Cohen said.

For example, he pointed out that the Starbucks coffee chain will double its music exposure and that Valley will be its supplier. In September, he reported that Starbucks had about 12 SKUs in each store. But beginning in October, it started testing 18-24 SKUs in about 400 stores, and if successful, Starbucks will roll out this SKU count to all 3,000 stores in the chain.

Also, Toys "R" Us has been testing something it calls the R Zone in about 60 stores. Those departments, which are aimed at a higher age group than the chain normally targets, carry about 65 SKUs of music, movies, and video games, all supplied by Valley. Miller reports that the expectation is that, if the test is successful, the chain will roll the R Zone out to all 720 of its stores, "with different depths of SKU counts."

Cohen said those are just two examples of a number of nontraditional accounts that Valley has targeted, each of which can achieve \$10 million a year in sales.

Miller says that the Toys "R" Us account shows how Valley is synergizing its product offering. Until the R Zone, Valley had supplied the chain with video titles, and now it is adding music. Similarly, with other accounts that may be music-based, Valley will seek video opportunities.

Miller says that Valley has made significant progress in dealing with its problems. "Cash flow is good; inventory is in line," he says. "We are not out of the woods, but the signs are all really good."

On Oct. 17, Valley's stock closed at \$1.53.

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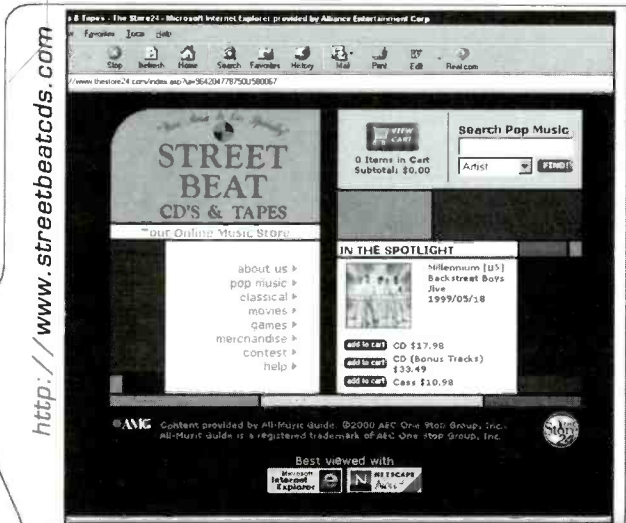
acquire stock instead of making retail acquisitions, apparently referring to Trans World's pending deal to buy WaxWorks' Disc Jockey chain. He also states that the late implementation of a branding initiative—e.g., placing all the mall stores under one name—"leads investors to question the cohesion of the company's execution."

With Trans World announcing its expected loss, industry observers suggest that other publicly traded music chains likely are having a tough time, too, which will be reflected in their numbers as well.

VALLEY MEDIA is another publicly traded music company that is due to report its earnings in about two weeks. The wholesaler has been struggling to turn itself around all



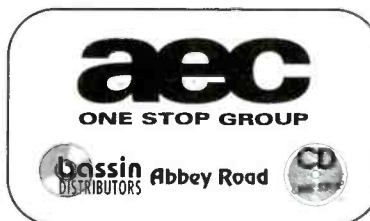
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LIMP BIZKIT SELLS HOT OUT OF THE BOX

(Continued from page 12)

company says Best Buy's Limp Bizkit price practically confirms his suspicion that the company's business in all of its product lines is soft and that it will likely have a weak quarter.

Music specialty retailers were holding their breath, waiting to see how Circuit City, Target, and Wal-Mart would react. As of Oct. 18, those accounts hadn't changed their pricing in reaction to the Best Buy move, industry observers told Billboard. The discounters mainly appear to be pricing the CD version of the album at \$11.99, while music specialty merchants are pricing it between \$12.99 and \$14.99.

But Brett Wickard, owner of

the nine-unit Bull Moose Music chain in Portland, Maine, says his chain easily matched the Best Buy price. "Fortunately, we bought a lot of Limp Bizkit albums from Best Buy," he says. "They have a policy that limits five copies per customer, but that can be easily thwarted if you talk to the people behind the counters."

While Best Buy's pricing remained a headache for music merchants across the U.S., most accounts gave Interscope a thumbs-up for its value-added initiative. Some, however, believed that the initiative could have been tweaked to yield even better results.

Berry declines to discuss the

value-added premium, but sources suggest that Interscope tried to reach out to all accounts and give them a shot at a promotion that usually is only offered to the largest accounts.

So when accounts placed orders, they were allowed to specify how much would be for the premium version of the album, which contained a CD single of a track called "It's Like That Y'all," featuring Run-D.M.C. In an attempt to offset manufacturing costs for the bonus CD single, Interscope told accounts that it wanted to

see each account advertise the bonus track at a cost equivalent to 50 cents a unit.

Low Garrett, senior VP of purchasing and marketing at wholesaler Valley Media, says, "It was real cool that they came to us and wanted to make this available to more than just the big guys. It allowed us to provide our customers with a premium that they normally don't see. I am hopeful that Interscope gets praise for thinking outside the box."

But he adds that there were some issues about how the

value-added item was processed. He says that instead of disrupting marketing funds, Interscope should have just charged extra money for each premium copy. "There is a value to a premium, and I am willing to pay extra money for it," he says.

Similarly, Len Cosimano, director of music and movies merchandising for Borders Books & Music in Ann Arbor, Mich., says, "I am not sure about the structure of the way it was handled, with the 50-cent marketing cost."



Dropping By. When the Popes, the backing band for Shane MacGowan, were over in the U.S. promoting their "Holloway Boulevard" solo album on Snapper, they stopped by J&R Music World for an in-store performance. Pictured, in the front row from left, are Bob Dowling, bass and vocals for the Popes; Sarge, the Popes' roadie; Paul McGuinness, guitar and vocals for the Popes; Andy Ireland, drums for the Popes; and Mick O'Connell, accordion for the Popes. In the back row, from left, are John Sharpie, roadie extraordinaire; Tom McManamon, banjo and mandolin for the Popes; Bob Humber, marketing coordinator at J&R; Doug Diaz, head buyer at J&R; and Charlie Bagorozza, senior store manager at J&R.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Sony Music Distribution promotes **Dave Curtis** to senior VP of label and catalog sales and **Joyce Appey** to director of sales and marketing, new technologies, in New York. They were, respectively, VP of catalog sales and director of marketing, catalog sales.

Sony Disc Manufacturing promotes **Bob Hurley** to VP of sales and marketing in Monterey, Calif; **Robert Graf** to plant manager in Carrollton, Ga.; and **Michael L. Mitchell** to plant manager in Terre Haute, Ind. They were, respectively, VP of sales and marketing, director of manufacturing, and director of technical operations.

NEW MEDIA. **Andrea Nagin Kirsch** is named senior VP of business and legal affairs for Launch Media Inc. in Santa Monica, Calif. She was



CURTIS



ROSTA

associate general counsel for Broadband Sports Inc.

Julia Fenster is named VP of film, video, and broadcast for Reciprocal in New York. She was senior VP and executive producer for Kinotek Productions.

MUSIC VIDEO. **Timothy Rosta** is named VP of trade marketing for MTV in New York. He was executive director of LIFEbeat Inc.

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Reciprocal's superior DRM solutions coupled with Akamai's unparalleled content delivery services and worldwide network make DPS a first-of-its-kind offering for the digital distribution marketplace. Combining its enhanced digital delivery capabilities with Reciprocal's industry-leading DRM services, the Akamai Digital Parcel Service allows content providers to securely and flexibly package, sell, and distribute digital content with superior speed and performance.

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New Media

MERCHANTS & MARKETING

iCast Nets Napster Exec; Music From ATMs? ETC Hopes To Make Loading Music To MP3 Players Simple With Kiosks

This issue's column was prepared by Marilyn A. Gillen.

IS ICAS T eyeing some of Scour and MP3Board's key execs? Given its recent hirings, the thought bears consideration. The online company has been staffing up its new iCast Music operation with top-notch talent culled from companies that, like those mentioned, have taken a ton of legal heat from the music industry. But don't try to assert that they are fleeing a sinking ship.

"I am a complete believer in Napster and its model and its ethos and what [its] team is trying to build it into, but I just couldn't say no to this opportunity," says former Napster VP of marketing Liz Brooks, who left the embattled file-share company Oct. 20 to take the new position of

SITES+ SOUNDS

senior VP of artist development and marketing at iCast Music. "It's just for me, personally and professionally, an unprecedented chance to build something new."

Napster, which was sued by the major record labels in December 1999, is currently awaiting a decision in its July appeal of an injunction ordered by U.S. District Judge Marilyn Hall Patel; the injunction was stayed pending the appeal.

Brooks, who was a senior director of A&R at Sony prior to joining Napster, will work out of iCast's New York and Los Angeles offices and report to iCast CEO Joe Fleischer. Fleischer recently joined from another company that has seen its own share of label-initiated litigation: MP3.com.

"Probably nobody else has been through the wars in quite the way that we've been through the wars," Brooks says of herself and Fleischer. "And we really think we can build something great now at iCast."

As to what the two are contemplating in their new roles, Brooks is circumspect for the moment. "It will be exciting and groundbreaking and things that nobody's done in this space," she says. But first, she is taking a week's vacation. "It's been a little stressful lately."

EVER BEEN OUT RUNNING errands and found yourself a little short on . . . music? Just head to an ATM to quickly withdraw a few bars of something gold—or platinum—for direct deposit into your digital player.

It may still sound a little future, but the "digital filling station" concept is one that Mark Hardie, a former Forrester Research analyst and founder/CEO of Boston-based ETC Music, hopes to soon make a reality with the rollout of Musicteller devices.

The music-download units, which are designed to hang on a wall like the now ubiquitous cash

machines, will start showing up in select music retail outlets in the Boston area beginning Nov. 1, according to Hardie, who says an announcement of participating chains will be made soon.

The wall units will join a bevy of other in-store music kiosks currently jockeying for floor space in music stores nationwide. Unlike the others, however, Musictellers will not be

(Continued on page 89)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME		TOTAL VISITORS AT WORK	
1. amazon.com	10,976	1. amazon.com	5,564
2. barnesandnoble.com	4,060	2. barnesandnoble.com	1,935
3. cdnow.com	3,427	3. buy.com	1,446
4. bmgmusicservice.com	2,364	4. cdnow.com	1,241
5. buy.com	2,167	5. bestbuy.com	809
6. columbiahouse.com	1,824	6. bmgmusicservice.com	807
7. bestbuy.com	1,432	7. columbiahouse.com	751
8. walmart.com	1,142	8. walmart.com	471
9. towerrecords.com	275	9. towerrecords.com	119
10. samgoody.com	137	10. samgoody.com	30

HOUSEHOLD INCOME \$15,000-\$39,000/YEAR		HOUSEHOLD INCOME \$40,000-\$75,000/YEAR	
1. amazon.com	2,664	1. amazon.com	4,605
2. barnesandnoble.com	1,095	2. barnesandnoble.com	1,863
3. cdnow.com	888	3. cdnow.com	1,327
4. bmgmusicservice.com	716	4. bmgmusicservice.com	1,015
5. columbiahouse.com	555	5. buy.com	997
6. buy.com	552	6. columbiahouse.com	823
7. bestbuy.com	446	7. bestbuy.com	705
8. walmart.com	344	8. walmart.com	503
9. towerrecords.com	122	9. towerrecords.com	116
10. twec.com	45	10. samgoody.com	80

Source: Media Metrix, October 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

OCTOBER 28, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	NEW		LONG LINE OF LEAVERS ESSENTIAL 10559	CAEDMON'S CALL	58
2	NEW		(BREACH) INTERSCOPE 490745	THE WALLFLOWERS	13
3	1	2	KID A CAPITOL 27753	RADIOHEAD	10
4	2	2	YOU'RE THE ONE WARNER BROS. 47844	PAUL SIMON	30
5	NEW		BLENDER ATLANTIC 83400/AG	COLLECTIVE SOUL	22
6	5	4	MUSIC MAVERICK 47598/WARNER BROS.	MADONNA	6
7	4	3	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	86
8	7	5	MAROON ▲ REPRISE 47814/WARNER BROS.	BARENAKED LADIES	21
9	3	2	WARNING: REPRISE 47613*/WARNER BROS.	GREEN DAY	14
10	NEW		THE DOOR OKEH/550 MUSIC 61428/EPIC	KEB' MO'	122
11	NEW		BETTE WARNER BROS. 47843	BETTE MIDLER	69
12	14	7	NO ANGEL ● ARISTA 19025	DIDO	37
13	8	2	THE VERY BEST OF CAT STEVENS A&M/UTV 541387/UNIVERSAL	CAT STEVENS	92
14	NEW		LADIES AND GENTLEMEN... FILMORE EAST: NEW YORK CITY: APRIL 1971 GRATEFUL DEAD 14075/ARISTA	THE GRATEFUL DEAD	165
15	10	4	ALMOST FAMOUS DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	49
16	NEW		VAPOR TRANSMISSION ELEMENTREE/REPRISE 47832/WARNER BROS.	ORGY	16
17	11	5	RED DIRT GIRL NONESUCH 79616/AG	EMMYLOU HARRIS	106
18	12	3	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT	186
19	NEW		REMEMBER THE TITANS WALT DISNEY 860687	SOUNDTRACK	107
20	18	43	HUMAN CLAY ▲ WIND-UP 13053*	CREED	4

● 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. *Atelisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

Wherehouse Marks 30 Years By Giving Back To Customers

BY JILL PESSLICK

LOS ANGELES—Over the past three decades, Wherehouse Music has weathered financial troubles, management changes, and the challenges of emerging technologies. To celebrate its longevity and to thank its customers, the Torrance, Calif.-based chain is celebrating its 30th anniversary this month with a series of special sales and giveaways.

The monthlong promotion, titled "30 Days, 30 Deals, 30 Prizes," offers a different 30%-off sale each day, with discounts on all VHS and DVD titles as well as used CDs. Shoppers can also enter to win one of 30 prizes such as a Green Day concert trip;

autographed merchandise from Santana, Madonna, and Dixie Chicks; and an Ultimate Harley Davidson Sega Dreamcast pinball machine.

"We wanted to give something back to our customers," says Wherehouse Music VP of advertising Barbara Lewis. "Part of the thought was to give a great offer, but also to keep customers coming in to check out what's going to be tomorrow's deal. We're also trying to make people aware that even though our name is Wherehouse Music, we sell a lot of different products in the store."

Wherehouse Music has greatly expanded its size and scope since its inception in 1970. The company

began as a six-store Southern California chain called the Wherehouse, and today it is the third-largest music retailer in the country with 504 stores in 29 states.

Over the course of its 30 years, the chain has offered consumers the newest innovations in home entertainment formats before they were nationally accepted. Early on, the chain offered video rentals, backed the CD and DVD formats, and sold used CDs. Its decision to sell used CDs caused a national controversy when Garth Brooks opposed the policy, but the practice has now become commonplace among retailers.

"We have always been able to iden-

tify areas of growth opportunity early in their introductory phases," says Wherehouse Music VP of music business Kevin Milligan. "We were the first to get in the rental business for the VHS as well as recognizing the ability to compete with used CDs."

The chain started expanding beyond California in 1978. By 1996, however, further growth was halted when the company filed for Chapter 11 bankruptcy. With backing from investment company Cerberus & Partners, the Wherehouse emerged from its financial losses to buy Blockbuster Music in 1998 under a \$115 million deal (Billboard, Aug. 22, 1998). The company acquired 378 Blockbuster stores and renamed itself Wherehouse Music.

Wherehouse Music CEO Tony Alvarez, who joined the company in January 1997, says, "The first two years of my tenure were dedicated to returning Wherehouse to profitability and to trying different things out for growth. The success of those two years led us to gain financial strength and the muscle to take a pretty bold step, which was to acquire a company almost twice our size. And then came the era of digesting it, which we're virtually done with. We absorbed a chain that had its own strength and culture, and I think we now are a national chain for that reason."

The strategy is in line with the chain's focus on fostering the strength of each store in its local market. Says Milligan, "Our mantra is to be the best store in the neighborhood. We really look at the demographics of that neighborhood and tailor the mix appropriately."

Though brick-and-mortar music sales still represent its largest percentage of business, Wherehouse Music has ventured into the online world with a 1999 \$40 million partnership with Checkout.com (Billboard, Nov. 27, 1999). The company is also exploring the interactive arena, having recently opened the .Com By Wherehouse store in Manhattan Beach, Calif., which offers online shopping and CD burning.

"The good news for us brick-and-mortar retailers is that the growth of Internet sales hasn't really been as big as everybody thought it would be right now," Alvarez says. "We will continue to play in that space but will be more focused on things that can take advantage or do things that integrate the strengths of both."

Wherehouse Music has delved into other retail concepts such as the ¡Tu Música! chain, which focuses on Latin music. Nine stand-alone stores have opened since 1997, and many Wherehouse Music stores feature their own ¡Tu Música! sections. Other retail ventures include GameSpace stores, which sell video game hardware and software, and Wherehouse Music Xchange, which offers mainly independent music titles.

Alvarez believes that the future, though, will be heavily tied to DVDs. "We are continuing to emphasize and put resources behind that division, which we call 'movies and more,'" he says, adding that the division encompasses not only DVDs but accessory items. "We would like to increase our share in that area without diminishing the importance of music."

CDnow Seeks Holiday Video Shoppers; 'Survivor' Series Arrives On VHS/DVD

VIDEONOW: Online music store CDnow has beefed up its video selections and added a sweepstakes to entice shoppers during the holiday season.

The redesigned video area offers 70,000 VHS and DVD titles in 13 genres with new editorial content including reviews, a buyer's guide, top seller lists, and a list of top 10 "must have" video titles for personal libraries in each genre. Visitors to the video area can also register to receive information about new releases.

To inaugurate the new area, the site is teaming up with MGM Home Entertainment to conduct the "Go To 11" sweepstakes. Visitors who enter the contest have a chance to win a Philips DVD Player, a Philips digital audio/video surround-receiver package, and the "This Is Spinal Tap" special-edition DVD.

The contest refers to a bit in "This Is Spinal Tap" in which band member Nigel Tufnel explains that their amps are better than other bands' because the volume goes to 11 instead of 10. No purchase is necessary, and the contest can be accessed at cdnow.com/spinaltap.

Other contests include an autographed poster giveaway of several Paramount Home Video titles, including "Braveheart," signed by Mel Gibson; "The General's Daughter," signed by director Simon West; "Runaway Bride," signed by director Garry Marshall; and "Double Jeopardy," signed by Ashley Judd.

In addition, CDnow has improved the search engine for the movie area, enabling customers to search all titles offered on the site alphabetically by title or by genre.

FIFTEEN MINUTES: Paramount Home Video is extending the 15 minutes of fame for the "Survivor" cast with the release of the series on VHS and DVD Jan. 9. "Survivor Season One: The Greatest And Most Outrageous Moments" will hit retail 19 days before the start of its second season, which this time maroons a group in the Australian outback.

The popular CBS summer series is priced at \$14.95 on tape and \$19.99 on DVD. Extras on the

DVD are interviews with series creator Mark Burnett and host Jeff Probst, footage that could not be shown on television, casting auditions, voting confessions, intimate conversations, and exit interviews. In total, Paramount is adding one hour of extra footage to the DVD.

JAZZ BABY: "Jazz," the final installment in Ken Burns' trilogy on American life, comes to retail on Jan. 2 from PBS Home Video, distributed by Warner Home Video. The other two series in the trilogy are "The Civil War" and "Baseball."

"Jazz" arrives as a 10-tape and 10-DVD set, priced at \$149.88 and \$199.92, respectively. The series will air on PBS Jan. 8-31, and the broadcast will be advertised with tie-ins with Starbucks, the National Basketball Assn., and various jazz festivals around the country.

Warner will support the video release with radio promotions at jazz stations in the top 40 markets as well as print, radio, and online advertising. To date, Burns' documentaries have sold more than 5.5 million units, according to Warner.

Other DVD music titles are on tap from BMG Entertainment, which will release seven new titles for the holidays. Kicking off the schedule this month is 12-year-old Aaron Carter with "Aaron's Party (Come Get It)," priced at \$14.98.

Aaron's big brother Nick and Backstreet Boys are featured in "The Backstreet Boys: All Access," "The Backstreet Boys: A Night Out With The Backstreet Boys," and "The Backstreet Boys: Homecoming, Live In Orlando." Each streets Tuesday (24), along with "N Sync: Live From Madison Square Garden" and "Jim Brickman: My Romance—An Evening With Jim Brickman."

Each Backstreet title is priced at \$19.98, and the others are \$24.98. On Nov. 21, "Britney Spears: Britney In Hawaii, Live And More" debuts at \$24.98.

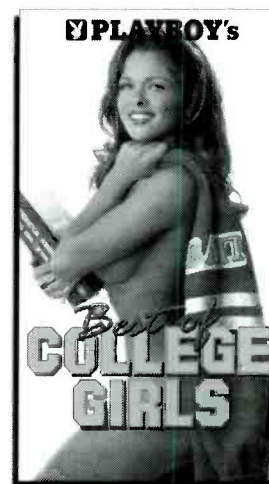
All titles include bonus backstage concert footage, additional music videos, photo galleries, and other extras.

PICTURE THIS



by Eileen Fitzpatrick

THREE CHEERS!



