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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT SEPTEMBER 2, 2000

## More On The Way: The Next Generation Of Teen Pop Acts

### Up-And-Coming Youths Take 'N Sync's Lead, Hoping To Break Through TV

BY RAY WADDELL

NASHVILLE—The unprecedented explosion of youth-oriented pop acts, a half-billion-dollar phenomenon that is producing sold-out concerts and record-setting album sales, is distinct from past pop booms in one important way: The current acts gain a huge boost from television exposure.

While past acts indeed gained helpful exposure from such U.S. staples as "The Ed Sullivan Show" and "American Bandstand," today's teen stars are given a much bigger punch through kid-targeted networks such as the Disney Channel, Fox Family, and Nickelodeon.

"These channels are an important part of launching the careers and marketing campaigns of all our pop acts," says Janet Kleinbaum, VP of

artist marketing at Jive Records, label home to multi-platinum acts Backstreet Boys, 'N Sync, and Britney Spears. "You can measure the impact of [an appearance] on these



channels through SoundScan the following week, the amount of online traffic, and requests coming into retail."

#### CROWDED GENRE

With narrowed playlists, radio can support only a handful of teen pop

acts at a time, but television is constantly looking for programming targeted to the coveted youth demo. Pop acts often fit the bill, be it through videos, concert specials, or dramatic roles. This gives exposure to acts that aren't hitting at radio and puts them in front of audiences they could never realize from touring.

The current rulers of the pop world are the aforementioned Jive acts and Christina Aguilera. Waiting in the wings are 98°, Jessica Simpson, B\*Witched, A\*Teens, and Mandy Moore. Bubbling under are a number of acts poised to break big, including LFO, Aaron Carter, O-Town, Alecia Elliott, No Authority, Innosense, Youngstown, BBMak, Take 5, and Phoenix Stone.

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### It's Not Just Entertainment For Christian Singers

BY DEBORAH EVANS PRICE

NASHVILLE—Everywhere you look these days—whether it's in mainstream pop, classical expression, or country music—teen acts

new crop of young acts emerging from the Christian music community to compete for their share of sales and exposure.

Such Christian teen acts as Plus



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are the prevailing musical force. While Britney Spears, 'N Sync, Charlotte Church, and LeAnn Rimes are among the young acts dominating the airwaves, there's a

One, Rachael Lampa, and Stacie Orrico are providing parents with a "wholesome" alternative to the more provocative acts that some are hesi-

(Continued on page 93)

### R&B Confab Focuses On Internet, Longevity

BY GAIL MITCHELL

LOS ANGELES—As the R&B industry maneuvers to take strategic advantage of digital distribution and other breaking developments in the Internet-driven frontier, there are still ongoing major issues with which to contend to ensure the genre's continued growth. These were among the topics stressed by the panelists and attendees at the first Billboard/BET R&B/Hip-Hop Conference, held Aug. 16-18 at the New York Hilton.

Internet issues were at the forefront of discussion. Among the implications arising from the increasing-

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NEWS ANALYSIS

## Middelhoff: 'How To React To Napster'

### Bertelsmann CEO Believes New Tech Must Be Brought Aboard

BY WOLFGANG SPAHR

HAMBURG—The music industry must turn existing online-distribution models like Napster into functional businesses quickly and systematically, in the view of Thomas Middelhoff, CEO of Bertelsmann AG, who wants "new and flexible forms of collaboration between



MIDDELHOFF

music labels and E-commerce platforms . . . to give customers unrestricted access to as large a music

database as possible."

Middelhoff spoke exclusively to Billboard immediately after his Aug. 18 keynote speech at German music-industry convention Popkomm (see story, page 12). In that speech, he said, "For all the reser-

#### BILLBOARD EXCLUSIVE

vations we have, Napster is cool, a fantastic music brand with the following characteristics: high-quality, free music; easy to use; global selection for all labels' repertoire; prompt service; and free choice. I ask you: Which one of you—and I expressly include Bertelsmann

here—is able to offer music fans a comparable service?"

Middelhoff told Billboard that after intensive talks with all the majors, he sees a great deal of agree-

Clive Davis, BMG Reveal Details Of Joint-Venture Label J Records Page 10

ment in the area. "We all absolutely agree on how to react to Napster—and I mean positively, actively, and forward-looking," he said. "It is now necessary for someone to take

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### 'Famous' Captures Real-Life Rock Story

BY CARLA HAY

NEW YORK—DreamWorks Pictures' "Almost Famous"—a Cameron Crowe film on the '70s rock scene, due for wide release in theaters Sept. 29—is generating the kind of enthusiastic early reaction



CROWE

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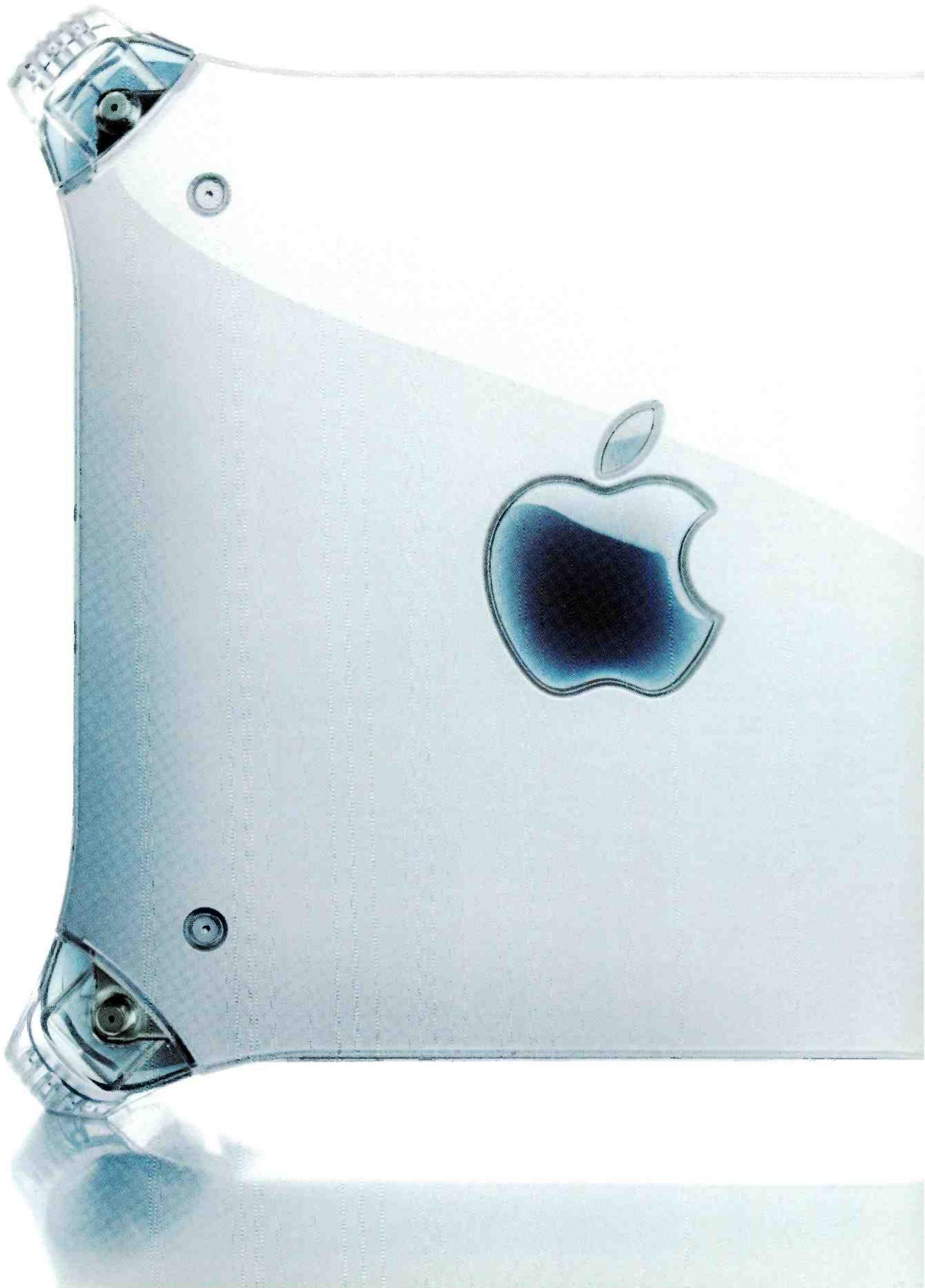
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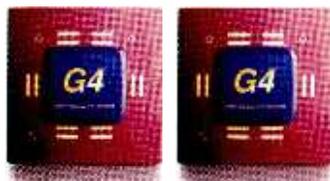
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# Work-For-Hire Rollback Legislation Ready

BY **BILL HOLLAND**

WASHINGTON, D.C.—In a major step regarding the controversial “work-for-hire” law, Rep. Howard Coble says he plans to introduce legislation to turn back the law when Congress returns to session Sept. 6. The law, passed Nov. 25, 1999, classifies sound recordings as works made for hire, thereby removing artists’ termination rights to reclaim their recordings after 35 years.

Coble, the Republican chairman of the House Subcommittee on Courts and Intellectual Property, says he is optimistic that the rollback legislation can be passed before Congress adjourns in October.



COBLE

The bill will be jointly introduced by Coble and Rep. Howard Berman, D-Calif., the ranking Democrat on the subcommittee. The bipartisan sponsorship heightens the chance of passage, as does Coble’s sponsorship in the Republican-majority Congress.

Coble initially believed artists were overreacting to the change in the law and withheld support of a rollback bill until the groups last month hammered out an agreement (Billboard, Aug. 19).

Likewise, Berman initially thought the work-for-hire law was simply a technical change, but he became one of the strongest supporters of a rollback after hearing artists’ opposition testimony May 25 before the subcommittee (Billboard, June 10).

The rollback bill, with carefully worded, nonprejudicial, neutral language, will return the Copyright Act’s work-for-hire provisions to their previous state, which did not mention sound recordings and guaranteed artists the right to reclaim ownership of their recordings after 35 years of assignment. The work-for-hire law, put forward last fall by the Recording Industry Assn. of America (RIAA), gives ownership of recordings to record companies in perpetuity.

The announcement follows weeks of negotiations suggested by Berman and Coble between artist-community legal representative Jay Cooper and RIAA general counsel and senior VP Cary Sherman.

Negotiations nearly broke down in late July, when the RIAA dropped the agreed-upon language for a rollback bill and put forward a draft in which sound recordings would still have been eligible for work-for-

hire status. Cooper rejected the draft.

However, at the next meeting on Aug. 8, the RIAA once again agreed to a draft with “neutral” rollback language. Observers say the RIAA relented because of growing artist resentment at a time when the industry needs artists’ support on other major issues. Also, increasingly impatient subcommittee lawmakers dropped hints both publicly and privately that if the industry didn’t agree to a rollback, it would face a less-than-enthusiastic Congress next year in dealing with those other issues.

All of the artists’ groups and RIAA member companies have since signed off on the draft language. It now goes to a legislative counsel for fine-tuning.

Hilary Rosen, president/CEO of the RIAA, issued a statement on the rollback language Aug. 8 suggesting that the trade group never intended to change the law, even though the RIAA had pushed for its passage.

“We said from the beginning we did not intend to change the law and have worked diligently to assure that the issue of work for hire is resolved without prejudice to anyone’s position,” Rosen wrote.

However, evidence shows that the RIAA had asked Congress and the Copyright Office about changing the work-for-hire law to include sound recordings as far back as 1990.

Since having the provision inserted in a satellite bill near the end of the last session without discussion with artists’ groups or hearings, Rosen has explained that the trade group sought to change the law only to include and protect artists’ names on Web sites in a pending anti-cybersquatting bill, characterizing the change as merely a clarifying provision that “restates current [copyright] law.”

Artists’ groups and many copyright law experts found that reasoning flawed and disagreed that the law as it stood would consider sound recordings works for hire. They also countered that under the language of that cybersquatting bill, artists could receive domain-name protection without the necessity of a work-for-hire amendment.

Rosen then shifted to another position—that the RIAA’s change in the law was sought to “protect” featured artists from marauding session sidemen who would come forward in 35 years to claim reversion rights as co-authors of recordings. Artists said that

few sidemen would come forward and that the majors were attempting to protect themselves from all future litigation.

The Aug. 8 RIAA announcement of rollback language seems to indicate that the trade group is now conciliatory, since it also included comments from artist rep Cooper, National Academy of Recording Arts and Sciences (NARAS) president Michael Greene, and Artists’ Coalition co-founders Don Henley and Sheryl Crow.

The RIAA declines to comment further.

Coble, for the first time since the law was enacted, is now making clear his intention to return the law to its previous state. “Thanks to the two very able attorneys who represented the artists and the recording companies who have entered into an agreement, what we’re going to do is revert to the same situation [the Copyright Act’s work-for-hire section] was prior to the enactment of the amendment,” he tells Billboard.

“I hope we will be able to attend to that when we resume our legislative activities in early September,” he says. “I feel that we can do that. I think that all sides of the discussion are in agreement now. I appreciate the work of the two attorneys; I appreciate Congressman Howard Berman for his cooperative attitude with me on this matter. We have attempted to resolve the differences, and I feel very optimistic that we will accomplish that task prior to the adjournment in early to mid-October.”

Berman says he is “very pleased by the agreement” and aims a none-too-subtle dig at the industry for its attempt to forge language late in the negotiations that would have been prejudicial against artists’ rights. “The recording artists and record companies themselves should also be commended for agreeing to support this language and for putting aside any desire to seek [a] nonneutral outcome,” he says. “Now, I’ll do everything I can to ensure that this legislation is enacted before the 106th Congress adjourns.”

Other subcommittee members who have supported a rollback have said they will co-sponsor the bill. They are John Conyers, D-Mich.; Rich Boucher, D-Va.; Mary Bono, R-Calif.; Zoe Lofgren, D-Calif.; and Karen



BERMAN

(Continued on page 101)

# Music Industry Mourns All-Around Player Bill Simon

BY **IRV LIGHTMAN**

NEW YORK—Bill Simon, a former Billboard editor and reporter who was active in many areas of the music industry, died Aug. 20 in Sarasota, Fla. He was 80.

A native of Springville, N.Y., Simon operated a record store in Buffalo before moving to New York in 1945. He subsequently worked as a salesman for Decca Records and supervised jazz recordings for such independent labels as National and Gotham.

Widespread industry recognition came to Simon when he served as a writer/critic for Saturday Review from 1948-51 and as an editor and reporter for Billboard from 1948-51 and 1955-57. His Billboard colleagues at the time included such legends as Jerry Wexler and Paul Ackerman.

“He had a lot to do with initially calling attention to [such jazz greats] as Tony Scott, Carmen McRae, and Earl Bostic,” says Burt Korall, director of the Jazz Composers’ Workshop at performance right group BMI.

In 1959, after a stint at the RCA Victor Popular Record Club, Simon began a more than 20-year association with the then newly formed Reader’s Digest Books and Music. He compiled dozens of best-selling direct-mail albums for the company, including “The Great Band Era,” “The Swing



SIMON

Years,” “Take Me Home Country Roads,” and “Great Music’s Greatest Hits.” Although he officially retired from Reader’s Digest in 1982, he continued his association by editing 17 children’s songbooks.

An avid collector of sheet music, Simon spent several years as president of the New York Sheet Music Society. When Billboard prepared a special issue to celebrate its 100th anniversary in 1994, it borrowed from Simon a rare original copy of “The Billboard March,” written for the magazine in 1902 by John

N. Klohr, for reproduction in the tribute. Simon also served at one time on the board of directors of the Songwriters’ Hall of Fame.

In addition to his writing, editing, and executive talents, Simon was a saxophone player and a songwriter who collaborated with Jack Yellen and Gene Lees, among others. The Bill and George Simon Swing Group (George Simon was not related to Bill) played for pleasure at New York’s Eddie Condon’s and Red Blazer, among other bistros, for many years.

Simon’s music will be featured in Reader’s Digest’s boxed set “Home For The Holidays,” set for release in October.

Simon is survived by his wife Barbara, daughters Toni and Beryl, sisters Dorothy Engel and Helen Yasgur, and two grandsons.

In lieu of flowers, donations can be made to the Senior Musicians’ Assn., 322 West 48th St., New York, N.Y. 10036, or to the Juvenile Diabetes Foundation.

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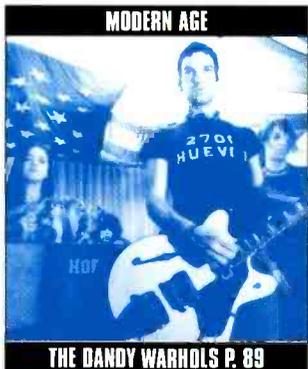
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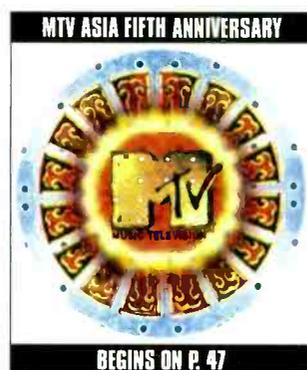
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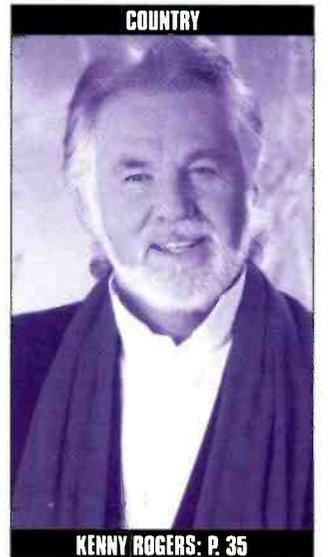
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# Altercations Erupt At Hip-Hop Awards

BY RASHAUN HALL

NEW YORK—The Source Hip-Hop Music Awards 2000 were cut short Aug. 22 after an altercation broke out in the audience. The event at the Pasadena (Calif.) Civic Auditorium was the hip-hop magazine's third annual awards show and was designed to "celebrate the music and unity of the hip-hop community," founder and publisher David Mays said in a written statement.

The ceremony—hosted by Busta Rhymes, Da Brat, and comedian Mo'Nique—began at 5 p.m. PDT and was well under way when the altercation took place. According to the Pasadena Police Department, a large fight broke out at 8 p.m., allegedly taking place shortly after Lil' Kim finished her performance.

As police attempted to restore order, several other fights began. For the safety of the audience, the police say, they asked everyone in the auditorium to leave.

*Though cut short due to a fight that broke out, The Source's third annual hip-hop awards show is still scheduled to air on UPN*

There has been no confirmation as to what triggered the fights or who participated, but several sources state that Bay Area rapper E-40 was among the artists involved.

The show is scheduled to air Aug. 29 on UPN, although at press time, the network was considering its options. In a statement released the day after the event, UPN says, "It is indeed unfortunate that the irresponsible actions of a few individuals marred a

celebration of the best in hip-hop music and culture. The scheduled broadcast of The Source Awards on UPN Aug. 29 is under review."

However, later in the day, Mays released a statement confirming that the show would air as scheduled. According to the statement, the show will be completed with the addition of several remote performances and award segments.

Award winners included Dr. Dre, Hot Boys, and Method Man and Redman. The lifetime achievement award was presented to Dr. Dre and Ice Cube. Scheduled performers included Dr. Dre, Eminem, Snoop Dogg, Jay-Z and the Roc-A-Fella Clique, Cash Money Millionaires, Lil' Kim, Mobb Deep, Black Rob, and Method Man and Redman. It could not be confirmed at press time which of these artists performed before the event was shut down.



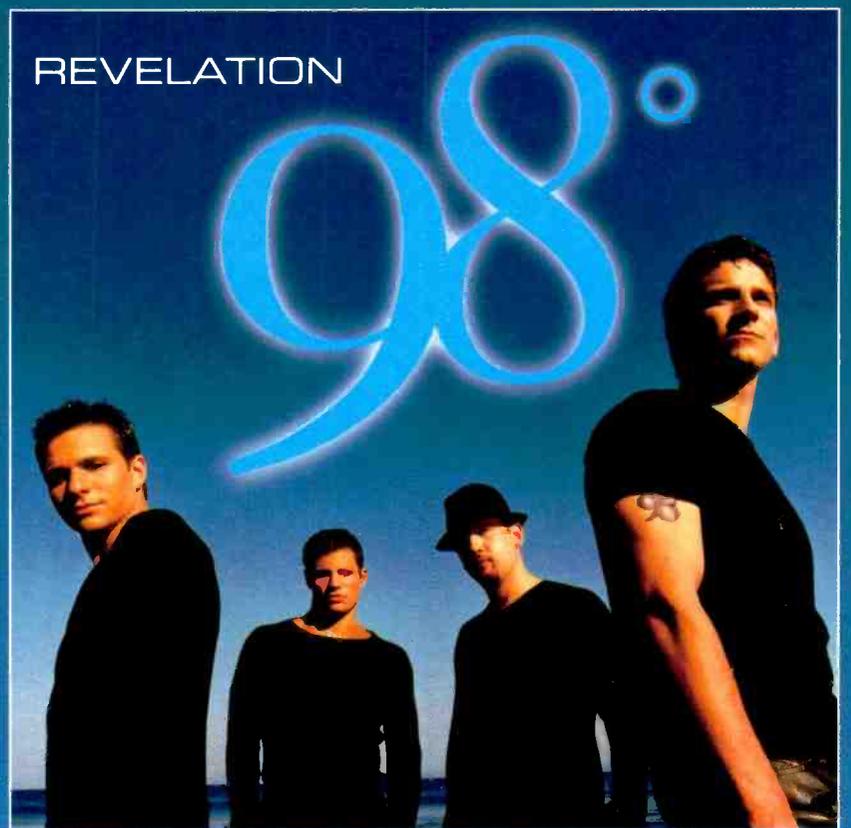
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- 10/5 Tonight Show with Jay Leno
- 10/7 Disney Channel Concert Special



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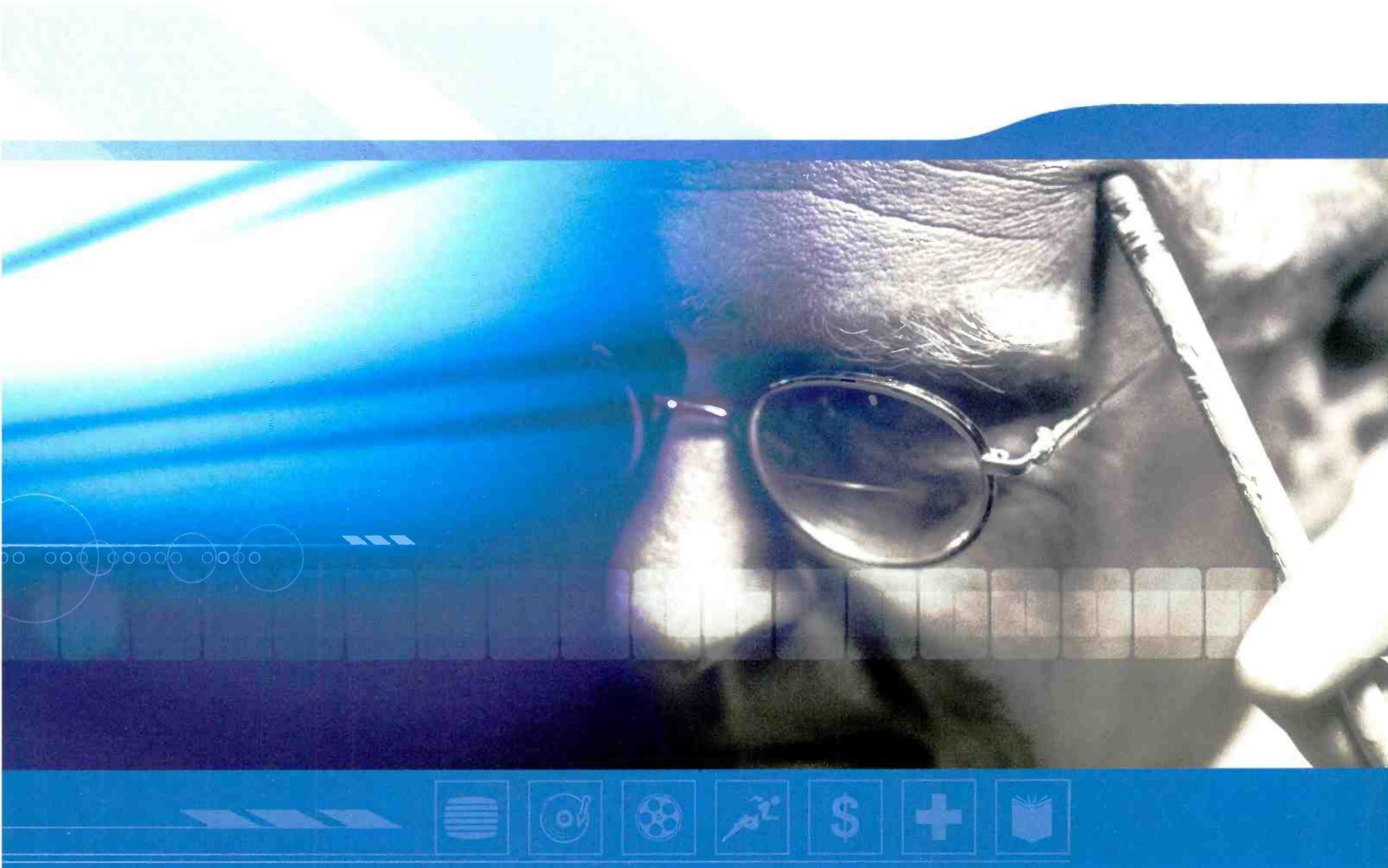


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# MTV Networks Plans Merger Of Box, MTV2

BY CARLA HAY

NEW YORK—In an effort to consolidate the best assets of two of its channels, MTV Networks (MTVN) is said to be planning to merge the Box Music Network into MTV2 (*Billboard Bulletin*, Aug. 23). As a result, the Miami-based Box will be downsized and possibly shuttered by the end of the year, according to sources.

The Box president/CEO Alan McGlade says in a statement, "We can confirm that we are in discussions with MTV2 about merging both our operations. Our ultimate goal is to create one strong and well-distributed network that will combine the best of both services."

An MTVN spokeswoman adds, "The leadership of the Box and MTV2 believe this is the right way to go. We're exploring what a merger would look like to create a vibrant and strong music network."

MTVN purchased the Box from TCI in 1999.

The Box and MTV2 specialize in 24-hour music video programming. The channels' focus on videos has been praised by the music industry, as MTVN's MTV and VH1 networks have increasingly turned to other types of programming.

However, both channels have yet to conquer cable TV in many top markets: The Box and MTV2 are unavailable or have limited availability in several of the nation's largest cities, including New York and Los Angeles.

The Box, which launched in 1985,

reaches about 24 million U.S. households, according to the network. The network has a "jukebox" concept, in which viewers can control the videos shown on their television by requesting videos for a fee. The Box's programming focuses on current hits; R&B and hip-hop dominate the most-played video list. Although advertiser-supported, the Box has had a history of being unprofitable for years.

MTV2—which debuted in 1996 as M2 and changed its name in 1999—has a free-form mix of current and classic videos in rock, pop, R&B, and hip-hop. Since its inception, MTV2 has been struggling with getting distribution on cable TV; the commercial-free channel has been primarily available on satellite TV. MTV2 reaches approximately 10 million U.S. households, according to MTVN.

By contrast, VH1 reaches more than 65 million U.S. households, while MTV's reach exceeds 70 million. Black Entertainment Television (BET), owned by private company BET Holdings, reaches more than 55 million U.S. households.

Sources say that widespread layoffs are expected at the Box, and any staffers remaining after the restructuring will relocate from Miami to New York, where MTV2 is headquartered.

An MTVN spokeswoman would not confirm or deny impending staff changes, saying, "We haven't made any decisions about any employees yet, but our employees will be treated fairly."



# Davis, BMG Team On New Label

## 'Instant Major Company' Hires Arista Vets, Debuts 4 Acts

BY CHUCK TAYLOR

NEW YORK—The formation of Clive Davis' joint-venture label with BMG, J Records, amounts to a \$170 million bet that in a time of rampant consolidation, a legendary executive with a great track record can pull off the difficult task of creating a successful label with a small number of debut acts.

J Records is a 50/50 private joint venture between the former Arista Records president and BMG Entertainment. Named for Davis' middle initial and that of many of his family members, the label is valued at around \$170 million by an industry source, in terms of signings and the formation of a management team. Initial speculation had put the figure at a loftier \$300 million. BMG president/CEO Strauss Zelnick notes, "We're not disclosing terms, but the figure represents the largest commitment ever made to a joint venture in the record business."

"We're in growth mode at BMG," Zelnick adds of the \$4.7 billion entertainment arm of media giant Bertelsmann AG. "We're excited to invest in the record business, and who better to do so with than Clive Davis?"

Boy band O-Town, the subject of ABC television's "Making The Band" (see story, page 92), along with debut artists Olivia, Alicia Keys, and Jimmy Cozier, are the first acts on J Records; initial releases are due in October.

For Davis—who founded Arista and helmed it for 25 years before being replaced in May by industry powerhouse Antonio "L.A." Reid—J Records represents a bold new chapter.

"My years at Arista were incredibly gratifying," Davis says. "I will always root for Arista and wish L.A. Reid the best. I very much want the company to succeed and grow. You don't participate in the foundation and naming of a company and not want it to succeed."

"My 50% equity in J Records

makes the future a win/win situation for everybody," he adds. "We have incredible momentum from the start. BMG and Strauss made it abundantly clear from the beginning that we would create something unprecedented—an instant major company. Any new artist being competed for or important artists wanting to make a



DAVIS, LEFT, AND ZELNICK

new association will want to compete in the finals with us."

Putting the money where his mouth is, Davis has established a team of executive players on virtually all sides of the game. Joining him at J is president/COO Charles Goldstuck, former executive VP/GM at Arista, as well as Arista veterans Richard Palmese as senior VP of promotion, Tom Corson as senior VP of worldwide marketing, Julie Swidler as senior VP of business and legal affairs, Keith Naftaly as senior VP of A&R, Peter Edge and Hosh Gureli as VPs of A&R, and Alan Newham as senior VP of finance and administration.

According to Davis, more staff announcements from outside the Arista camp will be made in the coming week.

Zelnick stresses he will play no active role in running the label. He says, "BMG's role is as financier and worldwide distributor. We will have zero management involvement, except to the extent that we can be supportive."

He added that there is no language in the agreement regarding Davis'

eventual successor, as there was at Arista. "Clive will make his own decisions about management and management succession," Zelnick says.

The deal does not currently include BMG's involvement in publishing, Internet, or specialized promotional tasks, but according to Goldstuck, announcements will be forthcoming about possible ventures to establish support businesses.

"We will align ourselves with BMG's strategic marketing to take advantage of opportunities," Goldstuck says. "Even though we will operate as an independent company, we will have the full advantage of BMG's resources and will be working closely with them."

Goldstuck confirmed that a publishing venture will be developed "in the next few months. We expect that it will be associated with BMG."

Other future ventures include divisions for soundtracks and for motion picture and television opportunities for artists. Talk of an umbrella company, Davis Entertainment, is unfounded, Davis says. "There's no such entity. That's something that the press came up with."

Davis will continue hands-on production involvement in future projects by Arista artists Whitney Houston and Carlos Santana, as well as participation in a joint venture with Reid in producing the next project for Monica. "This really shows the spirit of cooperation and working to the end objective of increasing market share," Davis says. In addition, he says, "it is certainly anticipated that we will be working with Next, LFO, Shannon Curfman, and Deborah Cox"—all of whom are currently signed with Arista.

Davis also refutes earlier press accounts that the new label had attempted to woo Mariah Carey and George Michael to its camp. "Those reports are erroneous. We have had no discussions with George and Mariah."

# Clubsonymusic.com Targets Net-Savvy Dance Fans

BY CHUCK TAYLOR

NEW YORK—Sony Music has turned up the volume on dance music with the Aug. 23 launch of clubsonymusic.com, a Web site tailored to promoting dance songs and artists on the company's labels.

The online destination is designed to zero in on the U.S. dance community and its fans, who are perceived as Internet-savvy and passionate about uncovering information on the genre.

"This will provide us another way to garner exposure to dance music, along with traditional media," says Dave Jurman, Columbia Records' senior director of dance music. "What better way than for us to develop this Web site for artists breaking in the dance world to further their exposure? And the instantaneous nature of it will allow us to get information out immediately."

"Dance music fans in general latch on to artists and grab all the information they can," adds Lee Chesnut, VP of A&R for Epic

Records. "Clubsonymusic.com is an idea that is long overdue. We're at a point with technology that almost everyone is online now. I think we've raised the bar."

Users navigate through the Web site like a boogie through a virtual nightclub, clicking on various "rooms" to access the Dancefloor,

clubsonymusic.com

which comprises soundclips and information about mainstream remixes and dance albums; Latin Lounge, highlighting Latin-influenced music; and the Techno Room, with techno and electronica featured.

The site also showcases DJs and remixers, including current profiles of Thunderpuss, Pablo Flores, and DJ Rap.

Acts currently on clubsonymusic.com include Anastacia, Jon Secada, Lara Fabian, Madison Avenue, Marc Anthony, Leftfield,

Celine Dion, and Mariah Carey. The site also provides links to artists' Web sites, as well as touring information.

"We hope this is going to raise the profile for our artists, so that people will know more than just the title of a song they like," Jurman says. "We want this to help raise

dance music to the next level."

Adds Chesnut, "I'm a former top 40 radio programmer, and from my perspective, dance music never completely recovered from the death of disco music. It seems like there will always be this stigma hanging over it in the U.S. We need more Madonnas out there that connect with the pop side. Hopefully, this Web site will provide one more tool to expose these kinds of artists."

The project was conceived by (Continued on page 100)

# MP3.com, Sony Settle

BY MARILYN A. GILLEN

NEW YORK—The legal saga surrounding MP3.com's battle with the music industry over its My.MP3.com streaming audio service drew nearer to a close with the Aug. 21 settlement by Sony Music of its copyright-infringement suit (*Billboard Bulletin*, Aug. 22). The move leaves Universal as the sole remaining major-label plaintiff.

Once it can resume operations, San Diego-based MP3.com will get a chance to prove it can build a sustainable business around the My.MP3.com concept, which allows consumers to instantly and easily access online music that they have already purchased in physical form. The service is free, and the company has said that it intends to keep it that way, despite the new cost pressures its hard-won label licenses mandate. It intends to generate revenue instead through

advertising and other ancillary streams.

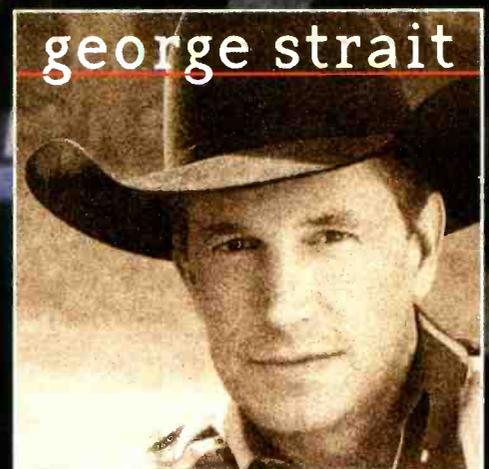
Certainly Wall Street believes the company's model holds promise. After surging 40% to \$11 in early-day trading, MP3.com's stock closed up more than 20% at \$9.34 the day following the Sony announcement, which came after the market's close. The surge was similar to bumps seen in the wake of the deals with Warner, BMG, and EMI. The company's stock is still down more than 70% in the past year, however.

Reiterating its "buy" rating on the company Aug. 22, Credit Suisse First Boston said in a note to investors, "We believe that once the current legal issues clear and investors focus on MP3.com's opportunities in the \$40 billion music space, shares . . . should begin to appreciate dramatically."

(Continued on page 20)

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# European Sales Growth Extends Into Germany

BY WOLFGANG SPAHR and GORDON MASSON

COLOGNE—Europe's recorded music industry is re-emerging from the doldrums, with the biggest markets all reporting increased sales for the first half of the year. Sweden, the U.K., and France announced encouraging sales figures for the period, and now Germany has joined the pack, indicating a positive trend for the European industry as a whole.