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PLAYBOY HOME VIDEO
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	4	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
2	3	12	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
3	6	15	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
4	5	20	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
5	4	9	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
6	7	9	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
7	8	21	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
8	2	14	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
9	9	21	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
10	NEW ▶		BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
11	11	7	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
12	12	5	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
13	20	4	THE SIMPSONS TRICK OR TREEHOUSE	FoxVideo 2000478	The Simpsons	2000	NR	24.98
14	13	5	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
15	19	6	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
16	15	43	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
17	27	42	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
18	21	4	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
19	14	10	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
20	22	6	END OF DAYS	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
21	18	6	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
22	25	5	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
23	17	3	AARON'S PARTY (COME AND GET IT)—THE VIDEO	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
24	10	8	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
25	33	22	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
26	16	4	BOYS DON'T CRY	FoxVideo	Hilary Swank Chloe Sevigny	1999	R	19.98
27	26	47	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
28	28	13	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
29	NEW ▶		VAMPIRE LOVERS	MGM Home Entertainment 1000972	Ingrid Pitt Pippa Steele	1970	R	12.95
30	37	9	GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS	Ventura Distribution 0213	Various Artists	2000	NR	19.95
31	24	18	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
32	NEW ▶		SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
33	30	46	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
34	29	16	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
35	23	4	THE BONE COLLECTOR	Universal Studios Home Video	Denzel Washington Angelina Jolie	1999	R	19.95
36	40	14	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	19.99
37	RE-ENTRY		THE HOWLING	MGM Home Entertainment 100813	Dee Wallace Stone	1981	R	9.94
38	32	10	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
39	34	7	TOM GREEN SHOW UNCENSORED	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000	NR	19.98
40	31	15	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	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
◀ No. 1 ▶					
1	6	3	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
2	3	5	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
3	4	4	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
4	1	5	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
5	NEW ▶		U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
6	17	2	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
7	2	8	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
8	5	11	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
9	NEW ▶		28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen
10	7	8	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
11	10	8	TITUS (R)	FoxVideo 200059	Anthony Hopkins Jessica Lange
12	8	6	GHOST DOG (R)	Artisan Home Entertainment 10352	Forest Whitaker
13	NEW ▶		BLACK AND WHITE (R)	Columbia TriStar Home Video 05295	Scott Caan Robert Downey Jr.
14	11	6	THE NEXT BEST THING (PG-13)	Paramount Home Video 334227	Madonna Rupert Everett
15	NEW ▶		THE SKULLS (PG-13)	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb
16	12	12	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
17	NEW ▶		WHERE THE HEART IS (PG-13)	FoxVideo 2000726	Natalie Portman Ashley Judd
18	NEW ▶		BUT I'M A CHEERLEADER (R)	Universal Studios Home Video 86759	Natasha Lyonne
19	15	11	THE NINTH GATE (R)	Artisan Home Entertainment 4123	Johnny Depp
20	18	2	PRINCESS MONOKE (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 64312	Animated

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		SHANGHAI NOON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
2	NEW ▶		JURASSIC PARK (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)	Universal Studios Home Video 20032	Sam Neill Laura Dern
3	NEW ▶		JURASSIC PARK/THE LOST WORLD COLLECTION DOLBY 5.1 (PG-13) (53.98)	Universal Studios Home Video 20789	Sam Neill Laura Dern
4	NEW ▶		RULES OF ENGAGEMENT (R) (29.99)	Paramount Home Video 332174	Tommy Lee Jones Samuel L. Jackson
5	NEW ▶		THE LOST WORLD (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)	Universal Studios Home Video 20052	Jeff Goldblum Richard Attenborough
6	NEW ▶		LOVE & BASKETBALL (PG-13) (24.98)	New Line Home Video/Warner Home Video 5064	Omar Epps
7	2	3	FINAL DESTINATION (R) (24.98)	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter
8	NEW ▶		JURASSIC PARK/THE LOST WORLD (PAN & SCAN) (PG-13) (53.98)	Universal Studios Home Video 21113	Sam Neill Laura Dern
9	NEW ▶		JURASSIC PARK (COLLECTOR'S EDITION) DTS (PG-13) (26.98)	Universal Studios Home Video 20787	Sam Neill Laura Dern
10	1	7	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
11	6	7	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
12	8	56	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
13	RE-ENTRY		INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
14	NEW ▶		SIXTEEN CANDLES (PG) (14.99)	Universal Studios Home Video 14270	Molly Ringwald Anthony Michael Hall
15	5	5	MISSION TO MARS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
16	4	4	THE LITTLE MERMAID II: RETURN TO THE SEA (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19303	Animated
17	NEW ▶		JURASSIC PARK/THE LOST WORLD COLLECTION (DTS) (PG-13) (53.98)	Universal Studios Home Video 20788	Jeff Goldblum Richard Attenborough
18	12	18	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
19	13	7	TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger
20	NEW ▶		JURASSIC PARK/THE LOST WORLD COLLECTION (PAN & SCAN) (PG-13) (53.98)	Universal Studios Home Video 21111	Sam Neill Laura Dern

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Riches Await From 'The Road To El Dorado' Tie-In Contest

GOLDEN OPPORTUNITY: An instant-win sweepstakes with a million-dollar grand prize is the centerpiece of DreamWorks Home Entertainment's lavish marketing campaign for "The Road To El Dorado," arriving in stores Dec. 12.

Priced at \$26.99 for DVD and \$24.99 for VHS, the title's instant-win campaign is called "The Road To Gold" and involves scratch-off cards that are packed inside every "The Road To El Dorado" video and DVD. In addition to the \$1 million grand prize, consumers can win one of 1,000 Razor Scooters or U.S. golden dollar coins. DreamWorks will also award smaller prizes, making every card a winner.

Details of "The Road To Gold" promotion will be displayed on all video and DVD packaging, as well as on in-store displays and point-of-purchase materials.

The animated theatrical feature also comes with a \$3 mail-in rebate with purchase of the PC game, "Aztec Adventures," and either the video or DVD of "The Road To El Dorado." Inside each copy of "The Road To El Dorado" cassette, DVD, and PC game, consumers will find the rebate coupon. Consumers will be alerted to the offer through ads in gaming magazines and children's publications.

Advertising support will come from cross-promotions with the Cartoon Network and MSN.com, which each will run a multi-week on-air and Internet campaign to support the title.

In addition to that, the studio is launching a multimillion-dollar media campaign with ad buys on high-profile prime-time and daytime TV programs, including "Who Wants To Be A Millionaire," "The Today Show," "E.R.," "Touched By An Angel," "Law & Order," "Judging Amy," "Dharma & Greg," "Malcolm In The Middle," "Good Morning America," and "The Rosie O'Donnell Show." Cable networks Nickelodeon,

Twentieth Century Fox debuts 'Olive, The Other Reindeer' on video Oct. 31

the Learning Channel, the Discovery Channel, and Lifetime will also be targeted.

DVD extras include a ROM component featuring a demonstration of the PC game, a trivia game, letter and number learning activities, downloadable coloring pages and mazes, a screen saver, and a read-along. A director's commentary, Elton John's video for the "El Dorado" theme "Someday Out Of The Blue," a behind-the-scenes featurette, cast and crew bios, production notes, and theatrical marketing materials round out the package.

A DOG HAS HER DAY: Twentieth Century Fox Home Entertainment is aiming for a new Christmas classic with the Oct. 31



by Moira McCormick

video debut of "Olive, The Other Reindeer," from "Simpsons" creator Matt Groening.

Based on the popular children's book of the same name, the program is about a dog who thinks she's part of Santa Claus' sleigh team. A new "Olive" boutique will be featured in Nordstrom's department store, which was launched last year when "Olive" had its TV broadcast premiere on Fox.

Approximately 77 Nordstrom stores around the country will offer the "Olive" boutique, which in addition to the video will feature an Olive plush dog by Gund, character-inspired Christmas ornaments, a snow globe, hanging lights, a rug, and apparel for infants, toddlers, children, and women. Nordstrom will feature its "Olive" merchandise in its holiday catalog, its November billing insert, and on its Web site. "Olive"-themed in-store decorations will also be displayed throughout the holiday season.

Featuring the voices of Drew Barrymore in the title role, Ed Asner, Michael Stipe, Jay Mohr, Dan Castellana, Joe Pantoliano, Peter MacNicol, and Tim Meadows, "Olive, The Other Rein-

deer" will air again on Fox in December. The 69-minute feature, priced at \$14.98, includes a "making-of" featurette.

BONTEMPS ROLIE: Adorable computer-animated preschool show "Rolie Polie Olie," seen on the Disney Channel, will debut Oct. 31 on Walt Disney Home Video.

"Rolie Polie Olie: A Rolie Polie Christmas" is priced at \$12.99 and features three episodes starring the little robot Olie, his little robot sister Zowie, and other robot characters.

The "Starry, Starry Night" episode features the character Klanky

Klaus, and in "Snowie," Olie and Zowie have adventures with a snowman who comes to life. The third episode, "Jingle Jangle Days Eve," depicts Olie and Zowie's family celebrating Christmas.

Also debuting Oct. 31 from Walt Disney will be "Out Of The Box: Happy Holidays," based on the Playhouse Disney TV series of the same name. Priced at \$12.99, "Happy Holidays" features the Disney Channel show's hosts Tony and Vivian, along with assorted friends, singing songs, telling stories, and making crafts that celebrate Christmas, Hanukkah, and Kwanzaa.

Billboard®

OCTOBER 28, 2000

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
▶ No. 1 ◀					
1	1	2	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
2	3	6	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000	14.95
3	2	4	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000	24.99
4	4	5	VEGGIETALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000	12.99
5	11	5	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
6	5	6	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000	14.95
7	10	8	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000	14.95
8	7	6	MARY-KATE & ASHLEY: AMAZING ADVENTURES Dualstar Video/Warner Home Video 56519	2000	14.95
9	18	2	SCOOBY-DOO'S CREEPIEST CAPERS Warner Family Entertainment/Warner Home Video 18180	2000	19.96
10	9	41	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
11	6	8	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1579	2000	14.95
12	20	2	THE SIMPSONS TRICK OR TREEHOUSE FoxVideo 2000478	2000	24.98
13	8	14	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000	19.96
14	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	19.99
15	23	21	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
16	21	26	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
17	22	15	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26.99
18	15	18	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
19	19	87	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
20	12	16	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999	14.95
21	14	6	BLUE'S CLUES: STOP LOOK AND LISTEN! Nickelodeon Video/Paramount Home Video 839663	2000	9.95
22	NEW ▶		SCOOBY-DOO AND THE ALIEN INVADERS Warner Family Entertainment/Warner Home Video 41372	2000	19.96
23	16	3	IT'S THE PIED PIPER, CHARLIE BROWN Paramount Home Video 13505	2000	12.95
24	25	17	ELMO'S WORLD Sony Wonder 51720	2000	9.98
25	17	12	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99

◆ 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.

Keith Morris Explains How To 'Un-Define' Punk

He doesn't have a name like Sid Vicious or Johnny Rotten, but Keith Morris has been the front man for punk bands Black Flag, Circle Jerks, and now Midget Handjob, which just released "Midnight Snack Break At The Poodle Factory" on Eptaph.

But this month, Morris is featured in the documentary "Un-Defining Punk," which is included on the DVD release of "The Filth And The Fury: The Sex Pistols." The Julien Temple documentary about the influential punk band is available on video and DVD from New Line Home Video. Billboard talked with Morris about what "un-defines" punk music, how it was spawned, and why it's still relevant.

"The Filth And The Fury" presents the compost heap from which the Sex Pistols arose in mid-'70s London. What fuels punk music today?

Oh, there's still plenty to be angry about . . . just society in general. Cell phones, polished cars, and needing to impress all these people.

We've really lost track of just being earthy.

Why did you form Black Flag?

We were basically just fed up with what we were hearing on the radio. There's a big contradiction in Southern California because we had the Eagles and Linda Ronstadt, who were just real loose and carefree, and we were more interested in louder, faster, noisier proceedings.

How influential would you say the Sex Pistols have been?

I would put them in the top 20 most influential rock bands ever. There was a lot of hype behind them, but they backed it up. I liked their DIY ("do it yourself") attitude. They came out, and it was just a chaotic mess. They were an amazing band.

How seriously and how comedically should people take them?

I walked the fence post with them because they looked like comic book characters—and were also very tongue-in-cheek—but they played with a volume and a fury that was

to be reckoned with. The impact they had over the little time they were together speaks volumes.

Did you see them live?

I saw their last show in San Francisco. That was probably late 1977, but I'm really terrible with dates. But Sid Vicious was a total mess; I don't think he was even plugged in. Johnny Rotten pretty much knew that they had come to the end and it was time to move on. But the show was fantastic. Paul Cook was a very, very rocking drummer.

So how would you "un-define" punk?

For me it is just basically freedom of expression. Really loose and gung-ho, let it fly, let it rip, just make a bunch of noise, and see what happens.

How has punk music evolved since the Sex Pistols' day?

I think that the roughed-up edges that were exposed early on have been kind of sanded down and polished a bit. So it's not as in-your-face. Let's call it listener-friendly.

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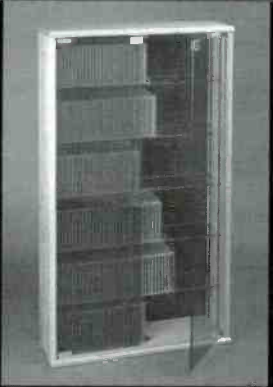
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CALL BILLBOARD AT 646-654-4699

WARNER SUCCEEDS WITH DNA

(Continued from page 69)

LMF's second album, "Lazy Clan," has struck a chord with Hong Kong's youth thanks to its rebellious social lyrics. According to the label, it has sold more than 70,000 copies since being released in May. That's despite the fact that only one or two songs from the album have been allowed on the air here because of the hardcore lyrics in much of LMF's repertoire.

Warner has also not been able to release the album in Singapore and Malaysia because of those explicit lyrics, but Lankester believes pirated versions of "Lazy Clan" may have sold a total of 60,000-70,000 copies in those two territories.

LMF's Hong Kong success has opened up a new genre in a market where Cantopop once ruled supreme. "But now, you're seeing all these kids who hang around in shopping malls with their baggy jeans and shirts and baseball caps. That's the demographics that we're aiming for," Lankester notes.

Another reason is that many Hong Kong nationals who had

immigrated to the U.S. or Canada prior to Hong Kong's return to Chinese sovereignty in 1997 are now returning. "Growing up in the U.S. or Canada, they would have been exposed to hip-hop, R&B, and rap," says one industry observer. "Now coming back here, they are naturally not satisfied to stick to the boring Cantopop genre. With LMF singing in Cantonese, it's really the best of both worlds."

Meanwhile, there's talk of a U.S. release for LMF. "We're in talks with Rawkus and RuffNation about that possibility," says Lankester. "They have expressed interest, but we realize that it will only be targeted at the Chinese population in the U.S. because of the Cantonese lyrics."

As for the Lady Muthafuckas, Lankester is hoping to get the all-girl crew lined up by January 2001. "That's going to take a little more time and effort than LMF, because the boys started off as friends first," he says. "The girls will need time to develop a rapport and work together."

MUSICCOUNTRY FORMAT LAUNCHES IN AUSTRALIA

(Continued from page 70)

broadening up the playlist and offering [that to] people who don't necessarily want to watch wall-to-wall country, [it offers] the opportunity to sample MusicCountry and keep on coming back," he says.

Streetwise's Gary Weis agrees. "The new format will strengthen country music yet again, especially as more Australians turn to cable TV. It'll bring country music to the cities, where in the past there haven't been many live venues to see it performed and where, until recently, you didn't have 24-hour country music radio stations."

For Robert, one future direction for MusicCountry is abroad. Of the channel's 1.74 million subscribers, 1.3 million are Australian, but his target is to expand the audience outside Australia to 1 million by the end of 2001. "The Philippines, Indonesia, and New Zealand have the greatest

potential for growth," he says.

During the Cable and Satellite Broadcasting Assn. of Asia conference, to be held Nov. 15-16 in Singapore, Robert hopes to finalize deals to make MusicCountry available in Hong Kong, Malaysia, and Singapore. Approaches to broadcasters in these territories about the new format earlier in the year received a positive response, he reports.

In the future, the programming mix for viewers in Asia will include more Asian-language videos; closer ties with promoters to set up an Asia-Pacific country music circuit are also being considered.

"For us to break into these areas means we can take Australian artists like Lee [Kernaghan], Gina [Jeffreys], Troy [Cassar-Daley], and Kasey [Chambers] along with us and expose them to a new audience," Robert says.

MANAGERS FORUM LOOKS TO CHINA

(Continued from page 69)

al and economic philosophies. Copyright is an alien concept to China. That cannot be imposed; it has to be changed internally by the artists and the managers. But right now, I am learning about their philosophy of management."

For membership in the IMMF, each territory's MMF has to have at least 10 members, board members must be elected, and the forum has to have a viable way of disseminating information, be it via a Web site or a newsletter.

Topping the agenda for the Sydney meeting was attempting to ensure that the IMMF's voice is heard on the subject of collecting cyber royalties. "Throughout the world, organizations that are springing up to collect or look into artists' rights and copyright on the Internet do not include any man-

agers or artists," says McMartin. "That is an obscenity. The [Recording Industry Assn. of America] is setting up a body to look at collecting all incomes from the Internet but has no managers or artists on the board."

McMartin, managing director of Melody Management, is also director of the Australian MMF, which was set up in 1991. This year, it received government funding of \$300,000 Australian (\$162,000), which has allowed the MMF here to set up a full-time office, hold monthly seminars for young managers, and double its membership to 200.

"We are getting to the stage where some sectors—like the publishers—see us as key players who have to be involved in issues," says McMartin. "But these issues for us are not finished; they are always ongoing."

Programming

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Tommy Boy Hears Click. ClickRadio has been granted an interactive radio license by Tommy Boy, bringing the label's catalog of 200 albums to ClickRadio.com, a Web site that allows users to customize Internet radio stations by clicking a thumbs-up or thumbs-down icon so the station can learn the musical taste of the listener. ClickRadio has similar deals with Universal Music Group, BMG Entertainment, Warner Music Group, and several smaller labels. Pictured, from left, are Tommy Boy CEO Tom Silverman and ClickRadio vice chairman/senior VP David Benjamin.

FCC Fines Radio Over Adams Deal

Scrutiny Of Concert-For-Spins May Not Stop Station Show Juggernaut

BY FRANK SAXE
and JEFF SILBERMAN

NEW YORK—It took almost two years, but the Federal Communications Commission (FCC) has issued a \$4,000 notice of apparent liabilities against two top 40 stations formerly owned by Chancellor and since absorbed into the Clear Channel empire for failing to fully disclose a promotional agreement involving KHKS (Kiss 106.1) Dallas, WKQI (Q95.5) Detroit (and eight other Chancellor stations), and A&M artist Bryan Adams.

According to the FCC, KHKS and WKQI played Adams' unsuccessful 1998 single "On A Day Like Today" in exchange for Adams' appearances at station-

sponsored concerts, as well as A&M's agreement to buy commercial time on the 10 stations, including outlets in New York, Boston, and Orlando, Fla.

The arrangement between the stations and A&M, one in a string of "artist marketing plans" spearheaded by Chancellor and other groups, was first reported exclusively in Top 40 Airplay Monitor in the Nov. 20, 1998, issue.

At that time, Chancellor's then VP of marketing, Bev Tilden, told Monitor that "On A Day Like Today" was a song that the PDs involved all would have committed to, regardless of whether a promotion was attached, and that there was no commitment to a particular number of spins. But the FCC says that KHKS eventually did pump up its spins under pressure from Chancellor execs to honor its commitment to the program and that WKQI promised both a set number of spins on "On A Day Like Today" and its follow-up after A&M threatened to pull Adams from the station's Christmas show.

While the then Chancellor CEO Jimmy de Castro issued a December 1998 directive to his stations, following further negative publicity in the L.A. Times and elsewhere, stating that "we do not accept 'pay-for-play' arrangements (either direct or indirect) and we do not make airplay decisions based on the sale of these packages," the FCC says the stations violated federal advertising regulations by not airing sponsorship identifications whenever it played the song.

The fine, while considerably

less than the \$30,400 that KHKS received for its participation in the promotion, marks the first time that the FCC has delved into the way that "marketing plans" may or may not affect airplay and, as such, represents its first acknowledgment of the rapidly changing nature of the label/station relationship. It also reflects a reversal from its policy of early 1999, when an FCC source told Airplay Monitor that there was no investigation of the A&M/Adams deal. Here's the story as told through FCC records.

THE SETUP

The FCC documents on the case trace the developments back to February 1998, when it says Chancellor senior VP of regional operations John Madison held a high-level meeting in New York with a number of record-label executives. Following that meeting, Chancellor and Mercury devel-

oped a campaign to market Shania Twain as a top 40 artist. As part of the campaign, Chancellor stations aired 60-second profiles of Twain on its top 40 stations.

Eventually, Chancellor was approached by A&M Records as early as June 1998. A&M met with WXKS-FM (Kiss 108) Boston PD John Ivey, Madison, and Tilden to discuss a marketing campaign for Adams. After several months of negotiations, in September '98, Chancellor and A&M signed a deal under which A&M would buy commercials on 10 Chancellor stations, as well as make Adams available for station-sponsored concerts and promotions. In a written agreement

(Continued on page 90)



Dotcom Ad Slowdown Spurs Stock Crash

Industry Execs Defend Radio's Strength At Kagan Media Confab

NEW YORK—The "turmoil" continues for radio stocks, according to Paul Kagan, CEO of Kagan Media, which sponsored its biannual media conference Oct. 17-19. Radio stocks are down 61% year-to-date, dropping the sector to its lowest level since the October 1998 stock crash.

"What has spurred radio's crash in advertising revenue growth is dotcom revenues have slowed significantly over the past couple of months," says Kagan senior VP Robin Flynn, adding that conventional wisdom suggests a turnaround is coming in the first few months of 2001.

Larry Wilson, CEO of Citadel Communications, says most companies have actually grown revenue by 8% to 12% this year, despite what most investors and analysts believe. "We woke up one

morning in September and learned from the stock market that we're in a crappy business. Most of those people have never been in a radio station, I would guess." Perhaps the analysts in the audience were not amused, since Citadel dropped 18% by the close of business, a few hours after Wilson made those comments.

Regent Communications CEO Terry Jacobs says his group, which focuses on mid- to small-size markets, is also doing better in 2000 compared with 1999. "We never got one dime of dotcom money, and the fact that they've stopped advertising doesn't hurt us one bit."



WILSON

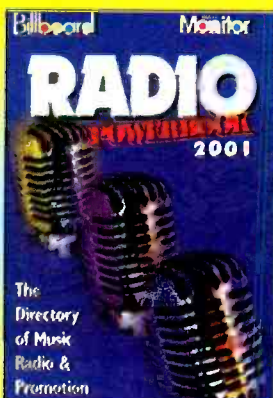
Regent, which went public last January, had a tough two months—since Aug. 31 its stock price has dipped 46%. "If these are the golden times, I'd long for the bad old times," says Jacobs, laughing.

Wilson concedes that national advertisers are pulling back some of their spending, although he adds, "We have to go make it up in the streets, locally." Although Citadel's stock price is down by roughly 20% over last year, its loss is among the smallest in the radio sector.

Kagan points out that there have been a number of recessions and trying times on Wall Street through the years, and today's bear market may forecast better times for radio. Notes Kagan, "Every time there has been a big drop, it is followed by an even higher high."

FRANK SAXE

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	25	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY 4 weeks at No. 1
2	4	5	12	BACK HERE HOLLYWOOD 164040 †	BBMAK
3	2	2	34	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
4	3	3	30	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	5	4	39	BREATHE WARNER BROS. 16884 †	FAITH HILL
6	6	6	59	AMAZED BNA 65957 †	LONESTAR
7	7	8	55	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	11	17	5	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
9	8	7	25	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
10	10	10	53	THAT'S THE WAY IT IS 550 MUSIC 79473/550-WORK †	CELINE DION
11	13	12	8	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	9	9	39	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
13	12	11	7	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
14	17	23	4	THIS I PROMISE YOU JIVE ALBUM CUT †	'N SYNC
15	14	15	44	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
16	15	14	80	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
17	19	18	11	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
18	18	13	21	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
19	16	16	13	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
20	20	19	52	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
21	21	20	22	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
22	23	25	10	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
23	22	21	8	FRIENDS NEVER SAY GOODBYE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
24	28	—	2	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
25	25	27	3	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	9	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 1 week at No. 1
2	1	1	27	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
3	5	8	10	PINCH ME REPRISE ALBUM CUT †	BARENAKED LADIES
4	3	3	16	WONDERFUL CAPITOL 58870 †	EVERCLEAR
5	6	6	15	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
6	8	9	15	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
7	7	5	29	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
8	4	4	27	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
9	9	7	47	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
10	11	12	11	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
11	10	10	21	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
12	13	13	18	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
13	12	11	14	IT'S MY LIFE ISLAND ALBUM CUT/IDJMG †	BON JOVI
14	17	21	4	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
15	14	14	25	BACK HERE HOLLYWOOD 164040 †	BBMAK
16	15	15	36	HIGHER WIND-UP ALBUM CUT †	CREED
17	16	17	69	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	20	22	8	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
19	18	18	13	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
AIRPOWER					
20	21	24	10	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
21	23	27	7	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
22	22	26	5	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
23	24	23	21	HERE WITH ME ARISTA ALBUM CUT †	DIDO
24	25	25	23	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
25	26	31	5	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 84 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BMI Communications.

Radio

PROGRAMMING

ABC Launches Urban Advantage Network

Network Hopes To Attract Advertisers With R&B Radio Package

BY FRANK SAXE
NEW YORK—In an effort to be served a larger piece of the radio advertising pie, ABC Radio Networks is aggregating its R&B radio products into a single network. The Urban Advantage Network (UAN) will launch Jan. 1, 2001, and will have more than 5 million listeners at more than 150 radio stations nationwide.



Times are good in radio, yet ethnic radio continues to lag behind, often unable to get in on the same ad buys as its counterparts targeting white listeners. ABC hopes to change that with the new network.

UAN will feature morning shows hosted by Tom Joyner and Doug Banks, plus ABC Radio's musical formats, including the Touch, Rejoice!, and Classic R&B. It will also have its own news staff to cover events of interest to R&B radio, such as the Million Family March in Washington, D.C.

Radio One, the largest African-American-owned and -operated radio group, has also said it wants to start a network of its own, and it has met with ABC a number of times. "It's a good possibility we'll work together, because we want to do the exact same thing," says ABC Radio executive VP Darryl Brown, who adds, "Radio One will be a part of this either way, because they run our shows."

Radio One president Alfred Liggin is even featured on ABC's promotional video for UAN, plugging the value of R&B radio. Brown says if the two do end up working together, Radio One programs may be distributed nationally by ABC.

SHOW ME THE MONEY

It has been three years since an advertising rep firm memo was leaked to the press, telling buyers to avoid R&B radio stations. The memo, which said the advertiser wanted "prospects, not suspects," led to protests and activism. It also led to change, say many. "It helped shine the light on what that consumer is all about," says ABC Radio director of urban radio sales Reggie Denson. "There will always be 'no urban' dictates, and that's because of a lack of education."

Brown agrees that their challenge will be educating brand managers and buyers. "By the time this is over, the marketplace will understand the true value of the African-American consumer. This is about proving the advertising opportunity."

ABC morning show host Joyner, who reaches more African-American listeners than any other jock in the U.S., has been one of the few air personalities championing the issue. Joyner went after CompUSA on the air, complaining it did not advertise on R&B radio, which led to a change in its buying strategy. "No urban" dictate is the thing that's not written anywhere, but it's in the minds of advertisers," he says. The solution, Joyner believes, is for local air personalities to meet with

ing at its radio products. Denson says they have been meeting with agencies for several weeks and have received strong interest from Madison Avenue.

Among the product categories targeted by UAN are financial services and technology—two areas of advertising that have traditionally shied away from R&B radio. Denson says they hope to change that. "With the product we have and the ABC name, we've got something that will make a difference," he says.



Pictured, from left, are morning hosts DeDe McGuire, Doug Banks, and Tom Joyner; Inner City Broadcasting's Charles Warfield; and ABC Radio Networks executive VP Darryl Brown and president Traug Keller.

advertisers in their markets to show how active their listeners are, both promotionally and when spending their money.

UAN's sales team has set up a number of meetings with advertisers and their agencies at which they will present them with specially commissioned research look-

What will be important for UAN, says Denson, is for R&B radio to attract new advertisers that have primarily used TV or print. "We're going to attract a bigger piece [of the pie] because a lot of advertisers who wouldn't normally advertise on radio will come to us," he says.



Remembering The Bob Collins Way. The street alongside WGN Chicago's Tribune Tower headquarters has been dedicated to Bob Collins, the late king of Chicago morning radio. Collins was at the WGN microphone for 26 years until he died in a mid-air collision last February. Pictured, from left, are WGN host Dean Richards; Collins' widow, Christine Collins; current morning host Spike O'Dell; and WGN news director Tom Petersen.

Collective Soul's approach to recording its fifth Atlantic album, "Blender," was to be quick yet focused on quality, explains vocalist/guitarist Ed Roland. "We did pre-production, writing, and recording all at the same time," he says. "It probably took 1 1/2 days to complete. We did the recording in about four hours."

Despite the brevity of the album's sessions, the group came up with a collection of pop/rock charmers, such as "Why Pt. 2," No. 24 on this issue's Modern Rock Tracks chart. "Why" is just a universal question," says Roland about the song's origin. "That song, like the rest of the songs on the album, wasn't planned. There's really just one chord. There's nothing wrong with playing 15 chords in a

song, and there's nothing wrong with playing one chord, as long as you have the right attitude and know what you want to accomplish."

Collective Soul also wanted to closely involve



"We did pre-production, writing, and recording all at the same time!" — Ed Roland, Collective Soul

fans with the project. The group opted to have listeners help choose the name of the album via a radio contest on WNNX (99X) Atlanta. "We just thought it was a cool idea. 99X has always

been a big supporter, and it worked out great. Actually, I couldn't have come up with a better title anyway," Roland says.

He additionally felt that featuring Elton John on a track ("Perfect Day") would be a perfect fit. Roland says, "[John] is a part-time resident in Atlanta. I asked him one night at dinner if he'd like to be on the record, and he said he'd love to do it, as long as he got to play the piano.

"I wrote the lyrics at midnight, and we recorded at 11 the next morning," Roland continues. "I was probably pushing a little bit on that. When [John] came in, he played the piano in two takes and sang his part in two takes. His attitude of recording was like ours."

Billboard®

OCTOBER 28, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	19	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	3	5	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
3	4	4	10	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
4	3	2	16	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUM WITH OZZY DIVINE/PRIORITY
5	5	5	8	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
6	6	6	39	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
7	7	7	26	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
8	8	20	3	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
9	9	8	26	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
10	10	11	12	BREATHE THE STATE	NICKELBACK ROADRUNNER
11	16	18	5	SERIOUS JUJU TEN 13	SAMMY HAGAR CARO WABO/BEYOND
12	14	13	24	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
13	13	10	28	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
14	17	17	6	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
15	11	12	17	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
16	15	16	7	MINORITY WARNING	GREEN DAY REPRISE †
				AIRPOWER	
17	27	—	2	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
18	18	15	27	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
19	12	9	18	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
20	20	21	9	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
21	24	29	4	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
22	22	23	5	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
23	23	22	7	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
24	NEW	1		ANGEL'S EYE "CHARIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
25	21	19	9	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
26	19	14	20	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
27	28	—	2	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC
28	25	27	8	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
29	32	36	5	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
30	31	33	7	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
31	30	32	10	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
32	26	31	5	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
33	29	24	7	MELTDOWN STIFF UPPER LIP	AC/DC EASTWEST/EEG
34	36	39	6	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
35	34	37	5	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
36	33	25	14	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
37	NEW	1		STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
38	37	38	6	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
39	35	26	16	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
40	38	35	22	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

OCTOBER 28, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	8	MINORITY WARNING	GREEN DAY REPRISE †
2	2	2	10	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
3	3	3	18	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	4	5	13	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	6	7	5	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	BLINK-182 (ws)MCA †
6	7	6	6	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
7	5	4	28	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
8	13	—	2	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
9	8	8	8	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
10	10	11	19	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
11	9	9	23	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
12	11	10	23	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
13	12	12	10	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
14	14	19	7	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
15	16	22	4	OPTIMISTIC KID A	RADIOHEAD CAPITOL
16	19	24	6	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
17	17	15	6	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
18	21	21	6	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
19	15	20	7	AM RADIO SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL
20	20	14	32	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
21	18	13	20	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
22	30	—	2	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
23	26	28	4	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
24	25	25	5	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
25	24	18	12	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
26	28	30	4	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
27	23	16	15	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
28	32	31	5	TANGERINE SPEEDO CAVIAR	CAVIAR BOMB TRAX/ISLAND/DJMG
29	22	17	8	NEXT YEAR THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
30	33	36	6	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC †
31	34	33	7	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
32	39	—	2	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC
33	29	26	10	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
34	35	34	5	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
35	31	27	9	SAD SWEETHEART OF RODEO KING JAMES VERSION	HARVEY DANGER LONDON-SIRE †
36	NEW	1		HANGING BY AMOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS
37	37	40	3	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
38	36	29	20	PROMISE HORRORSCOPE	EVE 6 RCA †
39	38	37	9	PINCH ME MAROON	BARENAKED LADIES REPRISE †
40	40	—	2	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †

SITES + SOUNDS

(Continued from page 80)

aimed at the CD-burning market but will instead squarely target the sale of direct-to-portables downloads.

Details on the music that will initially be available for download are pending, but the company says that "independent artists and producers" are already on board and that negotiations with "at least one major label" are ongoing. Both paid and free promotional music will be offered.

Helping power the company's launch is S3, the parent company of Diamond Multimedia, which has invested \$3 million in ETC. S3, of course, has plenty to gain through championing any developments that will make the process of moving music onto digital devices—such as its own Rio line—a less-exerting and, thus, more-mainstream occurrence. "No fuss, no muss, no hassles," says Hardie of the goal.

As demonstrated by Hardie, the Musictellers offer the sort of touchscreen process similar to ATMs and devote a portion of that screen space to ads. At the unit, shoppers plug in a portable, browse and buy music files, hit the download button, and load the player. The "fillup" takes only minutes, Hardie says.

Extending the ATM analogy, Hardie expects the units to begin migrating beyond the confines of record stores in time, just as ATMs moved from their debut in bank lobbies to take up positions in any mall, store, or supermarket that could accommodate one. But, he adds, it was important to start from a familiar entry point.

"The bulk of music sales are still through brick-and-mortar stores, and record stores are where people still think to go when they want music," Hardie says. "But this is a short-lived phenomenon—we know it, and the retailers know it. In time, people will become accustomed to getting music on the go from all kinds of places, and I don't think it will be long before we start seeing things like a store-branded music kiosk in the food court of a mall."

YAHOO! HAS ADDED custom-compilation CDs to its Yahoo! Shopping site via a syndication pact with imix.com. In addition to imix receiving fixed positioning within the music section of the site, the "create a compilation" option will be presented to shoppers when they conduct product searches on Yahoo! Shopping that contain keywords of tracks in the imix.com library, according to the companies. Terms of the deal were not revealed.

In other custom-CD news, EMI Christian Music Group, Word Entertainment, and Provident Music Group have teamed with music-maker.com to offer a free five-song custom CD to buyers of the labels' new "Wow Hits 2001" compilation. Consumers can log on to WOW Hits' official Web site (wow2001.com), sample new music, and choose from 20 songs. The customized CD carries a \$3.99 shipping/handling charge.

Top 40 Tracks™

T. WK.	L. WK.	2 WK.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	14	KRYPTONITE REPUBLIC/UNIVERSAL	No. 1 3 DOORS DOWN
2	4	4	9	WITH ARMS WIDE OPEN WIND-UP	CREED
3	2	2	12	MUSIC MAVERICK/WARNER BROS.	MADONNA
4	3	3	13	MOST GIRLS LAFACE/ARISTA	PINK
5	5	5	27	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
6	7	8	15	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
7	9	11	5	THIS I PROMISE YOU JIVE	'N SYNC
8	11	13	8	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
9	8	9	77	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
10	13	22	3	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
11	6	6	14	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
12	14	15	11	YOU'RE A GOD RCA	VERTICAL HORIZON
13	15	19	4	SHE BANGS COLUMBIA	RICKY MARTIN
14	10	7	17	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
15	12	10	11	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
16	19	17	12	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
17	20	26	6	PINCH ME REPRISE	BARENAKED LADIES
18	18	20	10	DON'T THINK I'M NOT COLUMBIA	KANDI
19	26	28	5	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
20	23	21	14	FADED MCA	SOULDECISION FEATURING THRUST
21	24	27	8	NO MORE EPIC	RUFF ENDZ
22	16	12	24	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
23	28	30	4	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
24	17	14	26	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
25	30	32	3	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
26	21	24	10	WHO LET THE DOGS OUT S-CURVE/ARTEMIS	BAHA MEN
27	22	16	15	WONDERFUL CAPITOL	EVERCLEAR
28	27	25	26	IT'S GONNA BE ME JIVE	'N SYNC
29	25	23	24	BACK HERE HOLLYWOOD	BBMAK
30	29	29	22	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
31	31	31	7	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
32	33	35	4	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
33	NEW	1	1	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
34	36	—	2	HE LOVES U NOT BAD BOY/ARISTA	DREAM
35	35	38	3	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
36	NEW	1	1	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
37	38	—	2	SHAKE YA ASS JIVE	MYSTIKAL
38	40	—	2	E.I. FO' REEL/UNIVERSAL	NELLY
39	34	36	3	INCOMPLETE DRAGON/DEF SOUL/IDJMG	SISQO
40	37	34	17	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) 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

FCC FINES RADIO OVER ADAMS DEAL

(Continued from page 87)

turned over to the FCC, guaranteed spins were not mentioned.

Former KHKS VP of operations John Cook told the FCC that he first got a copy of "On A Day Like Today" in late summer '98 with a note indicating Tilden liked the song. Shortly after that, he says he got a call from WHZT (Z100) New York PD Tom Poleman, now senior VP of programming for Clear Channel. Cook says Poleman quizzed him for his reaction to the record but never tried to persuade him to play the song. Within a matter of weeks, A&M inked its deal with Chancellor, under which KHKS was given \$30,400 for commercial time, plus promotional and concert appearances.

The FCC says Cook then received a call from Chancellor senior VP Chuck Armstrong, telling him that the "strike" day for adding the Adams track was that day and that "everyone" was adding "On A Day Like Today" that day. Cook told the FCC that "due to this pressure," he gave the record 14 spins per week.

THE BREAKDOWN

A few weeks later, Cook says, he was contacted by Armstrong, who complained that KHKS was not giving the track enough spins. While Cook ignored the calls, he did speak with Chancellor chief of programming Steve Rivers, who, according to the FCC, told him to follow through on his commitment to the Adams campaign. Nevertheless, within a month, the KHKS concert appearance was pulled by A&M, apparently for a lack of airplay. Following the cancellation, the record was dropped from rotation.

The day after the KHKS concert was canceled, the FCC says A&M's Morty Wiggins canceled a second Adams concert that was set to be held in Detroit for top 40 WKQI, because, without the Dallas concert, the cost of sending the artist to Detroit was too high.

The FCC says WKQI PD Tom O'Brien then made "various promises and concessions" in the hope of saving the concert. Those apparently included an immediate increase of spins of "On A Day Like Today" to a minimum of 25 per week, guaranteed out-of-the-box airplay for the next Adams single with a minimum of 15 spins per week for five weeks, and changing the concert date to accommodate the artist.

The new agreement boosted spins of Adams' single on WKQI.

(For example, from Nov. 5-11, the record got 13 spins, more than half of those in overnights. The week after the agreement, spins more than doubled, to 29, with more than half between 7 a.m.



IVEY

and 7 p.m. However, after the concert, the station only played the song nine more times, and the promised follow-up track was never aired.)

"While the written agreement between Chancellor and A&M did not mention airplay of the song, under the specific circumstances involving [the stations], we conclude that airplay of the record became part of the quid pro quo for the consideration the station received from A&M," says FCC Enforcement Bureau Chief David Solomon. "[If not] for the existence of the agreement between A&M and Chancellor

and the consideration the station received as part of that agreement, the station would not have played 'On A Day Like Today.'" Clear Channel, which has acquired Chancellor's stations, can still fight the fine, as well as ask the FCC to reduce its amount.

A Clear Channel spokesman declined to comment, noting that most of its current executives were not part of the Chancellor brain trust. At press time, de Castro, O'Brien, Rivers, and Poleman had not returned calls seeking comment. Ivey declined to comment on the case.

It appears as though the FCC is sending a message more than punishing the stations, considering the relatively small \$4,000 fine. "We set a fine which we hope [will] tell the industry we're serious in this regard. If you violate the law, you will be punished," said a top-level Enforcement Bureau official. "We have beefed up enforcement efforts spawned by the organization at the FCC." (The bureau was created in October 1999 to consolidate the FCC's enforcement activities.)



CUMMINGS

The official would not say whether additional stations involved in this case will be fined or how a station can best avoid running afoul of FCC rules.

THE BIG CHILL?

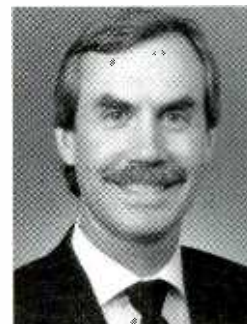
So far, with radio even deeper into the concert business than it was two years ago, the ruling is seen as unlikely to have a chilling

effect.

"We would consider any opportunity to work with the record companies, as long as the project is properly handled," says Infinity co-COO John Gehron. "We are interested in any legitimate way to generate revenue with our business partners."

Ivey was willing to say that he believes that such arrangements can legally work if both parties "know how to do things. We want to bring acts to town that we are already supporting on our stations," he says. "Our goal is to get our most popular acts and support them. Most of the labels like their artists out there, too; that's why they're doing 'Good Morning America,' 'The Tonight Show,' and 'Letterman.' It's a complete package they're trying to build [for] their artists."

Asked for his take on the concert issue, Emmis Communications executive VP of programming Rick Cummings—who recently got attention by asking



GEHRON

labels to engage in a large-scale marketing plan at country KZLA Los Angeles—said, "It sounds like things might have been slightly miscommunicated, or perhaps the buyers began to feel they weren't getting their money's worth, and they put the pressure on, which was passed along and led to a wrong action.

But even if that's true, I don't look at this and say, 'We'll never, ever look in the direction of doing something like this.' We just have to be real careful in how we construct it.

"Like every communications company out there, we're exploring new ways to create new revenue streams and more synergy with similar media and entertainment forms, and we've always looked at the music industry and thought there ought to be a better connection," Cummings continues. "[The labels] have always assumed we would play their records for free, and our assumption was that they'd advertise the records we added, but it never seemed to come out that way. Yet every time we look at these things, we come up with questions [about how to do them successfully], but we haven't come up with any great answers.

"We've told everyone in our company that payola is not accepting some kind of compensation for airing something; rather, payola is the failure to disclose it. We try to use that as a guideline," Cummings says.

Jeff Silberman is managing editor of Top 40 Airplay Monitor.

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

- Ludacris, What's Your Fantasy
- Mystikal, Shake Ya Ass
- Ja Rule, Between Me And You
- Wyclef Jean, 911
- Destiny's Child, Independent Women Part I
- R. Kelly, I Wish
- Outkast, B.O.B.
- Lil' Bow Wow, Bounce With Me
- Sisqo, Incomplete
- Shyne, Bad Boyz
- Avant, My First Love
- Beenie Man Feat. Mya, Girls Dem Sugar
- Changing Faces, That Other Woman
- C-Murder, Down For My N's
- Cash Money Millionaires, Baller Blockin'
- Profyle, Liar
- 17 Reth Sweat, I'll Trade (A Million Bucks)
- LL Cool J, Imagine That
- Jill Scott, Gettin' In The Way
- Common, The Light
- 21 Big Tymers, #1 Stunna
- Yolanda Adams, Open My Heart
- Cam'ron, What Means The World To You
- 23 Erykah Badu, Bag Lady
- 25 M.O.P., Ante Up
- 26 Toni Braxton, Just Be A Man About It
- 27 Trina, Pull Over
- 28 Mya, Case Of The Ex
- 29 Carl Thomas, Emotional
- 30 Scarface, It Ain't Part II
- 31 Sade, By Your Side
- 32 Kelly Price, You Should've Told Me
- 33 3LW, No More
- 34 Shade Sheist, Where I Wanna Be
- 35 Whitney Houston, Fine
- 36 Million Family March, Get It Together
- 37 Slimm Calhoun, It's O.K.
- 38 Field Mob, Project Dreamz
- 39 Eminem, The Way I Am
- 40 Absolutte, Is It Really Like That
- 41 Baha Men, Who Let The Dogs Out
- 42 Tela, Tela
- 43 Black Eyed Peas, Weekends
- 44 Sparkle, It's A Fact
- 45 Carl Thomas, Summer Rain
- 46 Jay-Z, Hey Papi
- 47 Jay-Z, I Just Wanna Love You
- 48 Tionne "T-Boz" Watkins, My Getaway
- 49 De La Soul, Ooh
- 50 Mack 10 Feat. T-Boz, Tight To Def

NEW ONS

LL Cool J / Kelly Price, You And Me
Public Announcement, Mamacita
Lil' Kim, How Many Licks
Master P, Soulas
Shyne, That's Gangsta
Tamia, Stranger In My House
David Hollister, One Woman Man



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Kenny Chesney, I Lost It
- Terri Clark, A Little Gasoline
- Jo Dee Messina, That's The Way
- Lisa Angelle, A Woman Gets Lonely
- Carolyn Dawn Johnson, Georgia
- Phil Vassar, Just Another Day In Paradise
- Travis Tritt, Best Of Intentions
- LeAnn Rimes, I Need You
- Billy Ray Cyrus, You Won't Be Lonely Now
- Faith Hill / Tim McGraw, Let's Make Love
- Toby Keith, You Shouldn't Kiss Me
- Vince Gill, Feels Like Love
- Sara Evans, Born To Fly
- Patty Loveless, That's The Kind Of...
- The Kinleys, I'm In *
- Montgomery Gentry, All Night Long *
- Gary Allan, Right Where I Need To Be *
- Dwight Yoakam, What Do You Know About Love *
- Keith Urban, But For The Grace Of God *
- Kentucky Headhunters, Too Much To Lose *
- Lee Ann Womack, Ashes By Now *
- Darryl Worley, A Good Day To Run *
- Tammy Cochran, So What *
- Mark Willis, I Want To Know *
- Toby Keith, Country Comes To Town *
- Cleudis Judd, My Calmate Thinks Im Sexy *
- Kenny Rogers, He Will, She Knows
- Ricochet, She's Gone
- Mark Chesnut, Lost In The Feeling *
- Trick Pony, Pour Me
- Trent Summer, New Money
- Clay Davidson, I Can't Lie To Me
- Ricky Van Shelton, Call Me Crazy
- Loretta Lynn, Country In My Genes
- Sons Of The Desert, Everybody's Gotta Grow...
- Chalee Tennison, Makin' Up With You
- Marshall Dillon, Live It Up
- Eric Heatherly, Swimming In Crampagne
- Billy Gilman, Oklahoma
- Jolie & The Wanted, I Would
- John Anderson, Nobody's Got It All
- Jamie O'Neal, There Is No Arizona
- Faith Hill, The Way You Love Me
- Billy Gilman, One Voice
- Lonestar, What About Now
- Bill Engvall, Now That's Awesome
- Lee Ann Womack, I Hope You Dance
- Faith Hill, Breathe
- Georgia Middleman, Kick Down The Door

* Indicates Hot Shots

NEW ONS

Alan Jackson, www.memory
Alison Krauss, Maybe
Diamond Rio, One More Day
Don Henley, For My Wedding
Rascal Flatts, This Everyday Love
Clark Family Experience, Meanwhile Back At The Ranch