Germany, the world's fourth-largest recorded music market, had its first positive results in two years during the



GASSNER

January-June period. Industry executives attending the Popkomm convention in Cologne (see story, this page) told Billboard they were pleasantly surprised by the results—good news for an industry whose mood has been generally subdued this year.

The figures, published by label trade body Bundersverband der Phonographischen Wirtschaft (BPW), show that CD album shipments to the trade in Germany were 84.5 million units in January-June, up 5.5% from 80.1 million in the same period in 1999. Cassette shipments fell to 9 million units from 9.3 million, but that 3% drop compares favorably with the previous year's 20% tumble. The singles sector stayed virtually flat at 26.5 million units, vs. 26.6 million in 1999.

BPW does not publish shipment values with the six-month results. However, the statistics compare favorably with the overall growth in the German economy, which the Bundesbank reports is up 3.25% in terms of gross domestic product in the first half.

Another surprise from the BPW was the chart-share report, which shows that domestic repertoire accounted for only 15.8% of the Media Control album charts in the first six months, compared with 27.6% in 1999. BPW managing director Peter Zombik suggests this was partly due to the habit of major German artists releasing albums in the second half. Eight of

the top 10 slots on this week's Media Control album chart—including the top four—are occupied by international acts, mostly American.

Zombik says that such international stars as Santana, Metallica, Tom Jones, AC/DC, Celine Dion, and Buena Vista Social Club kept national product out of the top 20 in the first half. However, as a number of key German releases have been postponed until the fall, Zombik assumes that the national share of the chart will increase substantially by the end of the year.

Michael Huchthausen, chairman of the German Record Retailers' Assn., says, "This does not mean that German product is weaker but merely that there were far more international releases. In addition, the success of German dance productions only shows up in the singles chart and not in the albums chart."

Industry vet Rudi Gassner notes, "I think when you look historically, the figures have always been up and down, so I would not put too much emphasis on these statistics. It's not a trend. If you look on the other hand at your German release schedule for domestic artists, there is a lot of new stuff coming out, and that may change the picture in the last six months of the year."

Thomas Stein, president of BMG Entertainment Germany/Switzerland/Austria and Eastern Europe, says, "International acts had a very strong first six months in Germany, with Santana, TLC, [and others]. But I'm surprised domestic acts were so low in these figures. I think the release schedule may have a lot to do with this, as I know that BMG's [sales] went from 70% down to 65% due to the [international dominance]."

The upturn in fortunes for the German market seems to reflect a healthy start to the new year across Europe. In the first six months, Sweden's record companies sold 18% more music at 16.6% higher value than in the corresponding period last year (Billboard, Aug. 12), while the French music market grew by nearly 2% in value (Billboard, Aug. 12), and the market value of recorded music in the U.K. increased by 3% (Billboard, Aug. 26).

# Popkomm Enters The Dot-Gone Era

BY GORDON MASSON

COLOGNE, Germany—The proliferation of dotcom music companies may have stolen headlines over the past year, but now the distinct theme emerging in Europe is that the perceived importance of online distribution is not as vital as that of traditional sales outlets, at least in the short term.

Nowhere was this so apparent as at Popkomm, the annual German music-industry convention. Numerous workshops, seminars, and discussions at the fair, held here Aug. 17-19, centered on the emerging online music market and the problems caused by such entrepreneurial endeavors as Napster. However, more talk seemed to be about the transient nature of Internet startups and the need to maintain and expand relationships with traditional distribution outlets.

Bertelsmann chairman/CEO Thomas Middelhoff captured the mood in his keynote speech. "I am convinced that digitalization is not an everyday reality. I don't think the digital age has arrived in distribution yet," he said. "In 2004-2005, you will probably see 15%-20% of the total music business on the Internet. That will hurt retail, but I think

its importance is being overestimated."

Still, the opportunities to find new revenue streams through Web-related concerns remain attractive. Media industry analyst Olivier Beauvillain of Jupiter Communications forecast during one panel that the online music market in the U.S. alone will grow to \$4.2 billion by 2004. He added, "Only 28% of online music spending will be digital download in 2005. Physical products, or CD ordering online, will dominate."

Beauvillain also championed Napster as a marketing and promotional tool for the music industry. "We asked 2,000 music lovers if they had increased their [purchases] since visiting online music sites. Twenty-six percent of people that visited Napster said they had increased the amount of music they buy, compared to 18% of non-Napster users who had increased their buying."

Beauvillain was unable to give statistics for the remaining 74% that had visited Napster and whether their music-buying habits had remained flat or decreased since visiting the controversial site. Despite this, he concluded, "Napster as a killer application is likely to increase the overall music mar-

ket." Just how the music industry can benefit from file-swapping services remains a hot topic for debate. Critics note that consumers will inevitably turn to "illegal" activity to download music if there is no legitimate alternative. And the opinion of some experts is that the music industry's well-being in providing alternatives will depend on relatively small organizations, rather than the major record companies.

Heather Gold of entertainment and technology analyst digital-mogul.com said, "I would urge people to try out Napster as a market research exercise, [because] it's actually quite a difficult and complex system to use." Gold added, "Silicon Valley is a school of bad management right now, but there is a lot of enthusiasm, creativity, and speed. Small companies have an advantage over major record labels because they can move with far greater speed."

Gold said that such small entrepreneurial ventures have a terrific chance of becoming major global players, if they can attract the support of established companies. "All the majors will support the one system." (Continued on page 100)

# 'N Sync/Son By Four Duet Is Planned In Diverse Lineup For Latin Grammys

BY LEILA COBO

MIAMI—The first-ever Latin Grammy Awards show is shaping up to be a cornucopia of multiculturalism. Billboard has learned that acts as varied as current chart-toppers Son By Four—singing a quadruple duet with 'N Sync—will share the stage with veterans such as Gloria Estefan and actress-turned-singer Jennifer Lopez.

Nominees Estefan and Lopez will also be two of the six bilingual hosts for the evening. Others already confirmed are Antonio Banderas, Jimmy Smits, and Andy Garcia.

Neither CBS, which will air the event, nor the National Academy of Recording Arts and Sciences (NARAS) and its sister organization,

the Latin Academy of Recording Arts and Sciences (L A R A S), have confirmed performers for

the Sept. 13 show at the Staples Center in Los Angeles. But sources say those slated to appear include Christina Aguilera, Carlos Santana (in a duet with Mexican rock group Maná), Lopez (singing her Grammy-nominated duet "No Me Ames" with Marc Anthony), Shakira, and Ricky Martin. Celia Cruz will appear as part of a tribute to Tito Puente.

Son By Four, whose Grammy-nominated hit "Purest Of Pain (A Puro Dolor)" has been topping charts for months, will pair up with the boys from 'N Sync, who will reportedly do some singing in Spanish.

The two-hour show will be the first bilingual broadcast ever to air on network television during prime time. It will be broadcast around the world, either simultaneously or live on tape. In the U.S., ads will run in both English and Spanish, also a first for prime-time television. The hosting too will be bilingual.

Organizers are hoping to make a franchise out of the Latin Grammys, and this means striking a delicate

balance between the best that Latin music has to offer and what CBS' wide viewership is ready to accept.

"We are playing to as many people as possible, including the constituency who knows the music," says Jack Sussman, VP of specials for CBS Entertainment. "We want to make a great show that is credible and that people in the Latin music field will be proud of, and yet [one that] will also be embraced by the general television audience."

In looking for that general audience, many of the performers already have crossover appeal. However, says Sussman, English-language material is not a prerequisite to appear in the show. Instead, he says, "for some acts, this is an opportunity to play before 20 million people, 18 [million] of whom have never heard them before. You have the capacity to develop a whole new audience."

NARAS and LARAS have long stressed that the Latin Grammys are not a minor version of the general-market Grammy Awards. With that in mind, the same production team that puts together the Grammys—Pierre Cossette Productions—will produce the Latin Grammys.

"Our job is to maintain the credibility of LARAS and yet make a show that plays on CBS network," says Sussman. "Because we only get one chance to launch this franchise. The challenge here—and I believe it's an acceptable challenge—is to accomplish both of those things."

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ron Spaulding is named senior VP of sales for the Elektra Entertainment Group in New York. He was VP of sales for Priority Records.

Virgin Records promotes Thomas D. Bracamontes to senior VP of urban in Beverly Hills, Calif. Virgin Records also promotes Scott Bauman to VP of legal and business affairs in Los Angeles. They were, respectively, senior VP of urban promotion for Virgin and director of legal and business affairs.

Larry Jenkins is promoted to senior VP of marketing and media for Columbia Records in New York. He was senior VP of media/strategic marketing.

Joe Borrino is promoted to VP of



SPAULDING



BRACAMONTES



JENKINS



SPELLMAN

finance for the Island/Def Jam Music Group in New York. He was senior director of finance.

Lise Hunt is named director of sales and marketing for Milan Entertainment in Beverly Hills. She was manager of international marketing for the Windham Hill Group.

Althea Spellman is promoted to director of media relations for Universal Records in New York. She

was coordinator of media relations.

Mandana Eidgah is promoted to associate director of marketing and media for Buddha Records in New York. She was product and marketing manager.

Michelle Sims is named manager of tour publicity for MCA Records in Santa Monica, Calif. She was publicity coordinator for Atlantic Records.

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Farm Aid Sprouts Live Set On Redline

### Best Of 15 Years Of Fund-Raising With Nelson, Mellencamp

BY DEBORAH EVANS PRICE

NASHVILLE—For 15 years, Farm Aid has not only rallied support and raised funds for the American farmer—it's been an annual spotlight for some of the best live performances in popular music.

On Sept. 12, consumers will be able to carry some of those memories home, as Redline Entertainment releases a double-album, "Farm Aid Volume 1—Live," featuring Willie Nelson, John Mellencamp, Sheryl Crow, Beck, Bonnie Raitt, Johnny Cash, Neil Young, and Dave Matthews Band, among others.

The project—set for release shortly before this year's Farm Aid concert Sept. 17 in Bristow, Va.—will be marketed by RED Distribution's Red Ink Division. Redline will donate all net proceeds from the set to Farm Aid. Participants are hoping the project will create awareness and add to the more than \$15 million Farm Aid has raised since its inception to help struggling U.S. farmers.

"I think the most important thing about Farm Aid is that it's been here for 15 years," says Mellencamp, who co-founded the event with Nelson and Young. "I don't see any of those other charities that started in the '80s still being around."

To what does he attribute the event's success? "The tenacity of Willie Nelson," he says. "And the [farming] problem is forever in motion. Right when you get one thing solved, it turns out there's another thing that has to be solved. It's never-ending. I don't know any other business that is so at the mercy of the government."

The collection includes Nelson's dueting with Beck on "Peach Picking Time Down In Georgia," Dave Matthews Band's "Crash," and Mel-

lencamp's "Paper & Fire" and "Scarecrow." The latter two cuts were recorded in 1990 in Indianapolis.

"We did have a lot to choose from," Mellencamp says of culling two cuts from 15 years of performances. "But I think those were just performed very well. The band was in the middle of a tour, and everybody was really on their mark that day."

Mellencamp credits his guitar player Mike Wanchic with putting the project together. It was a job that included listening to performances from the 12 previously staged concerts, held in, among other locales, Irving, Texas; Ames, Iowa; New Orleans; Louisville, Ky; Austin, Texas; and Champaign, Ill.

"He's the guy who mixed all the songs, went through all the material, and had to get the clearances," says Mellencamp. "Mike went through hours and hours of stuff, but the hardest thing was, after he mixed everything, getting clearance. It's a colossal amount of work."

Mellencamp is pleased with the results. "I'm excited about all of it," he says. "It's a worthwhile project, and I don't know why it wasn't done after 10 years."

He'd like to see another Farm Aid project, possibly a home video or DVD release. "They have all these on videotape and film," he says. "The best performers in rock have all played at Farm Aid at one time or another, and they have all that on tape. There's a lot of stuff they could do with the material they've got from Farm Aid."

For now, efforts are concentrated on the album. "We're trying to market it and promote it as what it is—the first Farm Aid record," says John Porter, director of marketing for Red Ink, the in-house marketing, promotion, and label-services division within RED Distribution. (Red Ink and RED are

not affiliated with Redline, the label of the Best Buy chain. Best Buy is a corporate sponsor of Farm Aid.)

"We're planning to maximize what Farm Aid has traditionally been able to do with publicity and marketing via CMT and via the radio relationships Farm Aid has already developed," says Porter. "And we're going to branch out and service the record to a multitude of formats. The diversity of the artists involved is a reflection of what America is."

Porter says there are no plans to release a single from the album. "It's more of an event-driven record," he says. "We're going to do promotions with all the radio stations we can to increase awareness of the record. We're trying to create a syndicated [radio] special."

This year's Farm Aid will be held at Bristow's Nissan Pavilion and will air on CMT. It will feature Nelson, Young, Mellencamp, Barenaked Ladies, Travis Tritt, Arlo Guthrie, the North Mississippi All-Stars, Jimmy Sturr, and Shannon Curfman.

According to Porter, the marketing campaign for the record will continue way past this year's Farm Aid. "We're going to contact all the individual artists' fan-club sites," he says, "and do an electronic media campaign . . . One of the partners of Farm Aid is AOL. We're trying to work out a deal with AOL where people can find out about the album."

Porter says the label plans to secure prime positioning at retail for the release and will offer giveaways via radio.

Tower Nashville GM Jon Kerlikowske feels the album has strong sales potential. "It sounds very cool," says Kerlikowske. "For us, specifically, we should do really well with that, because it has a good mixture of Americana artists and country artists. And Sheryl Crow has always done really good for us in this marketplace."

## Twins Evan & Jaron Go 'Crazy' On Columbia

BY MELINDA NEWMAN

LOS ANGELES—As they are identical twins, it would be easy to imagine that Evan & Jaron, whose self-titled Columbia disc comes out Sept. 12, do everything together. But that isn't the case.

"It's weird; we just can't sit down and write together," says Evan Lowenstein. "It's like we know each other too well. It's nice to write a song with someone you don't know so well, sort of like how you can go to a bar and tell a stranger your whole life story."

While the two often share songwriting credits on their jangly, edgy pop songs because

of the editing the other brother will do on a finished tune, for "evan and jaron," the brothers teamed with a number of outside writers, including Semisonic's Dan Wilson ("Ready Or Not") and Glen Ballard ("Pick Up The Phone").

First single "Crazy For This Girl" was written by Jaron and Jeff Cohen. "It's about those girls that are friends that you do everything with and you've known since she was 12, and you think, 'She can't be beautiful, she's just a friend,' and all of a sudden it hits you," says Jaron. The track, which was serviced to top 40, hot AC, and modern AC, is No. 22 with a bullet on this issue's Adult Top 40 airplay chart.

Tim Michaelson, PD at WCDA

Lexington, Ky., says early indications are that the song is a hit. "I think it's heading for the top," he says. "It's got a great hook, it's a great adult song, and it's a nice short song. Most programmers like that, even though I wish it were longer. It's got all the ingredients to be a hit."

"It really fits the sound of what we're doing," says Tim Richards, PD at WKQI Detroit.

"The combination of these two brothers and [executive producer] T-Bone Burnett on this project has been a great marriage. Right now, people don't know anything about the brothers—there's not a lot of

visual enforcement of the song is just good." A video for the track will be shot Monday-Tuesday (28-29).

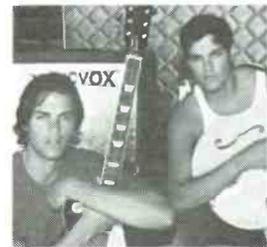
The single will also get a boost through its inclusion in a number of TV projects, says Columbia senior director of marketing Greg Linn. The tune will be used in the TV spots for ABC's popular drama "Once And Again" and will be credited onscreen. It will also be featured in a fall episode of "Dawson's Creek."

While Evan & Jaron are new to Columbia, their name may be familiar because of their Island Records major-label debut in 1998. (The Los Angeles-based twins also self-released two albums in the mid-'90s while still living in their hometown of Atlanta.)

(Continued on page 20)



MELLENCAMP



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# At.The.Drive.In Takes 'Command'

## Indie Act Aims For Older Audiences With Grand Royal Set

BY ERIC AIESE

NEW YORK—After six years of the indie life, El Paso, Texas, quintet at.the.drive.in is gearing up for the big time, as Grand Royal prepares to issue the group's new set, "Relationship Of Command." The promotional effort behind "Relationship" is already well under way, in preparation for the set's Sept. 12 release.

After opening for Rage Against The Machine on several dates, the band recently embarked on a six-week U.S. club tour. It is headlining shows around the country, with fellow El Paso band Rhythm Of Black Lines opening on many dates, and has sold out a number of venues. The itinerary includes shows in Japan and nearly two weeks in Europe, with performances at the Reading and Leeds festivals in the U.K. Additional stops will accommodate press and radio interviews. In October, the band hits the road again, joined by the Murder City Devils.

Kristen Welsh, director of marketing for Grand Royal, expects "Relationship" to have a wider appeal than past releases, attracting older audiences in addition to the



AT.THE.DRIVE.IN

band's teenage fan core. "It's an intelligent record," she says. "A 15-year-old can love it, but a 25-year-old Radiohead fan will also enjoy it."

On July 18, Grand Royal released the set's first single, "One Armed Scissor," backed with "Pattern Against User" as a commercial 7-inch and CD-single with a bonus track, "Incetardis." It was shipped to college radio and specialty shows earlier in the month, finding success. The album was sent to college stations Aug. 16. Modern and mainstream rock outlets will receive the single Sept. 8; it was released Aug. 7 in the U.K. and has achieved respectable sales, ascending the U.K. sales chart.

At.the.drive.in has taken advantage of the Internet to interact with

its growing fan base. The band's Web site featured reports and pictures from the studio as "Relationship" was being recorded. In addition, the site offers an audio tour diary from the band—the band members have called in from the road, leaving phone messages that are accessible online.

Concert-goers are encouraged to take pictures at live shows and post them online. "Fans are doing the marketing for us," says Welsh. In return, the band rewards them.

(Continued on page 21)



**On The Rise.** Universal artist Gabrielle takes a break between promotional stops in support of the recent U.S. release of her sterling disc "Rise." Boasting collaborations with Johnny Dollar and Richard Stannard, the set has already sold 600,000 copies in the artist's native U.K., where it was issued earlier this year. The title track is currently gathering support at top 40 and AC radio stations.

# Members Of Trouble, King's X Form Metal Blade's Supershine

BY CLAY MARSHALL

LOS ANGELES—When guitarist Bruce Franklin, co-founder of celebrated underground doom rockers Trouble, needed a singer for his new Supershine project, he says he had one person in mind: King's X bassist/vocalist Doug Pinnick.

"I always loved Doug as a singer, but it took a while before I finally asked him," Franklin says, noting he was unsure of Pinnick's availability.

However, once Pinnick completed work on his group's "Please Come Home . . . Mr. Bulbous" (released in March), as well as his upcoming



SUPERSHINE

Poundhound solo effort, he eagerly embraced the Supershine project, writing lyrics, basslines, and vocal melodies. The eponymous result will be issued by Metal Blade on Sept. 12.

Supershine's 12-track set, which includes a cover of Grand Funk Railroad's "Shinin' On," could easily be described as a marriage of King's X and Trouble, with Pinnick's soulful vocals layered atop Franklin's crisp, tuned-down guitar riffs.

Pinnick's King's X bandmates also played a big role in Supershine. That group's singer/guitarist, Ty Tabor, mixed and mastered the album, while drummer Jerry Gaskill and original Trouble percussionist Jeff Olson pro-

vided its drum tracks.

After 20 years in King's X, Pinnick admits the studio experience with Franklin was a change of pace. "I'm used to a certain way of doing things—a certain way of thinking without words," he says. "I had to back up and let [Bruce] breathe—and to try to understand where he was coming from. He works hard, and he's concerned with things that I don't notice."

Franklin, who says a Trouble reunion is "not in the immediate future," knows Pinnick's busy schedule will rule out a full Supershine tour. Still, he "would love to do some

shows," he says.

Mike Faley, president of Metal Blade, praises side projects as a "great place to keep creative juices flowing," and says Supershine's participants knew the quality of the project would be scrutinized. "They know it's going to be compared, and you don't want to disappoint," Faley says. "It's got to stand on par with any [member's] project, and by raising the stakes, they deliver."

Wanting to demonstrate what Faley calls Supershine's "cohesive, musically challenging" nature, Metal Blade recently posted an MP3 of the album's "I Can't Help You" on its metalblade.com Web site.

# A Book From Courtney Love; Another Album From Aerosmith; A New Label For Hawkins

**COURTNEY LOVE TELLS ALL:** Courtney Love has inked a deal to write a book about her first 10 years in the music business. To be published by Regan Books in spring 2001, the tome will deal with the personalities and issues that have been a part of her career so far, says our source.

In other Love news, the singer, as well as her band, Hole, has signed a new management deal with Left Bank Management. No new word on Love's ongoing lawsuit with Geffen, other than "she's pursuing the lawsuit against Geffen vigorously," according to our source.

**BACK IN THE SADDLE:** Aerosmith is in the studio shooting for a March release of its next Columbia album. The band, which always has drama during the recording process, originally went in the studio with hotter-than-hot producer Matt Serletic, who produced the group's smash "I Don't Want To Miss A Thing" from "Armageddon." But Aerosmith's Steven Tyler and Joe Perry ultimately decided to produce the album themselves with songwriters/producers Mark Hudson and Marti Frederiksen, both of whom have worked with the band over the years.

"They already have nine or 10 songs done. They'll be recording more in September or October and then mix in November and December," says the band's A&R exec, John Kalodner. "They didn't ever get out of pre-production with Matt. It just didn't evolve into them working together. However, if something right came up, they'd work with him again. He's great. The guys just already had a vision for a whole work of art that they wanted to do with Marti and Mark." Serletic's representative declined to comment by press time.

**A FRESH START:** Sophie B. Hawkins and Columbia Records have amicably parted ways, with Hawkins retaining the masters to her 1999 label release, "Timbre." Hawkins, who is already in talks with a number of labels, has also got an album of new material ready to go. Although her relationship with Columbia had some rough spots, Hawkins says she leaves the label with plenty of fond memories. "I have grown as an artist and a person so much in the last 10 years with [Columbia parent] Sony, and I have never been more productive and excited about my future." Columbia reps declined to comment.

**SANTANA'S NEXT WAVE:** Carlos Santana's first material following his smash "Supernatural" album will be a track for Capitol Records' "Girlfight" soundtrack. Santana submitted the song "Olympic Festival" after

viewing an early cut of the movie. The tune, written by Santana, K.C. Porter, J.B. Eckl, and Raul Rekow, features vocals by Raul Pacheco and Adsrubal Sierra. No word yet on if the song, produced by Porter, will be a single. The soundtrack comes out Sept. 26.

**STUFF:** Atlas Entertainment, Gold-Miller Management, Atlas-Third Rail Management, and Third Rail Records will now collectively be known as Mosaic Media Group. Atlas-Third Rail is best-known as the management company for Alanis Morissette, Goo Goo Dolls, and Green Day. Additionally, the new company has received a major cash investment from Capitol Communications CDPS, a French-Canadian company looking to make inroads in Hollywood. A spokesman for the deal declined to say how much money Capitol has invested in Mosaic, only that the company has "earmarked several hundred million dollars for the entertainment industry."

Sue Sawyer, VP of media relations for Hollywood Records for the past 6½ years, is leaving her post within the next few weeks. Sources say she will have a continuing role at the label. Negotiations with her replacement are ongoing, with a name to be announced shortly.

Tim Rosta, who has served as executive director of LifeBeat, the music industry AIDS organization, for the past eight years, will leave the company Sept. 9 for a new post at MTV. The nonprofit is conducting a search for a new executive director.

New age pianist Danny Wright has switched to Sausalito, Calif.-based Real Music and will release his label debut, "Soulmates," in January. He previously recorded for Moulin D'Or Records.

**BACK TO THE FUTURE:** Rhino Entertainment has partnered with PBS station WQED Pittsburgh to develop, produce, and distribute TV series and specials about doo-wop music. The label and station paired together this past year to create "Doo Wop 50," a special that highlighted Rhino's first doo-wop boxed sets; a third boxed set of doo-wop music was released Aug. 1. The programs under the new arrangement will include a 13-episode doo-wop series, as well as a live performance program that pairs original doo-wop groups with contemporary performers.

The Right Stuff/EMI will release Nov. 7 a three-CD collection from Dion. The set, titled "King Of The New York Streets," tracks the seminal performer's career and features written accolades from some of his biggest fans, including Bruce Springsteen, Paul Simon, and Bob Dylan.



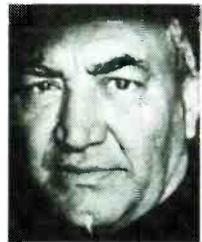
by Melinda Newman

## Eliades Ochoa Moves Beyond Social Club With Patria 'Tributo'

BY HOWELL LLEWELLYN

MADRID—One of the surprise international hits of the late '90s, the Buena Vista Social Club and its accompanying film of the same name, has brought belated but well-deserved recognition to the veteran Cuban *someros* who, at the hand of Ry Cooder in 1996, recorded a sublime collection of traditional Cuban songs in Havana's former RCA Victor studios.

The Social Club brings to mind the inimitable Compay Segundo, 93 this November and still going strong; the tremendous voice of Ibrahim Ferrer; the stupendous piano playing of Ruben Gonzalez;



OCHOA

and the mastery of Omara Portuondo, whom Cooder described as "the Billie Holiday of Cuba."

Eliades Ochoa probably does not jump to the

minds of many, even though he is perhaps the best all-around musician of the Social Club crowd and is certain to be the standard-bearer of traditional Cuban music for a long time to come.

Ochoa, 54, was barely a teenager when the U.S.-backed dictatorship of Fulgencio Batista was overthrown in Fidel Castro's 1959 revolution, by which time some of the Social Club members had already toured the U.S. and Europe.

He is the musician with the broad-brimmed hat walking along the railway tracks in the movie, and the one who sings the immortal "Chan Chan" on the album. He is also the leader of El Cuarteto Patria, a traditional music ensemble currently celebrating its 60th anniversary.

Ochoa, a *guajiro* (peasant) from the rural Oriente region in Eastern Cuba whose capital, Santiago de Cuba, is the cradle of traditional Cuban music, has decided to honor his band's 60 years with an album called "Tributo Al Cuarteto Patria," which will be released worldwide on Sept. 25. Ochoa is signed to Virgin Spain imprint Yerbabuena. In the U.S. the album will be issued on High Octave; in Mexico, it will be released on Virgin. It will be on EMI in the rest of Latin America.

Between Oct. 25 and Nov. 18, Eliades Ochoa Y El Cuarteto Patria will tour the U.S. and Canada for the third time in 13 months (the previous tours were September-October '99 and February-March of this year). The U.S. is Ochoa's main market, says Virgin Spain label manager Fernando Martínez, and his previous album, last year's "Sublime Ilusión," has sold 100,000 units in the U.S. and Canada, he says.

(Continued on page 19)

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# Bill Miller Fills Integrity's 'Prayer' With The Sounds Of His Heritage

**BY DEBORAH EVANS PRICE**  
NASHVILLE—Contemporary Christian music is known as a genre that gathers diverse styles, but few new projects will stretch the boundaries more this year than "Hear Our Prayer," Bill Miller's Sept. 19 release on Integrity Music.

The music on "Hear Our Prayer" is praise and worship—the style for

which Integrity is well-regarded. However, the project also weaves in the Native American flutes and chants indigenous to Miller's music and heritage.

A Wisconsin native who was raised on a reservation, Miller is an acclaimed folk/rocker whose résumé includes stints on the Warner Western and Reprise labels, touring with



MILLER

Tori Amos, and receiving multiple honors at the Native American Music Awards last fall, where he won in the best artist, songwriter, male artist, and song of the year categories.

In addition to his deal with the Mobile, Ala.-based Integrity label, Miller is signed to Vanguard Records, which is reissuing four of the Nashville resident's previous albums. He's also working on a set of new material for Vanguard.

So what prompted him to sign with Integrity and release his first collection targeted to the Christian market? "I felt called to do this album. I'm out to be used by God," Miller says passionately, "and I really have surrendered to this project."

Miller says the relationship with Integrity began when a longtime friend, writer/producer Chris Harris (Michael W. Smith, Anointed), enlisted him to play flute at a Women of Faith conference in Nashville in April 1998. "Don Moen [Integrity executive VP of creative] saw me perform and told Chris Harris, 'There's something unique about Bill Miller; we need to work on this.' He got me and what I was about."

"Don Moen was so moved and so inspired by Bill," recalls Harris. Soon after, Integrity included Miller's performance on "Outrageous Joy," recorded live at the Women of Faith conference. Miller also played woodwinds and performed a chant on the May release "Intimate Worship." The title cut of his new album is featured on "Hope Changes Everything." Harris produced "Hear Our Prayer" and praises Integrity for giving him and Miller creative freedom. "They were hands off," he says.

"Hear Our Prayer" opens with the conventional worship tunes "I See The Lord," penned by Paul Baloche, and the classic "All Creatures Of Our God And King." "We did a couple of those to set up the album, and then I just took off," says Miller.

He next unleashes original compositions that combine vivid imagery with soulful expressions, such as "Praises" (written by Miller and Myron Pyawasit), which features chanting and drums, and the reverent, powerful "Father."

"We were letting the spirit flow and writing the songs without thinking of genre or which market they'd fit," he says. "I'm like the little drummer boy. All I've got is my wooden flutes and my guitar. I have no big background in this [contemporary Christian music]. I just have my heart, and when I laid it out, some incredible things happened.

I laid my heart on the line and even my reputation in the secular world.

"People are probably going to criticize it," Miller continues, acknowledging that mainstream audiences sometimes react negatively to an artist expressing religious beliefs. "I'm ready for it. Knock me down, 'cause the bullets are just going to bounce off me."

Terri Short, Integrity's senior director of marketing, believes Miller's passion will move Christian music audiences. In fact, at the National Coalition of Men's Ministries, a Colorado Springs, Colo., gathering of men from more than 200,000 churches and men's organizations, she saw Miller's impact firsthand. "He's a phenomenal person," she says. "He has an ability to get down deep in people's hearts."

Short says Integrity's primary goal is for people to become familiar with

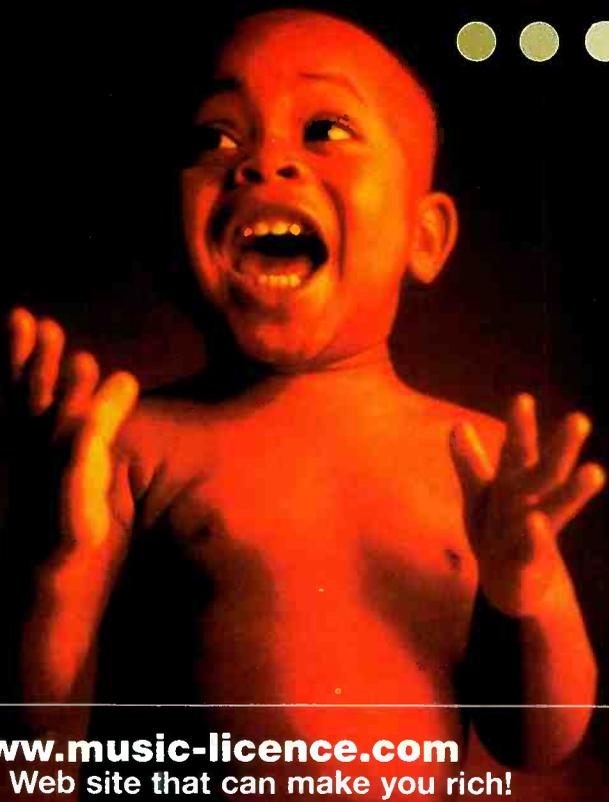
Miller. "To know him is to love him," she enthuses. "And we have to get the consumer to know him . . . We'll be doing radio singles [not yet determined], and we'll be supporting that with in-stores and tour promotion."

Short adds that Integrity will provide Christian retailers with sampler cassettes. A video was also shot at the Men's Ministries conference.

Miller says he has no plans to abandon his previous fan base; he just wants to expand it. "I'm going to continue to play and sing to the same people I've been singing to for 25 years out there on the road," he says. "I'm not changing anything. I'm just adding another feather to my wing. I'm able to fly a little higher than I've ever done before, and I'm excited about that."

Miller is managed by Diane Rankin and booked by Michael Cooper at Akasha Artists.

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DAVE MATTHEWS BAND, THE MAVERICKS	The Gorge George, Wash.	Aug. 4-6	\$2,521,358 \$50.95/\$38.60	60,000 three sellouts	House of Blues Concerts
KURE SUMMER JAM: BRIAN MCKNIGHT, BUSTA RHYMES, CASH MONEY, HOT BOYZ, DA BRAT, DESTINY'S CHILD, RUN-D.M.C., NELLY BONE THUGS-N-HARMONY, NEXT TQ, SOLE, BEANIE SIGEL	The Gorge George, Wash.	July 14	\$1,074,605 \$55/\$50	20,000 sellout	House of Blues Concerts
KISS, TED NUGENT, SKID ROW	The Gorge George, Wash.	July 22	\$955,339 \$95.85/\$74.85/ \$53.85	17,676 20,000	House of Blues Concerts
UP IN SMOKE TOUR: DR. DRE, SHOOP DOGG, EMINEM, WARREN G	Tacoma Dome Tacoma, Wash.	Aug. 15	\$884,020 \$45/\$35	20,516 sellout	House of Blues Concerts
TIM MCGRAW & FAITH HILL	United Center Chicago	Aug. 20	\$882,140 \$65/\$50/\$35	17,107 sellout	Jam Productions
TIM MCGRAW & FAITH HILL	Tacoma Dome Tacoma, Wash.	Aug. 12	\$865,304 \$55/\$39.50/\$29.50	20,110 sellout	House of Blues Concerts, Concerts West, Moore Entertainment
TIM MCGRAW & FAITH HILL, KEITH URBAN	San Jose Arena San Jose, Calif.	July 31	\$837,381 \$59.50/\$49.50/ \$29.50	16,048 sellout	SFX Touring/Bill Graham Presents
STING, K.D. LANG	The Gorge George, Wash.	July 30	\$837,259 \$95.85/\$74.85/ \$53.85/\$37.55	16,971 20,000	House of Blues Concerts
BRITNEY SPEARS	The Gorge George, Wash.	Aug. 11	\$814,630 \$48.05/\$37.55	20,000 sellout	House of Blues Concerts
TIM MCGRAW & FAITH HILL, PHIL VASSAR	ARCO Arena Sacramento, Calif.	Aug. 8	\$787,350 \$59.50/\$49.50/ \$29.50	15,086 sellout	SFX Touring/Bill Graham Presents

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## ELIADES OCHOA MOVES BEYOND SOCIAL CLUB WITH PATRIA 'TRIBUTO'

(Continued from page 17)

"Our chief problem is that for many people in the U.S. and Europe, Eliades Ochoa is part of Buena Vista, period," says Martínez. "But he is formidable in his own right, an amazing guitarist and singer who dominates the whole spectrum of Cuban traditional music. Our strategy is to develop an Eliades Ochoa trademark."

"We think the best way to change this is by natural process, for the message to seep through to the public that, based on his own merits, Ochoa is the foremost exponent of vibrant traditional music and a monster on stage," says Martínez.

Ochoa has been touring virtually nonstop all year, including 10 concerts in five days from Aug. 1-5 in Japan. He played across Europe this summer, including the Roskilde festival. France is the second target after the U.S., as "it is the strongest world music market in Europe," says Martínez.

But Ochoa found time between touring to fulfill a dream in July, by showcasing "Tributo" in the main square of Santiago de Cuba, 620 miles (1,000 kilometers) from Havana.

Martínez says, "Eliades is our most important international artist, and he wanted to play here in San-

tiago in front of his own people, because for years all he has seen have been audiences in the U.S., Europe, and Japan."

It was a perfect setting for a tribute to a band that was traveling the world preaching the gospel of traditional Cuban music decades before Buena Vista was conceived. The tree-lined Parque Cespedes, featuring Santiago's 15th-century cathedral and a building with a balcony from which Spanish conquistador Hernando Cortés gave a speech, echoed to the sound of horses trotting past as workmen erected the stage and lighting through the day.