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Backstreet Boys, Shape Of My Heart
- Mystikal, Shake Ya Ass
- Outkast, B.O.B.
- Limp Bizkit, Rollin'
- Green Day, Minority
- Ja Rule, Between Me And You
- Mya, Case Of The Ex
- Ricky Martin, She Bangs
- Eminem, The Way I Am
- Godsmack, Awake
- Christina Aguilera, Come On Over Baby
- Britney Spears, Lucky
- Samantha Mumba, Gotta Tell You
- Papa Roach, Broken Home
- Orgy, Fiction (Dreams In Digital)
- Fuel, Hemorrhage (In My Hands)
- The Wallflowers, Sleepwalker
- 3 Doors Down, Loser
- Robbie Williams, Rock DJ
- 20 Pink, Most Girls
- 21 Madonna, Music
- 22 Baha Men, Who Let The Dogs Out
- 23 Destiny's Child, Independent Women Part I
- 24 Creed, With Arms Wide Open
- 25 Lenny Kravitz, Again
- 26 St-71, Right Now
- 27 No Doubt, Bathwater
- 28 Jay-Z, I Just Wanna Love You
- 29 Mandy Moore, Walk Me Home
- 30 Lil' Bow Wow, Bounce With Me
- 31 U2, Beautiful Day
- 32 Linkin Park, One Step Closer
- 33 Ruff Endz, No More
- 34 98 Degrees, Give Me Just One Night
- 35 Kid Rock, Bawitdaba
- 36 Limp Bizkit, Nookie
- 37 Blink-182, All The Small Things
- 38 Limp Bizkit, Take A Look Around
- 39 Big Pun, 100%
- 40 Wyclef Jean Feat. Mar. 911
- 41 Debelah Morgan, Dance With Me
- 42 Nickelback, Leader Of Men
- 43 Deftones, Change
- 44 Ruff Ryders Feat. Yun, WW III
- 45 Spine Shank, Synthetic
- 46 Queens Of The Stone Age, The Lost Art...
- 47 Union Underground, Turn Me On Mr. Deadman
- 48 (Hed)Planet Earth, Bartender
- 49 Cold, Just Got Wicked
- 50 Vast, Free

** Indicates MTV Exclusive

NEW ONS

Ludacris, What's Your Fantasy
Nelly, E.I.
Moby Feat. Gwen Stefani, South Side
David Gray, Babylon
Stone Temple Pilots, No Way Out
'N Sync, This I Promise You



Continuous programming
1515 Broadway, NY, NY 10036

- Creed, With Arms Wide Open
- Bon Jovi, It's My Life
- 3 Doors Down, Kryptonite
- Madonna, Music
- Faith Hill, The Way You Love Me
- Matchbox Twenty, If You're Gone
- Ricky Martin, She Bangs
- Barenaked Ladies, Pinch Me
- Lenny Kravitz, Again
- U2, Beautiful Day
- Red Hot Chili Peppers, Californication
- Dido, Here With Me
- Elton John, Tiny Dancer
- Everclear, Wonderful
- Vertical Horizon, You're A God
- The Wallflowers, Sleepwalker
- Ricky Martin, She Bangs
- The Wallflowers, Sleepwalker
- 18 Foo Fighters, Learn To Fly
- 19 David Gray, Babylon
- 20 Evan & Jaron, Crazy For This Girl
- 21 Destiny's Child, Jumpin', Jumpin'
- 22 Shawn Mullins, Everywhere I Go
- 23 Sting Feat. Cheb Mami, Desert Rose
- 24 Jennifer Lopez, Waiting For Tonight
- 25 No Doubt, Bathwater
- Nina Gordon, Tonight And The Rest Of My Life
- 27 Nine Days, If I Am
- 28 Christina Aguilera, Come On Over Baby
- 29 Saatchi Feat. The Product G&B, Maria Maria
- 30 Collective Soul, Why Pt. 2
- 31 The Corrs, Breathless
- 32 Third Eye Blind, Deep Inside Of You
- 33 Fastball, You're An Ocean
- 34 No Doubt, Simple Kind Of Life
- 35 Brian McKnight, Back At One
- 36 Huey Lewis & Gwyneth Paltrow, Cruisin'
- 37 Macy Gray, I Try
- 38 Toni Braxton, He Wasn't Man Enough
- 39 Janet, Doesn't Really Matter
- 40 Filter, Take A Picture
- 41 Sugar Ray, Fly
- 42 Shania Twain, You're Still The One
- 43 Barenaked Ladies, One Week
- 44 Lucy Pearl, Don't Mess With My Man
- 45 Sinead O'Connor, Jealous
- 46 Sugar Ray, Every Morning
- 47 Creed, Higher
- 48 Brian Setzer Orchestra, Gettin' In The Mood
- 49 Bon Jovi, Bad Medicine
- 50 Paula Abdul, Straight Up

NEW ONS

Yolanda Adams, Open My Heart
Backstreet Boys, Shape Of My Heart
Everlast, Black Jesus
Moby Feat. Gwen Stefani, South Side
Stephen Simmonds, I Can't Do That
Spice Girls, Holler
Stone Temple Pilots, No Way Out

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 28, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

R. Kelly, I Wish
Destiny's Child, Independent Women Part I
Sisqo, Incomplete
Ja Rule, Between Me And You
Limp Bizkit, Rollin'
Mystikal, Shake It Fast
B.O.N., Boys
Ludacris Feat. Shawna, What's Your Fantasy
Christina Aguilera, Come On Over Baby
Spice Girls, Holler
3LW, No More (Baby I'ma Do Right)
Limp Bizkit, My Generation
Youth Asylum, Jasmín
OutKast, B.O.B.
Orgy, Fiction (Dreams In Digital)
Limp Bizkit, My Generation
Eminem, The Way I Am
Big Tymers, #1 Stunna
Wheatlus, Teenage Dirtbag
Baha Men, Who Let The Dogs Out
Ruff Endz, Where Does Love Go From Here

NEW

Backstreet Boys, Shape Of My Heart
Badly Drawn Boy, Once Around The Block
Bilal, Soul Sista
Chico DeBarge, Playa Hater
De La Soul, All Good
Dexter Freebish, Leaving Town
Evan And Jaron, Crazy For This Girl
Everlast, Black Jesus
Marilyn Manson, Disposable Teens
Nelly, E.I.
Oscar De La Hoya, Run To Me
The Offspring, Original Prankster
Twiztid, We Won't Die
Wright Co., Music
Wu-Tang Clan, Protect Ya Neck



Continuous programming
1515 Broadway
New York, NY 10036

NEW

At The Drive-In, One Armed Scissor
Coldplay, Yellow
Deftones, Back To School
Richard Ashcroft, C'mon People (We're Making It Now)
Musiq, Just Friends (Sunny)
Jay-Z, I Just Wanna Love U
Vertical Horizon, You're A God



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Blink-182, Man Overboard (NEW)
The Offspring, Original Prankster (NEW)
2gether, The Hardest Part Of Breaking Up (NEW)
The Moffatts, Just A Phase (NEW)
Wide Mouth Mason, Change (NEW)
Moby, Southside (NEW)
The Dandy Warhols, Bohemian Like You (NEW)
Deftones, Back To School (NEW)
Disturbed, Stupify (NEW)
Mya, Case Of The Ex (Whatcha Gonna Do) (NEW)
Samantha Mumba, Gotta Tell You (NEW)
Backstreet Boys, Shape Of My Heart
The Moffatts, Bang Bang Bang
SoulDecision, Ooh Its Kinda Crazy
Eminem, The Way I Am
Barenaked Ladies, Pinch Me
Papa Roach, Last Resort
Destiny's Child, Jumpin', jumpin'
Love Inc., Here Comes The Sunshine
Christina Aguilera, Come On Over Baby



Continuous programming
Hawley Crescent
London NW18TT


U2, Beautiful Day
Spice Girls, Holler
Foo Fighters, Next Year
Madonna, Music
Robbie Williams & Kylie Minogue, Kids
Modjo, Lady (Here Me Tonight)
Ricky Martin, She Bangs
Lenny Kravitz, Again
Whitney Houston & Enrique Iglesias, Could I Have...

R. Kelly, I Wish
Craig David, Seven Days
All Saints, Black Coffee
Eminem, The Way I Am
Spiller, Groove Jet
Britney Spears, Lucky
Christina Aguilera, I Turn To You
Die Fantastischen Vier, Tag Am Meer
Fatboy Slim, Sunset (Bird Of Prey)
Limp Bizkit, My Generation
Sonique, Sky




24 hours daily
32 E 57th Street
New York, NY 10022

3 Doors Down, Loser
Chante Moore, Straight Up
Destiny's Child, Independent Women Part I
Green Day, Minority
Lenny Kravitz, Again
Limp Bizkit, Rollin'
Nine Days, If I Am
No Doubt, Bathwater
Orgy, Fiction (Dreams In Digital)
Ricky Martin, She Bangs
Shawn Mullins, Everywhere I Go
The Wallflowers, Sleepwalker
U2, Beautiful Day
Whitney Houston, Fine
Wyclef Jean, 911



Three hours weekly
216 W Ohio
Chicago, IL 60610

Green Day, Minority
Orgy, Fiction (Dreams In Digital)
Goldfinger, Counting The Days
Blue Meanies, Chemicals
A, Monkey Kong
Squirrel Nut Zippers, Ghost Stopley Foster
Kottonmouth Kings, Daydreamin' Fazes
Shelter, Don't Walk Away
Wiseguys, Wiseguys
River City Rebels, Hate
Linkin Park, One Step Closer
Doppelganger, Modern Angel
Mile, Back To The Floor
Papa Roach, Broken Home
Spineshank, Synthetic



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Doppelganger, Modern Angel
Green Day, Minority
Queens Of The Stone Age, The Lost Art...
Fuel, Hemorrhage (In My Hands)
The Union Underground, Turn Me On Mr. Deadman
Wheatlus, Teenage Dirtbag
Isle Of Q, Little Scene
The Dandy Warhols, Bohemian Like You
The Corrs, Breathless
Cypress Hill, Can't Get The Best Of Me
Robbie Williams, Rock DJ
Orgy, Fiction (Dreams In Digital)

Music Video PROGRAMMING

Guest Speakers, Panelists Announced For Conference

BILLBOARD MUSIC VIDEO CONFAB: We're just a few weeks away from the Billboard Music Video Conference and Awards, set to take place Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

This year's conference features a stellar lineup of panelists and guest speakers. Here's a rundown of the panels and who will be on them.

THURSDAY, NOV. 9, 9:45-10:30 a.m.: Keynote speech by award-winning director Wayne Isham.

10:45 a.m.-noon: "Playing In The Big Leagues: How To Advance In The Music Video Industry." Moderator: Billboard music video editor Carla Hay.

Panelists: MTV senior VP of music Tom Calderone, award-winning directors Jonathan Dayton and Valerie Faris of Bob Industries and Dayton/Faris Productions, VH1 VP of music programming Paul Marszalek, RCA Records VP of video promotion and artist development Lou Robinson, and Capitol Records VP of video production Kate Miller.

2-3 p.m.: "Independent Spirits: How The Indie Music Video Community Can Thrive Among Corporate Domination." Moderator: Crash Films executive producer Joe Uliano.

Panelists: Music Link Productions president Mike Drumm, Artemis Records president Daniel Glass, Montez Video president Montez Miller, AristoMedia president Jeff Walker, and R'N'R Freelance president Mark Weinstein.

3:15-4:30 p.m.: "Brave New World: How New Technology Is Changing The Music Video Industry." Moderator: Black Dog Films executive producer Vicki Mayer. Panelists: Sputnik7 CEO David Beal, Asylum Visual Effects owner/special effects supervisor Nathan McGuinness, Sudden Industries VP of business development Lars Murray, and Pixel Envy special effects supervisor/producer Ryan Thompson.

4:45-5:45 p.m.: "The Screening Room: Passing Judgment On New Artist Videos." Moderator: VH1 director of music and talent Doug Cohn. Panelists: BET music director Kelly Griffin, independent

video consultant Diedre Gary, "Farmclub.com" producer Audrey Morrissey, MuchMusic USA head of programming Norm Schoenfeld, and "Stormin' Norman's Last Call" executive producer/host Norman Tiller.

FRIDAY, NOV. 10, 10-11 a.m.: "Taking Care Of Business: How Local Shows Can Succeed In The Advertising Game."

Moderator: Motown Records senior director of video promotions Elise Wright. Panelists: "The Underground Video Show/Smoove Grooves" executive producer Paul "Allen" Billings, "Power Play" producer Kevin Ferd, "Video Music Box" producer Ralph McDaniels, and "Soundcheck" producer/music director Shane Reynolds.

11:15 a.m.-12:30 p.m.: "Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, and Censorship." Moderator: Shooting Gallery Productions executive producer Tim Clawson. Panelists: Anonymous executive producer Sheira Rees-Davis, choreographer/director Fatima Robinson of H.S.I. Films, and director Dave Meyers of F.M. Rocks.

2-3 p.m.: "Video Survivor: The Ultimate Music Video Trivia Challenge." The grand-prize winner of this trivia contest will win two tickets to this year's Billboard Music Awards, to be held Dec. 5 in Las Vegas and shown on the Fox TV network.

8-10 p.m.: Billboard Music Video Awards, with celebrity presenters Bob Carlisle and Dave Hollister. More presenters to be announced.

A complete schedule of conference events can be found on the Web at billboard.com/events/mvc.

For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648 or crodriguez@billboard.com.

For questions about the conference panels and celebrity appearances at the awards show, contact me at 646-654-4730 or chay@billboard.com.

For all other questions and information about the Billboard Music Video Conference and Awards, contact Michele Jacangelo at 646-654-4660 or bbevents@billboard.com.



by Carla Hay

A MUSICAL GHOST STORY FROM MELLENCAMP & KING

(Continued from page 5)

Steve's agent, and I didn't even know it."

For King, the story was appealing. "I was in Florida, so John came down and told me the plot," he says. "It was kind of a ghostly thing, which is why he thought of me, I guess. I liked the story."

And there was another fringe benefit, says King. "He also tuned my guitar. It was the best tuning job I ever had until I knocked it out of tune," he says with a laugh. "I have to keep working with him so he can keep my guitar in tune."

The play, according to Mellencamp, is about "two brothers; they're 19 years old or 20, maybe 18 or 21, who are very competitive and dislike each other immensely. The father takes them to the family vacation place, a cabin that the boys hadn't been to since they were kids.

"What has happened is that the father had two older brothers who hated each other and killed each other in that cabin," says Mellencamp. "There's a confederacy of ghosts who also live in this house. The older [dead] brothers are there, and they speak to the audience, and they sing to the audience. That's all I want to say, except through this family vacation, many things are learned about the family, and many interesting songs are sung.

"You know, really I'm a frustrated storyteller," Mellencamp continues. "I try to tell stories in my songs, but I've always been kind of confined to the pop world and end up telling stories about 'Jack & Diane' and would much rather tell more adult stories."

Since their first meeting more than six months ago, King has written a synopsis for the play that has greatly impressed Mellencamp. "I just had a vague notion of a story that had a beginning, middle, and an ending, and I told it to Steve. And Steve, being the great writer that he is, just absolutely turned it into something. When he sent me his story, it was like, 'You got all that from that damn little story I told you?'"

"I took some notes; he talked about the music," says King, picking up the story. "When I got a break, I wrote a synopsis with the idea in mind that if it wasn't complete enough, John could find someone who could go on it with. It's not in the form of a Broadway play, but it's close enough so that somebody could pick up the ball, if that's necessary."

However, King stresses that if time permits, he wants to continue working on the project.

"Steve's writing books, and I'm making an album, and I went out and did the Good Samaritan tour, and he went out and did a book tour, so we're trying to do this all around our real jobs," says Mellencamp. "But I think in the beginning of the year, he's going to have some time, and I'm going to have some time, and hopefully, we can both concentrate on this and get it somewhere where we can feel comfortable presenting it to somebody and see what it is we might have."

While Mellencamp says he grew up listening to Broadway cast albums, he admits that he and King have been getting on-the-job training. "There's no instruction manual here. We're just kind of making it up

as we go along," he says. "That was the first question: We looked at each other and said, 'How do we know where the songs go?' And, well, you don't know. What's going on right now is I read the story and go, 'Ooh, there's a nice emotion.' A lot of songs that were written in the older musicals really didn't advance the story; they just kind of emoted an emotion... But I realize that might not work in today's market, so I might have to write some [more contemporary] songs."

Mellencamp says he's written four songs already for the project, including tracks called "My Name Is Joe" and "You Don't Know Me." Each song is written with the character's personality and age in mind. "I plan to have every person sing from their generation," he says. "This is what I'm thinking right now, but it may not

work out this way. When the 18-year-old sings, he'll be rapping at you. When the people in their 70s are singing, they'll be singing in the style of Broadway or the style of Sinatra or country. I intend to cover any type of music that Americans have invented."

While the road is littered with unsuccessful musicals by pop artists, both Mellencamp and King are adopting a "why not?" attitude. "We talked about [Paul Simon's] 'Capeman.' John and I both agree that maybe it didn't work, but that this might," says King. "That's really part of my attraction about working with him. He has a lot of courage and ability to go in there and say, 'This isn't supposed to work, but we're going to do it anyway.'"

In fact, Mellencamp even had a long conversation with Simon about

his failed Broadway effort. "He gave me tons of advice. Paul's full of advice," he says. "The thing I kept noticing about the Paul Simon play was that nobody really criticized the music. The music was good. It seemed like everything else was fucked up. He imparted some pretty valuable lessons that he learned to me."

Unlike Simon and "Capeman," Mellencamp has no plans to put out an album of his renditions of the songs. "There will be a cast album, but there will never be an album of me doing these songs. There's a song sung by a 6-year-old boy. How am I going to sing that song? It would sound stupid."

For both King and Mellencamp, the thrill comes in trying something new after conquering their respective fields. "I've written short sto-

ries, novels, poems, TV movies, movie movies, songs—but nothing you'd want to hear," says King. "But I haven't done this, write a play. What excites me about this is it keeps everything fresh. It keeps all the wheels spinning. I don't want to turn into an old milk horse finding his way back to the barn again and again."

While there is no timetable for completing the project, Mellencamp says he's convinced it will open somewhere, someday. "Listen, Stephen and I, he's a tenacious little fuck, and so am I," he says. "It may not run for 97 years, but I just want to sit in the darkness of the theater [during rehearsals] and look at him and start laughing. That's my goal. But we won't be there on opening night; both of us will be sicker than dogs on opening night."

CONGRESS MAY PASS BILL TO LIMIT LPFM

(Continued from page 5)

year public process and shelving low-power FM (LPFM) without debating the issue in public.

"It's an important decision for the country, and it should not be done behind closed doors when the public doesn't know what's going on," Federal Communications Commission (FCC) Chairman William Kennard tells Billboard.

"There's been a huge outpouring of interest from churches, schools, and the independent music community, and these people don't have fat-cat lobbyists in Washington who are privy to these back-room budget negotiations," he says. "It's wrong; it's the special interests against the rest of America."

Supporters of a bill sponsored by Sen. Rod Grams, R-Minn., have been jockeying to slip it into an appropriations bill and at press time appeared to have won enough support to do so. The Grams bill would allow low-power FM (LPFM) to move forward but sharply reduce the number of frequencies available.

Under the bill, an LPFM station could be added to the dial when there are more than three dial positions between it and an existing station. Engineers hired by the National Assn. of Broadcasters (NAB) say that protecting the so-called third adjacent channel would significantly diminish the amount of interference for an existing station.

The Grams bill would also force the FCC to license LPFMs in only nine markets, in order to test whether they do cause interference and have an economic impact on existing commercial stations.

"If we've learned any lessons in the last 10 years, it's that we must embrace competition. The government should not micro-manage by saying who lives and who dies economically," adds Kennard.

To backers of micro-radio, the battle is hugely symbolic of why LPFM is needed: "It's the big-money interests behind closed doors fighting the public," says Cheryl Lorenza, deputy director of the Media Access Project, which is among the leading backers of LPFM's rollout.

"We're in a situation where a number of political leaders in Congress

are pushing on behalf of broadcasters," agrees a frustrated Michael Bracy, director of the Low Power Coalition. "The idea that the U.S. Senate would overturn an FCC decision after a two-year public process, that they would use technical grounds without holding a hearing or a vote on the merits of the issue, goes to the power that broadcasters have in Washington."

Leading the battle against LPFM has been the NAB. It is a group that is often cited as among the most powerful industry organizations in Washington, fueled by the \$17 million it has spent lobbying since 1996.

"The NAB asked its members to stand up for interference-free radio," says NAB spokesman Dennis Wharton. "We're here to protect the interests of the listening public from the interference the FCC proposal would cause. National Public Radio and several reading services for the blind have done the same thing. That's what trade associations do."

Citadel Communications CEO Larry Wilson, who serves on a task force set up by the NAB to study LPFM, says broadcasters are not fighting LPFM out of a fear of new competition. "I don't see that they'll take enough listeners away, but they will hurt us when they interfere with our signals."

The debate over LPFM brought a number of protests to the NAB's annual radio show in San Francisco in September.

Proponents are also quick to point out that NAB president/CEO Eddie Fritts was a roommate of Sen. Trent Lott, R-Miss., at the University of Mississippi decades ago.

Kennard calls the NAB's efforts a "protectionist plot" aimed at maintaining large corporations' stranglehold on broadcasting. "Every time the FCC has attempted to create a new opportunity for use of the newcomers, there's a fight. The incumbents never want new competition, and it's often couched as interference or economic harm, but my goal is to maximize the use of the spectrum in the public's interest." He points out that the NAB also lobbied against low-power TV stations and FM repeaters, known as translators.

Ironically, says Kennard, the NAB supported licensing of hundreds of new FM stations more than a decade ago. He says the fact that those stations did not cause wholesale disruption to radio proves that LPFM stations can be slipped in as well.

"I have reached out to the broadcast community from the very inception, and I have pleaded with them to work to find a way to coexist," he says. "I know it can work because there are 300 stations out there that show us why, and I'm confident that once we license LPFM stations, they'll quickly realize interference is not the problem they think it is."

With hundreds of diverse applicants for LPFM licenses, Lorenza says low-power advocates have been at a disadvantage. "The NAB and NPR have been quite adept at rallying broadcasters in their states. They have the political machines in place to mobilize their members very quickly—something we cannot do."

Among the last-minute lobbyists working to save LPFM are the National Assn. of Evangelicals, which represents a number of religious organizations that have already applied for LPFM licenses, and Rainbow/PUSH Coalition president/CEO Jesse Jackson, who has said existing broadcasters are engaged in a "misinformation campaign" because they are "frightened by the potential for competition."

A number of artists have also lobbied Congress in favor of LPFM, including Bonnie Raitt, Indigo Girls, Shawn Colvin, Bruce Hornsby, Joan Jett, Jennie Toomey, and Sonic Youth's Thurston Moore and Kim Gordon. "Musicians and others would like to use radio as a communications tool, not a profit center," the artists wrote in a letter to Congress last May. "Without this access, an overwhelming majority of music played on the radio will continue to be selected from a pursuit of profit, not a love of art."

ELECTION IMPACT

From the halls of Congress to the local ballot box, the impact of the LPFM debate may live beyond the congressional recess.

Backers of micro-radio have long

counted Vice President and Democratic presidential candidate Al Gore as a strong supporter of LPFM, yet have grown frustrated by lack of support lately from the White House.

At their urging, Doug Hattaway, a spokesman for the Gore campaign, released a statement saying, "Al Gore supports the FCC's new class of licenses for low-power stations. Such stations would enable nonprofits, schools, and churches to reach out into their communities and give voices to the voiceless."

Texas Gov. George W. Bush, the Republican presidential candidate, has not taken a position on LPFM, although one of his closest advisors is Sen. Judd Gregg, R-N.H., a strong opponent of LPFM in Congress. Green Party candidate Ralph Nader is a supporter of LPFM.

Bracy says LPFM "is cropping up or has the potential for becoming much more visible, particularly in Senate races." He says it has come up in races in Washington and Montana—and in Minnesota, where bill sponsor Grams is up for re-election.

If the Grams bill is worked into a massive spending bill, Kennard says he will not retreat and scrap LPFM plans altogether. "Every low-power station is a new voice in the community, and that's a good thing."

Applications have been accepted for stations in 20 states so far, and more than 1,200 have been filed. Most have come from religious and civil-rights organizations as well as schools. "That constituency is still there," says Kennard. "They're talking to members of Congress, and each represents a community, so this issue is not going away."

Whatever happens in Congress, the NAB will likely move forward with a suit to the U.S. Court of Appeals, asking it to overturn the commission's low-power plan, arguing that the FCC overstepped its bounds.

FCC attorneys have filed a 44-page rebuttal. Chief FCC attorney Christopher Wright argues that the commission is simply responding to a mature FM band and "sharp consolidation" in the ownership of stations. Oral arguments are scheduled to begin Nov. 28.

TELECOM/LABEL MERGER GETS OK

(Continued from page 5)

approve its takeover of Universal parent Seagram, while America Online (AOL) waits on U.S. antitrust clearance for its merger with Time Warner (Billboard, Oct. 21).

Canadian regulators—the Canadian ministers of heritage and industry—gave their OK to the deal Oct. 19. The transaction has already cleared U.S. regulatory hurdles. Vivendi and Seagram announced that the French audiovisual authority CSA has indicated that it would not oppose the transaction.

While takeovers and mergers are nothing new, the very nature of the two larger purchasers in these deals are expected to change the landscape of the music industry. At best, the new entities will increase the number of ways in which consumers can listen to and buy music—it's hoped, increasing the overall value of the global music market.

However, at worst music could become a loss leader, prompting the public to use AOL- and Vivendi-related services without significant financial returns to record labels or their artists.

Vivendi is involved in Vizzavi—a joint venture with Europe's largest mobile telephone operator, Vodafone. The two companies are aiming to develop Vizzavi into one of Europe's leading Internet businesses by targeting the growth possibilities of Internet services, mobile data, and interactive television. Music will play a key part in driving users to Vizzavi.

"The old conglomerate Vivendi is dead," Vivendi Universal chairman Jean-Marie Messier told analysts Oct. 13 upon hearing that the European Union's (EU) competition authorities had cleared his company's Seagram purchase. Flanked by Seagram president/CEO Edgar Bronfman Jr. and Canal Plus chairman Pierre Lescuré, Messier said he had been concerned about recent cover stories in French newspapers suggesting that the European Commission would block the deal and move into a four-month second phase of the probe.

"The lesson of the past days is that a competition is never won until you pass the finishing line, especially when you are considered as the loser," said Messier.

In order to secure that clearance, Vivendi promised to divest its near-23% stake in satellite pay-TV venture British Sky Broadcasting (BSkyB), which is 40%-owned by Rupert Murdoch's News Corp.

Regulators also were concerned that by adding Universal's music content to Vivendi's multi-access Internet portal, new entity Vizzavi would have had a "dominant position on the emerging Pan-European market for portals and on the emerging market for online music." However, in order to remove these concerns, Vivendi offered to give rival portals access to Universal's online music content for five years.

Shareholders in Vivendi, Seagram, and Canal Plus will now be asked to approve the deal. It is thought those voting procedures will likely take place on the same day within the next three to five weeks.

Messier described the undertakings as "a normal step in a world of first-movers" but refused to elaborate on how and when they were made.

He claimed the undertakings "have not been presented at the last minute." However, sources believe that Messier and Mario Monti, the European Commission member in charge of competition, spoke extensively on the evening of Oct. 12 in a last effort to prevent the commission from moving into a phase two investigation.

Patrick Zelnik, president of French indie labels' group UPFI and VP of European labels' body Impala, tells Billboard that he has already prepared a draft contract to present to Vivendi Universal guaranteeing indies access to its portals. "Our understanding is that this is one of their undertakings, so we will wait and see," he says.

Zelnik says he is surprised that last-minute undertakings by EMI and Time Warner had not been taken into consideration two weeks ago, while the commission seemed to have had a different view on the Vivendi/Seagram/Canal Plus deal. "This doesn't look as a fair treatment," comments Zelnik, who admits, however, that Vivendi's approach to the commission was different from that of EMI/Time Warner. "[Vivendi] went through the whole hearing process, so they knew what was the commission's thinking. This way, they were able to propose some undertakings before they were asked to. That probably helped

them," he adds.

Messier, who had presented his management team and the shape of the new company to investors and analysts during the past two days, said he was confident the merger will go through smoothly and was buoyant about the prospects. "Three months after the announcement of the merger; I would have never thought that we could have gone so fast and with so much enthusiasm," he said.

Bronfman spoke of the "great cooperation" with all the people involved in the merger at Seagram, Vivendi, and Canal Plus, while adding, "A lot of us here have been involved in acquisitions previously, and this one is working like no other."

Messier said the next step will be to prepare the integration of the companies. His deputy at Vivendi, Eric Licoys, who will be joint managing director of Vivendi Universal with Lescuré, has been appointed by Messier to supervise the integration of all the components. Bronfman will be the new company's vice chairman.

J.P. Morgan managing director of media and new media Nick Bertolotti, who attended Vivendi's two-day analyst presentation in Paris, says his concern "is exacerbated by EU-imposed concessions," but he believes "the market has punished the stock unduly." As a result he continues to recommend buying Vivendi stock.

J.P. Morgan music industry analyst Nick Henry-Stolz adds that during the two-day seminar, Universal Music delivered "a dynamic, enthusiastic, and professional presentation on music in the digital age, grasping head-on the thorny nettles of piracy, disintermediation, and margin pressure."

Universal's management unveiled several new business opportunities as an answer to the need for new sources of revenue, especially on-demand downloading and streaming services.

Among the synergy opportunities: Universal Music supported music download and subscription services for Vizzavi Internet and Cegetel wireless subscribers, the extension of cross-marketing and music services to Canal Plus, and the creation of "peer-to-peer" distribution systems.

Messier said the combined company hopes to launch its first joint music service before the holiday season.

The company also expects that cross-marketing efforts between the music and distribution arms will accelerate the ramp-up of Vizzavi by increasing the number of subscribers to the service.

For example, Vizzavi installation software will be embedded on Universal CDs. The units will also team special music-related portals on Vizzavi that are set to roll out in the U.K., France, and Germany. And Vizzavi's

own music service will incorporate elements of GetMusic and FarmClub.

Meanwhile, Universal expects that promotion of its artists via Vizzavi and other Vivendi products will result in increased CD sales and increased market share, in France in particular.

"Messier did a reasonably good job convincing us that the group has all the key success factors," says Bertolotti, an admitted skeptic on the benefits of vertical integration.

But despite the synergies realized by the deal, analysts note that the combined company still has strategic and competitive hurdles in the marketplace.

"A key challenge for UMG is to build an online retail brand and infrastructure without upsetting the traditional retailers on whom UMG currently relies for 98% of its revenue," notes Henry-Stolz.

And Bertolotti says that the new group still lacks U.S. digital distribution to fully exploit its content. He suggests that the cash raised from the selling of its stakes in BSkyB could be used to acquire a U.S. telco or a portal.

But as Bertolotti points out, "Having done the deal and presented the upside, the Vivendi/Universal story is now all about execution."

Gordon Masson, Emmanuel Legrand, and Marie Bruneau contributed to this story.

How Seagram Was Won, According To Vivendi Chief Messier

BY EMMANUEL LEGRAND

LONDON—The description by Vivendi chairman Jean-Marie Messier of the deal with Seagram reads like a thriller, with its code name (the operation was labeled Secret), secret meetings, and endless sleepless nights of negotiations, drama, and tensions before Seagram's majority owners, the Bronfman family, gave the final OK.

Less than a year after he first met with Seagram chief executive Edgar Bronfman Jr., Messier is about to see his vision of building an entertainment company of world stature become a reality, with the creation of Vivendi Universal.

Never short of a new project or a new acquisition, he has re-created an old utilities company into an entertainment giant in less than five years. Messier says that being always on the run doesn't prevent him from sleeping well. However, he admits that he has had quite a few short nights this past year, during which he has sealed a partnership with U.K. phone company Vodafone and merged with Seagram.

Messier has been nicknamed J2M, for the two Ms in his name, but satirists on the Vivendi-controlled pay-TV channel Canal Plus have pushed the envelope by calling him J6M, for Jean-Marie Messier, Moi-Même, Maître du Monde (Me, Myself, Master of the World).

If M is Messier's key letter, it doesn't stand for modesty. "Don't ask a boss to be modest," says Messier in the recently published book "j6m.com" (Hachette Littératures). Subtitled "Should We Be Scared Of The

New Economy?," it's the economics gospel according to J6M.

Messier dates his first encounter with Bronfman Jr. back to October 1999, when they spent hours talking about their respective visions for the future. They didn't talk of a possible deal, but the idea grew as both men continued to see each other during the first quarter of 2000.

Messier's interest in changing the shape of Vivendi, which already comprised publishing giant Havas and pay-TV group Canal Plus, to reach a critical mass in entertainment began the day America Online and Time Warner announced their plan to merge in January—a deal he learned about through a phone call from Bertelsmann CEO Thomas Middelhoff.

"From that day I knew we had changed centuries and that we had entered a new world," writes Messier.

The key day for the Vivendi/Seagram deal, according to Messier, was March 22, when he presented to the whole Bronfman family his plans. By that time, Bronfman Jr. had spoken to many possible suitors, but it was the first time anyone got that close to the family. "That day, I understand Vivendi [attained] the pole position," writes Messier.

The toughest days, he says, were June 8-9, during which Messier, a few lawyers, and his financial advisers negotiated for 36 long hours, with just five hours of sleep. At one point

in the negotiations, when Messier thought he had the deal at hand, a lawyer from the Bronfman family destroyed the deal point by point.

Messier says he felt "humiliated and insulted" and turned to his friend Bronfman Jr., who finally sealed the deal. Before leaving Messier, Bronfman Jr. pleaded for "some more time. This is a once-in-a-lifetime decision. I will never make it again. I want to sleep on it."

On June 9 the Bronfman family approved the deal. On June 18, the boards of Vivendi (minus Thomas Middelhoff from Bertelsmann) and Seagram voted for the merger. On June 20 the accord was signed in New York, and Messier received a message from Rupert Murdoch: "You have guts!"

Messier says the Seagram deal will allow Vivendi to realize its destiny and become, with a market capitalization of \$100 billion and revenue of \$30 billion, the second-largest entertainment group, behind AOL/Time Warner and ahead of Disney. "Who would have bet a dime that one day a French company would be ahead of this empire famous worldwide?" asks Messier.

Messier says, "The bulk of Seagram's business is not cinema but music. It is music that is the most formidable richness of a communications group. Music sings to the old as much as to the new economy."

About the old economy, Messier says, "It's a business that requires

limited capital and where profits are recurrent. This year, Universal Music will post profits in excess of \$1.1 billion against only \$150 million in investments. Which other activity can post a similar ratio? Only maybe the industry of luxury goods. Conventional wisdom has it that in music all is based on the new hit from Johnny Hallyday or Shania Twain. This is not true. A large share of sales and profits comes from catalog—and Universal Music has the most beautiful music library in the world."

On the new economy, he says, "As opposed to conventional ideas, the sector is not under threat from the Internet. On the contrary, it can use the Internet as fantastic commercial leverage. Even organized piracy on MP3 sites or Napster should not frighten. It will not resist too long to more and more legal and technological efficient means that we now have to combat [piracy]. Tomorrow, via the Web, all sorts of new models to sell music and new services will appear."

Messier continues, "But one can also organize new synergies between the various distribution channels. For all these reasons, I am convinced that, after a period of adaptation, the world music market will explode, boosted by the Internet. In 10 years, in my opinion, it will weigh at least \$100 billion against \$40 billion nowadays. It's quite heartening to consider that, with Universal Music, managed by Doug Morris, we have the finest company in the world."

Emmanuel Legrand is editor in chief of Music & Media.

COPYRIGHT LAW CHANGES EXPLAINED

(Continued from page 5)

duction and revision and against the unauthorized distribution of recordings containing those sounds. Copyright protection extends to two elements in a sound recording: (1) the contribution of the performer(s) whose performance is captured (fixed) and (2) the contribution of the person or persons responsible for capturing and processing the sounds to make the final recording (i.e., the producer).

Recording artists are often confused about sound recording copyrights. While many understand that a writer of a song enjoys certain exclusive publishing rights, some do not recognize that the recorded performance of a song is also protected. Unfortunately, as with most aspects of copyright law, understanding the rights in a recorded performance is complicated. The Copyright Law has been amended numerous times. The level of protection and scope of rights for sound recordings will differ depending upon the date of creation (and in certain instances the date of first publication) of the sound recording.

The vast majority of recording artists transfer their sound recording copyrights to record companies. Therefore, one might ask what the significance of the Copyright Law is to a recording artist if the rights granted by the Copyright Law are superseded by a written contract. The answer is the "Right of Termination."

Congress always recognized that there is a very uneven playing field between an artist and the company exploiting an artist's work. A "desperate" artist would always enter into a one-sided arrangement if it meant that the work (a sound recording) would be released. Therefore, an artist often transferred rights for the full term of copyright or in perpetuity. This often led to unfortunate and unforeseen results, especially if the company ceased to actively exploit the work or the work became hugely successful and the artist's compensation for the work paled in comparison with the grantee's.

To rectify this, Congress created a right of termination whereby artists/authors would have the right to recapture their copyright 35 years after the initial assignment or grant of rights. This gives the artist/author a second "bite of the apple."

The Copyright Law specifically provides that an artist cannot waive this right of termination in a contract. Even if the contract called for a grant of rights in perpetuity, the right of termination will override the contract, and the artist will have the power to recapture the copyright 35 years after the initial grant.

Initially, Congress did not call it a right of termination. In the Copyright Act of 1909, Congress provided for an initial copyright term of 28 years and a renewal term of 28 years. The Supreme Court undercut the renewal term's second bite of the apple by permitting authors to assign the renewal term. As a result, Congress amended the Copyright Act in 1976 to provide for a copyright term of life of the

author plus 50 years. To maintain the second-bite concept, Congress specifically provided in the 1976 law that a grant of copyright can be terminated 35 years after the initial grant. This is the law as it will stand when President Clinton signs the 2000 repeal bill.

In reaction to the introduction of the right of termination in 1976, the copyright industries lobbied Congress to protect their long-term interests by expanding the category of works called "works made for hire."

The Copyright Act is based on the concept that the author of a work is also the original owner of a work. However, if a work satisfies the conditions set forth in the law for work-made-for-hire status, then the original author of the work is the employer (the record company), instead of the employee (the recording artist), for the full term of copyright.

If an artist creates a work that is designated as a work made for hire, then the artist cannot enjoy the right of termination, and the employer would be the owner of the work for the full term of copyright.

Whether a work is designated as a work made for hire or is originally owned by the author is at the crux of the recent conflict between record companies and recording artists.

Record companies maintain that all sound recordings are created as works made for hire. This is so largely because they have included work-made-for-hire clauses in the vast majority of recording contracts, and they generally view sound recordings as collective works, which qualify as works made for hire under the law, and therefore there is no right of termination enjoyed by the recording artist.

Recording artists, on the other hand, argue that a sound recording cannot be a work made for hire, and therefore, the recording artist is allowed to enjoy the right of termination.

The following summarizes, by time period, the scope of protection provided to recording artists under the U.S. Copyright Law or any other type of copyright law. The key issue is to what extent a recording artist retains certain rights after there is a transfer of the copyright to the record company, either by assignment or by means of a work-made-for-hire designation.

The only thing clear about this issue is that there is still great uncertainty regarding the scope of rights of the recording artist. This analysis is not definitive, and it should not be viewed as a substitute for legal advice from an experienced copyright attorney.

I. PRE-1972 SOUND RECORDINGS.

In 1972, for the first time, Congress amended the U.S. Copyright Act to provide copyright protection for sound recordings "fixed" and first published with a statutory copyright notice on or after Feb. 15, 1972. Prior to Feb. 15, 1972, sound recordings were protected either by common-law copyright or by a state copyright statute. Prior to

There is still great uncertainty regarding the scope of rights of the recording artist

1972, the U.S. Copyright Law did not protect sound recordings.

The scope of protection varied from state to state. However, there was some uniformity, as state legislatures often looked to the federal law as it applied to other types of artistic works for guidance. Some states enacted specific laws to protect sound recordings, but if a statute was not enacted, an author could rely on the principle of common-law copyright, which essentially protects all copyrightable material not otherwise protected by the U.S. Copyright Law.

Whether by statute or common-law copyright, owners of sound recordings were generally granted the right to determine the time of first release of the sound recording, and the right to prohibit third parties from releasing or using sound recordings without their permission.

It is unclear whether the original recording artist retains certain rights in sound recordings released during this time period. Record companies strenuously argue that they do not.

Certainly, recording artists, by signing record contracts, granted extensive rights to record companies, but these per se do not preclude recording artists from exploring lawsuits under state law to protect their rights. At times, recording artists have been successful in this regard, and they should not conclude that the existence of a record contract will automatically stop them from unilaterally enforcing their rights for sound recordings fixed and/or released prior to Feb. 15, 1972. The key issue is whether the Copyright Act preempts state and common-law copyright—an issue that is essentially unresolved.

II. SOUND RECORDINGS FIXED AFTER FEB. 15, 1972, BUT BEFORE JAN. 1, 1978.

In 1971, Congress enacted an amendment to the U.S. Copyright Act, which for the first time recognized sound recordings as copyrightable subject matter under the U.S. Copyright Law. The amendment became effective on Feb. 15, 1972.

However, the amendment only covered sound recordings published (released) during this time period. Unpublished sound recordings were still protected by state and/or common-law copyright. Published sound recordings were protected by the terms of the Copyright Act of 1909. The 1972 amendment only added sound recordings as a class of copyrightable works. It did not change the substance or the applicability of the 1909 copyright law.

The record companies, through

their contracts with the recording artist, controlled sound recordings created during this time period. As with pre-1972 sound recordings, it is not entirely clear whether recording artists retained certain rights. The record contract, and any other facts that bear on the relationship between the record company and the recording artist, must be thoroughly reviewed to determine whether the recording artist retains any rights.

Conceivably, the work might be characterized as a work made for hire. The 1909 Copyright Act recognized certain works as such. However, the 1909 Copyright Act work-made-for-hire provision is generally considered to apply only to a strict employer/employee relationship. A recording artist/record company relationship is generally not considered to be an employer/employee relationship.

III. SOUND RECORDINGS AFTER JAN. 1, 1978, AND BEFORE NOV. 25, 1999.

In 1976, Congress passed a comprehensive amendment to the U.S. Copyright Act providing, for the first time, federal copyright protection for unpublished and published sound recordings fixed on or after Feb. 15, 1972. This amendment became effective on Jan. 1, 1978. Suffice it to say, the interplay between the 1909 Copyright Act and the 1976 Copyright Act, as it relates to the protection of sound recordings, is quite complicated.

If a sound recording was created and published after 1972 but before 1978, the 1909 Copyright Act controls the work; if it was created after 1972 and before 1978, but published after 1978, then the 1976 Copyright Act controls.

The 1976 Copyright Act introduced a much more expansive and comprehensive work-made-for-hire definition. The act added a new category of works made for hire by recognizing commissioned works created by authors in a much more limiting "independent contractor" relationship with an employer. This extended the concept beyond the traditional employer/employee relationship.

A commissioning party (arguably, the record company) could now claim the work as work made for hire if the work is enumerated in one of nine categories of works set forth in the law, and the parties (the record company and the recording artist) sign a contract acknowledging the work-made-for-hire relationship. If it is a work made for hire, then all rights in the sound recording belong to the record company for the full term of copyright, and the recording artist would not enjoy the valuable right of termination.

However, this new provision posed a unique problem for the recording industry, as sound recordings were not specifically enumerated in any of the nine work-made-for-hire categories set forth in the 1976 amendment.

Despite that, record companies argue to this day that a sound recording is a collective work, which is specifically enumerated as a work-made-for-hire category.

Since all major record companies insist (except in very rare circumstances) that recording artists sign contracts acknowledging that the sound recordings created under the contract will be a work made for hire, the record companies take the position that the recording artist will not enjoy the right to terminate a grant in 35 years.

Recording artists, on the other hand, argue that the sound recording created cannot be a work made for hire, because the categories are exclusive and most sound recordings do not fit into one of the categories. Therefore, they say, the recording artist has the right to terminate a grant in 35 years. Most Copyright Law experts anticipate a rash of litigation over this issue in the near future for all sound recordings created after Jan. 1, 1978.

The 1976 amendment also addressed the rights and remedies under state law for sound recordings fixed before Feb. 15, 1972. Essentially, Congress did not annul, pre-empt, or limit those common-law or state copyrights. However, the amendment provided that those rights could be enforced only until Feb. 15, 2047. A more recent amendment extended the time period to Feb. 15, 2067. After that date, assuming no further amendments, all state and common-law rights in pre-Feb. 15, 1972, sound recordings will expire.

IV. SOUND RECORDINGS CREATED AFTER NOV. 25, 1999.

In a very controversial move, Congress amended the Copyright Act again in December 1999. This time, Congress specifically added sound recordings as a category of potential works made for hire. Therefore, arguably all sound recordings created after the effective date of the amendment, and created pursuant to a record contract acknowledging that sound recordings delivered to the record company are works made for hire, would be the sole property of the record company for the full term of copyright.

The recording artist would not have the right to exercise a termination right in 35 years.

Under great pressure from the recording artist community, Congress repealed this amendment and essentially put in place the law as it was before Nov. 25, 1999. Most surely, as a result of this controversy, the recording companies and recording artists will start to negotiate on the issue of whether and to what extent a sound recording may be considered a work made for hire in the future.

RECLAIMING ONE'S RIGHTS

The contract between a recording artist and record company will ultimately dictate the rights of the recording artist. The only outstanding question is whether recording artists or their heirs may enjoy the termination right as set forth in the Copyright Law. This issue will be decided notwithstanding a grant of rights to the record company in perpetuity. The first year a termination right might be

(Continued on next page)

WORK-FOR-HIRE BILL REPEALED

(Continued from page 5)

Hatch says he will further explore artists' rights issues in the next Congress and says it is imperative that recording artists have representation here.

The Work for Hire and Copyright Corrections Act of 2000 (H.R. 5701) was passed by the House Sept. 19. It repeals a Nov. 25, 1999, law initiated by the Recording Industry Assn. of America (RIAA) that made sound recordings a new category of "work made for hire" under the U.S. Copyright Act. The change in the law took away the termination rights granted to artists to reclaim authorship of their recordings in the future. The new law restores that eligibility.