Despite Santiago's 500,000 population, the scene was reminiscent of a Spanish pueblo of 5,000 preparing for its annual weeklong summer fiesta. Absolutely nothing suggested that behind this was a multinational record company, or that like nearly all worthy Cuban musicians these days, Ochoa is signed to a non-Cuban label.

Among those who performed with Ochoa Y El Cuarteto Patria for a delighted Santiago audience unfamiliar with concerts of this type were local artists Los Guanches, Las Hermanas Ferrin, and 88-year-old saucy *trouvador* El Guayabero, from the neighboring province of

Holguin and an esteemed guest on the album along with trumpet player Anibal Avila and Eliades' sister, Maria.

Two of the four other members of El Cuarteto Patria are Eliades' brother Humberto, on second guitar and backing vocals, and son Eglis, on clave and maracas.

"I took charge of El Cuarteto

**'My mission is to carry the flag of traditional Cuban music'**

- ELIADES OCHOA -

Patria in 1978, and it seems like yesterday," says Ochoa. "My mission today is exactly the same as then—to carry the flag of traditional Cuban music, especially *son*, because *son* is the root of all modern Cuban music, from *trova* to salsa."

Ochoa comments that "Sublime Ilusión," whose guests included Cooder, Charlie Musselwhite, and David Hidalgo of Los Lobos, has sold much better in the U.S. than in Europe, even though he has a solid following there. "I don't know why

that is, although I suppose it has to do with the success of Buena Vista Social Club in the U.S. and the U.S. guests on the album."

He recalls of his two U.S. tours in the past 10 months, "They were very warmly received, with very good write-ups in all the specialist press. All the genres go down well in the U.S."

"Tributo" is a mix of traditional *son*, *bolero*, and *guaracha*, all played in an effervescent style that translates to an infectious celebration onstage. The album was recorded in Santiago's 20-year-old Egrem studios, a former religious chapel, where Compay Segundo's original version of "Chan Chan" was recorded. The album's songs were chosen by Ochoa because they all mark different stages in the history of El Cuarteto Patria.

"I am going to continue to show the public, wherever I am, the treasure that is traditional Cuban music. I do not want another Grammy [won by the Buena Vista Social Club], I want to win the public over," Ochoa says.

It seems as though he will always be a *guajiro* in his cowboy hat and boots, and why not? Asked about the constant hat, he jokes, "I started out in the bars, played for pennies, and passed the hat around—

that's why it's so big."

Marketing plans for individual territories are still being finalized, but in Spain and France he is to receive treatment given to no other previous Virgin Spain artist. Yerbabuena director Jos Ramon del Rio, himself a Cuban, explains that Spain's major music Web sites will host a simultaneous chat session with Ochoa in September.

Also in September, there will be a video conference with Ochoa at the French-owned FNAC music-and-book stores in Spain's Madrid, Barcelona, Valencia, and Zaragoza. Ochoa will play four songs from the Madrid store, present the upcoming U.S. tour, and show a video made by Piotr Sikora. A similar project is planned by Virgin France at that country's 50-odd FNAC outlets.

There will be two "Tributo" showcases in Madrid and Barcelona at the end of September, and all FNAC music club members who reserve the album before its release date will receive an invitation to one of the concerts. These members will receive album news via FNAC's mailing list beginning Friday (1). Del Rio says it is the first time that Virgin and FNAC have come together on such a marketing project.

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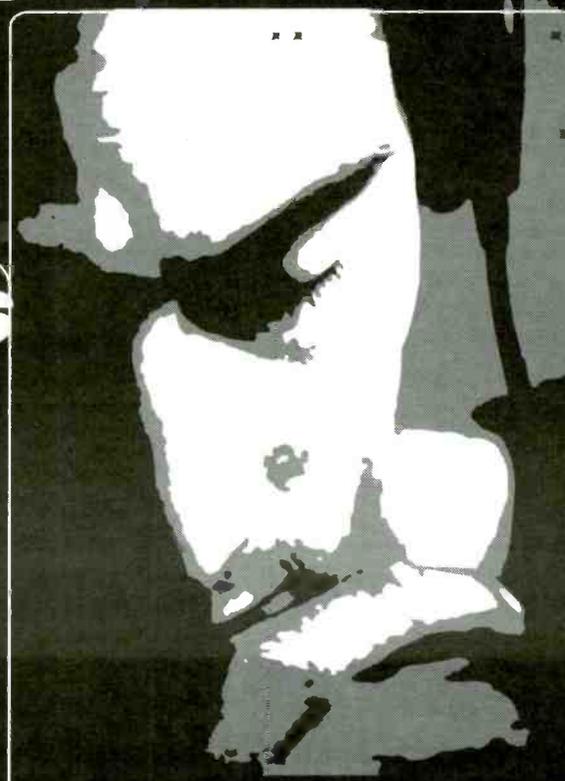
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## TWINS EVAN & JARON GO 'CRAZY' ON COLUMBIA

(Continued from page 15)

In 1996, Evan & Jaron were brought to the attention of then Island Records head (and founder) Chris Blackwell by Jimmy Buffett after they played Buffett's club. The brothers made the album, which was produced by Danny Kortchmar, and turned it in just as Blackwell was leaving the label and a new regime was coming in. "We were just trying to hang on to whatever we had left," says Evan. "But we knew when Chris left, it was bad news. The album came out April 21, 1998, and two months later, on June 30, while we were out opening for Heart, we got the news we were off the label." They did, however, get the masters to the album, "We've Never Heard Of You Either," as a nice parting gift.

"We hold no grudges," says Jaron. "I don't look at it as anything other than a learning process. We got to see the ghosts from the inside and the skeletons of the industry, without it costing us anything." Or, as he likes to put it, "Island was the rehearsal dinner, and Columbia is the wedding."

Columbia paired the twins with Burnett after the label decided it wanted to bring in a big-name producer. While Burnett is credited as executive producer, Evan & Jaron share album production credit with John Fields. "T-Bone was wonderful," says Evan. "He believes his main job is to let things happen."

Burnett's name also carries clout with programmers and retailers. "Having T-Bone Burnett on board gives them a totally different element of pop, which I think is cool," says Chris Richards, pop/rock buyer for Ann Arbor, Mich.-based Borders.

The duo, which is managed by Midnight Music Management and published by EMI Music, recorded the album with a variety of different musicians instead of putting together a band to play on all the tracks. "I don't think we'll ever do it any other way," says Evan. "It's liberating. If a song doesn't need drums, I don't want the drummer going, 'I'm not on there.' If I hire you to come in and play piano, and I don't like your part, I can bring in someone else. I had so many wonderful people play on this record, I got the best of them all."

The label is doing much to entice retail to embrace the album, which carries a list price of \$17.98 for CD, \$11.98 for cassette. The set will be offered as a "no-risk disc," which means that retailers will have no penalty on returns. Additionally, Sony Distribution will have six months' dating on all initial orders.

Those plans work well for Doug Smith, senior buyer for Carnegie, Pa.-based National Record Mart. "It's real good songwriting, good singing, and good harmonies," he

says. "It's not going to fly out of the box, but it's something that has to be heard. It's getting quite a bit of airplay. I think of the Wallflowers or Train, where it took some time. It's going to take some airplay; it's going to take people time to know the name and associate the song with the artist. There are at least five very strong songs. It's a fun album."

Linn says Columbia is looking for an appropriate tour on which to place Evan & Jaron as openers, but he adds, "In the meantime, we'll create our own opportunities. They'll be playing in-stores and other events."

The act has already made a

dent in Los Angeles, where its club shows are attended by hot performers of all ages who flock to the band. Some, like Buffett and actor Jon Voight, have become mentors as well as friends. "[Saxophonist] Dave Koz jokes that we're the most famous guys no one has ever heard of," says Jaron with a laugh. "We've just been very blessed. We're like the little runt that everyone always tries to pull from the back and push to the front. We just smile and say thanks."

Assistance in preparing this article was provided by Jill Pesselnick.

## SETTLEMENTS COOL MP3.COM ROW

(Continued from page 10)

As with MP3.com's previous settlements with BMG, Warner, and EMI, Sony agreed to license its catalog to MP3.com on a nonexclusive, North American basis for use in My.MP3.com. The labels will receive an unspecified royalty—which sources peg at 1.5 cents—each time one of their tracks is accessed, as well as a fee for each track registered in a "personal locker."

The labels that have settled will also receive a cash payment that sources put in the neighborhood of \$20 million each. MP3.com recorded a total charge related to projected copyright claims of \$150 million for its second quarter of 2000.

Those terms could change, however, based on the deal Universal strikes. According to sources, the settlements struck thus far includes a "most favored nation" clause under which each label will be "upgraded" to the best deal any of them negotiates.

A Universal spokesman declined to comment on the status of its negotiations with MP3.com.

U.S. District Judge Jed Rakoff in April issued a partial summary judgment finding that MP3.com had infringed major-label copyrights in creating its My.MP3.com database.

Rakoff later set a Monday (28) trial date in New York to determine the issue of "willfulness" and any damages to which any remaining plaintiffs might be entitled.

"It's in the best interest of MP3 to be flexible and get this done [before trial], and, of course, I think it's in the best interest of [Universal], too," says MP3.com president/chief negotiator Robin Richards.

In addition to Universal, a suit brought on behalf of music publishers also remains unsettled—promising to present a hurdle to a relaunch of My.MP3.com, even if all the labels come on board.

Ed Murphy, president of the National Music Publishers' Assn. and the Harry Fox Agency, which

brought the suit on behalf of its publishers, declines to comment on the status of talks with MP3.com, other than to note that they are ongoing.

"Certainly MP3.com and others [online] seem to be coming to understand that you need approval from both the master rights owner and the publishers and songwriters," Murphy says.

For his part, Richards believes rights holders are starting to understand a little better what MP3.com is trying to do.

"There's been a fundamental change of climate in the industry, and I think we've done some things to cause that," Richards says. "The labels we've dealt with are starting to understand us a little better and trust us a little more. We're trying to communicate that we can bring tremendous infrastructure and marketing and promotion value to them, so that they see us as part of their overall marketing plan."

MP3.com may, in fact, have made that case too well—prompting several competitors to stake a claim to the nascent "personal digital locker" market, including two with major-label funding.

While details are pending, Sony Music has confirmed that it is backing a new digital-locker company tentatively slated to launch this fall. Also due by year's end is Musicbank, whose investors include Bertelsmann Ventures and the Universal Music Group.

Of the newcomers, Richards contends technical expertise will ultimately win out in the market.

"It would be foolish to think anybody in this building could pick the next star. That's not what we're very good at—that's what [the labels] are good at," Richards says. "And I think it would be equally as difficult for a media company to build a robust technical infrastructure that this requires. So do I think we'll have competition? Do I think labels will do portions of this themselves? Yeah, I do. But am I worried? No."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		
		<b>NO. 1</b>		
1	1	<b>CREED</b> ▲ <sup>4</sup> WAND-UP 13049 (11.98/17.98) [RS]	MY OWN PRISON 31 weeks at No. 1	151
2	3	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	471
3	2	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	583
4	4	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	126
5	18	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	43
6	6	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	304
7	9	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1222
8	5	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NOYESUCH 79478/AG (12.98/18.98) [RS]	BUENA VISTA SOCIAL CLUB	66
9	26	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/IDJMG (6.98/11.98)	LICENSED TO ILL	438
10	7	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	198
11	8	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) [RS]	ROMANZA	142
12	10	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5 119
13	12	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	158
14	11	<b>MATCHBOX 20</b> ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	181
15	19	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	167
16	21	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	319
17	16	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	372
18	14	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	60
19	46	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	GREATEST HITS	463
20	20	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	510
21	15	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	358
22	25	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ MCA 110813 (12.98/18.98)	GREATEST HITS	332
23	—	<b>BON JOVI</b> ◆ <sup>12</sup> MERCURY 830264/IDJMG (7.98 EQ/11.98)	SLIPPERY WHEN WET	58
24	22	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	222
25	23	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	127
26	24	<b>MEAT LOAF</b> ◆ <sup>13</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	229
27	31	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	203
28	28	<b>AC/DC</b> ▲ <sup>7</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	127
29	30	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	115
30	17	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	479
31	29	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	537
32	—	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/UNIVERSAL (6.98/11.98)	TIME PIECES — THE BEST OF ERIC CLAPTON	320
33	33	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	129
34	—	<b>WEEZER</b> ▲ <sup>3</sup> DGC 24629/INTERSCOPE (10.98/15.98) [RS]	WEEZER	77
35	36	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	100
36	27	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	176
37	39	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	482
38	34	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	116
39	—	<b>BARRY WHITE</b> ▲ CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	48
40	32	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	481
41	37	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	109
42	35	<b>SAVAGE GARDEN</b> ▲ <sup>5</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	165
43	41	<b>MADONNA</b> ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	312
44	38	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	83
45	48	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	169
46	—	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	433
47	42	<b>EAGLES</b> ▲ <sup>7</sup> GEPHEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	252
48	47	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> GEPHEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	472
49	43	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	80
50	50	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	410

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

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**OLD SCHOOL:** OK, so we admit it. We have a special place in our heart for good ol' fashioned folk music. We're not talking about commercially savvy, Lilith Fair-inspired fodder (although that's kinda fun, too). We're talking about the gentle, often storytelling-type tunes you might hear wafting from the corner of a coffeehouse on a rainy Friday night, or on a Sunday morning radio program. We're talking about the kind of music that's brazenly uncool and unabashedly sweet and sensitive. We're talking about the kind of music that **Grant King** makes.

GRANT KING BODIES OF WATER



We've been following King's career for quite a number of years now. And like most singer/songwriters who subscribe to the idea that a complex, well-crafted composition is more important than a quick, memorable hook, his recorded output is a tad sporadic (after all, such discs do not generate scads of cash), but it's always fine quality. On his sterling new self-made opus, "Bodies Of Water," he successfully attempts to beef up his commercial viability, while continuing to weave richly detailed confessional and life chronicles. The result is a collection of songs that are as vibrant and accessible as they are mindful of King's musical lineage.

"The song 'Bodies Of Water' was written with many of my creative colleagues in mind," he says, "especially those in the [lesbian, gay, bisexual, transgender] movement. I'm thankful to the many people who have carried my music safely to shore."

That gratitude is displayed on the epic title cut, on which King gathers an army of queer music luminaries such as **Tom McCormack**, **Marcus Hutcheson**, **Marga Gomez**, and **Deian McBride** to form a charming one-off choir.

Among the project's other fine moments are the wonderfully romantic, utterly hopeful track "Do You Believe," and "Sassafras Lake," where the artist ponders the emotional fallout resulting from a boyhood etched with violent homophobia. It's impossible to absorb his words and not be affected on some level, regardless of your gender or sexuality.

King is preparing for an active fall that includes a series of promotional performances in his New York home base, as well as in clubs along the East Coast. Do not miss the opportunity to see this engaging artist perform. We're certain that you will leave the venue a die-hard fan.

For more information, contact King at 212-645-1945 or E-mail him at [knowmoresecrets@att.net](mailto:knowmoresecrets@att.net).

**NEW SCHOOL:** If you're in need of music that's as poetic and sensitive as **Grant King's**, but with a more experimental and aggressive rock edge, newcomer **Horatio** is an excellent choice. On his self-made gem "With The World At My Back," the videogenic artist deftly straddles the line between troubadour and punk—all within the context of nicely constructed melodies and lyrics that exude an earthy, seen-it-all demeanor.

Particularly strong are "Deadly Sin," with its sly, humorous undertone and a chorus that demands rock radio attention; "Prom Queen," which explores the angst of teen life with a realism that won't be found on a **Backstreet Boys** song; and "Free Spirit," which offers remarkably sage reflections on relationships.

"I'm into writing music that is from my own perspective," says Horatio. "Although there are a lot of people writing to emulate the perspective of a 17-year-old, I think that's bogus. I want to stay true to myself and true to my music. Anything else would be preposterous."

Indeed. It's that perspective that renders "With The World At My Back" essential listening.

For additional information, E-mail the artist at [horatio@horatio.net](mailto:horatio@horatio.net) or visit his Web site, [horatio.net](http://horatio.net).

## AT.THE.DRIVE.IN

(Continued from page 16)

Prior to the release of the "One Armed Scissor" single, fans received an advance MP3 of the track.

Grand Royal is still discussing plans for a video, but in the meantime, the label has given the bandmates video cameras with which they have filmed each other throughout the tour.

Despite signing to Grand Royal only recently, [at.the.drive.in](http://at.the.drive.in) has been together since 1994, when guitarist/keyboardist Jim Ward met vocalist Cedric Bixler. Both had recently broken up with their respective bands, so they started one of their own. Bixler, at 19, had already been in several. Ward recalls, "He came home from tour and told me stories, and I was like, 'Yeah, I want to do that.'"

The band used Ward's college savings to release its first 7-inch, "Hell Paso," on the band's imprint, Western Breed Records, in November 1994. The single was followed by a 42-day national tour. Ward recalls, "We bought a 1981 Ford Econoline van for \$800 and booked our own tour, playing 25 shows in 42 days."

The music at the time was still relatively unrefined. In 1994, says Ward, "it was me and Cedric, two worlds colliding—a combination of him being a singer and playing guitar and my pop influences, kind of hardcore with a lot of melody."

In the six years since, however, [at.the.drive.in](http://at.the.drive.in)'s music has made some major progressions, largely due to the addition of the other three members: Paul Hinojos on bass, Tony Hajjar on drums, and Omar Rodriguez on left-handed guitar. "We became more of a unit. All five of us write now; we feel ourselves as a band," says Ward.

With the 11 tracks on "Relationship"—produced by Ross Robinson, the man at the helm for recent sets from Slipknot, Limp Bizkit, and Korn—the band builds a solid rock foundation and experiments with mike placements, recording techniques, guitar effects, additional instruments, and influences from other genres.

The album's lyrics are inspired by a range of topics, from the curious to the tragic. "Pattern Against User," for example, was inspired by an episode of "Twilight Zone." Other lyrical content is more down-to-earth, dealing with the border issues associated with living in El Paso. "Invalid Litter Dept." refers to 200 women kidnapped and murdered just over the border in Juarez, Mexico. "Growing up around people dying can be pretty heavy," says Ward.

Still, the lyrics, like those on much of the rest of the album, are purposefully vague, Ward says. "It's probably something people won't connect with, unless they're from there. We're releasing it and getting it out of our systems. It's up for people to take it in different ways."

Welsh says that the feeling behind the songs comes through, even if the lyrics are vague, setting [at.the.drive.in](http://at.the.drive.in) apart from the rest of the pack. "The emotion is so honest, so open, that you can't help but be sucked into it," she says. "This band can save rock."

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### Top 10 Favorite Artist Picks

August 18, 2000

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

#	Artist	Genre	Weeks On
1	Barely Heroes	Rock, Alternative	1
2	Robert Reilly	Pop, Rock	1
3	Reckless Kelly	Alternative, Country	11
4	Jadestone	Rock	6
5	Trent Summar	Country	2
6	51 Peg	Alternative, Industrial	10
7	Travail	Metal, Hardcore	4
8	Aztek Trip	Rock, Alternative	8
9	Domestic Problems	Rock, Acoustic	6
10	Adam & Eve	Pop	10

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

August 18, 2000

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

#	Composition, Artist	Genre	Weeks On
1	Young Mistress, Dream	Hip Hop, R'n B	2
2	Do The DJ, DJ Kigga	Hip Hop, Dance	8
3	Back Around, Reckless Kelly	Alternative, Country	2
4	Straight Up, Isis (E-sis)	R'n B, Hip Hop	7
5	Please Forgive Me, Barely Heroes	Rock, Alternative	2
6	Summer Jam 2000, Slumlord & Shabang	Hip Hop, R'n B	3
7	Le Discotheque, Smear	Pop, Rock	7
8	Write Your Name In The Sun, Peel	Rock, Pop	1
9	Lovin For Me, Naemah Harper	R'n B, Hip Hop	6
10	I Know, Sidecar	Rock, Pop	27

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

#### THE WAYSTATION

The Waystation was formed in 1994 as the partnership between singer/songwriters and guitarists Nick Fryer and Dave McDowell. Immediately the two discovered a unique musical kinship and began writing songs and playing intimate taverns and coffeehouse gigs. They were soon joined by a both a standout upright and electric bassist, and a hand drum percussionist, adding a jazz sensibility and sophistication to the group's sound. The music has continued to evolve, drawing an audience that appreciates honest music performed with conviction. Visit the site and hear what the buzz is about!



Genre: Acoustic, Pop, Rock From: Chicago, IL Deals sought: Any

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

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

[info@broadbandtalent.com](mailto:info@broadbandtalent.com)

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Advertisement

# 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	6	8	<b>NINA GORDON</b>	WARNER BROS. 47746 (11.98/17.98)	<b>NO. 1</b> TONIGHT AND THE REST OF MY LIFE
2	11	5	<b>THE UNION UNDERGROUND</b>	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
3	16	14	<b>NICKELBACK</b>	ROADRUNNER 8586 (8.98/13.98)	THE STATE
4	3	3	<b>MORCHEEBA</b>	SIRE 31137 (17.98 CD)	FRAGMENTS OF FREEDOM
5	4	11	<b>RASCAL FLATTS</b>	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
6	<b>NEW</b>		<b>RODNEY CARRINGTON</b>	CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
7	10	19	<b>METHRONE</b>	CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
8	17	11	<b>BT</b>	NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
9	9	18	<b>ERIC HEATHERLY</b>	MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
10	14	16	<b>KEITH URBAN</b>	CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
11	8	19	<b>S CLUB 7</b>	POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
12	21	6	<b>DAVID GRAY</b>	ATO 21539 (16.98 CD)	WHITE LADDER
13	7	3	<b>RACHAEL LAMPA</b>	WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
14	12	4	<b>THE CONGREGATION</b>	BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	BOOK I
15	15	8	<b>TAPROOT</b>	VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
16	20	72	<b>STATIC-X</b>	WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
17	18	20	<b>WESTLIFE</b>	ARISTA 14642 (11.98/17.98)	WESTLIFE
18	5	2	<b>HALFORD</b>	METAL-IS 85200/SANCTUARY (11.98/17.98)	RESURRECTION
19	13	10	<b>SLUM VILLAGE</b>	BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
20	19	12	<b>U.P.O.</b>	EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
21	24	5	<b>KINA</b>	DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
22	<b>NEW</b>		<b>OPM</b>	ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY
23	34	5	<b>BIG MOE</b>	WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
24	22	3	<b>LOS HURACANES DEL NORTE</b>	FONOVIISA 6088 (8.98/12.98)	EN QUE TRABAJA EL MUCHACHO
25	25	3	<b>THE DANDY WARHOLS</b>	CAPITOL 57787 (16.98 CD)	THIRTEEN TALES FROM URBAN BOHEMIA

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

26	35	55	<b>BRAD PAISLEY</b>	ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
27	31	7	<b>LOUIE DEVITO</b>	E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
28	30	25	<b>DOPE</b>	FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
29	23	5	<b>THE KINLEYS</b>	EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98)	II
30	28	20	<b>SPLENDER</b>	C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
31	<b>NEW</b>		<b>ZOEGIRL</b>	SPARROW 51734 (15.98 CD)	ZOEGIRL
32	37	7	<b>NICOLE C. MULLEN</b>	WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
33	32	20	<b>TRAVIS</b>	INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
34	29	3	<b>PA. (PARENTAL ADVISORY)</b>	DREAMWORKS 450220/INTERSCOPE (11.98/17.98)	MY LIFE YOUR ENTERTAINMENT
35	<b>NEW</b>		<b>DEBELAH MORGAN</b>	THE DAS LABEL 83342/AG (11.98/17.98)	DANCE WITH ME
36	38	16	<b>CHAD BROCK</b>	WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
37	<b>RE-ENTRY</b>		<b>CRAZY TOWN</b>	COLUMBIA 63654/CRG (8.98 EQ/13.98)	THE GIFT OF GAME
38	36	4	<b>BELA FLECK AND THE FLECKTONES</b>	COLUMBIA 62178/CRG (17.98 EQ CD)	OUTBOUND
39	39	76	<b>SONICFLOOD</b>	GOTEE 2802 (15.98 CD)	SONICFLOOD
40	26	8	<b>BUMPY KNUCKLES</b>	KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
41	47	4	<b>FINGER ELEVEN</b>	WIND-UP 13055 (16.98 CD)	GREYEST OF BLUE SKIES
42	<b>RE-ENTRY</b>		<b>MARK SCHULTZ</b>	MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
43	<b>RE-ENTRY</b>		<b>OMARA PORTUONDO</b>	WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
44	45	9	<b>PAUL VAN DYK</b>	MUTE 9127 (18.98 CD)	OUT THERE AND BACK
45	42	9	<b>SASHA AND JOHN DIGWEED</b>	KINETIC 5465 (19.98 CD)	COMMUNICATE
46	<b>RE-ENTRY</b>		<b>BEBEL GILBERTO</b>	ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
47	<b>RE-ENTRY</b>		<b>DARRYL WORLEY</b>	DREAMWORKS (NASHVILLE) 450042/INTERSCOPE (10.98/16.98)	HARD RAIN DON'T LAST
48	<b>NEW</b>		<b>WALTER BEASLEY</b>	SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
49	<b>RE-ENTRY</b>		<b>THALIA</b>	EMI LATIN 26232 (10.98/15.98)	ARRASANDO
50	46	45	<b>ANDY GRIGGS</b>	RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY

## POPULAR UPRIISINGS

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

**AGAINST THE GRAIN:** Modern rock band **Wheat** has been getting attention for "Teenage Dirtbag," the first single from the group's self-titled album on Columbia Records. On the

MTV and the Box. "Teenage Dirtbag" was also featured in the movie "Loser." Wheat is on a U.S. tour, with dates that include Sept. 5 in Pittsburgh, Sept. 8-9 in Chicago, and Sept. 11 in New York.

**TALBOT'S 'HEART':** John Michael Talbot has been a regular hit artist on the Top Contemporary Christian albums chart since 1986. His most recent album to hit the chart, a 1996 collaboration with Michael Card called "Brother To Brother," reached No. 17. "The Hiding Place," Talbot's 1990 solo album, was a No. 19 hit on the chart.

His next album, "Simple Heart," is due Tuesday (29) on EMI-distributed Troubadour for the Lord Records. The Dove Award-winning Talbot will be touring behind the album. Dates include Nov. 2 in Cantonment, Fla.; Nov. 6 in Savannah, Ga.; Nov. 17 in Burlington, Vt.; and Nov. 20 in Montrose, Pa.

**THE RETURN OF ROB:** Respected bass player Rob



**Going With The Flow.** Philadelphia rock band Tide Water Grain has opened for acts like Sevendust and 3 Doors Down. Lead singer Kevin McNamara says of today's rock music, "I hate the whining crap." Tidewater Grain's Ruffnation/Warner Bros. album, "Here On The Outside," is due Sept. 12.

Wasserman has performed with such artists as Bob Weir and the late Jerry Garcia of the Grateful Dead, Lou Reed, and Elvis Costello. On Wasserman's latest solo album, "Space Island" (Atlantic Records), he collaborates with several guest artists, including drummer Stephen Perkins (Jane's Addiction, Porno For Pyros), producer/programmer Tommy D. (Korn), and P-Funk All-Stars percussionist Carl Butch Small.

Wasserman is on a U.S. tour in support of the album. Upcoming dates include Saturday (2) in Cleveland and Sept. 3 in Detroit.

**SIMS' SONGS:** Tommy Sims won the song of the year Grammy in 1996 for co-writing "Change The World," the hit by Eric Clapton and Babyface. He has also written or produced songs for a diverse array of acts, including Bruce Springsteen, Toni Braxton, Garth Brooks, Wynonna, CeCe Winans, BLACKstreet, Michael Bolton, the Neville Brothers, and Amy Grant. Now Sims steps into the per-

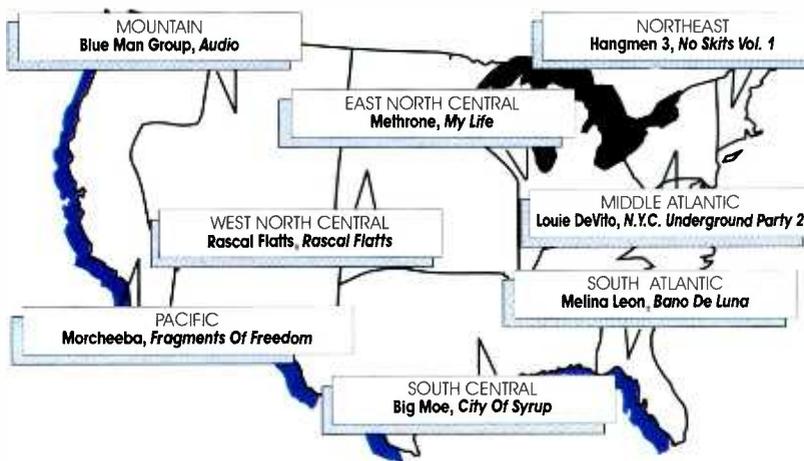
forming spotlight with his Cherry/Universal Records album, "Peace And Love." Sims wrote and produced



**Multicultural Girl Group.** The singers in pop group i5 come from five different countries: the U.S., Mexico, England, the Philippines, and Israel. i5 was the opening act for Britney Spears this summer; the group's self-titled album is due Sept. 12 on Giant Records. Producers on the album include David Frank and Steve Kipner (Christina Aguilera's "Genie In A Bottle"). The album's first single is "Distracted." Group member Tal says, "We want kids all over the world to connect with our music."

the entire set. Its first single, "Alone," has been serviced to top 40 and R&B radio.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Morcheeba <i>Fragments Of Freedom</i>	1. Big Moe <i>City Of Syrup</i>
2. David Gray <i>White Ladder</i>	2. Rodney Carrington <i>Morning Wood</i>
3. The Dandy Warhols <i>Thirteen Tales From Urban Bohemia</i>	3. The Congregation <i>Book I</i>
4. BT <i>Movement In Still Life</i>	4. Nickelback <i>The State</i>
5. Killa Tay <i>Snake Eyes</i>	5. Methrone <i>My Life</i>
6. Slum Village <i>Fantastic Vol. 2</i>	6. The Union Underground <i>... An Education In Rebellion</i>
7. Nina Gordon <i>Tonight And The Rest Of My Life</i>	7. Keith Urban <i>Keith Urban</i>
8. Bebel Gilberto <i>Tanto Tempo</i>	8. Rascal Flatts <i>Rascal Flatts</i>
9. OPM <i>Menace To Sobriety</i>	9. Los Huracanes del Norte <i>En Que Trabaja El Muchacho</i>
10. Travis <i>The Man Who</i>	10. Ying Yang Twins <i>Thug Walkin'</i>

Modern Rock Tracks chart, the song stands this issue at No. 8. The video for "Teenage Dirtbag" has been getting airplay on

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### VARIOUS ARTISTS

Today Presents: Live From The Today Show Summer Concert Stage, Volume One

PRODUCERS: Evan Lamberg, Frank Fernandez  
NBC/Redline Entertainment 75004

It was inevitable. After gathering some of the biggest acts in pop music to perform in Rockefeller Plaza over the past year or so, it's a no-brainer for NBC-TV to team with Redline Entertainment for a compilation of performances. The good news is that the set is top-notch. Sheryl Crow, Phil Collins, the Pretenders, Donna Summer, and Earth, Wind & Fire are among the acts featured, and they deliver stellar renditions of their classic hits. The better news is that a portion of the CD's profits will benefit the National Colorectal Cancer Research Alliance (NCCRA). Pop this enhanced disc into your computer and enjoy video footage of the performances; also, "Today" co-host Katie Couric offers information about NCCRA. An essential collectible that seems certain to spawn a sequel.

#### NADA SURF

The Proximity Effect

PRODUCER: Fred Maher  
MarDev Records TGU-002

Four years ago, Nada Surf introduced itself with a very promising debut, "High/Low," on Elektra Records. The single "Popular" became a staple on radio and MTV. And then nothing, even though the trio—vocalist/guitarist Matthew Caws, bassist/vocalist Daniel Lorea, and drummer/backing vocalist Ira Elliot—had purportedly recorded a follow-up album and delivered it to Elektra. Rumor was that the label didn't hear an obvious single and sent the band back into the studio to come up with one. One thing led to another, and Nada Surf found itself without a U.S. label (the sophomore set was released in Europe). Fast-forward to now, and the group is issuing the much-talked-about "The Proximity Effect" on its newly launched, self-owned, Brooklyn, N.Y.-based label. So, was the wait worth it? In a word, yes. Such thoughtful and vigorous pop songs as these—pay special attention to "Bad Best Friend," "Hyperspace," and "Slow Down"—don't come down the pike every day.

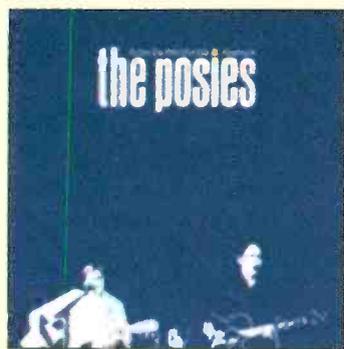
#### TRANS-SIBERIAN ORCHESTRA

Beethoven's Last Night

PRODUCERS: Paul O'Neill, Robert Kinkel  
Lava/Atlantic 83319

Masterminded by composer/lyricist Paul O'Neill, the Trans-Siberian Orchestra's "Beethoven's Last Night" is an amalgamation of rock, opera, and musical. Which, considering O'Neill's past—producer (Aerosmith) and creator of the holiday recording/TV special "Christmas Eve And Other Stories"—makes perfect sense. The Orchestra's third rock symphony, "Beethoven's Last Night" is a conceptual piece, encompassing original music, lyrics, and poetry—intertwining the popular, the traditional, and the classical. In essence, it's a

### SPOTLIGHT



#### THE POSIES

In Case You Didn't Feel Like Plugging In  
PRODUCERS: Ken Stringfellow, Jon Auer  
Casa Recordings 232

For a band that is no more, power-pop favorites the Posies have had a high profile on disc recently, with a Geffen best-of anthology and a live electric set on Spanish indie Houston Party. "In Case You Didn't Feel Like Plugging In" is the revelatory item, though. Earlier this year, Posies principals Ken Stringfellow and Jon Auer recast some of their best songs acoustically in front of an adoring Seattle crowd, and the record of the event is such poetic pop bliss that it makes you wonder how the duo could have ever called it quits. True, friction between the pair is alluded to on tape, although it only adds to the emotional pull of "I May Hate You Sometimes" and "Please Return It." The Posies are in great voice, and charged renditions of the vintage "Suddenly Mary" and the more recent "Precious Moments" are among several tracks to rival the originals in bittersweet appeal. Further muddying the together/not-together question, Stringfellow and Auer are on tour plugging the unplugged album, which is distributed in the U.S. by Seattle-based Barsuk Records.

Broadway musical, à la "Tommy" or "Jesus Christ Superstar," just waiting to happen. Via its 22 tracks, many of which have been secured for play during the upcoming Sydney Olympics telecast, "Beethoven's Last Night" imagines what might have happened in the composer's room on his final night on Earth. While not necessarily earth-shattering, it does

### SPOTLIGHT

#### PATTY LOVELESS

Strong Heart

PRODUCER: Emory Gordy Jr.  
Epic 69880

The tenure of Patty Loveless at Epic and, more important, her collaborations there with producer/husband Emory Gordy Jr. have given us some of country music's best moments, regardless of era. With "Strong Heart," Loveless' first studio album in nearly three years, she may not reach the forlorn heights of such neo-classics as "When Fallen Angels Fly" and "Trouble With The Truth," but she offers plenty of brilliance and more versatility than perhaps ever before. "The Last Thing On My Mind" is all hillbilly angst, while the title cut is smooth, understated elegance. But where Loveless and Gordy truly sur-



prise is with the funky blues grit of "You Don't Get No More" and "The Key Of Love," with Loveless harking back to her rock club days of yore. The album's showpiece is "Thirsty," a powerhouse ballad with Travis Tritt that unfolds with easy grace before delivering one of Loveless' finest vocal performances ever—which is saying a lot. With a voice as pure as Appalachian spring water, Loveless remains one of country music's brightest treasures, and country radio and fans should welcome her back with open arms.

contain some highly memorable songs, like "I'll Keep Your Secrets" (featuring the vocals of Meat Loaf's Patti Russo), "Vienna," "Who Is This Child," "Misery," and "After The Fall." If "Beethoven's Last Night" reaches the stage, its tale of fear and the forces of good and evil is sure to find a universal audience.