In a written statement after the passage, RIAA president/CEO Hilary Rosen said, "We were pleased that the Senate acted to address this very important matter and look forward to a signature by the president so that this legislation will become law."

Hatch, the chairman of the Senate Judiciary Committee and a major supporter of the repeal measure, characterizes the passage as "the beginning, rather than the ending," of a debate next year to fully explore the rights of recording artists' in their relationships with labels, including the refining of the work-made-for-hire provision.

He says that digital technology demands changes in those relationships. The chairman, whose committee deals with intellectual property issues, also writes lyrics to religious songs and has a more thorough knowledge of the music business than most members of Congress.

"I did say [in Senate floor remarks Oct. 12] that there will be more on artists' rights in the next Congress," he says. "The work-for-hire legislation is not a comprehensive solution. It restores both sides back to a posture of planning to litigate in 10 years or so. And that is not satisfying to me. I would prefer to get to a more definitive understanding of the respective rights of artists, labels, without years of costly litigation and uncertainty, which might eventually lead to legislation anyway. But getting a comprehensive understanding is going to take some time and cooperation from both sides.

"For instance," he says, "sound recordings have a myriad of creative input. Sometimes it's one artistic force; sometimes it's a group of artists; sometimes it's the producer that is the creative director. In any case, many talented people work together on the final product. So we're going to need creativity and flexibility—and patience—working on this."

Asked how long a more-thorough analysis will take, he says, "Well, it depends how serious people are in getting this resolved in a final way. We need to generate new ideas. But we always have to evaluate them in terms of the artist and the audience. That goes both for artists' rights and copyrights generally."

Hatch also says it is important for artists to realize now that they have the ear of Republicans as well as Democratic members of Congress. "We understand small business, and we love music just as much as Democrats," he says.

The chairman singles out recording artist Sheryl Crow for her efforts and

says that even though he knows she's a Democrat, "she came to visit me personally, and I think she did more than any other person to bring this to our attention."

Crow tells Billboard, "Senator Hatch was just great. He was instrumental. So was Senator Leahy and others. You know, all this is new to us. It's not in the nature of artists to pull their heads out of the musical clouds and come to Washington to make sure we're represented, because a lot of us thought someone else would take care of that. But that's just not the case. It's been a real education. And there are plenty more issues, cyberissues, out there, that could make monstrous changes in our lives."

Explaining the two-week holdup of the bill, Hatch says, "We had the legislation at the desk [after it was passed by the House]. We hot-lined it as soon as it arrived. So we tried to pass it the first day it came in, but it's the time of year when people hold up legislation to make political points. Someone believed it was more important to score political points than to get this done expeditiously, and oddly enough, the people who did this always claim that they are on the side of the artist.



CONE

But ultimately it did get done, and I'm glad it did before the time ran out. "I hope, from this work-for-hire bill, artists realize that they need to be more engaged in the process here in Washington," continues Hatch. "Each of them is really a small business engaged in creating the most Lockean [John Locke, the 18th-century English philosopher who espoused a small-business democratic ideal] kind of property, 'Made from the sweat of their brow,' as he said, surely. But we do not tend to hear from them on issues that affect their small businesses. We hear from them when they support social issues but not on those very important issues that determine whether they're successful or not."

Lobbyist Margaret Cone, who worked tirelessly on the work-made-for-hire repeal, first with Ann Chastowitz and Susan Riley of the American Federation of Television and Radio Artists (AFTRA) and then the Artists' Coalition, says, "The work-for-hire-issue fight was only the beginning. I think Hatch's comments are the first time any lawmaker has gone on the record saying that artists have to be fairly compensated and have to come to D.C. to make their views known—to be stakeholders, beneficiaries."

A Hatch staff member says that the ideas the senator is "tossing around" might include a study to make clearer in law which creative participants—featured artists and producers, for example—would be eligible to apply for termination rights to a particular type of recording.

He also mentions looking into compulsory licensing or levying a fee on consumer electronics as possible means to bring in royalties and ensure that Internet music sites have efficient and easy availability to authorized music.

The staffer also mentions exploring the possibility of a federalized version

of California's "seven-year" law, which gives artists leverage to renegotiate often-onerous long-term artists' contracts with companies.

With the passage of the repeal bill, there is a mood of relief among the various groups within the recording artists' community who worked on the work-made-for-hire issue. But among the major players, there is also certainty that they will have to grapple with many of these issues when Congress convenes its 107th session next year.

In the context of Hatch's remarks, and a pending bill expected to be introduced next year by Rep. Rick Boucher, R-Va., that endorses MP3.com-type technology as long as recipients of downloaded music can prove they have already bought a copy of the music, the question remains: What next? Will the work-made-for-hire repeal become a one-shot legislative victory, or will its successful repeal serve as an instructive example of the need for full-time D.C. representation to ensure that the rights of recording artists are protected.

While ASCAP, BMI, AFTRA, and other musician-related groups have all helped in the effort to secure a rollback of the work-made-for-hire provision and have pledged to continue to monitor efforts to usurp or diminish the rights of artists, recording artists are not their primary constituency. The focus is on two groups that have yet to establish a D.C. legislative affairs base. They are the Artists' Coalition, founded this year by singer/songwriters Don Henley and Crow, with some 50 established recording artists on its roster, and the National Academy of Recording Arts and Sciences (NARAS), the 16,000-member organization of featured artists, musicians, producers, engineers, and others headed by president Mike Greene.

Both Henley and Greene say they are moving ahead to establish Capitol Hill beachheads next year. But in a city where lobbying by noncorporate entities requires someone who has established personal relationships with lawmakers and staff, keen political savvy, and thorough knowledge of the music industry and of how Congress works, both organizations—and in particular the Henley/Crow group—will be hitting the beach as newcomers. The choice of a seasoned "legislative liaison" lobbyist is crucial.

Henley and Greene say they plan to hire experienced (and, it is hoped, music-business-savvy) officials to walk the halls of Congress and put forward their views.

As for efforts to secure a lobbyist and a headquarters base are concerned, NARAS is far ahead of the Artists' Coalition. According to Greene, NARAS' focus will be wider, and the office will serve to represent not only members who are featured artists but producer, engineer, archivist, and music educator members as well. The Artists' Coalition will represent the interests of featured recording artists.

"We've been interviewing for about the last three months for a couple of

people," says Greene. "The main person would be not only a legislative liaison [but] would really make sure that things that are ultimately going to affect creative or technical people or the environment that relates to all the different fields in our business that might be inching their way to committee or legislation. We want to make sure that this work-for-hire thing can't happen again.

"Also, we've got a lot of people who believe that we've got [to have] a proactive mechanism by which the creative and technical community has a seat at that table for the discussions as we move toward a whole new era, setting up international copyright tribunals, and all the different countries around the world adopt some sort of semblance of standardization on how we treat songwriters and artists and producers and everybody else. That's part of our role, and we have to do that.

"And I'm very happy with the job [NARAS Washington, D.C., chapter executive director] Daryl Friedman has been doing in regard to our constituency there," he continues, "and I think having another person who will work with Daryl on the Hill [will be helpful]. We've also got a sound recording preservation bill in Congress now; we've also got education appropriations there.

"And with so many of our [allied] organizations headquartered there, such as the Library of Congress, the Smithsonian, and the Educator's National Conference, the liaison would also work with those folks, plus the ASCAP, BMI, National Music Publishers' Assn., and RIAA folks," he says. "We have to have a way to respond to issues before they get so far down the road that we don't really have a seat at the table."

Henley, speaking from his home in Dallas after finishing a seven-month tour behind his Warner Bros. album "Inside Job," says he expects the coalition to hire a lobbyist next year, but

actual office space and a staff are "sometime in the future—right now we're concerned with getting new members and amassing a war chest."

Henley also hopes to bring younger artists into the coalition. "A new artist has a lot to grapple with on a day-to-day basis," he says. "I remember, your head is spinning every day. So younger artists don't tend to look down the line, to see political implications. The thing that's bothered me for a long time is that younger artists have no idea how much their fate is affected by what goes on in Washington.

"Artists of all generations need to understand that—in terms of [protecting] their intellectual property, whether they're fairly compensated—to a very great extent, it's all decided by the legislators in Washington, and the input they get from the recording industry," he adds.

Henley continues, "Historically, that input has been skewed heavily in favor of the business side, because that's generally who they hear from. So when the artists start bitching, it's simply because the artists haven't spoken out all these years. So we're going to be reaching out to younger artists and trying to educate them about these issues and hope that some of them will begin to look at the big picture."

Henley says he's relieved about the work-made-for-hire resolution but is also aware "that there's so much other stuff coming down—the MP3.com thing, and now RIAA wants to be a collection agency to collect digital royalties—that's the fox guarding the chicken coop if I ever heard it" (see story, page 9).

He's also concerned about the fact that concert venue and tour promoter SFX "is getting way too big for their britches. Now they've got radio stations, and they're promoting their own concerts. It's getting frightening. I'm going to take all of these issues up with the coalition."



CROW



GREENE



HENLEY

COPYRIGHT LAW CHANGES EXPLAINED

(Continued from preceding page)

exercised by a recording artist is in the year 2013. Copyright experts anticipate that litigation will finally settle the issue. Recording artists and their legal counsel should prepare to exercise their rights. However, they must follow the strict notification requirements set forth in the U.S. Copyright Law.

The recording artist must provide a written notice of termination "no less than two or more than 10 years" before the effective date of termination itself. There is also a requirement that the termination right must take effect at any time during a period of five years beginning at the end of the 35-year period from the date of execution of the grant.

For example, if the 35-year period from the date of the grant is to end in the year 2015, the recording artist must provide written notice to the record company of the recording artist's intent to exercise

the termination right no earlier than 2005 or later than 2013. The recording artist must then actually exercise the right no earlier than 2015 and no later than 2020.

Therefore, a recording artist creating a sound recording in the late '70s should start preparing to move forward with a notice to the record company within the next five to seven years.

All recording artists should consult with an experienced copyright attorney to determine exactly the dates and method by which they can notify their record company that they intend to recapture their copyright.

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ENYA OFFERS 'DAY WITHOUT RAIN' ON WARNER

(Continued from page 5)

Some even tend to use it as a catalyst for changing their lives. "The letters I get are truly remarkable," she says, her voice trailing off as she mentally revisits a particularly memorable note. "A man once wrote that I saved his marriage through my music. He and his wife had stopped talking to each other. They'd lost control of their world. They'd forgotten to live a little. He bought [the 1988 set] 'Watermark,' and they started to listen to the music. And then they started to talk. Through that conversation, they started to rediscover each other and their relationship."

Enya pauses, as if to fully consume the magnitude of the tale. "It's humbling to be so warmly embraced."

At the same time, though, the artist asserts that she does not consciously strive to have an impact on the lives of her fans. In approaching "A Day Without Rain" (Reprise, Nov. 21), for example, she simply set out to compose music that reflected her heart and perspective. By revealing her innermost feelings, Enya believes, "people are then inspired to empathize and interpret their own emotions into the songs. They truly open their hearts."

And that's when those nerves start to seriously kick in—especially given the fact that Enya's been away from the public eye for quite a while. Although a portion of the five years since 1995's masterful "The Memory Of Trees" was spent assembling and promoting a greatest-hits compilation (1997's "Paint The Sky With Stars"), the artist spent the better part of the past two years ensconced in her Dublin castle, painstakingly crafting the compositions that would eventually evolve into the elegant "A Day Without Rain."

As usual, she collaborated exclusively with producer Nicky Ryan and lyricist Roma Ryan, the pair with which she has created such timeless recordings as 1991's "Shepherd Moons." Collectively, Enya has sold 44 million albums worldwide, according to Reprise. It's a figure that the artist says "never enters into our consciousness in the studio. It becomes completely irrelevant. For me, each album feels like the first. The process of creation has never changed."

The process for "A Day Without Rain" started with the artist working completely alone. "For a long period, I sit at the piano, and I just let my thoughts and my emotions and my ideas flow freely," she says, noting that the next step is to introduce her instrumental creations to Nicky and Roma Ryan. "I'm quite anxious at this point, because it really is an act of laying your soul bare. The good thing is that there's tremendous trust between the three of us. We are always as gentle with each other as we are honest."

From there, Roma Ryan begins to add lyrics to the material, while Nicky Ryan and Enya start weav-

ing her melodies into full-bodied arrangements. "It can be a gradual process, but the music requires such a pace," says Nicky Ryan. "We never take shortcuts."

Nor do they employ a team of session players or piles of computerized instruments. Every note of "A Day Without Rain" was performed by the three. The result is a richly detailed effort with a degree of warmth that is missing on many contemporary recordings. "The element of live performance in the studio is crucial," Nicky Ryan explains. "You can't get that kind of texture from computers."

While taking such an extended period of time between studio recordings might be commercially dangerous for some acts, Ryan says, "we trust the fans to be loyal. Enya's never been a frequent artist or one who competes with the flavors of the moment. She has always stood firmly on her own ground."

And that suits her label just fine.

"Enya is one of those artists who was not created by the record industry; she's an artist in the purest sense of the word," says

'The first few times you share [a new work] are nerve-racking. The emotional stakes are extremely high when you create a work that is so personal'

- ENYA -

Howie Klein, president of Reprise. "Her music appeals to people across the spectrum. We're devoted to maintaining her fan base and elevating her to even greater levels of success."

The first phase of promotion for "A Day Without Rain" will be the radio release of "Only Time," which ships to AC programmers on Tuesday (24). On that day, the track will also premiere on "Delilah," a nationally syndicated dedication show that is heard on more than 200 radio stations

throughout the U.S.

"This single is more in the vein of a radio song than a lot of her previous releases," Klein says. "It's still Enya with a deep and special spiritual appeal. But it also sounds like something that you can easily hear on the radio."

While striving to draw the favorable attention at radio, the label will also appropriately aim to position Enya as a superstar-level artist at retail. Special programs are in the works with Borders Books & Music, Best Buy, Musicland, Trans World Entertainment, Barnes & Noble, and others. To some retailers, "A Day Without Rain" will easily stand apart from the pack in a season rife with teen acts and rock-driven releases.

"This is a perfect time of year for an Enya release," says Mary Collins, manager of a Borders outlet in Newark, N.J. "It's a perfect item for the holiday season. It's also perfect for adults who are looking for something special and different. There's not a lot for grown-ups out there—or even coming up. This will serve that audience well."

In terms of marketing, Craig

Kostich, senior VP of marketing at Reprise/Warner Bros., says that the Internet will be a crucial element of the label's plans. "It's an excellent way of reaching the largest number of people."

The label has already dedicated a page of its site (repriserec.com/enya) to the artist. Plans are afoot to launch an extensive artist site (enyamusic.com) shortly before the release of "A Day Without Rain."

Additionally, Reprise has issued E-cards with 30-second snippets of "Only Time" to fans of the artist, as well as a wide variety of Web sites. Among the sites offering sound bites from the project is Amazon.com. Promotions with several other sites are currently in development.

Lifestyle marketing for the album includes tie-ins with the Cafe Music Network and Patio Music, both of which are featuring "Only Time" on samplers.

Enya's visibility will be supplemented by the circulation of a video for "Only Time," directed by Graham Fink. The label will service the clip to MTV, VH1, and a host of other outlets the week of Oct. 31.

As Reprise fine-tunes its strategy in support of Enya, one element is noticeably absent—touring. To date, the artist has yet to take her music on the road, an idea that Ryan and Enya believe may finally come to fruition.

"It's certainly something that we have been considering quite seriously," Ryan says. "The issue is—and has always been—finding an effective and realistic way of mounting the music in a live setting without compromising its integrity."

Among the options being pondered is staging a special one-off concert, or several shows, that would eventually be aired on TV. "The idea of a live performance is quite exciting to me," Enya says. "I've long wanted to be in the same room as the fans and share my music."

The artist's interest in stepping onstage is in line with the vigor she feels at the completion of an album. "We know when we've reached the end of an album," she says. "After two years, it was time to step out of the studio. It's a lovely feeling to be done. I feel complete and content that I've given 100% to this project. It's time for it to have its life out in the world."

Will fans have to wait another five years for another full-length Enya recording?

"To put music on a timetable is a mistake," she says, taking another deep breath as she concludes her day of work on this project. "If you're fortunate, each day brings a little bit of inspiration. And as you travel around, you pick up ideas that you bring into the studio. How and when those ideas will take shape is not always easy to define. For now, I'm happily anticipating what the world will bring next . . . and I'm excited to [learn] what it will teach me."

'A Day Without Rain': A Track-By-Track Listing

"A Day Without Rain" is Enya's fourth studio recording (not including soundtracks and greatest-hits compilations) for Reprise. All songs are composed by the artist, with lyrics by Roma Ryan and production by Nicky Ryan.

"A Day Without Rain." A delicate, piano-driven melody distinguishes this elegant instrumental. Enya's intricate composition unfolds gradually, offering a vivid musical snapshot of the transition from night to day. The track builds to a subtle, soothing conclusion with lovely orchestral strings.

"Wild Child." If "A Day Without Rain" captures the essence of sunrise, then "Wild Child" illustrates the next phase of morning, with its playful, featherlight melody and Enya's harmonic swirl of "fly away" chants. "Despite the turbulence a day can bring, you can still find moments within it to make your own . . . to embrace the positive in life," the artist says.

"Only Time." The first single from the set, "Only Time" meditates on the push and pull of relationships. Enya embodies grace and romance as she ponders the intangible elements of love. "Only time will tell how well we have chosen when we have given our love," she says.

"Tempus Vernum." After a suite of warm, often buoyant interludes, Enya guides the listener through dark, stormy terrain with a moody, occasionally startling composition that deftly darts from ominous symphonic sweeps into soft, comforting passages. "Our lives are intertwined with the earth . . . We should remember

how fragile we are, how we are all together in the struggle for life," Enya says.

"Deora Ar Mo Chroi." Translated as "Tears On My Heart," this gentle-yet-stirring composition continues the theme of "Tempus Vernum" while guiding the listener from an earthly context into a more otherworldly, spiritual



ENYA

realm. Enya's voice takes on an angelic tone within the track's simple, almost fragile string arrangement.

"Flora's Secret." This is perhaps the most traditional narrative song on the album, as Enya tells the tale of lovers lying in the grass on a romantic afternoon. After the catharsis of "Tempus Vernum" and "Deora Ar Mo Chroi," this waltzlike composition washes over the senses like a cool, refreshing breeze.

"Fallen Embers." Without question, Enya delivers the vocal performance of her career here, singing unadorned by the lush harmonies that are her stylistic signature. Instead, she stands alone in a stark setting of strings and

keyboards that brilliantly capture the melancholy tone of a song the artist describes as a reminiscence of a lost love. "It's a celebration of that special time and a lament that it is over," she says.

"Silver Inches." The second of the album's two instrumentals is an all-too-brief composition (clocking in at under two minutes) that seems to rejuvenate the mind and spirit after the sadness of "Fallen Embers." With its staccato strings and quietly rumbling rhythms, this interlude captures the essence of emotional renewal.

"Pilgrim." Although Roma Ryan says that Mahatma Gandhi and Nelson Mandela inspired this song's lyrics, there's ample room for personal empathy, as the song also examines the road to self-discovery on a fairly broad scale. Enya is an effective earth mother here, striking a sage, nurturing stance within the track's serene instrumentation.

"One By One." A sweet love song marked by a swaying blend of strings and keyboards, as well as Enya's coy, girlish vocal. The listener can almost detect a smile in her endearing performance.

"Lazy Days." Enya closes the set with a vibrant tune that leaves the listener sated yet curious about her next creative avenue. Although not an actual stylistic departure, the tune stands slightly apart from the rest of the album, thanks to wall-of-sound production that is decidedly Phil Spector-esque. Enya's voice becomes downright hypnotic as the song fades into a seemingly endless whirl of "da-da-da" chants.

LARRY FLICK

TBA FORMS EUROPEAN JOINT VENTURE

(Continued from page 14)

for employees and partners, as well as external branding."

Weaver says Goldsmith's connections will be invaluable in mounting a European campaign for TBA. "Harvey hasn't been active in the corporate community, but he is without a doubt Britain's foremost rock impresario as far as hard ticket promotion," he says. "Much of his business in the past has been at-risk promotion, but he's seen the business change. This [joint venture] gives Harvey the opportunity to segue from true at-risk promotion to involving himself in corporate-funded events."

"To cut to the heart of this transaction, Harvey brings great production capabilities and great industry affiliations to the joint venture, and TBA brings sales and marketing cul-

ture and capabilities. Collectively, it's a very strong business model."

GETTING STARTED

Goldsmith will be managing director of TBA's European operations. Under the terms of the deal, TBA has a majority shareholding of 51% in the venture, with Goldsmith holding 49%. Goldsmith will oversee operations in the U.K., then expand throughout the rest of Europe.

Rather than an SFX-style acquisition, the TBA/Goldsmith deal is a start-up operation. Goldsmith will continue to operate his concert promotion company, Artiste Management Productions Ltd (AMP).

Business is already on the books for 2000 for TBA Europe, and the relationship is expected to quickly escalate to U.K. versions of such

U.S.-style events as the TBA-produced Hard Rock Rockfest, which drew more than 30,000 spectators to the Chicago Motor Speedway in this summer.

When asked if there would be a Rockfest for London in summer 2001, after successful TBA mega-events in Fort Worth, Texas; Atlanta; and Chicago, Weaver says, "I think you might see a Rockfest in London next year."

Adds Goldsmith, "We're looking at a Rockfest in the U.K., as well as in the Far East."

OTHER FACETS

In addition to its corporate event production arm, TBA also operates other highly active divisions, including artist management (Brooks & Dunn, Kathy Mattea, Nine Days), communications ("Music In High Places" concert pay-per-views), merchandising, and fair and festival production. All divisions will be active in Europe.

"All of our [management division] artists tour Europe, and now we will have people on the ground over there to assist in any number of ways," says Weaver. "We will also be able to bring our fair and festival capabilities to bear in these markets."

Indeed, European rock festivals in many ways created the model for the modern multi-act rock concerts in the U.S., and Goldsmith thinks they could enjoy a new day in the sun both

in the U.S. and Europe. "Europe doesn't have amphitheatres, they have festivals, and some have become quite sophisticated in terms of corporate link-ups," says Goldsmith. "In the U.S., I believe TBA will create opportunities that many artists have never really thought about, and perhaps these festivals can become an alternative to the amphitheatres."

TOO COMMERCIAL?

American audiences have become conditioned to the corporate world's involvement in concerts through now-common tour, event, and venue sponsorships. But the question remains as to how uninitiated British and European music fans will respond to U.S. event-marketing techniques and, perhaps more important, how a notoriously cynical British press might react to a sponsor-laden event like Rockfest.

"Some parts of the press will always have a go at commercialization," says Goldsmith. "The media might turn against it, but what's important is if I felt something was a raw deal for fans, I wouldn't do it."