### SPOTLIGHT



#### DONNIE McCLURKIN

Live In London And More

PRODUCERS: Donnie McClurkin, Kevin Bond  
Verity 43150

After last year's gold-plus "The McClurkin Project," McClurkin returns (rather strongly) with a set that amply lays a foundation of irrepressibly joyful, engaging gospel roots beneath enough contemporary R&B and pop smoke to satisfy tastes across the board. "That's What I Believe" sports a righteous, rock-steady, radio-ready groove, while "We Fall Down" shows McClurkin to be one of today's premier balladeers. A fat and funky "Victory Chant (Hail Jesus)" and the kicking jam "Who Would've Thought," a duet with ministerial and musical compatriot Marvin Winans, bring the audience bolting to its feet, rattling rafters with nearly seismic intensity. On the modern church classic "Great Is Your Mercy," McClurkin unearths heretofore unrealized layers of inspiration and soul. "Live In London And More" further cements the career of a talent who should be gracing gospel music for years to come.

### R & B / HIP-HOP

#### ★ IRMA THOMAS

My Heart's In Memphis: The Songs Of Dan Penn

PRODUCERS: Scott Billington, Dan Penn

Rounder 11661-2163

Give credit to co-producer Scott Billington for this lovely match. His initiative brought together the bona fide queen of New Orleans soul, Irma Thomas, and one of the great R&B/country songwriters of his, or any, generation, Dan Penn.

### VITAL REISSUES

#### MILES DAVIS

Get Up With It

ORIGINAL PRODUCER: Teo Macero

REISSUE PRODUCER: Bob Belden

Columbia/Legacy 63970

#### Big Fun

ORIGINAL PRODUCER:

ER: Teo Macero

REISSUE PRODUCER:

Bob Belden

Columbia/Legacy

63973

#### On The Corner

ORIGINAL PRODUCER:

ER: Teo Macero

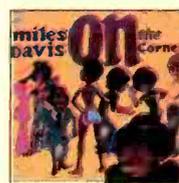
REISSUE PRODUCER: Bob Belden

Columbia/Legacy 63980

No aspect of Miles Davis' Promethean career has been less valued than the trumpeter's early '70s studio recordings, even though they represent some of his boldest and most beautiful music. Davis was revolutionizing jazz yet again during this fertile period, incorporating the

sounds of traditional African and Indian musics, the cutting-edge R&B of James Brown and Sly Stone, and the European electronica of avant-gardists like Karlheinz Stockhausen into his open-ended, LP-side-long suites. "On The Corner" polarized fans in 1972, and its aggressive, avant-R&B sensibility would sound more at home in the cut-and-paste DJ/remix era decades to come. Issued in 1974, "Big Fun" and "Get Up With It" are a more subtle brand of 21st-century music, as the two-disc sets take the ambient sublimities of "In A Silent Way" and combustible jazz/rock of "Bitches Brew" to another plane. Despite its title, "Big Fun" is dark and subdued—this is music for the

pre-dawn hours after the party. Davis' keening, bluesy lines set the scene for an all-star band with the likes of guitarist John McLaughlin and reed man Bennie Maupin; the reissue includes four high-quality bonus tracks of some 40 minutes' duration. "Get Up With It" also has a nocturnal vibe, with the lead track an affecting 32-minute dirge for Duke Ellington, "He Loved Him Madly." From there, though, things get funky: "Red China Blues" and "Honky Tonk" are among the most lowdown Davis tracks ever. Thanks to Bob Belden's superb production—plus new liner notes and excellent remastering—these reissues sound more contemporary than ever.



### SPOTLIGHT

#### ORIGINAL CAST RECORDING

Blast!: An Explosive Musical Celebration

PRODUCER: James Mason

RCA Victor 63723

This soundtrack to the smash British theatrical piece provides stateside listeners a preview of the production before it begins a North American tour this fall. PBS television viewers have already feasted on this innovative musical journey via a one-hour special that aired Aug. 22. The piece draws its material from well-known classical, symphonic, Broadway, world, and pop music compositions, as interpreted by an exuberant 68-person company of dancers, singers, and brass instrumentalists. Recorded in December 1999 at the London Apollo Hammersmith and in July 2000 at the Indiana University Auditorium, the set's numerous high-



lights include Maurice Ravel's "Bolero," Samuel Barber's "Medea," and Aaron Copland's "Simple Gifts." Truth be told, this collection resonates far better after having witnessed what critics agree is a truly remarkable theatrical experience. As a piece of music on its own merit, one would have to be an ardent fan of the material covered in order to fully embrace the recording without seeing the production. That said, start lining up now for tickets to this truly worthwhile creative endeavor.

Thomas' classic voice and rich interpretive gifts are supremely well-suited to make the most of such Penn originals as "My Heart's In Memphis," "Zero Will Power," "Woman Left Lonely," "I'm Your Puppet," and "Life At The End Of The Road." Penn's tunes have been recorded by everyone from Ronnie Milsap and Otis Redding to Elton John and the Afghan Whigs, but he couldn't ask for better treatment than his material receives here. Thomas' entire career has been about using her dazzling voice to take great songs to her heart and make them special. With Billington at the helm and Thomas at the mike, the uncommon depth of feeling that has always underwritten Penn's material is fully realized.

#### BEBE

Love And Freedom

PRODUCERS: Kedar Massenburg, Evan Lambert, BeBe Winans

Motown 9405

As a member of the legendary gospel dynasty that is the Winans family, BeBe Winans has musical roots that run deep. Although he's decided to drop his last name and change labels, the singer/songwriter—who is best-known for his award-winning sets with his sister CeCe—has wisely not changed his signature blend of R&B and gospel-inspired tunes on this, his second solo effort. Throughout, mellow moods and BeBe's tenor timbre prevail. The album's title track is an uplifting tune that could easily inspire the

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamarger (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).

# Reviews & Previews

(Continued from preceding page)

downtrodden. "Jesus Children Of America," which features his brother Mario Winans and Stevie Wonder, is a funky spiritual jam, with the three voices meshing well over the organic backdrop. The set's first single, "Coming Back Home," is a triple threat, with Brian McKnight and Joe displaying their (vocal) wares alongside BeBe's. The trio's harmonies are sweet and luscious.

## DANCE

★ **GILLES PETERSON**  
INCredible™ Sound Of Gilles Peterson

PRODUCERS: various  
Giant Step/Epic EK 61478  
Throughout clubland, U.K. DJ Gilles Peterson is ferociously revered for both his deft mixing style and his musical knowledge. Unlike too many contemporary DJs, Peterson seems to know the importance of musical diversity. Additionally, he fully comprehends the fact that without the old school, there'd be no new school. In Peterson's world, musical borders are meant to be erased, not erected. And this sterling 14-track jazz-skewed collection revels in such diversity—as well as positivity. Appropriately enough, the set is bookended by Ski Oakenfull's funky remix of Incognito's "I Can See The Future" and Lenny Fontana Presents Black Sun's euphoric house classic "Spread Love." Situated between are such gems as Nuyorican Soul's "I Am The Black God Of The Sun," M.J. Cole's "I See," DJ Vadim Featuring Sarah Jones' "Your Revolution," and Sons And Daughters Of Life's "Let The Sun Shine In." Standing head and shoulders above all else, though, is the positively beautiful "Les Fleur," which Minnie Riperton recorded in 1974.

## COUNTRY

**NEAL MCCOY**  
24-7-365  
PRODUCERS: Ed Seay, John Hobbs  
Giant 24748

Neal McCoy has survived and sometimes thrived when many haven't, largely on the strength of a fine voice, a likable manner, and energetic live performances. At the same time, much of his material has been plagued by glossy arrangements that are alternately singsongy and syrupy—as well as plagued by trite, contrived, and too-cute lyrics. This time out, "Forever Works For Me," "My Life Began With You," and "Disconnected" are the major culprits. Still, McCoy displays a winning vocal on "Beatin' It," and "Every Man For Himself" finds a rare lyrical and musical edge; it's the best cut on the album. "A Love That Strong" works well as a gospelling love ballad, and the title cut is a nifty blues shuffle that covers ground already beaten to death earlier in the collection. Regardless, McCoy has often found a spot on country radio playlists in the past and will likely repeat the process with this set.

## JAZZ

★ **JOEY BARON**  
We'll Soon Find Out  
PRODUCER: Lee Townsend  
Intuition 3515

"We'll Soon Find Out" follows the '98 set "Down Home" as a beautifully produced soul/jazz feature for avant-drummer Joey Baron and his Down Home Band—saxophonist Arthur Blythe, guitarist Bill Frisell, and bassist Ron Carter. This time, Baron's compositions range from strip-show shuffles and light Latin dances to dusky, lonely-town laments, with the band obviously relishing the taste of such meat-and-potatoes material. Blythe, in particular, was born to blow on gutbucket tracks like "Slow Charleston" and "Time To Cry," with his alto as sweet and saucy as the voice of any R&B nightingale. Carter has played the blues countless times, of

course, but Frisell sounds just as comfortable, laying down thick, swampy chords and some snaky solos. "We'll Soon Find Out" has the power to bend ears beyond jazz radio, with roots-oriented public outlets sure to find much here to please the late-night crowd.

## LATIN

► **LUIS ENRIQUE**  
Evolución  
PRODUCERS: Luis Enrique, Omar Hernández  
WEA Latina 8401-62  
In the five years since he last recorded a salsa album, Nicaraguan *salsero* Luis Enrique has been a guest artist on a wide array of projects, singing and/or playing percussion. On "Evolución," his first effort with new label WEA Latina, Enrique makes full use of his musical versatility, singing and playing numerous instruments on a collection of tracks that, for the most part, he also wrote. This all makes "Evolución" a warm album that strays from the norm by blending dreamy ballads with romantic salsa and by using certain instrumentation—violins, the romantic piano in "Qué Se Yo"—for musical effect and not just stylistic reasons. Several of the songs here, including "Sé Feliz" and "Trampa Del Destino," are exquisite.

## CLASSICAL

**VARIOUS ARTISTS**  
A Different Prelude  
PRODUCER: Dawn Atkinson  
Decca 289-465-819  
This album features an amazing achievement. The duo Val Gardena takes an extract from one of the most intensely passionate musical utterances ever—Wagner's opera "Tristan Und Isolde"—and manages to neuter it into something facile and synthetically "pretty." That sets the tone for "A Different Prelude," as various new age-oriented players give a series of famous classical preludes the mostly Muzak treatment. There are tracks with more organic appeal, such as hip trumpeter Chris Botti's smoky take on a Gershwin number and Steve Erquiaga's nylon-string guitar version of Rachmaninoff's C-sharp minor Prelude. But the majority of selections here resemble Clara Ponty's numbingly soft-focus Debussy and Dawn Atkinson's jaw-droppingly kitschy Chopin. Yes, the timeless originals are still intact on scores of other albums (not to mention scores of paper). But perhaps major record companies find it harder to sell the real thing these days because they expend valuable resources on fodder for dentists' offices.

## NEW AGE

★ **JEFF JOHNSON & BRIAN DUNNING**  
Byzantium  
PRODUCER: Jeff Johnson  
Ark KD-1505  
"Byzantium" re-teams keyboardist Jeff Johnson and Nightnoise flutist Brian Dunning for another disc inspired by the novels of fantasy author Stephen Lawhead. This tale of "Byzantium" follows St. Aiden's journey from Ireland to Byzantium and, in the process, takes these modern Celts into more Middle Eastern and Mediterranean music terrain to good effect. Johnson and Dunning have a wonderful sense of orchestration, lacing in electric cellos, guitars, violins, synthesizers, and, of course, Dunning's flutes. "Sea Wolves" is driven by an Irish *bodhran* rhythm, as flutes, synthesizers, and Jami Sieber's electric cello weave upward in an arcing spiral. Turkish wizard Omar Faruk Tekbelik appears on several tracks, playing percussion, laying down a chanting moan to open the title track, and contributing a *baglama* solo on "Eagle Dream." "Byzantium" is a beautifully produced epic by two musicians whose sense of melodic invention flows like a Celtic breeze.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

► **WHITNEY HOUSTON** Fine (3:34)  
PRODUCERS: Raphael Saadiq, Q-Tip  
WRITERS: R. Saadiq, K. Fareed  
PUBLISHERS: Ugmoe/Zomba/U Beta Like My Muzik, ASCAP  
Arista 3845 (CD promo)  
One of the new recordings from Ms. Houston's "Greatest Hits" collection is perhaps her most convincing crack at urbanized pop music to date. It doesn't hurt that she is backed by Lucy Pearl member Raphael Saadiq and hip-hop luminary Q-Tip. But it's more than the producers making this jam cook. Miss Thing herself seems to have eased into the chilled soul that propels a street-wise track. She wisely does not give into the temptation to belt and wail her way through the song (as she did on much of the R&B-intensive material on "My Love Is Your Love"). Instead, Houston works the more sultry lower register of her voice, saving the big, beautiful notes as a dramatic accent toward the end of the cut. Factor in the tune's sneaky hook (brought to vivid life with richly layered harmonies) and the arrangement's languid retro-funk guitars, and you have the makings of a refreshing li'l late-summer radio hit.

**CHRISTIAN DAVIS** Angel (3:45)  
PRODUCERS: Teddy Castellucci, Tom Mgrdichian  
WRITERS: T. Castellucci, T. Mgrdichian, D. Shawe  
PUBLISHER: not listed  
Babylon Records 38105 01013 (CD promo)  
The second single from Christian singer-turned-mainstream popster Christian Davis ably demonstrates that the hoy and his mentors have been paying close attention to what's going on out there in top 40 land. "Angel" is presented here in three radically different forms: first, as a house-lite dance anthem; second, as a more high-energy-attuned uptempo track; and then, in its original form as a crisp ballad. It's also obvious that young Mr. Davis has been spending some time off the pew and in the gym. With a sexy image (let's just say the cover art to the CD promo is more provocative than anything 'N Sync has yet mustered) and good production behind this appealing track, his stakes are improved twofold over first effort "Safe In The Arms Of Love," released last year. "Angel" was written and produced with the team of Teddy Castellucci and Tom Mgrdichian of Lunchtime Productions (and executive-produced by Dennis Lambert), who hooked up with Davis several years ago when he was just 13. They were also involved in writing and producing music for the Adam Sandler vehicles "The Wedding Singer" and "Big Daddy." With radio's helpful hand and proper video exposure, this record has every shot at mass appeal with MTV's "TRL" crowd. Contact Babylon at babylonrecords.com.

**P.Y.T. P.Y.T. (Down With Me)** (3:39)  
PRODUCER: The Mercenaries  
WRITERS: A. Culley, R. Norman, Anthem  
PUBLISHERS: Pink Folder Music/MCA Music Publishing/SOPIC Music Publishing/Max Hill Publishing, ASCAP  
Epic 45587 (CD promo)  
Epic girl teen act P.Y.T. got an early push last year with its debut single, "Something More Beautiful." With more time and

## SPOTLIGHT

everclear



AM Radio

**EVERCLEAR** AM Radio (3:44)  
PRODUCER: A.P. Alexakis  
WRITERS: A. Alexakis, Everclear, C. Washington, R. Williams, J. Broussard  
PUBLISHERS: Malaco Music/Caraljo Music  
Capitol 15632 (CD promo)  
The well-trod theme of the power of music radio gets the royal treatment in this super track from Everclear. "AM Radio" takes us on a trip through lead vocalist/lyricist Art Alexakis' life in the '70s, starting with "The VCR and the DVD/There wasn't none of that crap/Back in 1970/We didn't know about/A World Wide Web/It was a whole different game being played/Back when I was a kid/You could hear the music/On the AM radio." We're then led through the decade as times and our narrator change—but the music keeps spirits high with that trusty radio in hand. Musically, the song's structure loosely bounces off a cool sample of Jean Knight's highly recognizable "Mr. Big Stuff," a No. 1 R&B hit in 1971. On the instrumental front, "AM Radio" is a bag of tricks, with the expected guitar and percussive elements flowing joyously, along with great layers of vocal harmonies, playful shout-outs, and a particularly campy spoken-word throwdown in the middle of the song about '70s TV shows, complete with canned laughter behind it. This is a wildly clever effort, certain to extend the rock band's stance on all sides of radio. Programmers and listeners alike will dig this like a dog searching for a bone. One note of caution: Beware of the unedited line "My mom would watch that TV all goddamn night."

experience under their belts, the Tampa, Fla.-bred ensemble of 14-year-olds Lauren Mayhew, Tracy Williams, Lydia Bell, and Ashley Niven now step out with a decidedly more R&B sound, both in terms of production and vocals, à la a lighter version of the many Destiny's Child knock-offs out there (though all four girls here are Caucasian). The song itself, "P.Y.T. (Down With Me)," is a catchy ditty that's aptly produced and arranged, if not particularly unique. A strong video presence would enhance this record's chances at top 40 radio, and it would surely have a good shot at mainstream R&B if only programmers at the format weren't against playing white acts. In any case, Epic will have to work hard to differentiate this appealing act from so many similar female ensembles.

**YOUTH ASYLUM** Jasmin (3:28)  
PRODUCERS: Christian "Bloodsly" Karlsson, Josef Lassori, Andreas Romdhane  
WRITERS: C. Karlsson, St. Gian, J. Svedlund, A. Romdhane, M. Bernloff, D. Sinor, G. Lott  
PUBLISHER: not listed  
Qwest/Warner Bros. 100247 (CD promo)  
These days, it's almost refreshing to hear boy-band members drop the pretense of being lifelong friends and admit that the group was engineered. Youth Asylum comprises six guys, ages 13 to 16, selected from all over North America. The multiracial group pic looks like a Benetton ad, representing the harmony of the new-mil-

## SPOTLIGHT



**ROBBIE WILLIAMS** Rock DJ (4:15)  
PRODUCERS: Guy Chambers, Steve Power  
WRITERS: Williams, Chambers, Andrews, Pigford, Paris, Washington, Williams, Broussard  
PUBLISHERS: EMI Music/BMG Music/Hit and Run/Minder Music  
Capitol 15161 (CD promo)  
Brit Robbie Williams' solo bow, "The Ego Has Landed," was a sadly underappreciated album in the U.S., but not for lack of creative genius and musical savvy. Fortunately, Capitol is standing by its man with the upcoming release of his second effort, "Sing When You're Winning," due Oct. 3. And what a way to launch it. The first release from the set, "rock DJ," is a frolicky number that crosses between finely manicured Britpop and, well, a circus theme. In the search for comparison, it may remind some of Murray Head's 1985 top five hit "One Night In Bangkok," albeit less campy. As always, Williams exhibits a mischievous sense of humor, proclaiming, "I don't want to rock, DJ, but you're making me feel so nice/When's it gonna stop, DJ, cause you're keeping me up all night?" While the theme regards the dancefloor, this midtempo burner is hardly a club-stomper; instead, it contains elements as diverse as grinding guitars at the end, doo-wop background voices, wispy strings, and a mildly pounding beat that'll at least get your toes tapping. It may take a couple spins for listeners to truly appreciate a song that raises the bar at top 40 and modern adult, but passionate programmers will stand by this fab track with gusto. This is a great piece of music that has all the potential to make Williams the star in the U.S. that he already is across Europe. Rock on, Robbie.

lennium world, as the group's Web site boasts. That said, "Jasmin" is a surprisingly catchy tune, complete with acoustic guitar riffs and a perfunctory drum machine. The boys can sing, although the song isn't pushing anyone to incredible limits. Lyrically speaking, the song tells a true story about love lost while the group was on the Tommy Hilfiger tour. That says it all, huh?

## R & B

★ **DONELL JONES** This Luv (4:09)  
PRODUCER: Donell Jones  
WRITER: D. Jones  
PUBLISHER: not listed  
Arista Records (CD promo)  
Donell Jones is fast becoming one of the most romantic and sensitive writers of his generation—he's even been compared with Stevie Wonder and Babyface, while his contemporaries include Joe and Carl Thomas. The young Jones can take a love story and translate it into sweet and sexy, yet hip and street-friendly, lyrics that sound oh-so natural over a funky, hip-hop track (as he did on his breakthrough single from this project, "U Know What's Up"). On "This Luv," he's smooth, silky, and confident, even while singing in a soft-spoken manner. It's a charming mixture of

(Continued on next page)

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

(Continued from preceding page)

shy little boy speaking the words of a suave, cool man. Even when he's singing, "Are you down with swinging it with me?/ No relationships involved/Got to keep it strictly physical," he presents it so innocently that he doesn't come across as the player he's trying to portray. "This Luv" is easy to listen to with a hook that catches your attention, then draws you in like a handsome honey who smiles at you from across the room.

## PROFYLE **Liar** (4:00)

PRODUCERS: Teddy Riley, Roy Hamilton  
WRITERS: R. Hamilton, T. Bing, E. Dixon  
PUBLISHERS: E. Dixon/Zomba Music Publishing/  
Hittidistrict Music, BMI

## Motown **20247** (CD promo)

After a false start with its first album last year, Motown's Profyle returns with "Liar," a soulful ballad that describes how men aren't the only cheaters. It's from the group's soon-to-be released sophomore album, "Nothing But Drama." "Liar" is similar in lyrical content to the song "Get Gone" by Ideal, which went to No. 1 on the mainstream R&B airplay charts. In both songs, it's the woman who's being kicked to the curb for doing her man wrong. "Liar" builds slowly with each verse, with the lead singer's vocals growing harder and more bitter with each turn. Profyle's vocals sound a lot like Dru Hill or even predecessor Jodeci, with an occasional Isley Brothers-sounding riff thrown in for flavor. Add that to a very R. Kelly-like track that the song's co-producer—Teddy Riley—put his mark on with the use of a vocal chorder. A lot of comparisons—but overall, the approach works for Profyle on this single. Not many new acts have a second chance at proving themselves, but "Liar" could win Profyle enough attention to rejuvenate its stalled career. Now it just depends on whether or not radio believes it's been over-saturated with this type of song about do-wrong women.

## SPARKLE **It's A Fact** (4:15)

PRODUCER: Steve Huff  
WRITER: not listed  
PUBLISHERS: Tuff Huff Music/Diva This, Diva That, BMI

## Motown **20276** (CD promo)

One-time R. Kelly protégée Sparkle is now on a new label and has a new producer. While she exploded on the scene two years ago with the Kelly-penned "Be Careful" (which stayed at No. 1 on the R&B mainstream airplay chart for five weeks), the songstress was unable to follow up that success with her second single, "Time To Move On," or with anything else from her debut set on Kelly's Rock Land Records. She's since moved over to Motown Records, where she's working with veteran producer Steve Huff and Motown president Kedar Massenburg on her sophomore album, "Told You So." The first single, "It's A Fact," is a simple track, both musically and lyrically, without posing a challenge for Sparkle's limited vocal range. And the story is one we've heard a hundred times over: But while the elements are very similar to those we heard on the smash "Be Careful" (which was also lyrically, musically, and vocally simplistic), the fact is, Kelly's soulful touch is missing. Sure, they can re-create the ghetto mentality and borrow a '70s-like guitar lick, but without Kelly's star power and signature sound, the song falls flat. Part of the reason for that could be the fact that the song doesn't yet have a video. But honestly, it will be difficult to follow in the footsteps of the "mini-movie" starring Kelly and Sparkle that accompanied "Be Careful."

## COUNTRY

### ► REBA MCENTIRE **We're So Good Together** (3:29)

PRODUCERS: David Malloy, Reba McEntire  
WRITERS: A. Roboff, B. DiPiero, J.S. Sherrill  
PUBLISHERS: Almo Music Corp., Anwa Music, ASCAP,  
Sony/ATV Songs, Nothing but the Wolf Music, BMI  
MCA **020990** (CD promo)

The timeless Reba McEntire's new offer-

ing is a lively uptempo number penned by Annie Roboff, Bob DiPiero, and John Scott Sherrill. The production has a vibrant feel to it that nicely matches the energy in McEntire's performance. It's one of those hooky, ear-catching numbers that sounds made for country radio airwaves, and the tempo should be welcomed by programmers fighting the tendency to be ballad heavy. Lyrically, the song is one of those uplifting anthems that finds McEntire singing the praises of finding the perfect match. By the time the chorus of background singers chimes in, the listeners are likely to find themselves caught up in the fun and singing along. It's just one of those feel-good songs that McEntire knows how to deliver in show-stopping fashion.

### ★ ERIC HEATHERLY **Swimming In Champagne** (3:50)

PRODUCER: Keith Stegall  
WRITERS: E. Heatherly, R. E. Carpenter  
PUBLISHERS: Still Working for the Man Music, BMI; RC Moon Pie Music, ASCAP  
Mercury **02067** (CD promo)  
Heatherly made an impressive debut with his cover of the Statler Brothers classic "Flowers On The Wall," which peaked at No. 6 on Billboard's Hot Country Singles & Tracks chart. He follows it with this gorgeous ballad that serves as an even better showcase for his smooth, supple voice. The tune also showcases his talents as a songwriter, as the lyric is loaded with romantic images of sunsets, clouds, and stars, and the chorus is a dreamy definition of love in its finest moments. Comparing a satisfying relationship with a decadent dip in the bubbly gives this song a sensuous air, and the production carries forth the mood. There's a cool, retro vibe that evokes the feeling of cruising in a classic convertible, while the guitars and Heatherly's silky vocals pour from the speakers and wash over you in waves. It's one of those sultry, shimmering records where the production, performance, and the song all swirl together in an intoxicating little cocktail that serves notice: When other newcomers have come and gone, Heatherly looks sure to be around for last call.

### ★ SONYA ISAACS **Barefoot In The Grass** (3:51)

PRODUCERS: Michael D. Clute, Shelby Kennedy  
WRITERS: S. Smith, K. Harrell  
PUBLISHERS: EMI Blackwood/Mark Alan Springer Music/Acuff-Rose Music, BMI  
Lyric Street **11310** (CD promo)  
Newcomer Isaacs honed her vocal skills performing with her family's gospel band, and like Dolly Parton and Alison Krauss before her, this lady's voice has that beautiful, transcendent Appalachian quality. She really shines on this heartfelt song of childhood innocence shattered by tragedy. Penned by Shaye Smith and Ken Harrell, the lyric tells the tale of two sisters whose lives turn from barefoot romps in the grass to sadness as the little sister falls ill and dies. It's a sad but pretty song. Isaacs' evocative voice brings the lyric to life, and Mike Clute and Shelby Kennedy's production is laced with a haunting fiddle. The song is culled from Isaacs' upcoming Lyric Street debut, due Oct. 10.

### VALERIE DeLaCRUZ **Hey That's My Kiss** (3:03)

PRODUCERS: Mark Oliverius, Gary Tash  
WRITER: V. DeLaCruz  
PUBLISHER: GirlSinger Music Co., BMI  
Relentless Records **1036** (CD promo)  
DeLaCruz is the debut artist on Nashville-based Relentless Records. The tune chosen as her first single has already garnered lots of exposure, winning the Great American Song Contest (country) and also being named the Northeast Country Music Assn.'s song of the year. (DeLaCruz won the organization's songwriter of the year accolade in both '97 and '98.) DeLaCruz honed her performing skills on the New England club circuit and also by opening for Faith Hill, Martina McBride, Tracy Byrd, and other artists. This single from her album, "They'll Never Know," spotlights DeLaCruz's noteworthy vocals. She has

a strong alto that glides effortlessly through this uptempo number. The well-written lyric chronicles her hurt and disappointment at seeing the object of her affection puckering up to another. Being on an indie label, this single will no doubt fight an uphill battle at country radio, but it's a solid effort and deserves attention.

## ROCK TRACKS

### 2 SKINNEE J'S **Stockholm Love** (3:18)

PRODUCER: Mickey Petralia  
WRITERS: E. Cisneros, N. Green, J. Johnson, S. Light  
PUBLISHER: not listed  
Capricorn **2051** (CD promo)  
Brooklyn, N.Y.'s own 2 Skinnee J's expand on their rock/rap style, incorporating wider influences on their upcoming second album, "Volumizer," due Sept. 12. For the first single, "Stockholm Love," the quintet goes old school on this throwback new-wave cut. The J's achieve a synthy '80s retro sound, augmented by some strumming guitar power chords. Then there are the Cars-esque electronic effects. Vocalists J. Guevara and Special J take turns, alternately rapping and singing. The band members have a tongue-in-cheek attitude, particularly visible in costume, where they can be found in costumes ranging from Starsky and Hutch to the Flash. Between the band's fun persona and a peppy, fun chorus, this quirky tune could do the trick at both modern rock and crossover.

### ONE WAY RIDE **Painted Perfect** (3:30)

PRODUCER: Don Gehman  
WRITERS: L. Carhart, B. Carhart  
PUBLISHER: not listed  
Refuge/MCA **25152** (CD promo)  
After the massive crossover success of Creed's "Higher," this is great timing for One Way Ride to release a down-tempo, guitar-heavy tune of its own. The first single from the new album, "Straight Up!," has similar moaning vocals as well. Ride, a rock quartet from Long Beach, Calif., however, cranks it up a notch with a slightly louder song, and the vocals feature more, uh, screaming. This could easily piggyback to become another hit. Nothing new and exciting happening here, but that isn't always necessary.

### HALFORD **Night Fall** (3:41)

PRODUCER: Roy Z.  
WRITERS: Halford, Lachman, Chlasciak  
PUBLISHER: EMI Music Publishing Ltd.  
Metal-Is **87502** (CD promo)  
It's hard to believe that it's been almost 20 years since Roh Halford and Judas Priest released "Screaming For Vengeance." It's even harder to grasp that Halford is back on the scene with some of his strongest music since his days as front man for Priest. His new quintet, simply called Halford, released the album "Resurrection" back in July. The group's out with Iron Maiden and Queensrÿche touring the States this summer. "Night Fall" is a dark anachronism, with a classic '80s metal feel to it. Roy Z. produces a smooth track, and Halford's voice sounds as good as ever. This should fly well at active rock and on specialty shows, as well as with any modern rockers that play the likes of Powerman 5000 and Metallica.

## RAP

### OUTKAST **B.O.B.** (4:19)

PRODUCER: Earthtone III  
WRITERS: A. Benjamin, A. Patton, D. Sheats  
PUBLISHERS: Gnat Booby/Chrysalis Music/Dungeon Ratz Music, ASCAP  
LaFace **4466** (CD promo)  
Out Kast returns with something a little different. "B.O.B." starts off as a high-energy, bass-driven Dirty South track that is sure to create enough hype in any club to get the entire room hounding and bobbing heads in unison. But when you break the track down, you find hidden treasures that you've probably not heard in any pre-

### TROUBLE MAN: The Life And Death Of Marvin Gaye

By Steve Turner  
The Ecco Press  
272 pages; \$25

Describing himself as being "drawn to artists bothered by spiritual issues," Steve Turner has previously written biographies on born-again pop star Cliff Richard and the mystically inclined Van Morrison. The schism in Marvin Gaye's life between spiritual and secular concerns loomed large in both the Motown legend's work and his public persona; this must have seemed like manna from heaven to a writer with Turner's interests.

The product of six years of research and interviews, Turner's

"Trouble Man: The Life And Death Of Marvin Gaye" is clearly an inspired work. The English writer traveled extensively to speak with many surviving Motown veterans and members of Gaye's inner circle, although the label's founder, Berry Gordy—whose relationship with the volatile singer

ran the gamut from unquestioned loyalty to poisonous mistrust—is absent, as is Motown stablemate Stevie Wonder, with whom Gaye enjoyed considerable artistic symbiosis.

"Trouble Man" contains a wealth of heretofore unavailable commentary from those close to Gaye, including childhood friends from his Washington, D.C., birthplace, many of the Detroiters who were the singer's musical collaborators, and European fans who were central figures in Gaye's late-'70s expatriate period. And, of course, no book about Gaye could neglect his affinity with the opposite sex. Turner spoke at length with the three women whose involvement with Gaye marked eras in his life: Anna Gordy, his first wife and sister of Motown's chief; Jan Hunter, who usurped Gaye's affections during the growing tumult of his life in the early '70s; and Eugenie Vis, who lived with the singer in Belgium during his final career resurgence. The trouble with "Trouble Man"

is that this has all been done before, and better, by David Ritz, the R&B star chronicler who collaborated with Gaye on his final mega-hit, "Sexual Healing." Turner cites with gratitude the debt owed to "Divided Soul," Ritz's 1985 Gaye bio; unfortunately, Turner's often prosaic account is no match for the animated prose sparked by the working relationship that Ritz had with Motown's most iconoclastic star. Ritz also managed to probe the essential inconsistencies between Gaye's stated spirituality and the debauchery to which those around him bore witness.

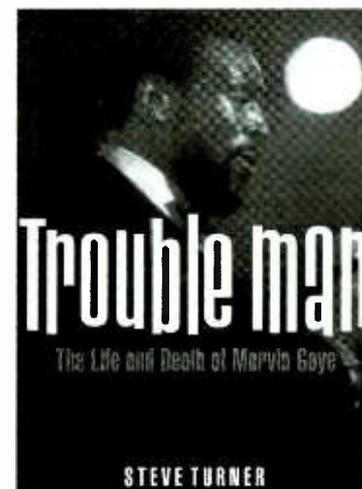
Both Ritz and Turner delve into the dark side with gusto, each culminating in the singer's murder by

the father he couldn't please. Yet "Divided Soul" managed to celebrate music as a redemptive force in the life of the man once labeled a "tortured weirdo" by critic Robert Christgau. Turner's book, while rigorous in its presentation, tends to gloss over musical achievement in favor of scan-

dal. In this regard, "Trouble Man" can resemble such pathographies as "Heroes And Villains," Steven Gaines' gothic take on the Beach Boys story, or "Waiting For The Sun," a survey of the Los Angeles music scene that Barney Hoskyns kept steering toward the ditch.

The best pages of "Trouble Man" give fans and scholars of black music new food for thought, exploring gray areas (the authorship of the singer's magnum opus, "What's Going On," is given welcome scrutiny) and evaluating the torturous nature of Gaye's artistry in thoroughgoing fashion. In his introduction, Turner enumerates the overarching motifs of Gaye's life—"drugs, sex, religion, violence, celebrity, art"—that made the singer an attractive subject. It is just unfortunate that this list also reflects the ostensible priorities of Turner's investigation in descending order of emphasis.

RICHARD HENDERSON



vious bass/rap record: There's the Morris Brown College gospel choir handling background vocals, or rather chants; there's an eerie organ track that sounds something like the score from an old, scary B-movie; there's the electronica keyboards, reminiscent of Kraftwerk's "Trans-Europe Express"; and then there are several rock-guitar licks, ranging from Santana-like smoothness to Kid Rock

raunch. All this accompanies a rap so slick and fast and expertly performed that you become mesmerized by Big Boi's energy and style. But while the layering makes the song interesting, and the track's constant bass drum will surely make it popular in the clubs, radio may find it a bit busy and cacophonous, even if it is funky. In any case, this is certainly an innovative record worth exploring.

## Guru Mixes Up 3rd 'Jazzmatazz' Set

Artist Turns To 'Streetsoul' For Virgin Hip-Hop/Jazz Fusion

BY JIM BESSMAN

NEW YORK—Gang Starr's Guru says that "Guru's Jazzmatazz: StreetSoul"—the third installment in his inventive series of jazz-infused hip-hop compilations—solidifies the concept with a distinct philosophy.

"The rap audience is getting older now," says Guru. "It's also becoming more sophisticated, smoothed-out, laid-back, and mature. So there's a need for this kind of music because everybody doesn't want to hear the same stuff."

As the title implies, the Oct. 3 Virgin release is more streetwise, featuring such acts as Erykah Badu, Macy Gray, Angie Stone, the Roots, Isaac Hayes, Les Nubians, Kelis, D'Angelo, Amel Larrieux, Herbie Hancock, and Bilal.

Guru's first project in the series, 1993's "Jazzmatazz I," featured Donald Byrd, Branford Marsalis, Roy Ayers, and N'Dea Davenport, among others. It was followed in 1995 by "Jazzmatazz II: The New Reality," starring a more eclectic cast including Marsalis, Byrd, Ramsey Lewis, Chaka Khan, and MeShell Ndegéocello.

"The first one was definitely experimental, coming out of my work with Gang Starr," says Guru, whose Gang Starr track "Jazz Thing" from the 1990 "Mo' Better Blues" soundtrack featured Marsalis and foreshadowed the hip-hop/jazz trend. "But it bridged a lot of gaps

generation-wise: I sometimes feel the older generation looks at rap and hip-hop like violent noise. But to me it's the exact opposite. It's a vital safety valve, and I wanted to show that by bringing some older jazz cats into my world."

While the second "Jazzmatazz" offered a more focused vision, the new "StreetSoul" compilation further narrows the gap between hip-hop and jazz. "That's why I decided to call it 'StreetSoul,'" Guru says. "Now it's really a style of music, a philosophy and attitude. It brings together the hip-hop that's coming from the street with the soul of many brilliant vocalists and musicians."

Guru notes that "Jazzmatazz," like jazz, was often generated through improvised sessions

between the various artists and producers, who included Dallas Austin, the Neptunes, the Roots, DJ Scratch, Jay Dee, Guru's Gang Starr partner DJ Premier, and, of course, Guru himself.

"We bounced ideas off each other," recalls Guru. "There was a whole spontaneous feeling of creativity."

The first single is "Keep Your Worries," the DJ Scratch-produced collaboration with Angie Stone. "I've known [Scratch] since Gang Starr used to open for EPMD," says Guru. "I called him up and filled him in on the track. He knew Angie's music and tailor-made something a little edgier. That was the tone for this project: perfect

matches between the producer and artist."

Virgin has already serviced clubs with a promo 12-inch of the track and is going for R&B and R&B crossover radio play. The commercial single release is set for Sept. 12.

The album itself is being marketed "along the lines of a compilation or soundtrack," says Virgin senior director of marketing Michele Smith, "because every track has a featured artist. It's a very exciting album to work."

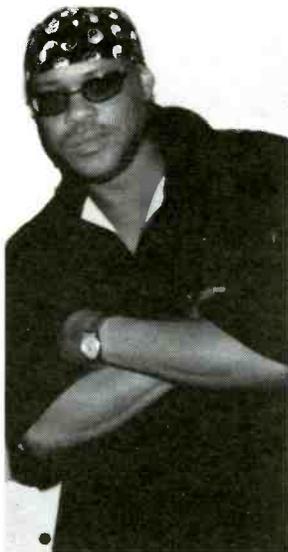
Street teams and record pools have dispersed a "street mix" album sampler that's also aimed at "lifestyle marketing" targets, Smith adds. Additional efforts include advertising in publications (Vibe, Spin, Paper, The Source) and TV campaigns on BET and MTV. Promotional and performance tour dates for the William Morris-booked, Syndicate Advent-managed Guru are pending, though Guru says he's rehearsed with Stone's band and hopes to tour in November with any available "StreetSoul" participants.

Smith notes that Guru will visit the Power Mix Show Summit Sept. 30 in Miami and will perform with Gang Starr in the Bay Area during the first weekend of October.

Tyrone Davis, owner of Brooklyn retailer Planet Brooklyn Music, says "StreetSoul" is "one of those 'anticipated' albums. It's tight and sounds better than the first two. He's had some good people before,

but these artists are hot right now."

That's something Guru counted on when he made the conscious decision not to give his new set a "Volume III" designation. "I didn't want to date this one because it shows a new movement and style of music that's timeless," he says. "I want to stay in the humble zone. So many of my favorite rappers fell by the wayside because they stuck themselves in one area and didn't evolve. So I listen to everything and try to stay on top of the music."



GURU



**Worth Her Salt.** GavFam/Rap-a-Lot/Virgin recording artist Salt is working on her debut solo album, "Salt Of The Earth," slated for release in 2001. Among the guests she's recruited for the project is Bad Boy's Carl Thomas, shown in the studio with the Salt 'N Pepa rapper.

## Billboard/BET Conference Sets Stage For Future; Franklin, LaBelle Among Pioneer Presenters

**I JUST WANNA THANK YOU . . .** for making the first Billboard/BET R&B/Hip-Hop Conference a success. The unknown can be a nerve-racking ordeal—especially when it comes to an always top-of-mind conference concern: Will people come?

Well, come they did. The panel sessions were well-attended, with panelists sharing pointed insights, experiences, and humorous anecdotes. Attendees enthusiastically jumped into the mix, asking informed questions and—judging by the comments I received—coming away armed with information and a new sense of purpose in their individual endeavors.

That notion was underscored by Kamila Nurideen of New Jersey-based Entertainment X-tra Inc.'s new talent publicity division, who says, "It's been my experience that many of the conferences/seminars I've attended [geared toward supporting and imparting useful information to newcomers] were just impressive talk for the moment . . . which has made me somewhat disenchanted. Once the

panel guests step from the podium, all sincerity about networking and sharing information goes out the door with them. But for the first time in a long time, I walked away from a conference feeling enlightened and confident that the panelists will be receptive to any follow-up calls I might make regarding trade tips and advice."

Empowerment was indeed the overriding conference theme, a concept we people who are darker than blue (to borrow from Curtis Mayfield) definitely need to *cohesively* embrace and practice diligently as the Internet-driven brave new world of music forges ahead into the 21st century. But rest assured: We didn't neglect to get our party on, thanks to entertainment provided by One Source Entertainment, Priority, RuffNation, and Unplugged Records.

As with all first-time efforts, there were a few stumbling blocks (e.g., between-panel time delays, plus can't we all learn to put our phones and pagers on vibrate during sessions?) and some constructive criticism (the need for a resource directory listing vitals on conference participants). Thanks again to all the moderators, panelists, artists, sponsors, exhibitors, and attendees and the entire behind-the-scenes support staff at Billboard and BET that helped successfully launch our first R&B/hip-hop conference. There's nothing more to say except stay tuned for next year.

**PIONEER PRESENTERS:** The Rhythm & Blues Foundation's Pioneer Awards 2000 Sept. 6 promises to be a can't-miss affair. The 11th annual gala—hosted for the third year by Smokey Robinson—boasts a presenter lineup that includes Ashford & Simpson, Natalie Cole, Aretha Franklin, Harvey Fuqua, Isaac Hayes, Chuck Jackson, Patti LaBelle, Gerald Levert, Bill Medley (the Righteous Brothers), John Sebastian (Lovin' Spoonful), Sister Sledge, Mary Wilson, and foundation trustee Bonnie Raitt. Held in New York at the Manhattan Center's Hammerstein Ballroom, the festivities will include a special tribute to Marvin Gaye and the presentation of

the first Founder's Award to Atlantic Records chairman Ahmet Ertegun. For more information, contact Linda-jo Loftus at 310-836-6643 or the Rhythm & Blues Foundation at 202-588-5566.

**INDUSTRY BRIEFS:** Dirty South rapper Slimm Calhoun will be the first artist to debut on Aquemini Records, the Atlanta-based

label launched by OutKast members Andre "3000" Benjamin and Antwan "Big Boi" Patton with David "Mr. DJ" Sheats in association with Elektra Entertainment. All three are also principals in the production team Earthtone III. Serving as GM of the new imprint is OutKast manager Michael "Blue" Williams. Calhoun's album "The Skinny" is slated for a fall release.

The third annual Black August Benefit Concert is set for Aug. 30 in New York at the New Age Cabaret, featuring Mos Def, Rah Digga, Black Thought (the Roots), Reflection Eternal, and others; preceding this concert were performances staged Aug. 17-21 at Havana's Alamar Amphitheater, during the sixth annual National Cuban Rap Festival, featuring dead prez, Tony Touch, and a host of Cuban rap acts. Both benefit concerts are presented by the nonprofit Black August Collective and as part of a cultural exchange between Cuba and the U.S. Proceeds benefit the creation of a hip-hop library and studio in Havana and various human rights organizations working in the U.S.

Queen Latifah and Master P are among the honorees of the second Intergenerational Celebration set for Sept. 12 at Washington, D.C.'s Omni Shoreham Hotel. The fund-raiser—sponsored by Sister 2 Sister magazine—will benefit the Thurgood Marshall Scholarship Fund. For more info, contact Sheila Eldridge at 201-722-1500.



by Gail Mitchell

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #1 'JUST BE A MAN ABOUT IT' by Toni Braxton.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #2 'NO MORE RUFF ENDS' by Epiq.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #1 '100%' by Let Me Show You.

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 #1 'DOESN'T REALLY MATTER' by Janet.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #1 'COME RIDE WITH ME' by Jahari.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #1 'BIG PIMPIN' by Jay-Z.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes #1 'SHUT UP' by Rick Daddy.

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.

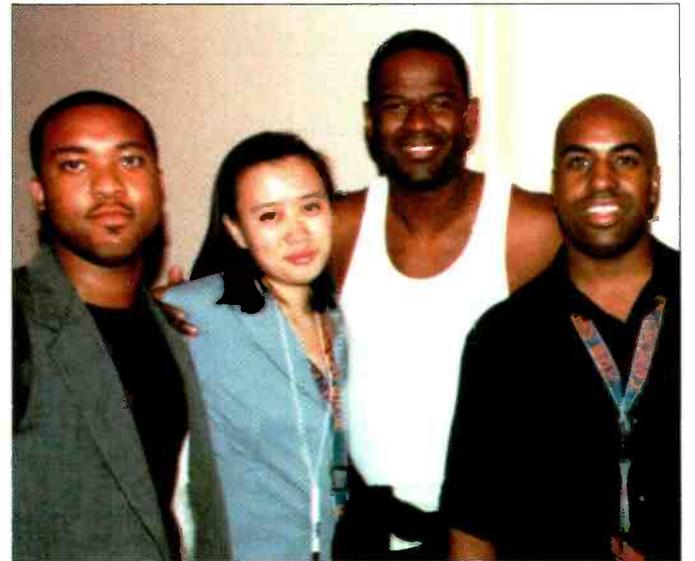
# Three Days In The Life Of 1st Billboard/BET R&B/Hip-Hop Meet



Billboard president and publisher Howard Lander, fourth from left, joined the "Presidents Panel" prior to show time. He's pictured with, from left, Billboard urban advertising director Andy Anderson, RuffNation president/CEO Chris Schwartz, Motown president/CEO Kedar Massenburg, Hidden Beach/Epic president/CEO Steve McKeever, Billboard associate publisher Irwin Kornfeld and R&B editor Gail Mitchell, and Vanguarde Media's Keith Clinkscales.



Billboard/BET launched its first R&B/Hip-Hop Conference Aug. 16-18 at the New York Hilton. The conference played host to a number of industry executives, artists, and up-and-coming industry insiders. In addition to nightly showcases, the three-day event featured panels encompassing such topics as black music's technological future; the synergy among music, movies, and television; brand imaging and marketing; and artist crossover, as well as hot topics like Napster. (All photos by Chuck Pulin.)



The opening night party, sponsored by One Source Entertainment/Sourceti.com, presented live performances by the Most Talented, Warner Bros. trio and Lady of Soul Award nominee F.A.T.E., the Barrio Boyzz, and Gru-V. Pictured here are One Source Entertainment president/CEO Bill Herndon, right, with Motown artist Brian McKnight, second from right, and two members of One Source Entertainment's staff.



The Barrio Boyzz help ignite the party atmosphere during the One Source Entertainment showcase.



The second day of the conference dawned with Billboard R&B editor Gail Mitchell, left, welcoming the attendees and introducing motivational speaker/author Patricia Russell-McCloud. Standing to the right of Mitchell are Russell-McCloud, BET senior VP of corporate marketing and communications Kelli Richardson, and Heineken USA's Lance Johnson.



Among the guests who stopped by the conference's opening night gala was Prodigy of Mobb Deep, left, standing here with an unidentified partygoer.



Just before the Priority-sponsored showcase on Aug. 16, the label's East Coast VP/GM, David Ehrlich, left, and senior director of marketing, Girard Hunt, take time out for a photo opportunity.



The first of four panels on Aug. 17 was "Does Crossing Over Mean Losing Credibility?," moderated by Billboard Heatseekers/music video editor Carla Hay. Posing for posterity, from left, are Arista executive VP Lionel Ridenour, rapper Fat Joe, BET senior VP of corporate marketing and communications Kelli Richardson, Hay, the Trawick Group president Herb Trawick, Bad Boy VP Ron Gillyard, and Violator/AMG principal Chris Lighty.



Sauce Money got the joint jumpin' during the Priority showcase, which also featured performances by Vacant Lot and RA The Rugged Man.



Motown artist Brian McKnight dropped by for the Aug. 17 opening panel, lending support to his manager and conference panelist Herb Trawick. After the panel, McKnight, left, catches up with rapper Fat Joe.



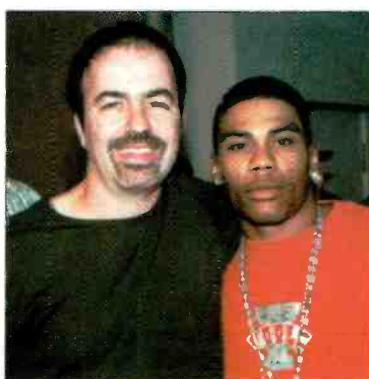
The "Generation Impressionable" panel, moderated by BET VP of music programming Stephen Hill, far right, discussed the visual aspects of music videos and what footage is appropriate for audiences. Joining him, from left, are Dwayne Haywood, founder/executive producer of production company Platinum Films; Connie Orlando, executive producer of Hype Williams' Instinct production company; Tracy Danielle, founder of Urban Warrior Films; and Stacie Williams, BET intern.



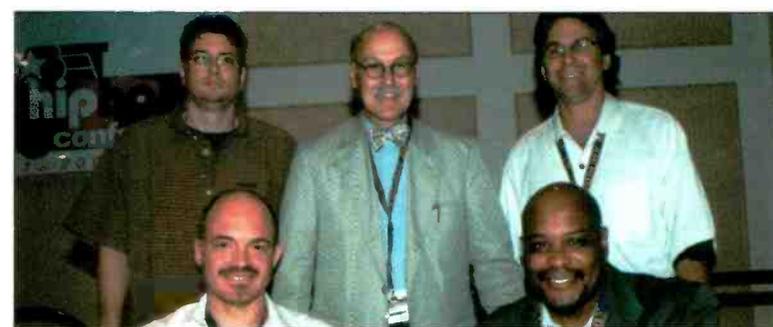
Sharing some camera time at the Aug. 16 party, from left, are Paul Anthony of Full Force and rapper Sticky Fingaz.



What the technological future holds for the black music industry now and in the next five to 10 years was debated during "The Revolution Will Be Downloaded." Getting together for a group shot before the session, from left, are the Orchard director of marketing and artist development Life Allah, Virgin VP of new media Ty Braswell, Billboard R&B editor Gail Mitchell, Hookt.com CEO Peter Griffith, 360hiphop.com chief creative officer Selwyn Hinds, Farmclub.com VP of business development Larry Linietsky, Sirius Satellite Radio R&B division manager Ken Spellman, and moderator/BET.com COO Scott Mills.



RuffNation Records president/CEO Chris Schwartz, left, chills prior to his label's Aug. 17 showcase with No. 1 Billboard 200 resident and Universal artist Nelly.



"Somebody's Watching You—Big Brother Vs. The Entertainment Media" addressed a slate of industry issues ranging from Napster and MP3.com to copyrights. Convening beforehand, standing, from left, are BringTheNoise.com principal Gary "G-Wiz" Renaldo, moderator/entertainment attorney Bob Donnelly, and Liquid Audio VP of content development and label relations Dick Wingate. Sitting, from left, are Atomic Pop senior VP of corporate development Ken Freundlich and music attorney Rickey Ivie of Ivie, McNeill & Wyatt.



Spirits were high at the American Airlines-sponsored luncheon on Aug. 18. Shown, from left, are Billboard R&B editor Gail Mitchell; guest speaker and American Airlines business development manager, urban and community relations, Charles Jones Jr.; and April Ausberry, account executive for the airline's agency, Don Coleman Advertising.



During the Aug. 18 "Presidents Panel," label executives shared their insights on the state of the industry. Shown in this pre-panel shot, from left, are Hidden Beach/Epic president/CEO Steve McKeever, moderator and Vanguard Media CEO Keith Clinkscapes, Flavor Unit Entertainment's Dedra Tate, RuffNation president/CEO Chris Schwartz, Billboard R&B editor Gail Mitchell, Motown president/CEO Kedar Massenburg, DarkChild Gospel's Fred Jerkins III, and Billboard urban advertising director Andy Anderson.



Guru, left, whose Virgin set "Jazzmatazz: StreetSoul" is due Oct. 3, shares a moment with conference presenting sponsor Heineken USA's senior brand manager, Scott Hunter Smith.



Members of the Outsidaz get an audience buzz going during the Aug. 17 RuffNation showcase.



Getting into the swing of things on Aug. 17, from left, are Billboard R&B editor Gail Mitchell, RuffNation president/CEO Chris Schwartz, Billboard urban advertising director Andy Anderson, Warner Bros. VP of media relations and artist development/urban music Karen Lee, and industry consultant Ruben Rodriguez.



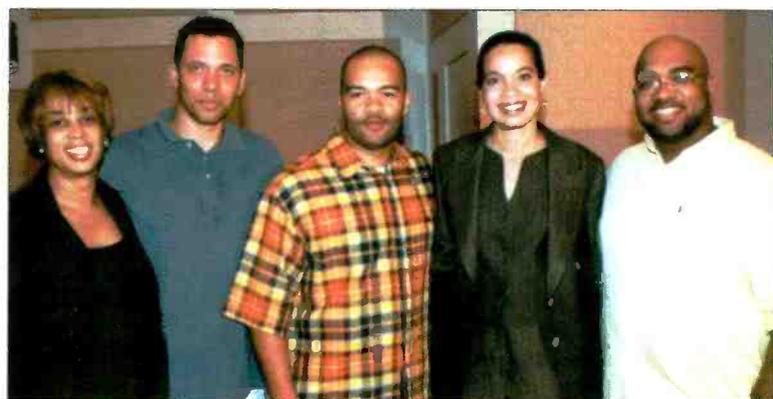
RuffNation/Warner Bros. quartet No Question flanks Guru of Virgin Records' Gang Starr prior to performing at the conference's Aug. 17 showcase, sponsored by RuffNation. Also on the bill were label acts Major Figgaz and the Outsidaz. Shown, from left, are No Question's Nicholas Johnson and Dante Massey, Guru, and No Question's Damon Jer'core and Tommy Blackwell.



DreamWorks' Jeff Thomas makes a point about the importance of street-team marketing during the Aug. 18 "Takin' It To The Streets" panel.



Unplugged Records' Blayz closed the conference with a red-hot performance. Relaxing beforehand, from left, are Blayz's Calvin "Kimon" Brumant and Campbellson "Sadiq" Shackleton, Unplugged president Tana Thompson, Billboard R&B editor Gail Mitchell, Blayz's Jonathon "Baby Boy" Johnson and Darren "A.J." Sealy, and Billboard urban advertising director Andy Anderson.



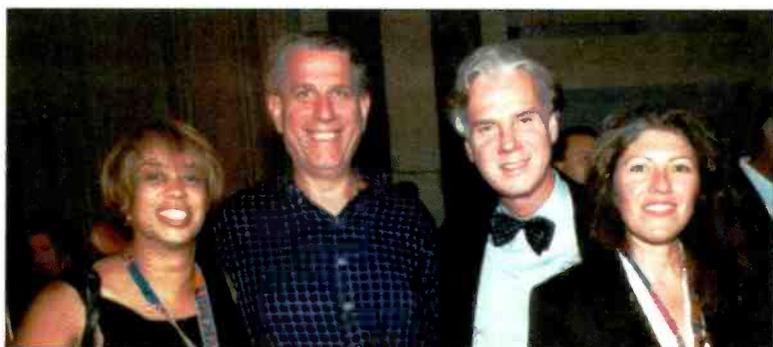
Exploring the synergy among music, movies, and TV was the focus of the "Mmm . . . Mmm . . . Good: Music . . . Movies . . . Money" panel. Coming together for a full shot, from left, are Billboard R&B editor Gail Mitchell, Avatar Records chief Larry Robinson, Mandalay-Proliance Entertainment president Jeff Clanagan, moderator/BET Pictures COO Nina Henderson-Moore, and StepSun Media CEO Bill Stephney.



"Takin' It To The Streets" zeroed in on using music to build and market a brand image. Participants on hand for the session, from left, are Coca-Cola manager of national consumer marketing programs Philip Polk, moderator/Billboard R&B editor Gail Mitchell, Creative Management Group president/CEO Kenneth Crear, Pepsi manager of urban and ethnic marketing Wanda Austin-Wingood, and Heineken USA senior brand manager Scott Hunter Smith. Not shown: DreamWorks national director of urban promotion Jeff Thomas and Billboard R&B/hip-hop chart manager Stephanie Lopez.



Web site BET.com was also well-represented at the conference. Pictured, from left, are BET senior VP of corporate marketing and communications Kelli Richardson and Michelle Taylor, product manager for BET's "Ya Heard?"



The Billboard staff helps kick off the opening night festivities. Shown, from left, are R&B editor Gail Mitchell, associate publisher Howard Appelbaum, editor in chief Timothy White, and assistant to the publisher Sylvia Sirin.

SEPTEMBER 2, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	8	<b>NELLY</b> ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 5 weeks at No. 1	COUNTRY GRAMMAR	1
2	2	3	14	<b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
3	4	4	6	<b>SOUNDTRACK</b> DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
4	6	7	17	<b>TONI BRAXTON</b> ▲ <sup>6</sup> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
5	5	2	4	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
6	9	6	8	<b>KELLY PRICE</b> DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
7	8	8	48	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	7
8	7	5	8	<b>VARIOUS ARTISTS</b> ● RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
9	3	97	3	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
10	11	12	14	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
11	10	10	10	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
12	12	11	18	<b>JOE</b> ▲ <sup>3</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
13	17	17	21	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
14	13	9	9	<b>LIL' KIM</b> ▲ <sup>6</sup> QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
15	14	14	40	<b>DR. DRE</b> ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
<b>▶ HOT SHOT DEBUT ◀</b>						
16	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> DEF JAM 25292/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000 — THE ALBUM	16
17	15	15	36	<b>DMX</b> ▲ <sup>6</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
18	16	13	9	<b>NEXT</b> ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
19	19	20	19	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
20	18	18	15	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
21	<b>NEW</b>	1	1	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 90341/2/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	21
<b>▶ GREATEST GAINER ◀</b>						
22	25	32	5	<b>JILL SCOTT</b> HIDDEN BEACH 62137/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	22
23	22	21	13	<b>LUCY PEARL</b> POKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
24	23	23	6	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
25	20	16	10	<b>BUSTA RHYMES</b> ▲ <sup>6</sup> FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
26	<b>NEW</b>	1	1	<b>SOUTH PARK MEXICAN</b> DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	26
27	26	25	31	<b>JAGGED EDGE</b> ▲ <sup>6</sup> SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
28	24	24	42	<b>IDEAL</b> ● NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	19
29	21	22	23	<b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
30	27	31	56	<b>DESTINY'S CHILD</b> ▲ <sup>6</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
31	30	27	45	<b>DONELL JONES</b> ▲ <sup>6</sup> UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
32	40	41	17	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
33	33	29	38	<b>SISQO</b> ▲ <sup>6</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
34	28	28	16	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
35	35	37	34	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
36	32	26	10	<b>SOUNDTRACK</b> ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
37	45	33	24	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98) <b>HS</b>	MY LIFE	31
38	29	19	5	<b>CANIBUS</b> CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
39	31	30	4	<b>C-BO</b> WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
40	36	44	22	<b>SOUNDTRACK</b> ▲ <sup>6</sup> BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
41	38	38	5	<b>WILL DOWNING</b> MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
42	41	36	56	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	9
43	34	43	38	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
44	46	46	16	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
45	43	50	22	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
46	48	47	20	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
47	42	40	14	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (11.98/24.98)	WHITNEY: THE GREATEST HITS	3

48	37	39	19	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
49	49	34	5	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
50	50	42	24	<b>GERALD LEVERT</b> ● EASTWEST 62417/EEG (11.98/17.98)	G	2
51	39	35	5	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) <b>HS</b>	BOOK I	19
52	47	45	8	<b>MO THUGS FAMILY</b> LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
53	54	54	53	<b>MARY J. BLIGE</b> ▲ <sup>6</sup> MCA 111929* (11.98/17.98)	MARY	1
54	44	58	10	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) <b>HS</b>	FANTASTIC VOL. 2	44
55	63	61	21	<b>BIG PUNISHER</b> ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
56	52	48	12	<b>SOUNDTRACK</b> SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
57	55	57	8	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4	28
58	53	49	8	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN	34
59	51	55	27	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
60	64	56	14	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
61	60	51	3	<b>PA. PAR</b> DREAMWORKS 450220/INTERSCOPE (11.98/17.98) <b>HS</b>	MY LIFE YOUR ENTERTAINMENT	51
62	61	69	78	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
63	66	63	17	<b>CYPRESS HILL</b> ▲ <sup>6</sup> COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
64	69	68	29	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
<b>▶ PACESETTER ◀</b>						
65	81	93	66	<b>SNOOP DOGG</b> ▲ <sup>6</sup> NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
66	72	67	31	<b>D'ANGELO</b> ▲ <sup>6</sup> CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
67	70	72	5	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) <b>HS</b>	CITY OF SYRUP	52
68	75	73	12	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
69	56	—	2	<b>SHAGGY</b> MCA 112096 (11.98/17.98)	HOTSHOT	56
70	57	65	22	<b>ICE CUBE</b> ● LFNCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
71	<b>NEW</b>	1	1	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 7778 (10.98/16.98)	WE STILL CRUNK!	71
72	65	60	8	<b>DEF SQUAD</b> DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
73	62	62	14	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
74	76	74	94	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
75	68	66	22	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
76	58	59	4	<b>PROJECT PAT</b> PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS	45
77	74	77	9	<b>JURASSIC 5</b> RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
78	59	64	4	<b>MR. MARCELO FRO</b> TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98) <b>HS</b>	BRICK LIVIN	43
79	67	71	4	<b>VARIOUS ARTISTS</b> PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY	67
80	86	85	18	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
81	94	98	89	<b>2PAC</b> ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
82	73	76	25	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>6</sup> RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
83	77	90	15	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
84	83	79	36	<b>JUVENILE</b> ▲ <sup>6</sup> CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
85	92	83	25	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	2
86	84	78	5	<b>HANGMEN 3</b> SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
87	95	92	22	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
88	88	91	40	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
89	82	82	28	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
90	93	89	16	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) <b>HS</b>	THUG WALKIN'	54
91	<b>RE-ENTRY</b>	12	12	<b>CAMEO</b> BMD/PRIVATE I 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
92	97	96	11	<b>GEORGE BENSON</b> GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	24
93	90	84	48	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
94	79	75	24	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
95	100	—	53	<b>HOT BOYS</b> ▲ <sup>6</sup> CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
96	96	80	43	<b>KEVIN EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15
97	87	—	7	<b>CAMOFLAUGE</b> PURE PAIN 61965/R N D (11.98/16.98) <b>HS</b>	I REPRESENT	58
98	71	53	9	<b>MC EIHT</b> HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
99	91	81	5	<b>DONNY GERRARD</b> FREQUENCY 54391/LIGHTYEAR (10.98/16.98)	THE ROMANTIC	81
100	<b>RE-ENTRY</b>	34	34	<b>SOUNDTRACK</b> ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5

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

## WORDS & DEEDS

(Continued from page 27)

mariachi-horn-punctuated "Agite" (It's On) by Argentine group **El Sindicato Argentino Del Hip-Hop** and the funk-based, Arabic *rai* music-influenced "El Ghorba" (The Exile) by **MBS**, shows the breadth of eclectic fusions. There are also contributions from the likes of Switzerland's **Sens Unik**, Japan's **K-Dub Shine**, Greenland's **Nuuk Posse**, Croatia's **Tram 11** featuring **DJ Phat Phille**, and Israel's **Shabak Samech**.

"The main objective is to prove there's great hip-hop everywhere,

even in Greenland, which has only 50,000 people in the whole country," says Lanfranchi of the 14-track set. "Hip-hop has gone global, and whether or not you understand the lyrics shouldn't prevent anyone from feeling this record."

Highlights also include Greece's **Terror X Crew's** fiery "H Kobosta" (The Compote); Australia's **Trey & Beats R Us'** slow-rolling yet funky female anthem "Feline Forces," sung and rapped by **Trey** over producer **Pasqual's** rocking beats and **Nick**

**Toth's** on-point turntablism; and the South African closer, "The Bermuda Triangle" by **Mr. Mann & Pointblank**, which features a live operatic vocal refrain and a classical keyboard motif.

**NEWS OF NOTE:** First, the U.K.'s **Richard Blackwood** was a comedian, then an MTV presenter, followed by his own television chat show and a stint as a stand-in presenter on London's **Capital Radio**. This summer he scored a No. 3 hit with his

debut EastWest single, "Mama—Who Da Man?" The follow-up, "1, 2, 3, 4—Get With The Wicked," features U.K. reggae DJ/rapper **General Levy** and Swedish female rapper **Deetah**. . . Bahamian trio **Baha Men's** "Who Let The Dogs Out" (edel), coming to Europe Sept. 25, is based around a very catchy chorus over a Miami bass groove and a touch of Caribbean flavor. This cover of an **Anslem Douglas** soca fave is bound to be a late-summer carnival, club, and radio hit across Europe. . . The

below-radar perception of U.K. rap in its homeland is evidenced by the warning notice at the bottom of a Gemtoy Records press ad for **Malarchi Featuring Christynette's** "U4Days"/"U.K. Ground Zero" single, out Sept. 18. It reads: "Support U.K. hip-hop—buy it, be positive about [it], call your radio station and request it. Don't put up with DJs not playing it. Ignore idiot reviewers who knock it for no reason (we do). You see, if you do your part, you give us a chance to do ours."

## Life After Madonna Is A Blast For 'Music' Remixer Young

**HEY, MISS DJ:** Tracy Young is smiling. No, make that beaming. Since completing her incredible mix of Madonna's "Music," the highly creative DJ/remixer has been unable to completely comprehend the magnitude of participating in such a



YOUNG

high-profile project.

"How am I feeling?" asks Young, giggling. "I'm feeling awesome. I still can't believe I was given the opportunity to remix a Madonna song. Sometimes I find myself questioning the reality of it all, but then I realize that dreams can come true.

"And I must admit," Young continues, "with so many great remixers attached to the record [Deep Dish, Victor Calderone, Groove Armada, and Hex Hector and Mac Quayle], I really thought my mix would be overlooked. I thought, 'Nobody's gonna care about me and my mix.'"

For Young, it was important to create a definite link between the DJ and the dancefloor. "When I went into the studio, I knew I wanted to create a strong DJ/dancer connection," she says. "I wanted to unite everybody. Similarly, and since the song's title is 'Music,' I wanted the pianos and strings to be musical. It was about creating strong bonds in more ways than one."

Now, with only a handful of remixes under her Versace belt—the Pet Shop Boys' "I Don't Know What You Want But I Can't Give It Any More," Enrique Iglesias' "Bailamos" and "Rhythm Divine," and Simple Red's "Ain't That A Lot Of Love"—Young may have many people wondering how, indeed, she found herself working on such a project.

"I guess I was in the right place at the right time," says the Miami-residing Young. Of course, it doesn't hurt to have friends like Ingrid Casares and Caresse Henry, who are, respectively, Madonna's good friend and manager.

"Ingrid has helped me a lot," Young acknowledges. "She booked me [as a DJ] at her clubs in South Beach [Liquid and Bar Room], and I played at many of her private parties."

### The DanceTrax HOT PLATE

• **LoveRush**, "Luv 2 See Ya (Dancin')" (Azuli U.K. single). Following in the festive footsteps of fellow Australian act **Madison Avenue** is **LoveRush** (aka **Rob Milton** and **Simon Lewiki**) with this sparkling disco twirler. "Luv 2 See Ya (Dancin')" gloriously samples **Grey & Hanks**' "Dancin'" and features some savvy re-tweakings by **Joey Negro**, **Spen & Karizma**, and **Olav Basoski**. A word to U.S. labels: Wake up!

• **Jasper Street Company**, "Smile" (Basement Boys/Strictly Rhythm single). This oh-so-joyful and ebullient gospel/house jam arrives via producers **Spen & Karizma**—and hands down, it's the pair's best production. Once the needle hits the track's hand-clapping grooves and spirited vocals, just try not smiling. Out mid-September.

• **Scott & Leon**, "You Used To Hold Me" (AM:PM U.K. single). DJs Scott & Leon have lifted the ferocious diva vocals from a certain house classic (hint: **Ralphie Rosario Featuring Xavier Gold's** "You Used To Hold Me") and laid them atop an organic U.K. garage beat. Those needing something a bit more aggressive—look no further than **Amp's** wildly bumpin' restructuring. Out Sept. 18.

• **Green Velvet**, "Answering Machine" (F-111/Warner Bros. single). With scintillating progressive house re-tweakings by **X-Press 2**, **Cevin Fisher**, and **Mark Grant**, "Answering Machine" is well-poised to dominate dancefloors, as well as the top slot of the Billboard Hot Dance Music/Club Play chart, in the coming weeks.

• **Boney James & Rick Braun**, "Grazin' In The Grass" (Warner Bros. single). Although four remixers and eight mixes are featured on this double-pack vinyl set, most train-spotting DJs will head directly to the rugged **Wamdue Surf & Turf House Excursion** and the spacey **P'Taah Heavy Flow Dub**, which were both created by **Wamdue Product** mastermind **Chris Braun**.

• **Enrique Iglesias**, "Sad Eyes" (Interscope single). Fans of the "Bailamos" and "Rhythm Divine" remixes will find much to admire about the **Bruce Springsteen**-penned "Sad Eyes," which arrives with deft beats courtesy of **HQ²** (aka **Hex Hector** and **Mac Quayle**) and **Eric Kupper**.



by Michael Paoletta

According to Young, it was at one such bash (Casares' and Madonna's millennium New Year's Eve soiree at Bar Room) that she first came into contact with the singer. By the end of the evening, Young says, she had received numerous compliments from "people like **Donatella [Versace]** and **Madonna**."

Weeks later, Young found herself (wo)manning the turntables at a party following the New York pre-

miere of the film "The Next Best Thing." Once again, Madonna was impressed. So, too, was her manager, Henry.

"Caresse said to me, 'You're the buzz in the industry. I want to help you,'" recalls Young. "So, I called her up a few days later and told her of the remixes I had done. I told her how I wanted to create, to remix, and to produce. She said, 'I'll let you remix the first single from Madonna's new album.' She totally kept her word."

All of this said, don't think for one second that Young is an overnight sensation. Quite the opposite, actually. **Girl** has been paying her dues (and making important industry contacts) since 1991, when she got her

first DJ gig in her hometown of Washington, D.C.

Between 1991 and 1998, Young held down residencies at such clubs as **Nation**, **Ozone**, and **Millennium**. "All the DJ-ing paid for my college tuition," notes Young, who majored in speech communications at the University of Maryland.

During five of those years, Young also worked at **WPGC Washington, D.C.** "I went from intern to radio show host to assistant MD to MD," she says. In 1998 she landed a job with **Interscope Records** as its "Southeast promoter of rhythm." That's when I moved to Miami. It's also when I gave up my duties as a **Billboard-reporting club DJ**. I

(Continued on next page)

## Heilbronn Attempts Leap From Singles To Album

BY RICK SALZER

**NEW YORK**—Since the early '90s, DJ **Matthias Heilbronn** has been steadily building an impressive discography. The wearer of many hats—remixer, engineer, producer, editor, and programmer—Heilbronn has worked on recordings by both mainstream and underground acts.