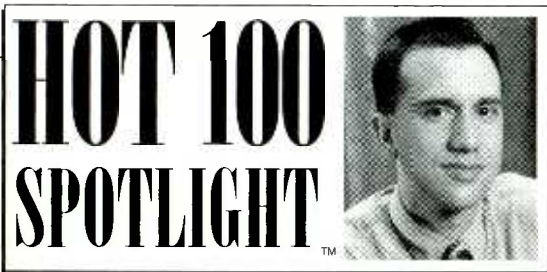
Goldsmith thinks TBA-produced events like Rockfest offer consumers more rather than less. "I went to Rockfest in Chicago last year, and I couldn't believe what was going on around the perimeter of the site," he says. "They had activities, samples, and freebies, as well as great music. [Corporate involvement] brings bet-

ter-quality staging, presentation, and activities, as opposed to the tired old food and beverage received before. I can't see a downside at all." Weaver agrees. "There has always been a relationship between business and the arts, even in Europe," he says.

"There have been tour sponsorships in Europe," he continues, "but the difference is the countries are so much smaller, and there are language barriers, so most initiatives have been more regional in nature. Now, large companies are all operating on a global level, and the ability to speak to constituencies on a worldwide basis is really valuable."

Weaver, too, believes consumers ultimately benefit. "A lot of these programs would be creative concepts never turned into realities in the absence of our bringing in corporate underwriters. Our challenge is to correctly articulate what we do and how. What would not be appropriate would be to over-commercialize the process to the point that artistic integrity is compromised. Our job is one of managing this process."

Meanwhile, Goldsmith will continue to operate his AMP as an at-risk promoter both within and outside of his TBA relationship. "I still have my AMP promoting business, and obviously I don't want to give up all these clients I've worked so hard with over the years," he says. "However, I can give them the opportunity to join the TBA business structure, if they so choose."



by Silvio Pietroluongo

BABY STAYS OVER: Christina Aguilera holds at No. 1 on The Billboard Hot 100 for a third consecutive week with "Come On Over Baby (All I Want Is You)" (RCA). Although tumbling 6-12 on the Hot 100 Airplay chart with a drop in audience of 11.5 million listeners, "Baby" is able to maintain its No. 1 Hot 100 ranking due to its huge lead in sales, as its next closest challenger, Madonna's "Music" (Maverick/Warner Bros.), is 34,500 units behind. Aguilera has increased her sales total in each of the three weeks that the single has been in stores. She started at 86,000 units, increased to 89,000 units last issue, and moves to 89,500 units this issue.

Aguilera looks like she should maintain her place at the top for the next couple of weeks, as the rest of the top 10 looks soft. Only three records in the top 10 are bulleted, and of the three, Creed, at No. 3 with "With Arms Wide Open" (Wind-Up), and 3 Doors Down, at No. 4 with "Kryptonite" (Republic/Universal), are the only two within striking distance. With no huge radio tracks set at the moment to hit stores this quarter, we could see a radio-only single like "Kryptonite" or a maxi-CD release like "Arms" make it to No. 1. This issue, "Kryptonite" reaches the 100 million mark in audience, becoming the first rock track to do so since "Smooth" by Santana Featuring Rob Thomas in the Jan. 22 issue. While "Kryptonite" seems to be about at its peak level in audience, "Arms" is increasing in such a fashion that it will pass the 100 million mark within the next two weeks. If it can make it to the 110 million range, it could be the next Hot 100 No. 1.

EVERYBODY MUMBA: A 17-year-old Dublin native, Samantha Mumba makes a strong move of 20-10 on the Hot 100 with her first chart hit, "Gotta Tell You" (Wild Card/Interscope). "Tell" also moves 9-8 on the Hot 100 Singles Sales chart, where it has shown an increase in sales in each of its 10 weeks on the chart. "Tell" scans 29,500 units this issue and earns the Greatest Gainer/Sales award with a jump of 3,500 units. On the airplay side, "Tell" jumps 46-36 with a total audience of 37.5 million, an increase of 6 million listeners. Her album, also titled "Gotta Tell You," will be released Halloween day.

BIG CHARTIN': Jay-Z has the Hot Shot Debut on the Hot 100 at No. 58, with "I Just Wanna Love You (Give It 2 Me)" (Roc-A-Fella/Def Jam/IDJMG). "Wanna" is Jay-Z's sixth appearance on the Hot 100 during 2000, the most of any artist. He was featured on Mariah Carey's "Heartbreaker" (Columbia), which rose to No. 1, and was the lead artist on "Do It Again (Put Ya Hands Up)" (which peaked at No. 65), "Anything" (No. 55), "Big Pimpin'" (No. 18), and "Hey Papi," which peaked at No. 76 and this issue rests at No. 91.

COMING OUT OF THEIR SHELLS: The Wallflowers debut on both The Billboard 200 and the Hot 100, as their album "(Breach)" (Interscope) enters at No. 13, while their first single from the disc, "Sleepwalker," comes in at No. 73. "Sleepwalker" is the first Hot 100 chart hit for the group, as their prior radio songs were never released as retail singles and predated the chart's inclusion of radio-only tracks. Their biggest Hot 100 Airplay hit was "One Headlight," which peaked at No. 2 in May 1997. Billboard began including radio-only songs on the Hot 100 in December 1998.

DIGITAL SERVICE PROVIDER DX3 NAMES DAVID STOCKLEY CEO

(Continued from page 14)

Having both the music-company experience at an international level and a firm grasp of Internet technology, Stockley jumped at the chance to become part of DX3, and as its London-based CEO, he is now planning rapid expansion for the Swedish company.

"DX3 is a digital service provider, and that means that it's there to serve content owners like record companies, publishers, and so forth to deliver their content digitally to E-tailers and other sites on the Web for which people would go to get downloads or to receive the content by streaming."

The former EMI executive also regards DX3's promotion services for record companies as important, he says, "so we specialize in getting material about new releases, whether that be biographies, photos, and other information, as well as video and audio streams, onto a range of sites with our partners on the Web."

"We've done three or four campaigns of this type that have been quite notable," he continues. "We had Britney Spears in May, which was a massive campaign and targeted about 13 million Internet-registered users across Europe, and more recently, we managed major campaigns for Craig David, Frankie Goes To Hollywood, and Roni Size."

In this sense, Stockley regards DX3 as comparable with the independent marketing and promotion firms that have long been part of

'We are not there to compete in any way with the record companies, nor are we there to compete with any of the E-tailer or ISP sites on the Web'

- DAVID STOCKLEY -

the music-business landscape, with revenue derived from supplying these services to labels and others. This is an "old economy/new economy" model, he says, which capitalizes on the best of both worlds.

In this field, DX3's competitors in Europe include Liquid Audio, OD2, and the Tornado Group, all of which have said they intend to expand from bases in the U.K. DX3 also is involved in the business of delivering individually customized CD compilations, which it fulfills out of its Stockholm headquarters.

"DX3 started in Sweden about two years ago and has its main platform in Stockholm," says Stockley. "At the beginning of this year, the company started up in the U.K., and we are launching in France and Germany this quarter and moving into Italy, Spain, and

other European countries early next year."

At present, the company's head count is 25 in Sweden and eight in the U.K.

Fluent in French, Spanish, and Portuguese, Stockley believes he is well-suited to finding the key personnel to take the company into new territories. "My own experience also covers Latin America and Southeast Asia, and those could be very important markets for DX3 as we move further into the future," he notes.

On projects currently in development, however, he is somewhat more guarded. "We're working on a number of projects similar to the Britney Spears and Craig David campaigns, but I can't really say what they are at the moment," he says. "We will be announcing those as we go along."

In the meantime, Stockley is intent on raising the profile of his business and building DX3 into a major European force. "We are faceless as far as the consumer is concerned, in that we don't have a consumer site—the site that exists is really a business site—so we are not there to compete in any way with the record companies, nor are we there to compete with any of the E-tailer or [Internet service provider] sites on the Web. We are just an enabling function, here to make it easier for both parties by being a conduit and obviously being very knowledgeable about what the best places are for certain types of repertoire."

THE Billboard 200

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

OCTOBER 28, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	JA RULE MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98) 1 week at No. 1	RULE 3:36	1
2	3	4	16	NELLY ▲ 3 FO' REAL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
3	2	1	3	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
4	8	6	55	CREED ▲ 7 WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
5	5	2	3	98 DEGREES UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
6	6	3	4	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
7	9	10	10	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT	7
8	10	9	36	3 DOORS DOWN ▲ 3 REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
9	11	7	21	EMINEM ▲ 7 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
10	1	—	2	RADIOHEAD CAPITOL 27753 (11.98/17.98)	KID A	1
11	7	—	2	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
12	12	12	22	BRITNEY SPEARS ▲ 7 JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
13	NEW	1	1	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
14	4	—	2	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
15	14	14	30	'N SYNC ▲ 9 JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
16	NEW	1	1	ORGY ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
17	16	17	25	PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
18	NEW	1	1	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	18
19	15	8	3	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
20	13	5	3	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
21	24	19	5	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
22	NEW	1	1	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
23	21	23	49	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
24	17	11	5	LL COOL J DEF JAM 546819*/DJMG (12.98/18.98) G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME		1
25	NEW	1	1	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	25
26	23	18	13	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
27	18	13	3	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
28	22	16	3	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
29	28	22	64	DESTINY'S CHILD ▲ 6 COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
30	19	—	2	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
31	34	38	21	MATCHBOX TWENTY ▲ 2 LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
32	33	33	8	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	9
33	25	15	3	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
34	31	31	28	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
35	26	46	59	DIXIE CHICKS ▲ 7 MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
36	20	—	2	YANNI VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
37	41	47	22	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	37
38	29	34	25	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
39	35	25	55	STING ▲ 2 A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
40	27	20	5	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
41	32	—	2	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	32
42	38	29	4	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
43	36	35	18	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
44	40	37	60	CHRISTINA AGUILERA ▲ 7 RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
45	37	30	11	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
46	NEW	1	1	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	46
47	47	45	13	JILL SCOTT HIDDEN 8EACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
48	42	36	32	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
49	43	43	5	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
50	44	39	71	RED HOT CHILI PEPPERS ▲ 4 WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
51	30	21	4	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
52	56	50	48	DR. DRE ▲ 5 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
53	45	53	17	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
54	49	41	25	TONI BRAXTON ▲ 2 LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
55	64	63	69	LIMP BIZKIT ▲ 6 FLUP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	50	40	18	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
57	39	24	5	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
58	NEW	1	1	CAEDMON'S CALL ESSENTIAL 10559 (11.98/17.98)	LONG LINE OF LEAVERS	58
59	57	51	5	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
60	55	42	7	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
61	54	44	5	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
62	NEW	1	1	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
63	52	27	4	BARBRA STREISAND COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
64	46	28	5	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
65	48	26	4	CAM'RON UNENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
66	53	97	21	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
67	63	49	7	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
68	60	54	6	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
69	NEW	1	1	BETTE MIDLER WARNER BROS. 47843 (12.98/18.98)	BETTE	69
70	62	52	43	DMX ▲ 4 RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
71	66	56	26	JOE ▲ 2 JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
72	65	59	16	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
73	73	70	25	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
74	69	62	14	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
75	67	57	22	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
76	61	48	9	VARIOUS ARTISTS DEF JAM 542829/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
77	71	65	70	SANTANA ● 13 ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
78	51	—	2	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
79	72	68	12	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
80	78	66	62	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
81	59	—	2	SOUNDTRACK COLUMBIA 85149/CRG (12.98 EQ/18.98)	SONGS FROM DAWSON'S CREEK VOLUME 2	59
82	79	74	46	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
83	70	69	7	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
84	83	87	26	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
▶ GREATEST GAINER ▶						
85	120	121	23	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
86	75	60	3	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
87	80	61	5	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
88	119	133	10	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	87
89	82	77	16	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
90	89	93	48	CELINE DION ▲ 6 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
91	85	81	94	KID ROCK ▲ 9 TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
92	58	151	28	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	58
93	81	71	20	KID ROCK ▲ 2 TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
94	84	79	55	MARC ANTHONY ▲ 2 COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
95	77	64	14	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
96	90	84	64	MACY GRAY ▲ 3 EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
97	87	78	46	SISQO ▲ 4 DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
98	NEW	1	1	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE	98
99	74	58	4	TELA RAP-A-LOT 49856*/VIRGIN (12.98/18.98)	THE WORLD AIN'T ENUFF	47
100	86	107	76	TIM MCGRAW ▲ 3 CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
101	99	88	74	BACKSTREET BOYS ◆ 12 JIVE 41672 (11.98/18.98)	MILLENNIUM	1
102	91	89	21	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
103	92	76	6	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
104	98	80	47	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
105	94	75	4	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
106	97	85	5	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
▶ PACESETTER ▶						
107	153	—	2	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	107
108	107	100	41	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	93	—	2	LUIS MIGUEL	VIVO	93
110	76	32	3	SOULFLY	PRIMITIVE	32
111	116	106	6	JACI VELASQUEZ	CRYSTAL CLEAR	49
112	96	73	66	SLIPKNOT	SLIPKNOT	51
113	104	101	18	THREE 6 MAFIA	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
114	115	114	75	SHEDAISY	THE WHOLE SHEBANG	79
115	109	86	17	NEXT	WELCOME II NEXTASY	12
116	106	119	11	JO DEE MESSINA	BURN	19
117	88	117	17	DEFTONES	WHITE PONY	3
118	111	82	4	BJORK	SELMASONGS (SOUNDTRACK)	41
119	101	72	22	A*TEENS	THE ABBA GENERATION	71
120	118	102	5	SOUNDTRACK	DUETS	102
121	NEW	1	OSCAR DE LA HOYA	OSCAR DE LA HOYA	121	
122	NEW	1	KEB' MO'	THE DOOR	122	
123	105	67	3	BLACK EYED PEAS	BRIDGING THE GAP	67
124	146	143	9	DAVID GRAY	WHITE LADDER	124
125	108	90	15	VARIOUS ARTISTS	RYDE OR DIE VOL. II	2
126	114	—	2	PAUL OAKENFOLD	PERFECTO PRESENTS ANOTHER WORLD	114
127	125	108	42	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1
128	126	127	8	SOULDECISION	NO ONE DOES IT BETTER	103
129	102	—	24	BRAD PAISLEY	WHO NEEDS PICTURES	102
130	137	123	86	EMINEM	THE SLIM SHADY LP	2
131	124	120	47	THIRD EYE BLIND	BLUE	40
132	113	95	7	DO OR DIE	VICTORY	13
133	141	113	24	MARY MARY	THANKFUL	59
134	95	55	4	AMIL	A.M.I.L. (ALL MONEY IS LEGAL)	45
135	117	139	18	ANNE MURRAY	WHAT A WONDERFUL WORLD	38
136	133	111	14	BEENIE MAN	ART AND LIFE	68
137	145	129	8	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...	108
138	122	131	49	SAVAGE GARDEN	AFFIRMATION	6
139	110	—	2	ROBBIE WILLIAMS	SING WHEN YOU'RE WINNING	110
140	135	145	72	LONESTAR	LONELY GRILL	28
141	128	—	2	INDIGO GIRLS	RETROSPECTIVE	128
142	112	91	8	LIL' ZANE	YOUNG WORLD: THE FUTURE	25
143	123	94	6	VARIOUS ARTISTS	PLATINUM HITS 2000	59
144	140	122	27	NO DOUBT	RETURN OF SATURN	2
145	138	99	5	RACHELLE FERRELL	INDIVIDUALITY (CAN I BE ME?)	71
146	139	115	8	RUFF ENDZ	LOVE CRIMES	52
147	132	112	21	DON HENLEY	INSIDE JOB	7
148	144	118	92	BRITNEY SPEARS	...BABY ONE MORE TIME	1
149	129	105	29	COMMON	LIKE WATER FOR CHOCOLATE	16
150	164	160	72	BLINK-182	ENEMA OF THE STATE	9
151	127	98	7	2GETHER	AGAIN	15
152	142	132	39	JAGGED EDGE	J.E. HEARTBREAK	8
153	149	163	41	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	85
154	131	104	10	DE LA SOUL	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9

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Nelly 2
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	130	146	10	THE UNION UNDERGROUND	...AN EDUCATION IN REBELLION	130
156	143	116	4	WILLIE NELSON	MILK COW BLUES	83
157	154	152	21	PLUS ONE	THE PROMISE	76
158	151	128	47	ENRIQUE IGLESIAS	ENRIQUE	33
159	162	189	3	ELVIS PRESLEY	THE ELVIS PRESLEY COLLECTION — COUNTRY	159
160	103	92	3	LOS TIGRES DEL NORTE	DE PAISANO A PAISANO	92
161	158	140	22	WHITNEY HOUSTON	WHITNEY: THE GREATEST HITS	5
162	156	157	28	TRINA	DA BADDEST B**H	33
163	159	126	22	BBMAK	SOONER OR LATER	38
164	121	—	2	KENNY ROGERS	THERE YOU GO AGAIN	121
165	NEW	1	GRATEFUL DEAD	LADIES AND GENTLEMEN... FILMORE EAST: NEW YORK CITY: APRIL 1971	165	
166	157	141	9	KIRK FRANKLIN PRESENTS 1NC	KIRK FRANKLIN PRESENTS 1NC	58
167	152	135	24	504 BOYZ	GOODFELLAS	2
168	NEW	1	THE OC SUPERTONES	LOUD AND CLEAR	168	
169	172	154	14	THIRD DAY	OFFERINGS: A WORSHIP ALBUM	66
170	163	136	23	SOUNDTRACK	MISSION: IMPOSSIBLE 2	2
171	170	155	25	CYPRESS HILL	SKULL & BONES	5
172	166	147	41	P.O.D.	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
173	165	138	12	VARIOUS ARTISTS	MONSTERS OF RAP	52
174	148	149	17	SR-71	NOW YOU SEE INSIDE	81
175	177	177	3	PHIFE DAWG	VENTILATION : DA LP	175
176	169	158	10	NICKELBACK	THE STATE	130
177	NEW	1	DELIRIOUS?	GLO	177	
178	176	162	65	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
179	136	83	4	NATURE	FOR ALL SEASONS	50
180	150	130	8	JIM BRICKMAN	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
181	147	124	31	SAMMIE	FROM THE BOTTOM TO THE TOP	46
182	181	—	2	VARIOUS ARTISTS	VERY SCARY MUSIC: CLASSIC HORROR THEMES	181
183	NEW	1	SPINESHANK	THE HEIGHT OF CALLOUSNESS	183	
184	134	109	5	B-LEGIT	HEMPIN' AIN'T EASY	64
185	167	184	32	GEORGE STRAIT	LATEST GREATEST STRAITEST HITS	2
186	160	110	3	JOHN HIATT	CROSSING MUDDY WATERS	110
187	192	173	8	VARIOUS ARTISTS	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	148
188	179	159	26	SON BY FOUR	SON BY FOUR	94
189	155	—	55	KENNY ROGERS	SHE RIDES WILD HORSES	60
190	171	—	2	VARIOUS ARTISTS	TOO GANGSTA FOR RADIO	171
191	183	166	50	RAGE AGAINST THE MACHINE	THE BATTLE OF LOS ANGELES	1
192	174	150	21	LUCY PEARL	LUCY PEARL	26
193	161	—	2	VAN MORRISON & LINDA GAIL LEWIS	YOU WIN AGAIN	161
194	180	156	9	WHEATUS	WHEATUS	76
195	168	142	12	EVE 6	HORRORSCOPE	34
196	187	170	23	MANDY MOORE	I WANNA BE WITH YOU	21
197	191	—	2	VARIOUS ARTISTS	HALLOWEEN SOUND EFFECTS	191
198	185	169	8	(HED)PLANET EARTH	BROKE	63
199	173	196	51	ALAN JACKSON	UNDER THE INFLUENCE	9
200	182	161	8	SOUNDTRACK	BRING IT ON	119

newsline...

MUSICLAND STORES reports that third-quarter net earnings fell to \$62,000, or zero cents per share, from \$728,000, or 2 cents a share, a year ago. Sales increased less than 1% to \$389.4 million from \$386.3 million in the third quarter of 1999. Excluding the E-commerce division—which posted a loss of \$2.1 million, or 7 cents per share—the company reported brick-and-mortar store earnings of \$2.2 million on revenue of \$387.9 million. **BRIAN GARRITY**

JULIE LONDON—a big band singer as a teenager, World War II pinup girl, and film actress who emerged in the mid-'50s as a jazz/pop vocal star—died Oct. 18 at a Los Angeles hospital at 74. In 1955 she broke through with a single of Arthur Hamilton's "Cry Me A River," on Liberty, and went on to record more than two dozen Liberty albums, many of them best sellers. Her beauty was always highlighted on her fashion-style album covers. After a five-year marriage (1947-52) to Jack Webb, star of TV's "Dragnet," London received training in jazz vocalizing from Bobby Troupe, the jazz instrumentalist/songwriter who died last year. Survivors include a daughter from her first marriage and a daughter and twin sons from her marriage to Troupe. **IRV LICHTMAN**

FORMER BMI EXECUTIVE RON ANTON, 71, died in a fire that gutted his Nashville home in the early morning of Oct. 18. Anton was VP of BMI's Los Angeles office from 1966 until his retirement in 1988. Anton, along with his songwriter wife, Dene Anton, founded the annual Nashville songwriting festival Tin Pan South. Dene Anton survived the fire, which caused an estimated \$50,000 of damage. The cause of the blaze has not been determined. A memorial service was held for Anton Oct. 19 at BMI's Nashville office. **PHYLLIS STARK**

KENNETH "BABYFACE" EDMONDS has inked a long-term recording contract with Arista Records, reuniting him with former partner Antonio "L.A." Reid, who is now the label's president/CEO. Edmonds, who previously recorded for Epic, will release his first album for Arista in March 2001. In the meantime, Arista and Epic will jointly work Edmonds' current single, "Reason For Breathing," from his Epic greatest-hits set. Edmonds and Reid co-founded LaFace Records together, working with such acts as Toni Braxton and TLC. The label is now wholly owned by BMG and has been absorbed into Arista. **MELINDA NEWMAN**

THE BROADWAY MUSICAL VERSION of the 1997 English film hit "The Full Monty" will be recorded by RCA Victor Records Oct. 30 in New York for release Dec. 12. The musical, with music and lyrics by David Yazbek, who will produce the album, and book by Terrence McNally, opens at the Eugene O'Neill Theatre Thursday (26) following a run at San Diego's Old Globe Theatre. **IRV LICHTMAN**

REALNETWORKS HAS REPORTED third-quarter net revenue of \$67.1 million and net earnings of \$7.6 million against losses of \$30.8 million, or 20 cents a share, for the period ending Sept. 30. Net revenue represented a 92% increase over the same quarter in 1999. The company also reported net revenue of \$183.3 million for the nine-month period that ended Sept. 30, a 109% increase over the same period in 1999. Total net losses for the year are \$76.8 million, or 50 cents a share.