Over the years his studio time has included work for **Backstreet Boys**, **Mousse T.**, **Blondie**, **Erasme**, **Cher**, **Danny Tenaglia**, **Madonna**, **Kylie Minogue**, **Byron Stingily**, **Blue Six**, **Todd Terry**, **C+C Music Factory**, **Randy Crawford**, **Moloko**, and **Björk**.

He recently remixed **Anastacia's** "I'm Outta Love," **Dawn Tallman's** "Be Encouraged," and **Kina's** "Girl From The Gutter." Now, with more than 50 productions/remixes to his credit, Heilbronn believes he is ready to tackle his full-length debut.

Like many others in the club community, Heilbronn says he found his musical calling shortly after visiting **New York's** legendary **Paradise Garage** club in 1985. Four years later, Heilbronn packed his bags and migrated from his hometown of **Bremen, Germany**, to **New York**, where he's resided ever since.

Upon arriving in **New York**, Heilbronn interned for **François Kevorkian** at **Axis Studios**, where he says he learned the fundamentals of studio production.

In 1994 Heilbronn, along with DJ **Mike Delgado**, formed **Deep Zone Productions** (**Billboard**, Jan. 13, 1996) and recorded under such monikers as **Deep Zone** ("It's Gonna Be Alright"), **Lift** ("Music Takes Me Higher"), and **Dangerous Minds** ("Live In Unity"). By 1997, though, the pair had dissolved its musical partnership, and Heilbronn's new solo guise, **II Deep Productions**, was born.

"It was a very difficult process

for me to branch out and start work on my own," acknowledges Heilbronn. He has released numerous singles on a variety of labels, including **4th Floor**, **Chez Music**, **Boombastic**, and **Suburban**.



HEILBRONN

While releasing singles keeps his name in the front of people's minds, he's more than ready to take that next step. But he's well aware of the major differences between producing singles and producing an entire album.

"Albums have gotten much more expensive to produce," he says. "These days, you really need your own studio. If you don't have one, it's almost impossible to spend the proper amount of time on your album, because it becomes too expensive."

Heilbronn, who has collaborated with a number of producers over the years, thinks it would be "great if a label would come along and give me the proper budget to bring many creative people together to work on my album."

Heilbronn continues, "For a remix, studio time is not a problem. I am in and out within three days. But for my first album, I have very high expectations about what I want to do and how I want to do it."

For Heilbronn, this means diversity. "The major problem with dance and electronic music is that it's so

segregated," he says, sighing. "DJs and producers tend to have a sound they're known for and then remain within that niche—whether it's house, deep house, tech-house, or whatever. In my experience working with so many different types of artists, I definitely want to incorporate all of the styles and genres I enjoy."

Heilbronn relates this to his unorthodox approach to being a DJ. "I like to play every style, from jazzy and deep house to tech-house and drum'n'bass. Why would you as a DJ want to pigeonhole yourself into a corner with just one style of music? This is exactly the same kind of perspective I will take on when producing my first studio album."

**Scott Richmond**, owner of **New York-based** specialty retailer **Satellite Records**, says it's about time Heilbronn is working on his album. "He was behind the scenes for a long time paying his dues," notes **Richmond**. "Now it seems he's really coming into his own as a producer."

Aside from his constantly growing discography, Heilbronn, who's managed and booked by **Jodi Blea** of **New York-based** **Wave Music**, is also an active player in the international DJ scene, manning the turntables at clubs in **Tokyo** (**Club Yellow**), **London** (**Ministry of Sound**), and **Ibiza, Spain** (**Space**).

As for his own backyard, he's regularly featured at such **New York clubs** as **Twilo**, **Centro-Fly**, and **Vinyl**. Of course, his deft DJ skills can also be heard on various compilations, including "Selections," which was released earlier this year on **New York-based** **Northcott Records**.

In addition to laying down the foundation for his album, Heilbronn is currently remixing **Everything But The Girl's** "Lullaby Of Clubland," **Ian Pooley's** "Balmes," and **Fingercuffs'** "Fever For Life."

### Billboard. Dance Breakouts

SEPTEMBER 2, 2000  
CLUB PLAY

1. HOW SOON IS NOW? SNAKE RIVER CONSPIRACY KINETIC
2. YOU SEE THE TROUBLE WITH ME BLACK LEGEND G2
3. DOESN'T REALLY MATTER JANET DEF JAM
4. BACK IN MY LIFE ALICE DEEJAY REPUBLIC
5. ELECTRIFIED (THE TIME HAS COME) TIKI JONES AUTHORITY

#### MAXI-SINGLES SALES

1. STAND RIGHT UP BYRON STINGILY NERVOUS
2. DON'T BE AFRAID OF THE DARK CHARLOTTE NERVOUS
3. THE CHILD ALEX GOPHER V2
4. MEXICAN FLYER SPACE CHANNEL 5 TOMMY BOY SILVER LABEL
5. PLANET ROCK 2000 AFRIKA BAMBAATAA & THE SOUL SONIC FORCE AFRO WAX

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	2	7	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
2	5	6	7	STRONGER RCA 60281	KRISTINE W
3	3	5	8	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
4	4	4	8	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
5	8	13	6	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
6	2	1	8	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
7	6	3	9	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
8	15	30	4	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
9	11	14	9	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
10	12	17	6	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
11	43	—	2	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
12	7	10	8	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
13	10	7	9	I NEVER KNEW ARISTA PROMO	DEBORAH COX
14	24	44	3	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
15	9	12	9	I FEEL LOVE JELLYBEAN 2588	CRW
16	18	31	5	SILENCE NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
17	20	32	5	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
18	13	9	10	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
19	25	33	5	FREEBASE MOONSHINE 88470	TALL PAUL
20	14	8	10	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
21	19	26	6	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
22	23	29	7	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
23	21	22	7	VIENNA ATLANTIC 84873	LINDA EDER
24	33	39	3	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
25	35	38	3	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
26	37	42	3	CONTROL 4 PLAY 82027	ABEL
<b>◀ Power Pick ▶</b>					
27	45	—	2	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
28	41	—	2	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
29	28	21	12	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
30	44	—	2	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
31	16	15	11	HIGHER DEFINITY 009	DAVID MORALES & ALBERT CABRERRA PRESENT MOCA FEAT. DEANNA
32	36	36	4	I'LL FLY WITH YOU ARISTA PROMO	GIGI D'AGOSTINO
33	46	—	2	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
34	29	18	9	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
35	32	25	9	SUMMERFLING WARNER BROS. 44895	K.D. LANG
<b>◀ HOT SHOT DEBUT ▶</b>					
36	NEW ▶	1	1	YOUR CHILD MCA PROMO †	MARY J. BLIGE
37	39	37	4	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
38	26	19	8	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
39	48	—	2	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
40	27	23	10	PORCELAIN V2 27650 †	MOBY
41	49	—	2	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
42	NEW ▶	1	1	CADA VEZ RAMPAGE 0178	NEGROCAN
43	42	35	4	BLOW YA MIND JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
44	47	—	2	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
45	40	34	6	HIGHER & HIGHER G2 003/STRICTLY RHYTHM †	DJ JURGEN
46	NEW ▶	1	1	IF I WANT ELEKTRA PROMO/EEG	1 PLUS 1
47	50	48	3	KERNKRAFT 400 RADIKAL 99027	ZOMBIE NATION
48	22	20	12	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
49	NEW ▶	1	1	I THINK I'M IN LOVE WITH YOU COLUMBIA 79467 †	JESSICA SIMPSON
50	30	16	13	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/Greatest Gainer ▶</b>					
1	1	1	4	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
2	2	2	6	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
3	3	3	17	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
<b>◀ HOT SHOT DEBUT ▶</b>					
4	NEW ▶	1	1	THE HAMPSTERDANCE SONG (X) KOCH 8161/AUDIUM †	HAMPTON THE HAMPSTER
5	4	5	13	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	5	4	19	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
7	6	6	16	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
8	7	7	3	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
9	8	9	20	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
10	NEW ▶	1	1	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
11	14	12	16	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
12	11	8	24	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
13	15	15	9	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
14	13	10	15	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
15	12	11	4	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
16	NEW ▶	1	1	SUMMERFLING (T) (X) WARNER BROS. 44895	K.D. LANG
17	9	27	3	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 562828/IDJMG †	JANET
18	10	13	5	STRONGER (T) (X) RCA 60281	KRISTINE W
19	18	19	6	DREAMING (T) (X) NETTWERK 33105	BT
20	19	17	17	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
21	17	18	36	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
22	16	16	19	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
23	21	14	18	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
24	22	22	26	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
25	25	20	13	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
26	27	30	31	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
27	29	25	44	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
28	26	21	9	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
29	23	24	8	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
30	31	28	19	DON'T STOP (T) (X) RADIKAL 99015	ATB
31	30	33	37	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
32	37	29	24	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
33	32	23	31	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
34	NEW ▶	1	1	AYLA PART II (T) (X) EDEL AMERICA 008213	AYLA
35	33	41	3	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
36	44	40	18	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
37	20	—	2	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
38	41	35	15	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
39	38	37	31	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
40	28	36	4	FROM HERE TO ETERNITY (T) (X) LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
41	35	31	14	DON'T GIVE UP (T) (X) XTRAVAGANZ/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
42	42	45	25	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
43	49	38	52	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
44	36	—	2	CONTROL (T) 4 PLAY 82027	ABEL
45	RE-ENTRY	2	2	OUTA SPACE (T) (X) RADIKAL 99030	MELLOW TRAX
46	RE-ENTRY	16	16	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
47	RE-ENTRY	92	92	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
48	50	—	3	HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM †	DJ JURGEN
49	24	32	5	SAME SCRIPT, DIFFERENT CAST (T) ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
50	46	—	18	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY

○ 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.

## DANCE TRAX

(Continued from preceding page)

thought it would be too much of a conflict of interest."

In addition to regularly spinning at South Beach clubs like Level and Vivid, Young—who is booked by Lauren Foster of Los Angeles-based Lauren Foster Presents—also maintains a presence on the national DJ circuit scene. She's currently confirmed to play Sept. 2 at Washington, D.C.'s Velvet Nation; Sept. 16 at Detroit's Temple; and Sept. 29 at Columbus, Ohio's Red Party.

In her spare time, Young, togeth-

er with Chris Crane, is working on an album of all original material. "It's gonna be a dance album, kind of like a cross between Moby and BT," she says.

In the meantime, Young is looking forward to the release of her first beat-mixed CD, "Inside My Head," which Miami-based SFP Records is scheduled to issue at the end of October.

The 12-track collection is a feisty mix of the music that works Young. In other words, expect such house,

tribal, and trance gems as BT's "Dreaming," Moca Featuring Deanna's "Higher," Moby's "Porcelain," Noel Sanger's "No Greater Love," and K.C. Flight's "Voices."

At the end of the day, though, Young can't help but express her gratitude to Madonna. "I feel so blessed for having been chosen to work on Madonna's record," she says. "I won't lie—I could go on and on about Madonna. She's a risk-taker, she believes in musical expression, and she's a woman oper-

ating in a man's world. Throughout it all, she has remained her own being—and has proved that anything is possible."

**RHYTHM DIVINE:** Beverly Hills, Calif.-based (and BMG-distributed) Milan Entertainment, known primarily for soundtrack/film score releases like "Ghost" and "The General's Daughter," is entering clubland's ambient electronic division with the signings of two international DJs: Ibiza, Spain-based Nacho

Satomayor and Paris-based Pimp Arroyo. Satomayor's "La Roca Volume 1" and "La Roca Volume 2" and Arroyo's "Overdream" are scheduled to street Sept. 26.

"By bringing ambient and down-tempo artists into the fold, we are expanding our repertoire and enhancing our brand identity in a complementary way," says Milan president/COO Russell Ziecker. "The music has such cinematic qualities that it goes hand in hand with our core business of soundtracks."

## Rogers Rides Out Radio Comeback With New Dreamcatcher Set

BY DEBORAH EVANS PRICE

NASHVILLE—Few artists in the history of any genre have enjoyed a more stellar comeback than Kenny Rogers. Since launching his Dreamcatcher Records label in 1998 with co-founder Jim Mazza, Rogers returned to the charts with the label's debut single, "The Greatest," and then scored a No. 1 hit with a later single, "Buy Me A Rose." Both videos went to No. 1 on CMT.

Rogers' album "She Rides Wild Horses" has been certified platinum, an unprecedented feat for an independent country record label. "Buy Me A Rose" netted Rogers a nomination from the Country Music Assn. (CMA) for single of the year, his first CMA nomination since 1986, when he and Dolly Parton received a nod in the vocal duo category.

"My ego really wanted the success," admits the four-time Grammy winner. "I didn't want to go out not having [had] a hit for 20 years, but the problem with success is you have to nurture it. You can't put out a record and sit back and enjoy it. You have to work it... Sometimes you have to stop and say, 'Is this worth it?' For the time being, it is for me. It's fun for me, and it brings me great pleasure to have this—what I think is a really historic run of success based on where I've been and how long I've been gone."

On the crest of this wave, Rogers is preparing for the release of his 59th album, "There You Go Again," due Oct. 3. He says his recent acceptance by country radio bolstered his confidence in making the new record. "It made it easier because when you are out of the loop—meaning your music is not a factor—then you wonder if you are out of touch with where radio is," he says. "Once you get a song that is played on the radio, they kind of put you in the loop."

WSM-FM Nashville PD Tim Mur-

phy credits a positive attitude and strong material for Rogers' resurgence at country radio. "I love his attitude," says Murphy. "He never complained. He never bad-mouthed radio. In fact, he said at [the Country Radio Seminar] last year, 'I just had to have a record that couldn't be denied. I don't fault anybody.' I really appreciated that."

Rogers is currently at No. 41 on the Hot Country Singles & Tracks chart with "He Will, She Knows." "He's making great records, and this new one just jumps off the air," says Murphy. "What's really cool is the way this has happened. 'The Greatest' was one of those records that the audience kind of demanded. We got a lot of calls, and that built it a little bit. Then 'Buy Me A Rose' came out. When 'He Will, She Knows' came out, everybody started jumping on it fast. It really goes back to it all [being] about whether or not it's a great record."

"There You Go Again" is rife with potential singles. It's contemporary country, which achieves Rogers' goal of creating music that can be played on the radio "after a Tim McGraw or Shania record and doesn't sound out of place," he says. But the album is still classic Rogers, filled with the strong ballads and positive anthems he's built a career on for nearly five decades.

"I love the songs I found. They really represent where I am musically," he says. "I'm excited about this for a lot of reasons. I produced eight of the songs on this album. I used to produce a lot of my stuff, and it got to where it was more trouble for me, and I realized very quickly that there are a lot of guys who are better producers than me, but very few people represent me musically as well as I do."

On "There You Go Again," Rogers also enlists creative input from a cast of fellow performers that includes Suzy Bogguss and Billy Dean on the title track, Steve Wariner on "Blue Train," Alison Krauss on "I Wish I Could Say That," Duane Eddy on "I Won't Forget," and Brad Paisley on "What That Means." Linda Davis duets on "When We Made Love." Dia-

mond Rio and Collin Raye contribute background vocals to "He Will, She Knows." Richard Marx co-wrote and co-produced "Crazy Me" as well as singing background. (In addition to Rogers and Marx, Brent Maher shares production credits.)

"[With] collaborations, you don't start with the artist; you start with the song, and you sit back and say, 'Who would really add something to this,'" Rogers says. "Then you go and get that person, because if you start with the person and try to make the song fit, it doesn't work."

Mazza, who serves as Dreamcatcher's president/CEO, says the marketing campaign for the new record is

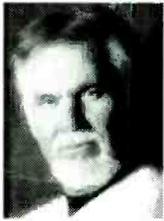
going to be "huge" and will capitalize on Rogers' fall Christmas tour. "If he goes into a city and performs, you see an immediate response in terms of record sales," says Mazza.

The Christmas tour consists of a play called "Toy Shoppe" as well as Rogers performing a traditional Christmas music set, the same combination as last year's holiday tour. "This is the biggest Christmas tour we've ever done, and it's fantastic," says Mazza, adding that part of the fall marketing campaign will be cross-promoting the new album, "She Rides Wild Horses," and Rogers' soundtrack to the play "Christmas From The Heart," which was first released in 1998. "The idea is to mar-

ket all three albums together. The entire merchandising campaign is called a Triple Play." The label's product is distributed by Navarre.

Mazza says Dreamcatcher is offering retailers discounts, and there will be co-op advertising featuring all three albums with lots of merchandising, particularly the weekend before street date (also the day before the CMA Awards). There will be Internet promotions, trade advertising, and a special mailing geared toward CMA voters.

Rogers is booked by William Morris. His management is through Dreamcatcher Artist Management, and he's co-managed by Ken Kragen and Mazza.



ROGERS

## Warner/Chappell Acquires Starstruck; TNN Picks Up Canadian Country Awards

SOURCES CONFIRM that Warner/Chappell Music is acquiring Starstruck Writers Group from Reba McEntire and her husband and manager, Narvel Blackstock. Starstruck's 15 writers will be absorbed into Warner/Chappell. Additional staff changes are expected. Warner/Chappell executives are in the due diligence phase of the process, but nothing had been signed at press time. Warner/Chappell is headed by executive VP/GM Tim Wiperman.

In other Nashville publishing news, Rondor/Almo Irving VP/GM Mary Del Scobey and copyright manager Janice Jackson exit in the wake of Universal's recent purchase of the Rondor catalog.

AFTER LOSING ITS BROADCAST DEAL with Canadian network television (Billboard, Aug. 12), this year's Canadian Country Music Awards has been picked up by TNN and CMT Canada and will be simulcast live Sept. 11 from Edmonton, Alberta, on both cable networks. The new deal marks the first time the show will be televised live throughout North America. Since 1993 TNN has telecast the awards on a tape-delayed basis. Last year, CBC broadcast the show live. Prior to that, CTV broadcast it live for 12 years. TNN is owned by Viacom. CMT Canada is majority-owned by Corus Entertainment; Viacom is a minority owner.

ON THE ROW: Starstruck Entertainment VP Trey Turner has signed Monument artist Wade Hayes as the first client of his newly formed management company, Trey Turner & Associates. Turner, who will remain with Starstruck, is in discussions with several other potential clients. Hayes previously was managed by Mike Robertson.

Amy Bennett joins the Country Music Assn. as marketing manager. Previous experience includes a stint as Billboard's Southeast advertising manager.

Rodney Bailey joins Giant Records as Dallas-based Southwest regional promotion manager. Bailey had been working in the sales branch for BNA Records and in a similar capacity for Sony prior to that. He replaces John Trapane, now with Dreamcatcher Records.

Cindy Brown is promoted from coordinator of writer and publisher relations to associate director of that division at SESAC.

Steven Baker has opened Visual Image Marketing, a video promotion and marketing company, based in Franklin, Tenn. Baker was formerly director of video marketing at Bullseye Marketing Research in Nashville.

SIGNINGS: Acuff-Rose Music Publishing Inc. has signed writers Michael P. Heeney and Clint Daniels.

Composer, singer, and producer Stewart Harris has signed with music publisher peermusic. A former Mercury artist, Harris has penned multiple hits and cuts for other artists.

Songwriter Jerry Salley has re-signed with SESAC for performing rights representation.

ARTIST NEWS: Dixie Chicks, Montgomery Gentry, Martina McBride, Lee Ann Womack, and Trisha Yearwood are the first acts confirmed to perform at the 34th annual Country Music Assn. Awards Oct. 4 in Nashville.

The lineup for the 12th annual Country Gold Festival, Oct. 15 in Kumamoto, Japan, will

include Brad Paisley, the Wilkinsons, Chalee Tension, the Derailers, Claire Lynch, and host Charlie Nagatani.

AROUND THE INDUSTRY: TNN will telecast the hour-long special "Country Legends Homecoming" at 9 p.m. ET/PT on Sept. 16. A home video, CD, and cassette recording of the special will be available Sept. 26 at such retail outlets as Wal-Mart and Kmart. Among the performers sharing songs, stories, and jokes are Willie Nelson, B.J. Thomas, Kris Kristofferson, Lorrie Morgan, Crystal Gayle, Glen Campbell, Mel Tillis, Gene Watson, and Porter Wagoner. Ralph Emery and Bobby Bare host the show from the Grand Ole Opry.

Denver-based September Project 111 Corp. has agreed to acquire CountryRadio.com for an undisclosed price. CountryRadio.com is currently a marketing vehicle for F-Squared Entertainment, parent company of independent labels Fahrenheit Records and Finer Arts Records. The Web site also provides F-Squared with an additional revenue source through MP3 downloads, online sales, and advertising. The site currently streams 24-hour online country radio programming. Plans call for the site to provide a network of online country radio programs and Internet sites from around the world.



by Phyllis Stark

## Tritt Ends Hiatus With Album After New Sony/Columbia Deal

BY RAY WADDELL

NASHVILLE—After a self-imposed hiatus, Travis Tritt has emerged with renewed vigor, sporting a new record deal, a hot single, and a new album, Columbia's "Down The Road I Go."

The team at Sony/Columbia feels it may well have a blockbuster on its hands right out of the gate. "We're going for the throat on this one," says Mike Kraski, senior VP of sales and marketing at Sony Music Nashville. "We absolutely expect this to be a multi-platinum record, and we're delivering a marketing plan to support a multi-platinum release."

Due Oct. 3, the diverse collection

finds Tritt in a confident mode, offering up the dichotomy of grit and sensitivity that's served him well over the course of nine albums. Tritt says that both now and in the past he's tried to record music and write songs that fall into three main styles.

"I've tried to put in some of the straight-ahead country stuff, and then, obviously, the ballads," he says. "I've tried to write ballads in the past from a little more of a male perspective than most stuff I hear."

"And then, of course, I've been known for doing songs with a little bit of a rocking edge," Tritt adds. "There

(Continued on page 37)



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	1	1	21	<b>WHAT ABOUT NOW</b> D.HUFF (A.SMITH,A.BARKER,R.HARBIN)	LONESTAR (V) BNA 60212 †	1
2	2	3	19	<b>IT MUST BE LOVE</b> K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	2
3	3	5	16	<b>THAT'S THE WAY</b> B.GALLIMORE,T.MCGRAW (A.ROBOFF,H.LAMAR)	JO DEE MESSINA (D) CURB 73106 †	3
4	6	7	34	<b>I WILL...BUT</b> D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	4
5	8	9	25	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	5
6	7	8	28	<b>YOUR EVERYTHING</b> M.ROLLINGS,K.URBAN (C.LINDSEY,B.REGAN)	KEITH URBAN (V) CAPITOL 58847 †	6
7	9	10	30	<b>IT'S ALWAYS SOMETHIN'</b> D.COOK,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	7
8	5	2	24	<b>I HOPE YOU DANCE</b> M.WRIGHT (M.D.SANDERS,T.SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
9	4	4	27	<b>PRAYIN' FOR DAYLIGHT</b> M.BRIGHT,M.WILLIAMS (S.BOGARD,R.GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
10	10	12	15	<b>COUNTRY COMES TO TOWN</b> J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	10
11	14	17	15	<b>KISS THIS</b> A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN,P.DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	11
12	13	19	6	<b>GO ON</b> T.BROWN,G.STRAIT (T.MARTIN,M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	12
13	12	15	36	<b>LET'S MAKE LOVE</b> B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	12
14	16	18	21	<b>I NEED YOU</b> B.HEARN,E.DEGARMO,E.LAMBERG,M.CURB (T.LACY,D.MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	14
15	17	16	23	<b>WHEN YOU NEED MY LOVE</b> J.STROUD,F.ROGERS (D.WORLEY,W.VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	15
16	19	21	16	<b>FEELS LIKE LOVE</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	16
17	15	14	29	<b>YES!</b> N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
18	22	23	17	<b>THERE YOU ARE</b> M.MCBRIDE,P.WORLEY (B.DIPIERO,E.HILL,M.D.SANDERS)	MARTINA MCBRIDE (V) RCA 60214	18
19	11	6	28	<b>FLOWERS ON THE WALL</b> K.STEGALL (L.DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
20	27	30	10	<b>BEST OF INTENTIONS</b> B.J.WALKER,JR.,T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	20
21	21	20	15	<b>ONE VOICE</b> D.COOK,B.CHANCEY,D.MALLOY (D.MALLOY,D.COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
22	26	28	15	<b>LONELY</b> F.ANDERSON,T.LAWRENCE,B.CARR (R.DEAN,R.L.BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	22
23	25	26	24	<b>THAT'S THE BEAT OF A HEART</b> C.FARREN (T.CLARK,T.HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	23
24	23	22	35	<b>THE WAY YOU LOVE ME</b> B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
25	24	24	42	<b>HOW DO YOU LIKE ME NOW?!</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
26	29	31	13	<b>JUST ANOTHER DAY IN PARADISE</b> B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	26
27	28	29	20	<b>BLUE MOON</b> W.C.RIMES (G.LEACH,M.TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	27
28	30	32	10	<b>WE DANCED</b> F.ROGERS (B.PAISLEY,C.DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	28
29	18	13	16	<b>COLD DAY IN JULY</b> B.CHANCEY,P.WORLEY (R.LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
30	39	65	3	<b>THE LITTLE GIRL</b> B.CANNON,N.WILSON,J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	30
31	34	36	11	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C.BLACK (C.BLACK,S.EWING)	CLINT BLACK RCA ALBUM CUT	31
32	33	37	13	<b>THAT'S THE KIND OF MOOD I'M IN</b> E.GORDY,JR. (R.GILES,T.NICHOLS,G.GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	32
33	32	38	10	<b>BORN TO FLY</b> P.WORLEY (S.EVANS,M.HUMMON,D.SCOTT)	SARA EVANS RCA ALBUM CUT †	32
34	37	40	9	<b>KATIE WANTS A FAST ONE</b> S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	34
35	35	39	9	<b>YOU WON'T BE LONELY NOW</b> D.HUFF (B.JAMES,J.BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	35
36	38	41	7	<b>A LITTLE GASOLINE</b> S.SMITH,K.STEGALL,T.CLARK (D.MILLER,T.ROGERS)	TERRI CLARK (V) MERCURY 172178 †	36
37	43	49	5	<b>THE VISIT</b> N.WILSON,B.CANNON (C.STEFL,G.ELLSWORTH,B.RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	37
38	36	34	17	<b>WHEN YOU COME BACK TO ME AGAIN</b> A.REYNOLDS (G.BROOKS,J.YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
39	44	48	3	<b>I LOST IT</b> B.CANNON,N.WILSON (N.THRASHER,J.OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	41	43	6	<b>I CAN'T LIE TO ME</b> S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	40
41	42	42	10	<b>HE WILL, SHE KNOWS</b> K.ROGERS (S.LESLIE,F.ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	41
42	46	50	9	<b>I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582	42
43	47	47	6	<b>MY LOVE GOES ON AND ON</b> R.WRIGHT (C.CAGLE,D.PFRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	43
44	45	44	10	<b>THIS TIME AROUND</b> R.E.ORRALL,J.LEO (T.HUNT,J.CAVERLEE,T.CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	44
45	62	72	6	<b>WITHOUT YOU</b> B.CHANCEY,P.WORLEY (N.MAINE,E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	45
46	48	46	13	<b>PARADISE</b> B.CANNON,N.WILSON (C.MORGAN,H.ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
47	40	33	20	<b>SELF MADE MAN</b> J.SCAIFE (J.KNOWLES,W.VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
48	49	61	4	<b>THERE IS NO ARIZONA</b> K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL MERCURY ALBUM CUT †	48
49	52	64	6	<b>I'M GONNA LOVE YOU ANYWAY</b> T.BRUCE (D.MILLER,S.D.CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	49
50	57	58	8	<b>ONCE IN A LIFETIME LOVE</b> D.JOHNSON,C.WALKER (C.WALKER,M.J.GREENE)	CLAY WALKER GIANT ALBUM CUT	50
51	51	57	4	<b>EVERYBODY'S GOTTA GROW UP SOMETIME</b> J.SLATE,M.WRIGHT,SONS OF THE DESERT (C.LINDSEY,S.SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	51
52	60	62	17	<b>MY NEXT THIRTY YEARS</b> B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	52
53	54	54	10	<b>TIRED OF LOVING THIS WAY</b> D.HUFF,C.RAYE (G.LESAGE,A.MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	52
54	63	66	3	<b>SHE'S GONE</b> D.MALLOY (J.STEELE,J.HOBBS,M.DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	54
55	50	67	5	<b>WAITIN' ON SUNDOWN</b> D.MALLOY,J.G.SMITH (R.SMITH,G.NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	50
56	55	53	5	<b>RUN AWAY</b> R.HERRING (S.MCANALLY,R.HERRING,B.DALY)	SHANE MCANALLY (D) CURB 73114	53
57	56	55	8	<b>NO PLACE LIKE HOME</b> T.HASELDEN,R.ZAVITSON (K.ROCHELLE,A.J.MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
58	59	59	7	<b>I KNEW I LOVED YOU</b> G.COLE (D.HAYES,D.JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
59	58	56	9	<b>I PRAY FOR YOU</b> J.RICH,S.VAUGHN (J.RICH,K.ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
60	53	45	12	<b>WHERE ARE YOU NOW</b> G.FUNDIS,T.YEARWOOD (K.RICHEY,M.C.CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	45
61	66	70	5	<b>YOU WITH ME</b> J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN †	61
62	65	69	6	<b>MEANWHILE BACK AT THE RANCH</b> B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	62
<b>Hot Shot Debut</b>						
63	<b>NEW</b>		1	<b>TAKE ME WITH YOU WHEN YOU GO</b> B.J.WALKER,JR.,T.BYRD (M.NESLER,J.HANSON)	TRACY BYRD RCA ALBUM CUT	63
64	75	75	3	<b>BAREFOOT IN THE GRASS</b> M.D.CLUTE,S.KENNEDY (S.SMITH,K.HARRELL)	SONYA ISAACS LYRIC STREET ALBUM CUT	64
65	73	73	3	<b>SILENCE ON THE LINE</b> M.MCANALLY,A.SCHULMAN (S.L.WHIPPLE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	65
66	68	74	8	<b>SIN WAGON</b> B.CHANCEY,P.WORLEY (N.MAINE,E.ROBISON,S.SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
67	64	60	8	<b>A LOVE LIKE THAT</b> J.SCAIFE (M.BEESON,D.PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
68	61	52	11	<b>PERFECT WORLD</b> M.A.MILLER,B.TANKERSLEY (M.A.MILLER,P.THORN,B.MADDOX,C.CANNON)	SAWYER BROWN CURB ALBUM CUT	50
69	69	71	10	<b>SEVENTEEN</b> B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER,C.LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
70	<b>NEW</b>		1	<b>NOW THAT'S AWESOME</b> D.GRAU (B.ENGVALL,P.HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	70
71	<b>NEW</b>		1	<b>TOSS A LITTLE BONE</b> B.HUFF (S.BOGARD,R.GILES)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	71
72	67	51	16	<b>STUFF</b> M.D.CLUTE,DIAMOND RIO (K.GARRETT,T.OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
73	<b>NEW</b>		1	<b>EVERY MAN FOR HIMSELF</b> E.SEAY,J.HOBBS (M.ELLIOTT,T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT	73
74	71	—	3	<b>THIS EVERYDAY LOVE</b> M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	71
75	74	—	2	<b>MY CELLMATE THINKS I'M SEXY</b> C.T.JUDD,C.CLARK (P.OVERSTREET,J.COLLINS,C.T.JUDD,C.CLARK)	CLEDUS T. JUDD MONUMENT ALBUM CUT	74

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

SEPTEMBER 2, 2000

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

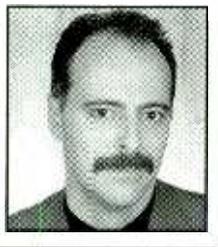


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	5	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	LEANN RIMES
2	2	2	17	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
3	3	3	11	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
4	4	4	4	<b>BEST OF INTENTIONS</b> COLUMBIA 79404/SONY	TRAVIS TRITT
5	6	6	7	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	BILLY RAY CYRUS
6	5	5	29	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
7	7	7	17	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
8	8	8	8	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
9	13	15	28	<b>BLUE MOON/DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
10	11	11	18	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
11	9	9	26	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
12	10	10	23	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
13	12	13	12	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	12	27	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
15	15	16	47	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
16	17	19	3	<b>NOW THAT'S AWESOME</b> BNA 60286/RLG BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN	
17	14	14	22	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
18	18	18	18	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
19	20	20	167	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
20	19	17	22	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
21	21	23	3	<b>I PRAY FOR YOU</b> BNA 60269/RLG	JOHN RICH
22	22	21	52	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
23	<b>NEW</b>		1	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b> CURB 73116	LEANN RIMES
24	24	24	20	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHE
25	25	—	48	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

# COUNTRY CORNER



by Wade Jessen

**HOWLIN' AT THE MOON:** After collecting double Greatest Gainer honors on Top Country Albums and The Billboard 200 last issue, "Coyote Ugly" (Curb) snares the same pair of trophies this issue, as the soundtrack gains more than 12,000 scans to encore at No. 1 on the country list and shoot 19-11 on the big chart. It is the third multi-artist soundtrack in history to control Top Country Albums, preceded by "Urban Cowboy" (1980) and "Hope Floats" (1998) (see Chart Beat, page 102).

Although sales are driven almost exclusively by the movie at this point, there are at least two tracks that will be worked at country radio, says Curb Group chairman **Mike Curb**. "We would be working a **LeAnn Rimes** single from [the soundtrack] already if 'I Need You' wasn't still climbing the country chart," he says.

On the chart 21 weeks, the single from "Jesus—The Epic Mini-Series" (Sparrow/Curb) gains 147 detections to rise 16-14 on Hot Country Singles & Tracks. On Top Country Singles Sales, "I Need You" scans more than 30,000 to spend a fifth week at No. 1. On The Billboard Hot 100, it jumps 15-12. In addition to four new tracks by Rimes, "Coyote Ugly" contains "Didn't We Love," a forthcoming single from country newcomer **Tamara Walker**, and a dance mix of the **Charlie Daniels Band's** "The Devil Went Down To Georgia."

Elsewhere on Top Country Singles Sales, Rimes enters at No. 23 with a double-A-side single featuring the "Coyote Ugly" theme song, "Can't Fight The Moonlight," and "But I Do Love You." Curb says country stations will be serviced with a remix of the latter track, but a release date has not been assigned at press time.

**GIGGLING HILLBILLY:** Comedian **Rodney Carrington** earns Hot Shot Debut roses on Top Country Albums with "Morning Wood" (Capitol), which enters at No. 18 with approximately 8,000 units. He starts at No. 6 and No. 153, respectively, on Heatseekers and The Billboard 200.

Carrington's blue country humor put his "Hangin' With Rodney" on the country chart at No. 75 in the Aug. 29, 1998, issue; it spent five weeks there and rose no higher than No. 73. His 1999 independent release, "Rodney Carrington Live... Laugh You Bastards," did not impact the charts. "Morning Wood" contains 10 monologues and six music tracks. With titles such as "Gay Factory Worker," "All About Sex," and "Fat Girls, Nebraska Farmers And Japanese Restaurants," it's no surprise that the package is stickered with a parental advisory.

**TIMELESS:** While praising **Patsy Cline** in his "Changes In Latitudes, Changes In Attitudes," **Jimmy Buffett** proclaimed that "there is just no one who can touch her." Of course, the king of the parrotheads was talking about her singing, but it's also true on Top Country Catalog Albums, where, at No. 10, Cline's "12 Greatest Hits" (MCA Nashville) logs its 700th total chart week since its release in 1967 (215 on Top Country Albums, the rest on the catalog list). In overall longevity, Cline's set is second only to **Pink Floyd's** 1,222 chart weeks with "Dark Side Of The Moon," which is No. 7 on Top Pop Catalog Albums.

## TRITT ENDS HIATUS WITH NEW SET AFTER NEW SONY/COLUMBIA DEAL

(Continued from page 35)

are things on the new album that fall into all three of those categories, but also some stuff people might think is a little different for me, but still Travis Tritt music."

Tritt took about 18 months off from touring, during which time his wife, Theresa, gave birth to the couple's second child. And, after 10 years with Warner Bros., Tritt inked a new deal with Sony/Columbia in 1999.

He used the time off to write, authoring or co-authoring seven of the 11 songs on "Down The Road." Tritt also co-produced the record with Billy Joe Walker Jr. "This time around we wanted the album to have a 'band' sound, as well as my voice," says Tritt. "If you read CD covers the way I do, it seems like it's the same group of musicians on just about every album coming out of Nashville. We wanted to use 'A' players, just maybe people who hadn't been heard a lot."

Tritt wrote three songs on the album with Bob DiPiero and Dennis Robbins. "One of my favorite albums is 'Billy Hill,' and I knew if I ever had

the chance to write with Bob and Dennis we could write some stuff in that vein," says Tritt. "I'm really proud of the songs we wrote."

Tritt also wrote two songs with Charlie Daniels, something the pair had been trying to do for 11 years.

"Charlie's a hard guy to pin down," says Tritt. "But we got together for two days and wrote five songs, and it was the easiest co-writing situation I've ever been involved in."

The lead single is "Best Of Intentions," which is currently at No. 20 on the Hot Country Singles & Tracks chart. Tritt says he originally wrote the song for the Billy Bob Thornton film "Daddy And Them," but when the film was delayed, it freed "Intentions" to be included on Tritt's new project.

"I knew that record, if it ever had its day in court, would do well, but I didn't expect it to do this well in the



TRITT

## Milsap, Gayle In Lineup For West Fest

BY DEBORAH EVANS PRICE

NASHVILLE—Ronnie Milsap, Hal Ketchum, Kelly Willis, Crystal Gayle, and Darryl Worley are among the artists scheduled for Michael Martin Murphey's West Fest 2000, to be held Labor Day weekend in Vail, Colo. The event will kick off Friday (1) with a VIP gala featuring Murphey and special guest Judy Collins to benefit the Murphey Western Institute, which is dedicated to the conservation of Western lands and history.

Murphey launched West Fest in 1987 to celebrate the West's art, music, and culture. The event has been held in a variety of locales, including San Bernardino, Calif.; Indianapolis; Red River, N.M.; Park City, Utah; and Amarillo, Texas. This marks its 14th year in Colorado and the second consecutive staging in Vail.

Among the other acts slated for the event are Danni Leigh, Riders In The Sky, Leftover Salmon, BR5-49, and Robert Earl Keen as well as veteran

West Fest participants Sons Of The San Joaquin, Don Edwards, Waddie Mitchell, and Cowboy Celtic.

Murphey describes the talent this year as representing musical "extremes." "We have veterans who have had long careers and kept them going—Milsap, Crystal, and Texas Playboys, who are probably one of the longest-running outfits in country music," says Murphey. "By contrast, we are also doing Leftover Salmon, BR5-49, and Robert Earl Keen. While BR5-49 is roots/country, they are also very cutting edge, very hip."

West Fest 2000 is presented by The Denver Post and sponsored by Morgan Stanley Dean Witter and Coors, as well as Manor Vail Lodge, classic country station KCKK Denver, The Vail Daily, the Vail Valley Tourism and Convention Bureau, and Ticketmaster. The event also features a mountain man camp, a Native American village, celebrity trail rides, and art exhibits by the country's top western painters and sculptors.

early going," he says. "It's one of the fastest-moving singles of my career."

The label is highly pleased with both Tritt and the performance of the single. "We couldn't be happier to have Travis as part of our family," says Kraski. "Travis has been a dream to work with every step of the way, and his talent is undeniable." Gary Falcon, Tritt's manager, calls the album "easily one of the best records he's ever done."

A "very aggressive" marketing plan will reach out to both traditional country and broad-based consumer media, including heavy print and television support. "Travis has a fan base outside of country music, and we'll gear our consumer advertising toward that," says Kraski. "The advertising campaign will begin with the album release and run through the end of the year."

Falcon is working on lining up both mainstream and niche media, targeting "Late Show With David Letterman," "The Tonight Show With Jay Leno," and National Public Radio's "Fresh Air" with Terri Gross. CMT, GAC, and regional music video outlets will be courted, along with nontraditional country outlets like VH1. "Since Dixie Chicks, Faith Hill, and Shania Twain kicked all these doors down, we're going to walk through them," says Falcon.

The fact that the single is selling bodes well for the album, Kraski adds. "It helps matters that this is a career song," he says. "The way the single is climbing the sales chart tells us it will sell albums."

Tritt realizes the climate in Nashville has changed since he exploded with "Country Club" in 1989, which played a small role in his hiatus. "I wanted to wait for things to sort of stabilize," he says. "There are a lot of people trying to make it in the music business, and I wish them all the best. But my foremost concern never has been chasing after trends. For me, it's about continuing to give people a reason for going back and buying Travis Tritt music. It's all about the songs and the style in which they're delivered."

Tritt, booked by Monterey Artists, is playing about 45 dates from August through November and will continue touring in 2001.

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
64 BAREFOOT IN THE GRASS	(EMI Blackwood, BMI/Mark Alan Springer, BMI/Acuff-Rose, BMI) HL	
20 BEST OF INTENTIONS (Post Oak, BMI) HL		
27 BLUE MOON (Acynon, BMI/WCR, BMI)		
33 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL		
29 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM		
10 COUNTRY COMES TO TOWN (Tokoco Tunes, BMI)		
51 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/HL		
73 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI)		
16 FEELS LIKE LOVE (Winy Mae, BMI) WBM		
19 FLOWERS ON THE WALL (Unichappell, BMI/Copyright Management International, BMI) HL		
12 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM		
41 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL		
25 HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa River, BMI/CMI, BMI)		
40 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL		
8 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM		
58 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM		
39 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM		
49 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL		
42 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM		
14 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'kar, ASCAP) HL		
59 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL		
2 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM		
7 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM		
4 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL		
28 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM		
34 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM		
11 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM		
13 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM		
36 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL		
30 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM		
22 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM		
67 A LOVE LIKE THAT (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) HL/WBM		
31 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM		
62 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sea The Cow, BMI) WBM		
75 MY CELLMATE THINKS I'M SEXY (Scarlet Moon, BMI/CMI, BMI/EMI Blackwood, BMI/Leinda, BMI) HL		
43 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM		
52 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL		
57 NO PLACE LIKE HOME (Warner-Tamerlane, BMI/Crutchfield, BMI/MAS Venture, BMI) WBM		
70 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)		
50 ONCE IN A LIFETIME LOVE (Loni Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)		
21 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL		
46 PARADISE (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM		
68 PERFECT WORLD (Travelin' Zoo, ASCAP/Jo Man, BMI/Wacissa River, BMI/MRB, BMI)		
9 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM		
56 RUN AWAY (Curb, ASCAP/Shane McAnally, ASCAP/Reynsong, BMI) WBM		
47 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL		
69 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL		
54 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM		
65 SILENCE ON THE LINE (Sony/ATV Tree, BMI/Sony/ATV Songs, BMI) HL		
66 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Pudding, BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL		
72 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL		
63 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Glitterfish, BMI/Chaylynn, BMI)		
23 THAT'S THE BEAT OF A HEART (Nodeko, ASCAP/MizMo, ASCAP/TTC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM		
32 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Iy Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM		
3 THAT'S THE WAY (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM		
48 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL		
18 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM		
74 THIS EVERYDAY LOVE (Living, BMI/360 Music, SESAC/Emelia, SESAC)		
44 THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM		
53 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL		
71 TOSS A LITTLE BONE (Warner-Tamerlane, BMI/Rancho Belita, BMI/Hamstein Cumberland, BMI/Patenick, BMI)		
37 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM		
55 WAITIN' ON SUNDOWN (Fourth Floor, ASCAP/WB, ASCAP/Gary Nicholson, ASCAP) WBM		
24 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL		
28 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL		
1 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM		
38 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM		
15 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Starstruck Angel, BMI) HL		
60 WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL		
45 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL		
17 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL		
5 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Show-billy, BMI) HL		
6 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messire Bob, ASCAP) CLM/HL		
61 YOU WITH ME (Warner-Tamerlane, BMI/Chenowee, BMI) WBM		
35 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teraot, BMI/Beg Red Tractor, ASCAP/Hay Wagon, ASCAP) HL		

SEPTEMBER 2, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1/Greatest Gainer ▶</b>						
1	1	6	3	<b>SOUNDTRACK</b> CURB 78703 (11.98/17.98) 2 weeks at No. 1	COYOTE UGLY	1
2	2	4	9	<b>BILLY GILMAN</b> ● EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
3	3	3	41	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	2	51	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	5	1	3	<b>JO DEE MESSINA</b> CURB 77977 (11.98/17.98)	BURN	1
6	6	5	13	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	7	8	4	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
8	8	7	67	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
9	9	9	146	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
10	10	10	134	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
11	11	11	68	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
12	12	12	64	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
13	13	13	42	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
14	16	15	39	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	15	14	24	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
16	19	16	43	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
17	17	20	11	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	14
<b>◀ Hot Shot Debut ▶</b>						
18	<b>NEW</b>	1	1	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98)	MORNING WOOD	18
19	18	18	3	<b>CHRIS LEDOUX</b> CAPITOL 26601 (10.98/17.98)	COWBOY	18
20	14	19	44	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
21	22	22	77	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
22	20	17	67	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
23	21	21	18	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	17
24	23	24	29	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	21
25	26	26	92	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
26	<b>NEW</b>	1	1	<b>ELVIS PRESLEY</b> TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY	26
27	24	23	32	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
28	27	29	49	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
29	28	28	47	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
30	31	34	64	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
31	30	39	63	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
32	25	25	5	<b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) <b>HS</b>	II	18
33	35	33	16	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
34	32	30	21	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
35	34	37	43	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
36	33	36	18	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
37	36	32	16	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
38	40	42	72	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	29	27	11	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
40	37	38	52	<b>CLAY WALKER</b> ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
41	38	31	43	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
42	44	45	5	<b>DARRYL WORLEY</b> DREAMWORKS 450042/INTERSCOPE (10.98/16.98) <b>HS</b>	HARD RAIN DON'T LAST	33
43	41	40	63	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
44	39	35	11	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
45	42	41	17	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
46	48	54	93	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
47	47	49	26	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
48	43	43	18	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
49	45	46	72	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
50	53	52	20	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
51	46	48	18	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
52	49	47	17	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
53	51	50	14	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
54	50	44	11	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
55	52	56	104	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
56	57	51	20	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
<b>◀ Pacesetter ▶</b>						
57	63	—	15	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	57
58	56	53	20	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
59	55	57	66	<b>DWIGHT YOAKAM</b> LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S REPRISE 47389/WRN (10.98/16.98)		10
60	59	65	55	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
61	58	61	48	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
62	54	55	12	<b>DWIGHT YOAKAM</b> REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
63	60	59	45	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
64	61	63	29	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
65	64	66	19	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
66	65	68	21	<b>JOE DIFFIE</b> EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
67	62	58	30	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
68	67	60	66	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
69	69	73	70	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
70	72	70	67	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
71	74	—	10	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
72	66	62	15	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
73	70	71	11	<b>MERLE HAGGARD</b> LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY SMITH MUSIC GROUP 8500Q/RAZOR & TIE (10.98/15.98)		61
74	68	74	63	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
75	71	—	10	<b>TIM WILSON</b> CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48

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

## Billboard Top Country Catalog Albums

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

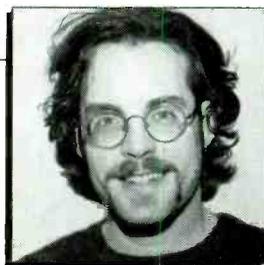
SEPTEMBER 2, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98) 26 weeks at No. 1	EVERYWHERE	168
2	2	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	127
3	3	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	122
4	4	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	153
5	5	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	113
6	10	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	106
7	6	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	324
8	7	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	252
9	9	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	88
10	12	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	700
11	8	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	334
12	11	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	530
13	14	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	118

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	13	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	290
15	15	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	154
16	16	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	289
17	21	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	308
18	17	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	24
19	18	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	156
20	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/DJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	201
21	22	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	227
22	19	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77800 (7.98/11.98)	ALL I WANT	134
23	—	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	95
24	23	<b>GEORGE JONES</b> LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	71
25	25	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	131

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

## Classical KEEPING SCORE



by Bradley Bambarger

**AN INDIE AUTUMN II:** In the final panel of Keeping Score's fall-preview triptych (and the second to cover independent labels), we anticipate offerings from some of the prime U.S. indie distributors.

First up is Koch International, whose fall highlights include the latest New Albion disc to feature the grand old man of the West Coast avant-garde—**Lou Harrison**. Titled "Rhymes With Silver," the October album is the key all-Harrison recording since the flurry of releases celebrating the composer's 80th birthday three years ago. Written as a dance score for choreographer **Mark Morris'** group, the 12-movement quintet "Rhymes With Silver" debuted in '97 with **Yo-Yo Ma** as the featured soloist. On record, it is former **Kronos Quartet** cellist **Joan Jeanrenaud** who takes the lead, in league with violinist **David Abel**, violist **Benjamin Simon**, pianist **Julie Steinberg**, and vibraphonist **William Winant**. As for the work's impetus, Harrison lists the methods of mentor **Henry Cowell**, Turkish music, and classic pop dance forms, as well as Morris' unique musicality.

Another upcoming Koch release includes vintage music from Harrison. The CRI reissue anthology "Looking To The East: Music Inspired By Asia And The Orient From America's Pioneers" leads off with Harrison's Suite for Violin, Piano, and Small Orchestra from 1951, as conducted in its first recording by **Leopold Stokowski**. Due in September, the album also features Cowell's "Homage To Iran" for violin and piano, as well as **Colin McPhee's** Nocturne for chamber orchestra and several pieces by the late **Alan Hovhaness**. Also due from Koch: a four-disc set (for the price of three) from Chandos that collects **Yan Pascal Tortelier's** recent takes on **Henri Dutilleux's** wonderful orchestral works, including a previously unissued "Shadows Of Time"; more BBC Legends titles, including one of **Jascha Horenstein** leading **Mahler's** Seventh from 1969; and "The Art Of The Groove," a Koch International Classics album from the **Turtle Island String Quartet** that ranges from **Leonard Bernstein** to **Dave Brubeck**.

From Allegro Corp. comes a wealth of EMI and Virgin Classics titles as part of the company's recent deep-catalog distribution agreement with the major (Keeping Score, Billboard, June 3). Beyond that, there is **Winter & Winter's** latest from jazz pianist/classical provocateur **Uri Caine**, who has made waves with his apposite arrangements of **Mahler** and **Wagner**. Out now is the Philadelphia native's two-disc set of wildly divergent variations on **Bach's** "Goldberg Variations."

New from Dorian is a more traditional transcription of that keyboard totem by **Bernard Labadie** for his fine French Canadian period-instrument orchestra, **Le Violons Du Roy**. In October, Dorian follows up with Labadie's take on two of **Handel's** Italian cantatas with soprano **Karina Gauvin** and baritone **Russell Braun**. September brings the latest Linn disc from the **Palladian Ensemble**, in which the London early-music quartet plays the folk-imbued music of Scot composer **Nicola Matteis**. (The Palladian features violinist **Rachel Podger**, whose two Channel Classics discs of solo Bach have been a surprise hit, selling nearly 16,000 copies in the U.S. in less than a year.)

Qualiton Imports' fall lineup includes more discs to mark **Dietrich Fischer-Dieskau's** 75th birthday. Austria's Orfeo label adds to its sizable discography dedicated to his singing and conducting with a set of live **Wolf/Goethe** lieder with **Sviatoslav Richter**, as well as a recent Mahler "Das Lied Von Der Erde" with Fischer-Dieskau at the podium. In October, Italy's Arbiter label launches a 12-disc edition devoted to a singer of more remote vintage: legendary turn-of-the-century Russian bass **Feodor Chaliapin**. A great Arbiter release just out is the first CD reissue of the late **Paul Jacobs'** esteemed **Busoni** recordings, originally released on LP by Nonesuch in the late '70s; also included is material from the pianist's album of 20th-century études. The Spanish early-music specialist Glossa promises one of the autumn's most alluring vocal records with **La Venexiana** in **Gesualdo** madrigals. Also due is an enterprising title from the Dutch NM imprint: "Toccatà!" has pianist **Ivo Janssen** playing **Bach's** seven Toccatas, plus new twists on the form by such composers as **Louis Andriessen**. This month, the young Glissando label offers a unique arrangement of **Eugene Ysaye's** solo violin sonatas by guitarist **Bjarne Kristensen** and an upcoming BIS title features **Franz Halász** in **Takemitsu's** complete works for guitar.



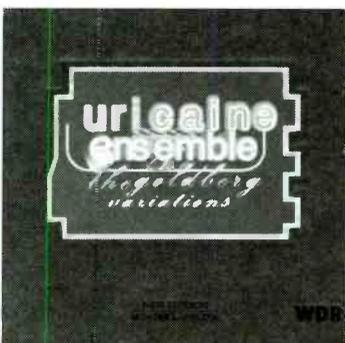
The pick of Naxos' fall schedule includes **Stravinsky's** complete piano music from **Robert Hill**, as well as **Charles Ives's** Symphony No. 2 with the **Nashville Symphony Orchestra**. The company also plans to distribute some 25 Arthaus DVD Videos in the U.S. by Christmas (double that number in Europe), including a **Berliner Staatsoper** "Marriage Of Figaro" led by **Daniel Barenboim** (Keeping Score, Billboard, Aug. 12).

More orchestras are seeing the virtues of self-reliance as they begin to issue archival material on their own, as well as new live recordings. **The London Symphony Orchestra's** new line of budget-priced "LSO Live" discs is being distributed by such outlets as Empire Music in the U.S. and Harmonia Mundi in the U.K. "LSO Live" is currently concentrating on preserving the orchestra's relationship with **Sir Colin Davis** in the conductor's prime repertoire. Taped last season, **Dvořák's** last two symphonies and an excellent **Berlioz** "Romeo And Juliet" are out now. **Berlioz's** opera "Beatrice Et Benedict" is due in October.

On Sept. 26, the **New York Philharmonic** issues the first contemporary live recording on its Special Editions label: **Stephen Sondheim's** "Sweeney Todd," which the orchestra taped itself in the spring (after **Deutsche Grammophon** pulled out). With two discs and a 100-page booklet, the \$45 sets will be limited to an edition of 10,000 and available at select Tower shops worldwide (as well as via [www.newyorkphilharmonic.org](http://www.newyorkphilharmonic.org)). On Oct. 10, the **New York band** continues its acclaimed series of archival boxed sets with "Leonard Bernstein Live!"

The \$195 collection will come with two voluminously annotated booklets and 13 hours' worth of previously unissued performances, including the premiere of **Ives' Symphony No. 2** from 1951, a **Stravinsky** "Song Of The Nightingale" from '56, **Hans Werner Henze's** Symphony No. 5 from '63, and **Copland's** Dance Symphony from '81.

**The Boston Symphony Orchestra** is joining the ranks of New York, Philadelphia, Cleveland, and Chicago by producing its own boxed set of archival material. Due in time for the Oct. 12-15 centennial weekend of Boston's Symphony Hall, the 10-disc anniversary set will follow the New York model in being sold at select Tower stores around the world and via the orchestra's gift shop and Web site ([www.bso.org](http://www.bso.org)).



## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	41	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
2	2	22	<b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b> SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	3	38	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	NEW		<b>YO-YO MA</b> SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
5	4	23	<b>VARIOUS ARTISTS</b> VIRGIN 48634 (22.98 CD)	HARMONY
6	7	72	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	6	4	<b>VARIOUS ARTISTS</b> ERATO 24802 (16.98 CD)	BEETHOVEN'S ADAGIOS
8	8	4	<b>CHANTICLEER</b> TELDEC 81829 (16.98 CD)	MAGNIFICAT
9	5	16	<b>JOHN WILLIAMS</b> SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
10	NEW		<b>DEBORAH VOIGT/PLACIDO DOMINGO</b> EMI CLASSICS 57004 (34.98 CD)	WAGNER: LOVE DUETS
11	9	24	<b>ANDRE RIEU</b> PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
12	14	78	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	11	8	<b>LUCIANO PAVAROTTI</b> DECCA 467241 ( )	SINGS ITALIAN WEDDING FAVORITES
14	10	14	<b>SAN FRANCISCO SYMPHONY (TILSON THOMAS)</b> RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
15	12	55	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	75	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
2	2	63	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
3	4	70	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
4	3	40	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
5	5	64	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
6	6	68	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲</b> SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
7	10	39	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
8	8	42	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	9	26	<b>WILLIAM ORBIT</b> MAVERICK 47596 (17.98 CD) [S]	PIECES IN A MODERN STYLE
10	7	3	<b>FILIPPA GIORDANO</b> ERATO 29694 (16.98 CD)	FILIPPA GIORDANO
11	11	85	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
12	12	102	<b>LONDON SYMPHONY ORCHESTRA (HORNER) ▲</b> SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
13	14	24	<b>GROVER WASHINGTON, JR.</b> SONY CLASSICAL 61864 (16.98 EQ CD)	ARIA
14	15	28	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
15	13	33	<b>ARIA</b> ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON

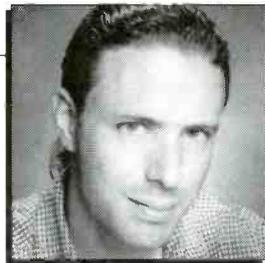
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals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

### TOP CLASSICAL MIDLINE

- BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- ESSENTIAL BACH VARIOUS ARTISTS DECCA
- ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
- SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL
- PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL
- MOZART-GREATEST HITS VARIOUS ARTISTS SONY CLASSICAL
- THERE IS LOVE VARIOUS ARTISTS TELARC
- BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL

### TOP CLASSICAL BUDGET

- BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
- TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
- ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
- BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
- EVENING CLASSICS VARIOUS ARTISTS ST. CLAIR
- RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR
- CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
- GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
- SUMMERTIME CLASSICS VARIOUS ARTISTS ST. CLAIR
- RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
- BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
- 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR



by Steve Graybow

**SPACE BASS:** With its warm acoustic tones, subtle keyboard samples, and lengthy compositions, "Sci-Fi" (Verve, Sept. 12), bassist **Christian McBride's** fourth date as a leader, is a nod to jazz past and present that also looks firmly toward the music's future. An avowed fusion fanatic, McBride tackles material by **Jaco Pastorius** and **Stanley Clarke** as well as **Steely Dan** and **the Police**, exemplifying the mélange of influences that informs the current generation of jazz innovators. The bassist is the first to admit that interpreting material from these legendary acts can be taboo in jazz circles.

"Jaco was a great player, but he was also a great composer," says McBride, who initially was reluctant to tackle Pastorius' "Havona" because "it could border on blasphemy." To focus on the material rather than the composer, McBride recorded the song on acoustic rather than electric bass.

"Sci-Fi" finds McBride putting his personal stamp on Clarke's "Butterfly Dreams," as well as the title track to Steely Dan's 1977 album "Aja," which includes a stand-out guitar solo from **David Gilmore** (the original featured the saxophone of **Wayne Shorter**). He also turns in a unique arrangement of the Police's "Walking On The

Moon," slowing down the pop tune and delicately picking out the familiar melody in the higher register of his bass.

McBride created seven compositions for "Sci-Fi," including "Uhura's Moment Returned," a science fiction-esque fusion of **Alexander Courage's** "Theme From Star Trek" and **Oliver Nelson's** "Stolen Moments." As he often does, McBride alternates between acoustic and electric bass on the album.

Joining McBride are saxophonist **Ron Blake**, pianist **Shedrick Mitchell**, and drummer **Rodney Green**, collectively billed as **the Christian McBride Band**. "It's important to keep a band together," explains McBride. "As you play together, the music grows with the musicians."

The bassist notes that the original composition "Xerxes," which comes in at just under eight minutes, was a free-form centerpiece of many of the group's recent performances. "For a while it started the last 40 minutes of the live set," says McBride, laughing. "I had to bring it back to a manageable length, but we developed some great ideas while playing it."



McBRIDE

Also appearing on "Sci-Fi" are **Dianne Reeves**, who provides vocalese on "Lullaby For a Ladybug"; harmonica player **Toots Thielemans**; **James Carter**, who plays bass clarinet on "Walking On The Moon"; and pianist **Herbie Hancock**.

"It was really weird for me to have Herbie playing my music," says McBride, who produced the album. "He would ask me if what he played on a track was OK, and of course it was. It's Herbie—of course it is OK."

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## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			◀ No. 1 ▶	
1	1	63	<b>DIANA KRALL</b> ● VERVE 050304/VG	50 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	4	2	<b>SOUNDTRACK</b> MALPASO 47848/WARNER BROS.	SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE
3	3	11	<b>VARIOUS ARTISTS</b> NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
4	10	5	<b>DIANNE REEVES</b> BLUE NOTE 25141/CAPITOL	IN THE MOMENT- LIVE IN CONCERT
5	6	33	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
6	7	81	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
7	5	26	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
8	8	15	<b>DAVID BENOIT</b> GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
9	12	64	<b>HARRY CONNICK, JR. ●</b> COLUMBIA 69618/CRG	COME BY ME
10	9	13	<b>ROY HARGROVE</b> VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
11	13	65	<b>VARIOUS ARTISTS</b> 32 JAZZ 32130/RVKO	JAZZ FOR A LAZY DAY
12	2	2	<b>STACEY KENT</b> CANDID 79764/ARTISTS ONLY	LET YOURSELF GO
13	NEW ▶		<b>BRANFORD MARSALIS QUARTET</b> COLUMBIA 63850	CONTEMPORARY JAZZ
14	14	26	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
15	15	81	<b>VARIOUS ARTISTS</b> 32 JAZZ 32106/RVKO	JAZZ FOR WHEN YOU'RE ALONE
16	16	27	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
17	19	11	<b>CHARLIE HUNTER</b> BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
18	17	20	<b>JOSHUA REDMAN</b> WARNER BROS. 47465 [RS]	BEYOND
19	18	17	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 25271/CAPITOL [RS]	TONIC
20	11	4	<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK	NEVER NEVERLAND
21	RE-ENTRY		<b>TITO PUENTE</b> CONCORD PICANTE 4924/CONCORD	PARTY WITH PUENTE!
22	20	85	<b>VARIOUS ARTISTS</b> 32 JAZZ 32101/RVKO	JAZZ FOR THE OPEN ROAD
23	22	10	<b>ROSEMARY CLOONEY WITH JOHN PIZZARELLI</b> CONCORD JAZZ 4884/CONCORD	BRAZIL
24	21	5	<b>ANTONIO CARLOS JOBIM</b> VERVE 490669/VG	ANTONIO CARLOS JOBIM'S FINEST HOUR
25	24	4	<b>NINA SIMONE</b> VERVE 543604/VG	NINA SIMONE'S FINEST HOUR

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			◀ No. 1 ▶	
1	1	12	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557	12 weeks at No. 1 SHAKE IT UP
2	2	13	<b>GEORGE BENSON</b> GRP 543586/VG	ABSOLUTE BENSON
3	4	4	<b>BELA FLECK AND THE FLECKTONES</b> COLUMBIA 62178/CRG	OUTBOUND
4	3	5	<b>VARIOUS ARTISTS</b> HIGHER OCTAVE 79885/VIRGIN	SMOOTH GROOVES - ESSENTIAL COLLECTION
5	5	6	<b>WALTER BEASLEY</b> SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
6	6	24	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY
7	7	47	<b>DAVE KOZ</b> CAPITOL 99458 [RS]	THE DANCE
8	8	60	<b>KENNY G ▲</b> ARISTA 19085	CLASSICS IN THE KEY OF G
9	9	5	<b>STEVE COLE</b> ATLANTIC 83325/AG	BETWEEN US
10	10	5	<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
11	11	78	<b>BONEY JAMES ●</b> WARNER BROS. 47283	BODY LANGUAGE
12	13	25	<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN [RS]	URBAN KNIGHTS III
13	20	24	<b>LARRY CARLTON</b> WARNER BROS. 47338	FINGERPRINTS
14	12	13	<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 48946/VIRGIN [RS]	THE BEAUTIFUL GAME
15	16	14	<b>KEIKO MATSUI</b> COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
16	15	95	<b>KIRK WHALUM</b> WARNER BROS. 47124 [RS]	FOR YOU
17	21	26	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK [RS]	UNDERCOVER
18	17	7	<b>VARIOUS ARTISTS</b> HIGHER OCTAVE 49137/VIRGIN	SMOOTH GROOVES VOLUME 2
19	18	40	<b>DOWN TO THE BONE</b> INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
20	14	9	<b>JEFF GOLUB</b> GRP 543688/VG	DANGEROUS CURVES
21	19	56	<b>PAUL HARDCASTLE</b> TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
22	RE-ENTRY		<b>GROVER WASHINGTON, JR.</b> MOTOWN 157617/UNIVERSAL	THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION
23	23	2	<b>VARIOUS ARTISTS</b> SHANACHIE 5069	SMOOTH JAZZ-SEXUAL HEALING
24	24	69	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/VG	THE SONG LIVES ON
25	RE-ENTRY		<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL [RS]	MY BOOK 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. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

# Songwriters & Publishers

ARTISTS & MUSIC

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
DOESN'T REALLY MATTER	Janet Jackson, James Harris III, Terry Lewis	EMI April/ASCAP, Flyte Tyme/ASCAP, Black Ice/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WHAT ABOUT NOW	Anthony Smith, Aaron Baker, Ron Harbin	WB/ASCAP, Maverick/ASCAP, Notes To Music/ASCAP, O-Tex/BMI, Blind Sparrow/BMI, Muy Bueno/BMI, Sony/ATV Tree/BMI, Ron Harbin/ASCAP
<b>HOT R&amp;B SINGLES</b>		
NO MORE	Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad	Eddie F/ASCAP, Sharry's/ASCAP WB/ASCAP, I Want My Daddy's Records/ASCAP, Universal-Polygram/SESAC, Jahque Joint/SESAC
<b>HOT RAP SINGLES</b>		
CALLIN' ME	Z. Copeland, Jr., I. Folmech, D. Warren, K. Jones	Kalinmia/ASCAP, Lil Nettie/ASCAP, Mr. Fiss & Diggie/BMI
<b>HOT LATIN TRACKS</b>		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP



**Camp Song.** Nine of Warner/Chappell Music's writers got together recently for a weeklong summer camp writing workshop in Nashville. As a result, new songs were premiered for an "invitation-only" audience at Dawson's Corner. Taking a class break, from left, are (first row) Jewel and Jeff Stevens; (second row) Itaal Shur, Jude Cole, Daryl Simons, Michelle McAfee, and Marv Green; and (third row) Stan Lynch and Cesar Lemos.



**Gold For Pink.** EMI Music Publishing writer and LaFace Records artist Pink, center, has received gold certification from the Recording Industry Assn. of America for her single "There You Go" and album "Can't Take Me Home." Flanking her are Evan Lamberg, left, EMI Music Publishing executive VP of creative, North America, and Brian Jackson, EMI Music Publishing senior VP of creative/A&R, East Coast.

## Multitalented Composer Goldenthal Has Big Plans For Broadway

**FROM BATMAN TO BALLET TO BROADWAY:** The imaginative eclecticism of **Elliot Goldenthal**, the composer whose works have been heard by concert, theater, and movie audiences, is likely to be explored further on the Broadway scene in the immediate years ahead.

For the moment, a provocative taste of Goldenthal's broad-ranging approach to the musical theater can be heard in a new DRG Records album featuring the original music he penned, including several songs, for the **Carlo Gozzi** comic fable "The Green Bird," which was presented in New York and La Jolla, Calif., in 1995 and 1996 under the direction of **Julie Taymor**, best known for her work on "The Lion King."

The Goldenthal-Taymor association goes back to 1988, when he created incidental music for "Juan Darien: A Carnival Mass." That spawned a rewrite that opened at the Vivian Beau-

mont Theatre at Lincoln Center in New York, with accolades that later included five Tony Award nominations for best musical and best original score. Musical theater projects not associated with Taymor include a 1985 **Norman Lear**-produced musical, "Liberty's Taken," and 1986's "Transposed Heads," a musical based on **Thomas Mann's** novella.

As part of a prolific career as a soundtrack composer, Goldenthal wrote the music for Taymor's film production of **Shakespeare's** "Titus Andronicus," starring **Anthony Hopkins** and **Jessica Lange** and released on Sony Classical. He has also written incidental music for theatrical productions of other Shakespeare plays, such as "The Tempest," "The Taming Of The Shrew," and "A Midsummer Night's Dream."

For Hollywood, Goldenthal's projects have included the soundtrack music for major efforts such as two Batman features, "Batman Forever" and "Batman And Robin"; "Interview With The Vampire"; "Michael Collins"; "Drugstore Cowboy"; and "A Time To Kill."

For his upcoming Broadway project with Taymor, Goldenthal will only declare that "it will be something major" and will be presented "within a year." He adds that he and Taymor will figure in several other Broadway concepts in which their supporters have given them "carte blanche" to work on projects.

Goldenthal, a 45-year-old Brooklyn, N.Y., native who lives in New York, where he composes most of his film scores (which are often recorded in London) says that his eclecticism has firm roots in his most-admired composers. They include **Aaron Copland** and **John Corigliano**—he studied music with both—and **Leonard Bernstein**. "Bernstein was an eclectic Broadway composer," says Goldenthal. "Just look at 'West Side Story.' He had so much diversity. He could write with salsa, black, and cool jazz influences."

Goldenthal's varied musical gifts, which also extend to ballet works, have a more concrete Bernstein connection, too. In 1988, he was commissioned by ASCAP to write a piece in honor of the late musical giant's 70th birthday.

## Words & Music



by Irv Lichtman

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

**"IT NEVER RAINS IN SOUTHERN CALIFORNIA"**  
Written by Albert Louis Hammond  
Published by EMI April Music Inc. (ASCAP)

*Music often plays as a soundtrack to our lives. Whether it is the song you danced to at your senior prom or the one on the radio when you embarked on your first cross-country trip, those tunes remain with you forever. VFR Records'*

**Trent Summar & the New Row Mob** grew up listening to Albert Hammond's "It Never Rains In Southern California," and they pay tribute to the classic country ditty on their self-titled debut, released Aug. 22.



"We had planned to do Greg Brown's 'If You Don't Get It At Home,' but once we got in the studio and the track started going down, we realized it was too much of a political statement," says Trent Summar, who along with Kenny Vaughan, Philip Wallace, Jared Reynolds, David Kennedy, and Jerry Dale McFadden are the New Row Mob. "Bobby Field, the producer, heard 'It Never Rains' on the way home from the studio our third night into recording on some oldies station, and he came back the next morning and asked me what I thought about it. I thought it was a great idea."

Summar continues, "We were looking for this waterbed country, hickoid yet funky song, and it just fit."

The combination of Summar's scratchy vocals and McFadden's Moog synth, which replaced the original's flute, gave the track its updated funky vibe.

"The original was a song that came at a time when you could do a country song and it got played on pop radio, and that's what happened," says the Tennessee native. "It's a country lyric, but our version is more like a garage band playing it. The drums are really cool. If you listen to the rest of the record, we use 11 different snares, so each song has a different drum bob. This one sounds just like the studio drums they used, but the other instrumentation is a bit different."

The band has also been receiving a strong response to the song from concertgoers. "We just started doing it live," says the songwriter, who penned eight tracks on the album. "It's funny—people either love it or hate it. There's no middle ground. The Moog freaks some people out, but the general consensus is that it's a hit."

According to Summar, the band is always looking for a good cover as long as it remains true to its musicianship. "Field thought the song fit my voice, and that's really what it's about," says Summar. "You have to find something cool. Something people who are really into music may remember or something where people say, 'I can't believe they covered that.' You always want to throw in a couple of covers to keep people on their toes."



**Lots Of Hits On Their Plate.** Ed Murphy, left, president/CEO of the National Music Publishers' Assn./Harry Fox Agency (NMPA/HFA), presented lyricists Marilyn and Alan Bergman with the NMPA President's Lifetime Achievement Award. The ceremony took place at the NMPA/HFA annual meeting in Beverly Hills, Calif.



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## Nelson's 'Live By Request' Marries Technology & Artistry

IN FRONT OF an audience packed with celebrities—including **matchbox twenty** vocalist **Rob Thomas**, actress **Morgan Fairchild**, and comedian **Jackie Martling**—outlaw singer, songwriter, and vastly underrated guitarist **Willie Nelson** delighted viewers throughout the Western Hemisphere with a live performance Aug. 14 at Sony Music Studios in New York for the A&E Network's Emmy-winning "Live By Request."