Seattle-based RealNetworks claims 150 million unique registered users of its RealPlayer media player and 45 million registered users of its RealJukebox software. The company recently launched its latest audio upgrade, RealAudio 8, which delivers CD-quality sound over various Internet connections and byte rates. **EILEEN FITZPATRICK**

LOCKSTREAM CORP., which provides content providers with digital distribution services for wireless, laptop, and desktop devices, has secured \$15 million in third-round financing. Among the investors funding the company in the new round are Encore Venture Partners and Audax Ventures, Time Warner Digital Media Investment Fund, iArtisan and Artisan Entertainment, and ING Barings. Lockstream is positioning its security and digital rights management technology to book, music, video, and software manufacturers. **ED CHRISTMAN**

HAL LEONARD CORP., the Milwaukee-based music print giant, says it has acquired iSong.com, the Dallas-based maker of instructional CD-ROMs and a musician-oriented Internet site. Hal Leonard became the exclusive worldwide distributor of the CD-ROMs in spring 1999. The discs, which offer lessons synchronized to original artists' recordings, contain arrangements at levels ranging from simple to note-for-note transcriptions and, among other features, an animated score. More than 80 songs in 14 collections—including Eric Clapton, Jimi Hendrix, and Robert Johnson—are available. Hal Leonard, which did not report the purchase price, says that as a result of the acquisition, it intends to expand its Internet reach through the development of a new Web Site that will feature the patented iSong technology. **IRV LICHTMAN**

WARNER

(Continued from page 12)

Warner was six cents for the quarter, down from 28 cents a year ago. Excluding non-recurring items and charges in 1999 and 2000, comparable third-quarter net income was flat at seven cents a share.

AOL—which released its numbers on the same day as Time Warner—reports a 34% increase in revenue for the three months ending Sept. 30 to \$1.97 billion from \$1.47 billion a year ago. Net income nearly doubled to \$345 million, or 15 cents per basic share, from \$181 million, or eight cents a share, last year.

As for the pending merger of the companies, both AOL and Time Warner executives say that the deal remains on track despite concerns about regulatory resistance in the U.S. (The European Commission approved the

In the U.S., massive lobbying efforts by AOL and Time Warner competitors have made every inch of the deal subject to intense scrutiny, and the resolution of several complex issues appears to be taking longer than expected'

- HENRY BLODGET -

merger earlier this month.)

"We are in the home stretch with the U.S. regulators, and we are highly confident of a successful conclusion," Time Warner CEO Gerald Levin told analysts.

However, analysts say that the approval process has been more intense and difficult than expected and that it remains to be seen whether the deal will close by the end of the year.

"In the U.S., massive lobbying efforts by AOL and Time Warner competitors have made every inch of the deal subject to intense scrutiny, and the resolution of several complex issues appears to be taking longer than expected," said Merrill Lynch analyst Henry Blodget in a note to investors ahead of AOL's earnings. He added that a month ago, expectations were that the deal would be approved by now.

As for concerns about future online advertising revenue, both companies said in their respective earnings announcements that they remain comfortable with the outlook for growth in the area.

"We think there is no dotcom advertising issue as it relates to Time Warner or as it relates to AOL and therefore AOL Time Warner," Levin said.

Shares in Time Warner closed up \$3.69 cents at \$69.25 following its earnings announcement on Oct. 18. AOL shares were up \$3.31 cents to \$46.91 the same day, ahead of its earnings results. AOL's numbers were announced after the market closed.



by Geoff Mayfield

RULING THE CHARTS: Rapper **Ja Rule** rules both The Billboard 200 and Top R&B/Hip-Hop Albums, rolling out 276,000 copies of his sophomore album in its first week on the street. That's almost 100,000 more than the biggest week seen last year by his first album, which ran through 184,000 units when it bowed at No. 3 on the big chart.

With **Nelly** at No. 2 (150,000 units, down 7%), followed by **Mystikal** (134,000 units, down 26%), rap titles occupy The Billboard 200's top three slots for the second time in a month. When the new **LL Cool J** bowed at No. 1 a few weeks ago, followed by **Nelly** and **Eminem**, it was the first time that rap had locked up the top three slots since 1998 (*Between the Bullets*, Billboard, Sept. 30).

Aside from Ja Rule's hot start, the rest of the top 10 is rather tepid, with no title showing an increase of prior-week sales. Last issue's big rock records, former chart-topping **Radiohead** and **Green Day**, each have declines of more than 50% (Nos. 10 and 14, respectively).

SLIPPERY SLOPE: With **Ja Rule's** ascent, we continue to see turnover at the top. This marks six different No. 1s in six weeks, with this rapper preceded by **Nelly's** fifth week at No. 1, followed by the bows of **LL Cool J**, **Madonna**, **Mystikal**, and **Radiohead**. This is the longest rotation of chart-toppers since last year's May 1-June 5 issues, when **Nas**, **TLC**, a **Ruff Ryders** compilation, **Tim McGraw**, **Ricky Martin**, and **Backstreet Boys** took turns. The current streak promises to be even longer, with **Limp Bizkit** looming as a lock to extend the run to seven chart-toppers in as many weeks.

Limp's sophomore album, "Significant Other," bowed in July 1999 with 635,000 units during its opener and was No. 1 for four nonconsecutive weeks. With 2 million units shipped on the new one, it seems a cinch to start with an even larger first-week sum. In fact, first-day numbers suggest the album will scan somewhere between 950,000 and 1.4 million for the week.

The previous album was primed by lead track "Nookie," a big MTV hit that peaked at No. 3 on Modern Rock Tracks. By its sixth week, the song had reached No. 6 with 1,590 plays. This time around, the band has gone an unconventional route, taking two songs to radio rather than just one. While neither is charting as high in its sixth week as "Nookie" did at the same point last year—"Rollin'" is No. 16, while "My Generation" is No. 18—this issue's combined spins from the format, 2,066, are greater than "Nookie" had by itself in the comparable chart week.

ROCK ME, BABY: While we wait to see how **Limp Bizkit** rocks our world, two other rock acts bow inside the top 20. For the **Wallflowers**, the start at No. 13 with 81,000 copies seems off the stride of its previous album, which spent 20 weeks in the top 10 and had 12 weeks in which it sold more than the new one does in its initial frame. Lest we forget, that sophomore album needed a six-week head start on the Heatseekers chart before it ever saw the light of The Billboard 200.

Although there has been a lot of media attention recently for the band and lead man **Jakob Dylan**, first track "Sleepwalker" has not been the radio locomotive that previous Wallflowers songs have been. The current song peaked at No. 26 last issue on Mainstream Rock Tracks; if it doesn't turn around, it will be the lowest-ranked of the six songs the band has placed on that chart. Four of them, including the No. 1 anthem "One Headlight," reached the top 10.

Orgy, meanwhile, hits new career highs, opening at No. 16 with 70,000 units. Its prior album peaked at No. 32 last year, and its biggest sales week was 44,000 copies.

In the category of What Has VH1 Done for You Lately, check out **Barenaked Ladies**. Following the band's "Behind The Music" episode, the new "Maroon" bullets 24-21, its first gain since the album entered the chart five weeks ago. Also, with a 48.5% gain, its "Rock Spectacle" re-enters Top Pop Catalog Albums for the first time in more than a year, while three other older titles below the chart also see increases.

ALREADY FAMOUS: Although the Heatseekers chart is devoted to new and developing artists who have never had an album chart in the top half of The Billboard 200, the chart has frequently been a home for people who are famous in other walks of life. A very abbreviated list of the acts who were celebrities before their Heatseeker debuts includes **Andy Griffith**, **Kathie Lee Gifford**, **Dudley Moore**, **Adam Sandler**, **Ellen DeGeneres**, **Katey Segal**, **Crystal Bernard**, and perhaps the most famous of them all, **Pope John Paul II**. Two more follow suit this issue: chart-topping **Oscar De La Hoya**, the boxing champ who is also No. 1 on Hot Latin Tracks, and, at No. 49, home-life guru **Martha Stewart**. The latter fields "Spooky Scary Sounds For Halloween." Some might classify her speaking voice as a scary sound, but she is not heard on this album, which instead presents a bed of sound effects, including creaking doors, hooting owls, and hideous laughter.

'BAMBOOZLED' SOUNDTRACK TAKES ACTIVIST ANGLE

(Continued from page 5)

never see the films, or the soundtracks use tracks left over from other projects."

"This is a true original soundtrack," adds Motown president/CEO Kedar Massenburg. "Every song is in the movie, and content from some of the scenes is addressed in the soundtrack lyrics. I get tired of everyone doing soundtracks that say 'inspired by' such and such movie, and then only three of the songs are in the movie. That's a joke."

What isn't a joke are the serious issues addressed by the film and its soundtrack. Lee's "Bamboozled" has already sparked a firestorm of love-it-or-hate-it commentary in the days since its Oct. 6 limited release in New York, L.A., and Chicago. The film, starring Damon Wayans, Jada Pinkett Smith, and Savion Glover, is a humorous-yet-biting satire about network TV and its portrayal of and prejudices about African-Americans. Along the way, "Bamboozled"—whose title is gleaned from a Malcolm X speech—integrates demeaning stereotypical black images to help get its point across.

Inspired by two of the acclaimed director/producer's favorite films, "A Face In The Crowd" and "Network," the "Bamboozled" premise holds that today's media are still stuck in blackface minstrel mode when it comes to black participation in film, TV, and music.

"The germ for this film has been with me for a while, and I knew as I was writing the script that reaction would be intense," says Lee, who notes that more than 10 studios turned it down before New Line

said yes. "I'm not condemning all black entertainers, but there are some TV shows that push this image, as well as a lot of the gangsta-rap videos. That's why I wrote in a rap group called the Mau Maus and wanted real rappers to play the group's characters."

As the Mau Maus, these real-life artists—Mos Def, Canibus, Charli Baltimore, MC Serch, Mums, DJ Scratch, and Gano Grills—play a pivotal role in the film, serving as its social conscience by spitting out a radical dose of rap. In fact, the Mau Maus track "Blak Iz Blak" is a wake-up call ("hell hath no fury like a black man scorned") whose rhymes address such subjects as reparation, freedom, racial mixing ("blue-eyed, black hair"), the negativity associated with the word "black" (black cat, blackmail), and buffoonery ("They want us to smile and laugh").

"The Mau Maus are well-intentioned but misguided," says Mos Def, who plays the group's leader Julius (aka Big Black Africa) in the film. "They have the right idea even though they're coarse in their approach. There's definitely a lot of truth in this movie that can be applied not just to TV but to a lot of media. It draws parallels between the stereotypes of the past and today. It's a watershed moment for American film, much like 'Do The Right Thing' and 'Birth Of A Nation'—the sort of films that cause people to talk and create a dialogue about something for which there hasn't been much dialogue."

In correlation with the film's many-layered premise, this song—as do several others on the soundtrack—doubles as a history lesson. The name Mau Maus stems from the Mau Mau rebellion, an uprising against British rule in Kenya that began in 1952 and eventually led to Kenya's independence. It's a subject rarely, if ever, covered by the Eurocentric history books used in American high schools.

"Spike helped us with the research on the Mau Maus, and I used a lot of those references in 'Blak Iz Blak,'" says MC Serch, who's one-half of the hip-hop duo 3rd Bass. "That's where the balance of the song's inspiration came from: their [Mau Maus'] heart in defending their country at all costs."

"Spike let us ad-lib a lot," adds DJ Scratch, whose verse in the song was derived from the verse he composed for his audition. "We're opposed for everything that's going on in the movie."

Among the soundtrack's other strong lyrical statements are two new songs by Stevie Wonder, "Some Years Ago" and "Misrepresented People," which call to mind his socially conscious bent in such earlier songs as "You Haven't Done Nothin'" and "Living For The City." In both new songs, Wonder tracks the indignities suffered by African-Americans since their middle passage from Africa.

"Misrepresented People" especially drives home the soundtrack's dual

social-consciousness/historical perspective with such pointed lyrics as "In the so-called land of God/My kind were treated hard/1969, Black power's at the door/1982, hip-hoppers on the floor/1992, Gangsta crack prevails/1999, our colors fill the jails/It is through the grace of God/That we all were not scarred/From back then until now/We see no comedy/We have been misrepresented people."

"On these songs he basically does what he does best," says Massenburg. "Stevie has always been on the cutting edge of spreading the consciousness message. But in the case of 'Misrepresented People,' he's not just necessarily talking about



STONE



black people. It's a bigger picture. He's talking about any type of people who have been misrepresented, like Jews and Native Americans. And that fits well in the movie."

As with all of his films, Lee takes a very hands-on approach to the music, choosing all the soundtrack selections. In the case of "Bamboozled," executive-produced by Lee, Massenburg, and entertainment lawyer L. Londell McMillan (whose clients include Prince), the artists attended a screening and then were asked to contribute tracks focused around the movie's content.

"The three of us sat down with a wish list of artists," says Massenburg, who adds that several labels passed on the provocative project. "Our thought process was to work with artists who would make a difference, who have some type of cultural bearing and take stands for what they believe in."

In addition to the Mau Maus and Wonder, the soundtrack sports hard-hitting songs by Prince ("2045 Radical Man"), the Goodie Mob (the empowering "Just A Song"), and a reprise of Public Enemy's 1990 diatribe "Burn Hollywood Burn," this time with Chuck D and the Roots, featuring Zack De La Rocha, who recently exited as a member of the politically intense rock group Rage Against The Machine.

Rounding out the soundtrack are cuts by Gerald Levert ("Dream With No Love"), Angie Stone ("Slippery Shoes"), Common (remix of "The Light" with Erykah Badu), Badu herself (a remake of Rufus' "Hollywood"), Profyle ("One Night"), Bruce Hornsby ("Shadowlands"), and new Motown artist India.Arie ("In My Head").

The soundtrack also represents a reunion of sorts for Lee, who's worked with several of the artists on past soundtracks: Wonder ("Jungle Fever"), Prince ("Girl 6"), Hornsby ("Clockers"), and Chuck D ("He Got Game"). And it signaled peace between Stone and Massenburg, who managed the neo-soulstress when she was with Vertical Hold.

"This represents a new beginning for us," says Stone. "We've always respected each other's gifts, but he and I had some troubled waters that we managed to calm just on the

strength of him calling me. I was elated to participate."

Her "Slippery Shoes"—with Marvin Gaye's "What's Going On" instrumental underpinnings—picks up on the mistrust that runs rampant throughout the entertainment industry. "One of the lines I'd written a long time ago had a verse about slipper shoes. I thought about tap dancing and how that plays a significant part in the movie," she says. "It's my cry out to people that you can be the greatest singer, writer, or producer. But if you're doing it in slippery shoes, you'll get found out. It represents the shakiness of people in the entertainment industry taking advantage of others."



MOS DEF

The smooth mix of "Slippery Shoes" gives way to the intense spoken-word entry "Ploylessness," written and read by the actor Mums, who plays the character Poet on HBO's gritty prison drama "Oz."

"Spike and I think alike when it comes to the idea of reparations and the future of blacks," says Mums. "He also feels my disenchantment with hip-hop. It's such a powerful medium. We created it, but we don't use the things we create to make us better. And then we end up losing it; i.e., Elvis and Eminem. Not to take anything away from those artists, but they know whose backs they're on. I just believe there are so many positive things that can be done through hip-hop. Rhyming has become a sport rather than an art anymore. And all of that 'bling-bling' is blinding us to what our true strengths are. But we're resilient, and that's what my poem is about: 'What if this was a ploy? What if I decided I'm going to be your underling for just 500 years and then explode with the power of me?'"

Released on Sept. 26, the "Bamboozled" soundtrack has sold 15,000 units, according to SoundScan. Motown's marketing campaign kicked off in August when "Blak Iz Blak" was sent to mix shows and clubs. Since then, says VP of marketing Cheryl Robinson, the label has been mounting an all-out push behind the album in conjunction with New Line, targeting colleges, mainstream and crossover urban radio, theater audiences, online audiences, TV, newspapers, and retailers with price and promotion campaigns.

In addition to the Lee-directed "Blak Iz Blak" video, a video has been shot for the Levert track with plans to do one for Wonder's "Peo-

ple." And "The Light" remix is being sent to mix shows.

"There's less controversy over the soundtrack than there is for the movie," says Roberto Gooden, store manager for Brooklyn, N.Y.'s Music Emporium, which has tied in with a local theater and is giving 10% discounts on the soundtrack to people who bring in their movie ticket stubs. "And we're getting sales based on in-store play. In addition to the new Wonder songs, people are picking up on the Common/Badu remix and the Angie Stone song."

Asked whether the controversial film, which opens nationwide Oct. 20, will negatively affect the soundtrack's sales potential, a frank Massenburg says, "It might. I guess we'll see in the next couple of months. But someone has to push the envelope sometimes. And this soundtrack was perfect because I always push the edge."

"Everything is too far out now in terms of what's happening in videos and what's being said musically," he continues. "Someone has to be here to balance it. And that's what these artists do. If you add up all the records these artists have sold, it's in excess of 100 million. If we can get just 10% of those consumers to purchase this record, then I'll be happy."

Assistance in preparing this story was provided by Rashaun Hall and Jill Pesselnick.

THIS WEEK @

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Exclusive Album Reviews

Orgy

"Vapor Transmission"
(Elementree)

Godspeed You Black Emperor

"Lift Your Skinny Fists Like Antennas To Heaven"
(Kranky)

Eif Power

"Winter Is Coming"
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Stars Take A Shine To Billboard Music Vid Awards

Def Squad/DreamWorks artist Dave Hollister, Verity/BMG artist Bob Carlisle, Squint Entertainment artist Leigh Nash, and Roadrunner Records act Coal Chamber will be presenters at the 2000 Billboard Music Video Awards, set to take place Nov. 10 at the Universal City Hilton in Universal City, Calif.

The Billboard Music Video Awards show is the grand finale to the Billboard Music Video Conference, which will be held Nov. 8-10 at the Universal Hilton.

Hollister is a former member of the multiplatinum R&B group BLACKstreet. His 1999 debut solo album, "Ghetto Hymns," contained the hits "My Favorite Girl" and "Baby Mama Drama." His next solo set, "Chicago 85 The Movie," is due Nov. 21.

Contemporary Christian singer Carlisle first broke through to the mainstream in 1997 with his double-platinum hit album "Butterfly Kisses." His current album is "Nothing But The Truth." Nash is the lead singer for the pop/rock

band Sixpence None The Richer which became a sensation with the song "Kiss Me." Hard rock/heavy metal band Coal Chamber followed up its gold-selling 1997 self-titled debut album with 1999's "Chamber Music," which contained the band's hit version of "Shock The Monkey."

The Billboard Music Video Conference is the largest annual trade event for those involved in the visual marketing of music. The event attracts hundreds of industry professionals from major and independent record companies and video production firms, as well as programmers from around the world. A complete list of this year's panelists appears in this issue of Billboard on page 91.

For more information about the conference, call 646-654-4660 or e-mail bbevents@billboard.com. For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648 or e-mail her at crodriguez@billboard.com. Registration and information are also available at <http://www.billboard.com/events/mvc>.



CARLISLE



HOLLISTER



NASH



COAL CHAMBER

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This Samantha Sang Her Way To Top 10

FOLLOWING IN THE FOOTSTEPS of Samantha Fox and Samantha Sang, Samantha Mumba claims her first top 10 hit on The Billboard Hot 100, as her infectious debut single, "Gotta Tell You" (Wild Card/Interscope), takes a nice 10-point jump, from 20-10.

All three Samanthas share common traits. All hail from outside the U.S., and all made the top 10 with their first chart entries. In November 1977, Australian singer Sang received some help from songwriters Barry and Robin Gibb on the very Bee Gees-sounding "Emotion," which peaked at No. 3 in early 1978.

In November 1986, the U.K.'s Fox debuted with "Touch Me (I Want Your Body)," a single that peaked at No. 4 in early 1987.

Mumba is the first Irish act to have a top 10 hit since teen femme group B*Witched earned a No. 9 placing for its first chart entry, "C'est La Vie," in April 1999. Mumba is already the most successful solo teen act from Ireland in the history of the Hot 100, and her single is still moving up. Mumba's hit arrived in the U.S. a proven hit: It went to No. 2 in the U.K. and was a No. 1 hit in her native Ireland.

'KIDS' 2 TO U2: Speaking of Irish acts, U2 claims the No. 1 spot in the U.K. with "Beautiful Day" (Island), preventing pop's latest pairing from capturing pole position. Robbie Williams and Kylie Minogue had to settle for the runner-up position with their duet, "Kids" (Chrysalis).

A FIGHTER BY HIS TRADE: In his third week on Hot Latin Tracks, Oscar De La Hoya delivers a knock-

out blow to Christina Aguilera, unseating her from the No. 1 position. The new champ rules with a Spanish-language version of the Bee Gees' "Run To Me." De La Hoya's self-titled album is new at No. 121 on The Billboard 200. That means he has some distance to go before he matches the No. 61 peak of "I Am The Greatest!," the Columbia album by Cassius Clay that charted in 1963 before he changed his name to Muhammad Ali.

De La Hoya enters Billboard's Heatseekers album chart at No. 1 and helps make for an eclectic list this issue, as he tops a list that also includes homemaking expert Martha Stewart. Just in time for the holiday, "Martha Stewart Living: Spooky Scary Sounds For Halloween" (Martha Stewart Living/Rhino) enters Heatseekers at No. 49.

'A' MINUS: After reigning over The Billboard 200 for a solitary week, Radiohead's "Kid A" (Capitol) tumbles 1-10. It's not the biggest drop from the top of all time; Nine Inch Nails holds that unenviable record with the 1-16 plummet of "The Fragile" in October 1999. Other major falls include the Beach Boys' "Endless Summer" (1-13 in 1974), the self-titled "Alice In Chains" (1-12 in 1995), and the soundtrack to "Private Parts" (1-11 in 1997).

MORE 'OVER': By hanging on to pole position on the Hot 100 for a third week, Christina Aguilera's "Come On Over Baby (All I Want Is You)" (RCA) surpasses the two-week reign of her tune "What A Girl Wants" and has two weeks to go to match the five-week run at No. 1 of "Genie In A Bottle."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	591,894,000	592,919,000 (UP 0.2%)	CD	443,573,000 487,519,000 (UP 9.9%)
ALBUMS	523,840,000	548,341,000 (UP 4.7%)	CASSETTE	79,076,000 59,538,000 (DN 24.7%)
SINGLES	68,054,000	44,578,000 (DN 34.5%)	OTHER	1,191,000 1,284,000 (UP 7.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,555,000	12,606,000	949,000
LAST WEEK	LAST WEEK	LAST WEEK
13,931,000	12,931,000	1,000,000
CHANGE	CHANGE	CHANGE
DOWN 2.7%	DOWN 2.5%	DOWN 5.1%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,727,000	12,173,000	1,554,000
CHANGE	CHANGE	CHANGE
DOWN 1.3%	UP 3.6%	DOWN 38.9%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1999	2000	CHANGE
CHAIN	295,956,000	300,215,000	UP 1.4%
INDEPENDENT	79,686,000	87,693,000	UP 10%
MASS MERCHANT	140,345,000	149,630,000	UP 6.6%
NONTRADITIONAL	7,853,000	10,803,000	UP 37.6%

ROUNDED FIGURES FOR WEEK ENDING 10/15/00

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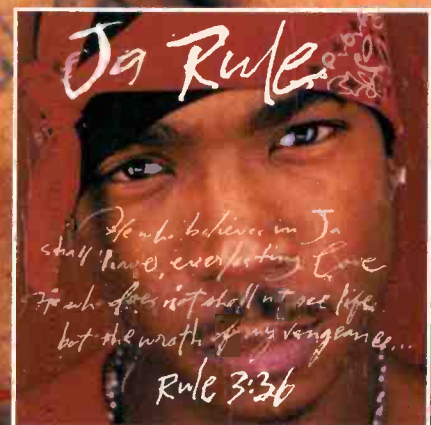
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