In addition to requests from fans who called and E-mailed during the broadcast—which he and his touring band adeptly performed—Nelson debuted selections from the upcoming "Milk Cow Blues," due Sept. 12 on Island. Performing those songs with a separate band, the Austin, Texas-based musicians with whom he recorded the album, Nelson also brought surprise musical guests **Dr. John**, **Kenny Wayne Shepherd**, and vocalist **Francine Reed**, all of whom appear on "Milk Cow Blues."

"Live By Request" was, for the first time, broadcast in 23 Central and South American countries. Additionally, the Jones Radio Network simulcast the program in stereo. Fans logging on to [livebyrequest.com](http://livebyrequest.com) were able to

join the Webcast of the performance, E-mail song requests, post messages, and gain access to discographies, biographical information, and song lyrics. Nelson also took requests via a toll-free telephone number.

This "global coffeehouse," linking millions of people worldwide via a live performance, was produced by Automatic Productions, a video and film production company that is a division of Sony Music specializing in entertainment programming. Making use of the comprehensive audio and video facilities at Sony Music Studios, Automatic Productions is responsible for several popular programs, among them "Sessions At West 54th," a series that has brought more than 100 top artists to Sony Music Studios for intimate performances airing on PBS.

The interactive nature of "Live By Request" was conceived by artist **Tony Bennett** and developed by his son and manager, **Danny Bennett**, with **Paul Rappaport** of Columbia Records and producer **Mitch Make-tansky**. As with "Sessions At West 54th," the synergy between Sony Music Studios and Automatic Productions enables the creation and production of content for any type of



by Christopher Walsh

broadcast medium—radio, television, the Internet—under one roof.

"The A&E program was born out of a radio show that we've done called 'The Columbia Records Radio Hour,'" explains **Andy Kadison**, senior VP of Sony Music Studios/Automatic Productions. "Discussions were held years ago to try to take it to television. I had just produced **John Denver's** last big show, which we had done with A&E. It was fantastic, so we were beginning a relationship there. One thing led to the next."

This edition of "Live By Request" was also the maiden voyage, for live television, of Sony's Edit E suite. Edit E recently underwent a renovation and includes a Sony DVS7300 digital switcher, two channels of Sony DME7000 digital effects, and a Sony BVE9100 edit controller. Owing to an increasing

emphasis on surround sound mixing of music originating from Sony's main stage, Edit E also includes a 5.1 speaker array for surround sound monitoring.

Two audio suites were also in play for "Live By Request"—Mix A and Mix C, each equipped with a Solid State Logic 9000 J Series console. Mix A, with a 96-input 9000, was used for the music mix. Studio C, housing a 72-input 9000, was used for "Live By Request's" production mix, which married the music mix with all additional audio sources, including the microphones of the audience and of host **Mark McEwen**.

"I think one of the things clients have come to rely on is the fact that really, nowhere else can you make a television show and have this level of audio facility available to television producers that you have here," says Kadison. "When doing these shows, it sounds like you're producing a fantastic record at the same time. Knowing that artists can come away happy is very gratifying."

As DVD Audio fast approaches the marketplace—and with the success of DVD Video already well-established, especially in the long-form video genre—Sony has been on the forefront of technical readiness. With a steadily increasing

amount of multichannel mix work for DVD production in mind, Sony Music Studios has added significant new equipment this year, including a second Sony OXF-R3 digital console (Studio Monitor, Billboard, July 22) and a Solid State Logic Avant digital console, which will serve a variety of post-production needs.

Kadison says, "Typically, all of the shows in the 'Live By Request' series are being archived for future release, on DVD and internationally. In fact, the whole setup is done so that we can release in 5.1. The studio had been retooled a couple of years ago, and we keep finessing it. We can shoot in component digital video, and all the audio is recorded with an eye toward being able to release in surround sound."

In spite of the frantic, start-and-stop nature of live television with commercial breaks, Nelson and his musicians delivered an organic, earthy performance that flowed effortlessly.

"It was really like one of those old-fashioned nights you hear about, back in Greenwich Village [N.Y.]," Kadison remarks. "And we're looking to keep pushing the boundaries. We have many more shows in development."

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## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 26, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM
TITLE Artist/ Producer (Label)	DOESN'T REALLY MATTER Janet/J. Jam, T. Lewis, J. Jackson (Def Jam/Def Soul)	INCOMPLETE Sisqo S. Crawford (Dragon/Def Soul)	WHAT ABOUT NOW Lonestar D. Huff (BNA)	BENT Matchbox Twenty M. Serletic (Lava/Atlantic)	CALIFORNICATION Red Hot Chili Peppers/ R. Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	THE TRACKING ROOM (Nashville) Jeff Balding	TREE SOUND (Atlanta) Noel Golden	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	Harrison Series 10	SSL 8000 G plus	Custom Oceanway Neve 8078	SSL 64 G Plus w/Ultimation	Custom Neve 8038
RECORDER(S)	Otari MTR 100	Studer A800	Sony 3348/Pro Tools	Pro Tools	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Pro Tools	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	LARRABEE NORTH (Universal City, CA) Manny Marroquin	THE SOUND KITCHEN (Nashville) Jeff Balding	EAST IRIS (Nashville) David Thoener	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	Harrison Series 10	SSL 9000	Neve V3 Legend	SSL 9000	Neve 8048
RECORDER(S)	Pro Tools	Studer A827	Sony 3348	Sony 3348	Studer A800
MASTER MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Quantegy 499	Quantegy GP-9 BASF 900
MASTERING Engineer	STERLING SOUND Steve Hall	FUTURE DISC Steve Hall	MASTERMIX Ken Love	A&M MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	SONY	JVC	WEA	WEA

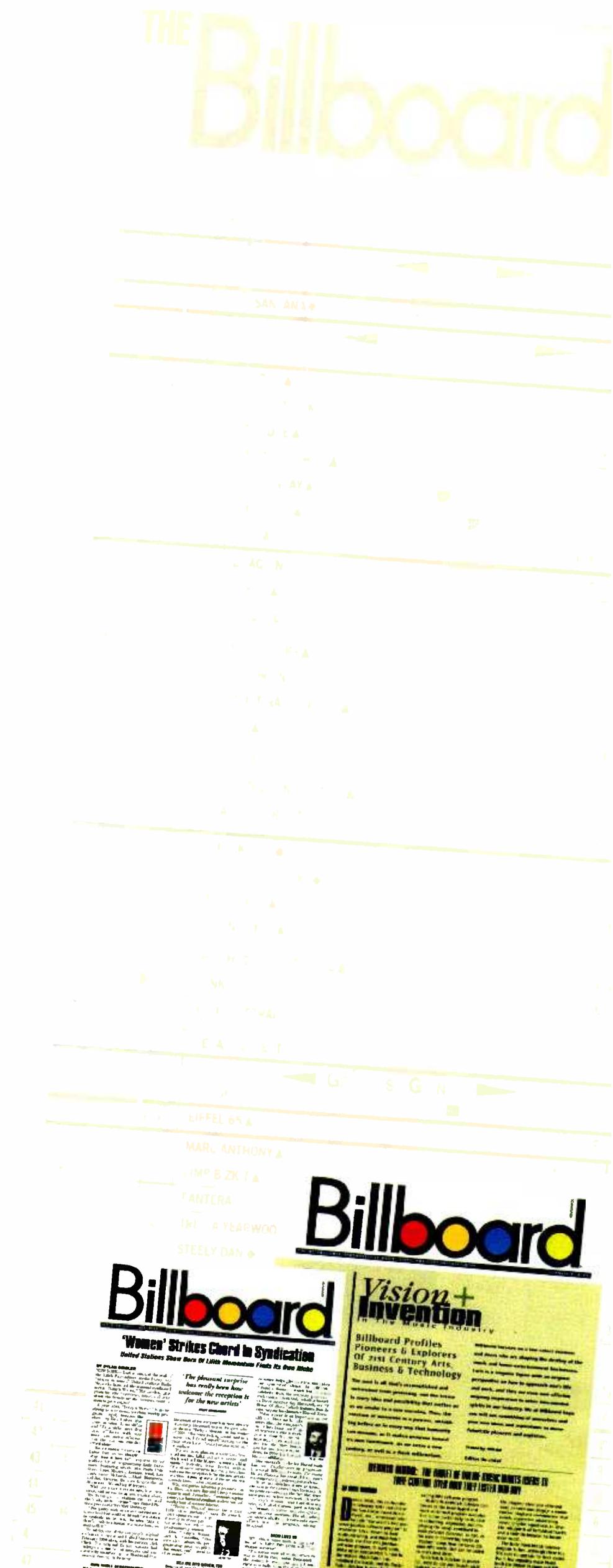
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# Luis Enrique Makes Salsa Comeback

THERE WAS a time when Luis Enrique Mejía seemed to be everywhere—playing percussion on other artists' albums, jamming in Miami clubs, going onstage for impromptu duets with touring artists, recording world and pop music.

In a way, you could say it was all preparation for "Evolución" (Chazz Music/WEA Latina), his salsa comeback and his first album in that genre in five years.

A personal, wide-ranging album, "Evolución" goes out on a limb by



ENRIQUE

including a handful of ballads in the lineup and by being deliberately eclectic, reflecting Mejía's own musical journey in the past 15 years.

"What I did was mix salsa with hip-hop and R&B and pop," says Mejía (whose artistic name is Luis Enrique). "Much more than salsa, it's Afro-Cuban music. But I think the depth of the album is the fact that the mixture of all these elements complement each other so well. You can feel the album, but you can also listen to it."

At first listen, "Evolución" is far from being the usual commercial fare. But the first single off the album,



by Leila Cobo

"Qué Se Yo," debuted this issue at No. 14 on the tropical chart and No. 32 on Hot Latin Tracks—quite an accomplishment considering Luis Enrique had been away from the salsa spotlight for so long.

"In our marketing, we're trying to bring Luis Enrique back into his base, which is a tropical kind of audience," says WEA Latina president George Zamora, who signed Mejía late last year.

But Zamora also sees "Evolución" as a salsa album with "new arrangements" and a "new type of fusion sound." Part of that stems from the method Mejía follows in writing and recording. Co-producing with bassist Omar Hernández (who plays with Grupo Café Nostalgia), Mejía initially laid down all rhythmic tracks, establishing a very strong rhythm foundation.

Conversely, virtually every song in this album—and in Mejía's repertoire—is written initially as a pop tune and then "salsified." The most patent example here is "Alma Rosa," written and conceived as a very simple tune to be accompanied by guitar. In the final tally, Mejía recorded it in a pop version produced by Paulo Bethencourt and a salsa version spearheaded by Hernández.

"I was so attached to the sentimental part of it that I couldn't see it being a salsa," says Mejía. "It could have

been very intimate, and it ended up being very pop and very commercial."

"Evolución" was recorded on Mejía's own label, Chazz Music, through which he signed with WEA Latina, which distributes the album. Mejía is currently producing new Puerto Rican singer/songwriter Ana María García for Chazz. Her album is also slated to be distributed by WEA Latina. Mejía additionally plans to kick off a U.S. tour before the year's end.

**GUTIÉRREZ TEAMS WITH SANTANDER:** Veering from his very personal, *trova*-based style, Cuban singer/songwriter Amaury Gutiérrez has paired with pop producer Kike Santander for his sophomore album, due in February on Universal. Santander won't just produce Gutiérrez; he'll also provide the artist with five tracks, a sizable number considering how prolific Gutiérrez is as a composer.

"I write with an unimaginable frequency," says Gutiérrez. "I write every day. But I almost died when he [Santander] presented the songs to me." Working with Santander has come naturally to Gutiérrez. "I always liked being more pop than protest," says the 36-year-old artist. "My music is pop, but with the aggressiveness, the richness of Cuban music."

(Continued on page 46)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	35	36	37	38	39	40
A ELLA (Huina, BMI)	27	1	22	29	31	32
A ESCONDIDAS (Not Listed)	1	22	29	31	32	32
A PURO DOLOR (EMOA, ASCAP)	22	29	31	32	32	32
ACARICIAME (W.B.M., SESAC)	29	31	32	32	32	32
ASI (STOPI) (F.I.P.P., BMI/Estefan, ASCAP)	31	32	32	32	32	32
CASI PERFECTA (Caribbean Waves, ASCAP)	32	32	32	32	32	32
COMO ME DUELE (Ventura, ASCAP)	32	32	32	32	32	32
COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	32	32	32	32	32	32
CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)	32	32	32	32	32	32
CUANDO EL AMOR SE DANA (U.N., ASCAP)	32	32	32	32	32	32
CUANDO UNA MUJER (EMOA, ASCAP)	32	32	32	32	32	32
DONDE E' QUE E' (CDP, ASCAP/Caribbean Waves, ASCAP)	32	32	32	32	32	32
DONDE ESTA LA VIDA (Warner/Chappell)	32	32	32	32	32	32
EN CADA GOTA DE MI SANGRE (Mundo Musical)	32	32	32	32	32	32
EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)	32	32	32	32	32	32
ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)	32	32	32	32	32	32
ERAS TODO PARA MI (ADG, SESAC)	32	32	32	32	32	32
GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)	32	32	32	32	32	32
HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)	32	32	32	32	32	32
IMAGINE SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)	32	32	32	32	32	32
JURAME (F.I.P.P., BMI)	32	32	32	32	32	32
LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	32	32	32	32	32	32
LOBO HERIDO (Manzmusic, SACM/D'Nico Int'l, BMI)	32	32	32	32	32	32
ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)	32	32	32	32	32	32
MENTIROSA (Arpa, BMI)	32	32	32	32	32	32
MI NINA (Universal Musica, ASCAP)	32	32	32	32	32	32
MUEVELO (Universal-Musica Unica, BMI/Insignia, ASCAP/Universal, ASCAP/Linkser, BMI)	32	32	32	32	32	32
MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)	32	32	32	32	32	32
NO PUEDO OLVIDAR TU VOZ (Not Listed)	32	32	32	32	32	32
POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	32	32	32	32	32	32
POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)	32	32	32	32	32	32
POR TU AMOR (Copyright Control)	32	32	32	32	32	32
PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)	32	32	32	32	32	32
QUE BONITO AMOR (Pham/Peermusic, BMI)	32	32	32	32	32	32
QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)	32	32	32	32	32	32
QUEMAME LOS OJOS (Marife, BMI)	32	32	32	32	32	32
SECRETO DE AMOR (Edimusa, ASCAP)	32	32	32	32	32	32
SI TE VAS (F.I.P.P., BMI)	32	32	32	32	32	32
Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	32	32	32	32	32	32
YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)	32	32	32	32	32	32

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>► No. 1 ◀</b>					
1	1	1	27	SON BY FOUR	A PURO DOLOR
				SONY DISCOS †	A. JAEEN (O. ALFANNO)
2	2	2	13	GISSELLE	JURAME
				ARIOLA/BMG LATIN †	K. SANTANDER, B. OSSA (K. SANTANDER)
3	3	7	8	LUIS FONSI	IMAGINE SIN TI
				UNIVERSAL LATINO	R. PEREZ (M. PORTMANN, R. PEREZ)
4	4	5	7	ALEJANDRO FERNANDEZ	SI TE VAS
				SONY DISCOS †	E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
5	6	3	20	MARC ANTHONY	MUY DENTRO DE MI
				COLUMBIA/SONY DISCOS †	C. ROONEY (M. ANTHONY, C. ROONEY)
6	5	4	18	JOAN SEBASTIAN	SECRETO DE AMOR
				MUSART/BALBOA	J. SEBASTIAN (J. SEBASTIAN)
7	9	9	4	GLORIA ESTEFAN	COMO ME DUELE PERDERTE
				EPIC/SONY DISCOS	E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)
8	11	17	5	CONJUNTO PRIMAVERA	EN CADA GOTA DE MI SANGRE
				FONOVISIA	J. GUILLEN (J. DE JESUS PINEDA RAMOS)
9	7	6	8	CHRISTINA AGUILERA	POR SIEMPRE TU
				RCA/BMG LATIN †	R. PEREZ (D. WARREN)
10	8	16	8	JULIO IGLESIAS	GOZAR LA VIDA
				COLUMBIA/SONY DISCOS †	ESTEFANO (ESTEFANO, J. IGLESIAS)
11	16	13	6	VICTOR MANUELLE	COMO DUELE
				SONY DISCOS	S. GEORGE (A. JAEEN)
12	21	—	2	MELINA LEON	CUANDO UNA MUJER
				SONY DISCOS	A. JAEEN (O. ALFANNO)
13	15	18	5	CHRISTIAN CASTRO	POR AMARTE ASI
				ARIOLA/BMG LATIN	K. SANTANDER (E. REYES, A. MONTALBAN)
14	10	8	20	BANDA EL RECODO	YO SE QUE TE ACORDARAS
				FONOVISIA	NOT LISTED (J. MARQUEZ)
<b>► GREATEST GAINER ◀</b>					
15	29	—	2	RICARDO ARJONA	CUANDO
				SONY DISCOS	R. ARJONA (R. ARJONA)
16	13	14	6	PAULINA RUBIO	LO HARE POR TI
				UNIVERSAL LATINO	ESTEFANO (ESTEFANO)
17	14	11	5	MICKEY TAVERAS	HISTORIA ENTRE TUS DEDOS
				KAREN/CAIMAN	M. TAVERAS (G. GRIGNANI)
18	18	12	11	EL COYOTE Y SU BANDA TIERRA SANTA	NO PUEDO OLVIDAR TU VOZ
				EMI LATIN	NOT LISTED (NOT LISTED)
19	17	27	6	RIKARENA	CUANDO EL AMOR SE DANA
				J&N/SONY DISCOS	B. CEPEDA (B. CEPEDA)
20	19	19	12	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
				DISCOS CISNE	NOT LISTED (S. TWAIN, R. LANGE)
21	12	10	11	FRANCISCO CESPEDAS	DONDE ESTA LA VIDA
				WEA LATINA †	D. FOSTER (F. CESPEDAS)
22	27	21	16	LIMITE	ACARICIAME
				UNIVERSAL LATINO †	J. CARRILLO (ALAZAN)
23	28	31	4	LOS TOROS BAND	MI NINA
				UNIVERSAL LATINO †	J. PDIAZ, G. DIAZ (F. VELOZ)
24	22	15	11	CHARLIE ZAA	POR TU AMOR
				SONOLUX/SONY DISCOS †	E. ESTEFAN JR., J. A. MOLINA (J. AVEDANO)
25	23	25	10	LOS TIGRES DEL NORTE	PRISION DE AMOR
				FONOVISIA	LOS TIGRES DEL NORTE (T. BELLO)
26	20	28	4	LOS TEMERARIOS	ERAS TODO PARA MI
				FONOVISIA †	NOT LISTED (A. A. ALBA)
27	26	—	2	EMANUEL ORTEGA	A ESCONDIDAS
				FONOVISIA †	E. ORTEGA (E. ORTEGA)
28	25	20	14	VICENTE FERNANDEZ	LOBO HERIDO
				SONY DISCOS	NOT LISTED (A. MANZANERO)
29	24	—	3	LOS RIELEROS DEL NORTE	MENTIROSA
				FONOVISIA	NOT LISTED (PGARZA)
30	33	34	12	JYVE V	ENTRE TU Y YO
				EMI LATIN †	E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN)
31	38	24	11	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	ME CAISTE DEL CIELO
				ARIOLA/BMG LATIN	M. ABDALA (C. REYNA)
32	<b>NEW</b> ▶	1	1	LUIS ENRIQUE	QUE SE YO
				WEACARIBE/WEA LATINA †	O. HERNANDEZ, L. ENRIQUE, MEJIA (L. ENRIQUE, MEJIA)
33	35	—	2	REY RUIZ	MUEVELO
				BOHEMIA/UNIVERSAL LATINO	J. SILVESTRI (J. FLORES, A. GARCIA, N. SEROUSMI)
34	36	35	4	LOS HURACANES DEL NORTE	EN QUE TRABAJA EL MUCHACHO
				FONOVISIA †	NOT LISTED (J. F. GOMEZ)
35	<b>NEW</b> ▶	1	1	EL PODER DEL NORTE	A ELLA
				DISA/EMI LATIN	M. TORRES (E. GUERRA)
36	<b>NEW</b> ▶	1	1	MICHAEL STUART	CASI PERFECTA
				RMM †	A. CUCCI, PENA (M. STUART)
37	RE-ENTRY	17	17	BANDA MAGUEY	QUE BONITO AMOR
				RCA/BMG LATIN	E. SOLANO (J. A. JIMENEZ)
38	39	—	2	FERNANDO ECHAVARRIA	DONDE E' QUE E'
				RMM	F. ECHAVARRIA, D. FERNANDEZ (F. ECHAVARRIA)
39	32	—	2	JON SECADA	ASI
				550 MUSIC/SONY DISCOS †	E. ESTEFAN JR., G. NORIEGA, T. MITCHELL (E. ESTEFAN JR., J. SECADA, G. NORIEGA, T. MITCHELL)
40	RE-ENTRY	13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	QUEMAME LOS OJOS
				FREDDIE	R. AYALA (J. R. MARTINEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	57 STATIONS
1 SON BY FOUR SONY DISCOS	1 LUIS FONSI UNIVERSAL LATINO	1 CONJUNTO PRIMAVERA FONOVISIA
2 A PURO DOLOR	2 IMAGINE SIN TI	2 EN CADA GOTA DE MI SANGRE
3 ALEJANDRO FERNANDEZ SONY DISCOS	2 GISSELLE ARIOLA/BMG LATIN	2 BANDA EL RECODO FONOVISIA
4 SI TE VAS	3 JURAME	3 YO SE QUE TE ACORDARAS
5 GISSELLE ARIOLA/BMG LATIN	3 VICTOR MANUELLE SONY DISCOS	3 JOAN SEBASTIAN MUSART/BALBOA
6 COMO DUELE	4 SON BY FOUR SONY DISCOS	4 SECRETO DE AMOR
7 A PURO DOLOR	5 MUY DENTRO DE MI	4 EL COYOTE Y SU BANDA TIERRA SANTA
8 MUY DENTRO DE MI	6 MUY DENTRO DE MI	5 EM I LATIN NO PUEDO
9 MUY DENTRO DE MI	7 MUY DENTRO DE MI	5 HISTORIA ENTRE TUS DEDOS
10 MUY DENTRO DE MI	8 MUY DENTRO DE MI	6 HISTORIA ENTRE TUS DEDOS
11 MUY DENTRO DE MI	9 MUY DENTRO DE MI	7 HISTORIA ENTRE TUS DEDOS
12 MUY DENTRO DE MI	10 MUY DENTRO DE MI	8 HISTORIA ENTRE TUS DEDOS
13 MUY DENTRO DE MI	11 MUY DENTRO DE MI	9 HISTORIA ENTRE TUS DEDOS
14 MUY DENTRO DE MI	12 MUY DENTRO DE MI	10 HISTORIA ENTRE TUS DEDOS
15 MUY DENTRO DE MI	13 MUY DENTRO DE MI	11 HISTORIA ENTRE TUS DEDOS
16 MUY DENTRO DE MI	14 MUY DENTRO DE MI	12 HISTORIA ENTRE TUS DEDOS
17 MUY DENTRO DE MI	15 MUY DENTRO DE MI	13 HISTORIA ENTRE TUS DEDOS
18 MUY DENTRO DE MI	16 MUY DENTRO DE MI	14 HISTORIA ENTRE TUS DEDOS
19 MUY DENTRO DE MI	17 MUY DENTRO DE MI	15 HISTORIA ENTRE TUS DEDOS
20 MUY DENTRO DE MI	18 MUY DENTRO DE MI	16 HISTORIA ENTRE TUS DEDOS
21 MUY DENTRO DE MI	19 MUY DENTRO DE MI	17 HISTORIA ENTRE TUS DEDOS
22 MUY DENTRO DE MI	20 MUY DENTRO DE MI	18 HISTORIA ENTRE TUS DEDOS
23 MUY DENTRO DE MI	21 MUY DENTRO DE MI	19 HISTORIA ENTRE TUS DEDOS
24 MUY DENTRO DE MI	22 MUY DENTRO DE MI	20 HISTORIA ENTRE TUS DEDOS
25 MUY DENTRO DE MI	23 MUY DENTRO DE MI	21 HISTORIA ENTRE TUS DEDOS
26 MUY DENTRO DE MI	24 MUY DENTRO DE MI	22 HISTORIA ENTRE TUS DEDOS
27 MUY DENTRO DE MI	25 MUY DENTRO DE MI	23 HISTORIA ENTRE TUS DEDOS
28 MUY DENTRO DE MI	26 MUY DENTRO DE MI	24 HISTORIA ENTRE TUS DEDOS
29 MUY DENTRO DE MI	27 MUY DENTRO DE MI	25 HISTORIA ENTRE TUS DEDOS
30 MUY DENTRO DE MI	28 MUY DENTRO DE MI	26 HISTORIA ENTRE TUS DEDOS
31 MUY DENTRO DE MI	29 MUY DENTRO DE MI	27 HISTORIA ENTRE TUS DEDOS
32 MUY DENTRO DE MI	30 MUY DENTRO DE MI	28 HISTORIA ENTRE TUS DEDOS
33 MUY DENTRO DE MI	31 MUY DENTRO DE MI	29 HISTORIA ENTRE TUS DEDOS
34 MUY DENTRO DE MI	32 MUY DENTRO DE MI	30 HISTORIA ENTRE TUS DEDOS
35 MUY DENTRO DE MI	33 MUY DENTRO DE MI	31 HISTORIA ENTRE TUS DEDOS
36 MUY DENTRO DE MI	34 MUY DENTRO DE MI	32 HISTORIA ENTRE TUS DEDOS
37 MUY DENTRO DE MI	35 MUY DENTRO DE MI	33 HISTORIA ENTRE TUS DEDOS
38 MUY DENTRO DE MI	36 MUY DENTRO DE MI	34 HISTORIA ENTRE TUS DEDOS
39 MUY DENTRO DE MI	37 MUY DENTRO DE MI	35 HISTORIA ENTRE TUS DEDOS
40 MUY DENTRO DE MI	38 MUY DENTRO DE MI	36 HISTORIA ENTRE TUS DEDOS

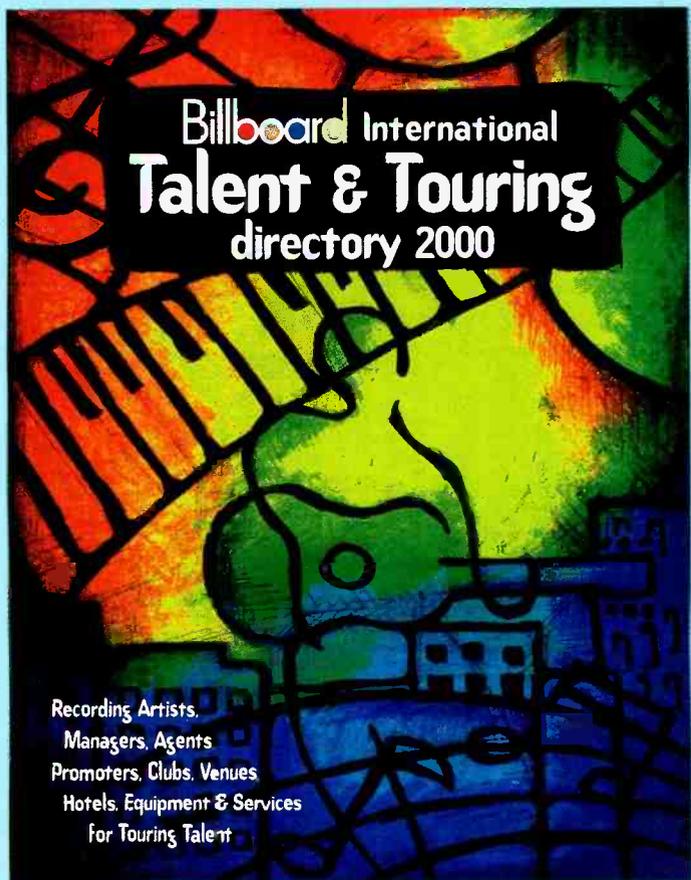
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records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

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## Artists & Music

### NOTAS

(Continued from page 44)

Gutiérrez, who currently lives in Mexico, has been working with Santander in Miami for the past few weeks. (In fact, he plans to move to that city.) But recently, it became clear that the album would not be ready by the originally scheduled October release. Part of that has to do with the logistics of the production, which, according to Santander, will feature guest appearances from Arturo Sandoval, Luis Enrique, Cachao, and Nestor Torres.

Gutiérrez, in the meantime, hasn't strayed far from the stage. Earlier this month he performed as part of Songwriters in the Round, a bi-monthly Miami showcase for known and unknown artists. And on Aug. 16 and 17 he played short acoustic sets in the intimate setting of Café Nostalgia, a small nightclub in Miami Beach.

**CASTRO'S PROJECTS:** Kike Santander is also producing the upcoming album from Mexican balladeer Christian Castro, which will include some tracks by Rudy Pérez, his producer before Santander stepped in last year with "Volver A Amar." (The single moves off the charts after 26 weeks to become a recurrent hit.)

As part of a current U.S. mini-tour, Castro played a sold-out show at Miami Beach's Jackie Gleason Theater (capacity 2,700) Aug. 18. Castro, attired in a double-breasted suit—à la Luis Miguel—valiantly kicked off with his hit "Mi Vida Sin Tu Amor," singing wonderfully and displaying an ease and confidence that has often eluded him before. He sustained the momentum throughout his 20-song show, which featured a costume change so radical (banana cream slacks and a brown print sleeveless top) that it merits comment.

In late July Castro and fiancée Valeria Lieberman traveled to China, where the singer made an in-store appearance in the city of Dalian—the country's fashion center and the site of a yearly music festival—as well as several on TV. Castro said the only Latin artists to play there previously were Ricky Martin, last year, and Julio Iglesias, three years back.

So how did Castro get the gig in the Far East? "The government knows my mother's soap opera, and they know a little bit of my music," he says, adding that the Marxist cultural ministers who invited him were fond of "Los Ricos También Lloran" (The Rich Also Cry), starring his mom, Verónica Castro.

On the way back, Castro stopped over in Porto Fino, Italy (near Genova), and paid a visit to singer/songwriter Toto Cotugno, who Castro said might give him some new songs for his upcoming album.

**RITMO LATINO:** The third annual Ritmo Latino Convention kicks off Tuesday (29) at the Universal City Hilton in Universal City, Calif. Attendance is expected from Ritmo Latino personnel nationwide as well as major-label representatives and artists. Showcases are scheduled throughout the three-day event.

Ritmo Latino is also sponsoring the upcoming Ritmo Latino Awards, set

to take place Oct. 19 at the Universal Amphitheatre in Universal City.

**OREIRO CROSSES OVER:** Never doubt Latin music's capacity to cross over way beyond the U.S. market. Proof is in Natalia Oreiro's upcoming concert stint in Israel, scheduled by NYK Productions. Five shows set for Sept. 11-16 in Haifa and Tel Aviv are virtually sold out (2,800 capacity per show). The draw? Oreiro not only sings but stars in soap operas that are popular worldwide, most recently "Muñeca Brava." NYK is also flying Enrique Iglesias to Russia, where he's scheduled to perform two shows at the 6,000-plus-seat Kremlin Palace Sept. 27-28 in Moscow.

**SHORT TAKES:** BMG's Rodolfo López Negrete has left the label's Mexico office to become BMG's VP for the Latin region, based in Miami. He'll be replaced in Mexico by Brazilian Paolo Rosa... Bolivian group Azul Azul has become a phenomenon in Mexico with its single "La Bomba," which has propelled its album "El Sapo" to sales of more than 100,000

copies... Indie label Discos Continental has just released "3 Tenores Mexicanos Volumen Dos," a compilation of 14 traditional *rancheras* performed by tenors Alberto Angel "El Cuervo," Humberto Cravioto, and Valente Pastor. Tracks include "El Rey," "Cucurucucú Paloma," and "Ella"... And *grupero* star Ana Bárbara has temporarily stepped off the stage to await the arrival of her first baby in November. The baby, a boy, will be named Emiliano. Ana Bárbara and boyfriend Edgar Gallardo are planning to marry early next year, making it the second wedding for both... After recovering from a back injury, Raymundo Espinosa, best known as Rayito Colombiano, has suffered a second health setback after hurting his left foot during a performance in Veracruz. Still, Espinosa plans to continue with his scheduled Mexican tour in support of his fourth album.

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### Billboard

SEPTEMBER 2, 2000

## Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			▶ <b>NO. 1</b> ◀	
1	1	82	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
2	4	8	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
3	2	21	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
4	3	47	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON
5	5	71	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	6	18	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
7	7	98	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
8	8	16	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
9	10	15	REALITY OF A DREAMER HIGHER OCTAVE 49087/VIRGIN	MYTHOS
10	9	32	RIVER OF STARS REAL MUSIC 8802	2002
11	11	27	THE JOURNEY—THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
12	17	9	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING PRIORITY 51134	VARIOUS ARTISTS
13	NEW▶		SIETE NARADA 49364/VIRGIN	WILLIE AND LOBO
14	16	12	IN THE GARDEN OF SOULS NARADA 49188/VIRGIN	VAS
15	14	76	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
16	15	4	NIYA YESH NARADA /VIRGIN	AXIOM OF CHOICE
17	12	25	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
18	18	95	PURE MOVIES GTSF 539779	THE JOHN TESH PROJECT
19	13	7	INDIGO SPIRIT HIGHER OCTAVE 49250/VIRGIN	INDIGO SPIRIT
20	23	67	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
21	NEW▶		SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
22	21	52	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
23	22	48	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
24	25	44	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
25	19	20	GYPSY FIRE NARADA 48989/VIRGIN	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 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

# MTV ASIA

## 5th Anniversary

**SINGAPORE**—It is a Saturday morning in the smart Singapore suburb of Bukit Timah. The hum of the air conditioner in the large and airy living room may be a minor irritant, but it is certainly better than broiling in the intense heat and humidity outside.

MTV Networks Asia president Frank Brown, relaxed in a Nike T-shirt and cargo shorts, is savoring a rare weekend at home, albeit one interrupted by a visiting Billboard correspondent. In less than 48 hours, Brown will be in the air again, on his way to Korea; his suitcases are already packed for the Monday morning flight.

Spending half your time traveling between Bombay and Beijing is an inevitable part of the job of overseeing the most diverse corner of MTV's global sweep. Brown has been doing it since he arrived in Singapore as MTV Asia's executive VP in January 1995, assuming his current title two years later.

MTV had been one of the five original channels on Star TV, the Hong Kong-based satellite TV network that went on air in 1991. Two years later, the majority of Star was sold to Rupert Murdoch and disputes between his News Corporation and MTV's owner Viacom about strategy in the region led to the two sides taking the music service off the air in April 1994. While Star launched Channel V into the vacant slot, Viacom plotted the return of MTV to Asia.

In April 1995, MTV Asia started as a Mandarin-language service, followed by an English service that started operating two weeks later. As it marks its fifth anniversary, MTV Asia has five 24-hour channels aimed at specific markets; programming carriage agreements in several others, giving it a claimed distribution into 110 million homes; online services; and a retail business.

Brown is the consummate corporate executive, reeling off stock-in-trade phrases like "phenomenal growth" and "excellent position." Superlatives may become debased through overuse, but these phrases—conveying strength, vitality and permanence—can also add something of a protective coating to the company.

That shield has been needed frequently in the past five years to repel the missiles that the capricious Asian market has a habit of lobbing at new businesses.

In a conversation with Billboard, Brown reflects on the first five years of MTV Asia, and the joys and frustrations of working in the region.

**There are about 3 billion people living in the area covered by MTV Asia, which is hugely diverse in terms of language, culture and social mores. How can you possibly deliver a cohesive MTV service under these circumstances?**

Localization has been a terrific driver and has been responsible for multiplying the viewership over the last couple of years, and that has driven the advertising revenue up. That, in turn, has allowed us to take other strategic initiatives, such as clothing, CD compilations and other things. Localization is still a key element for us to get into the psyche of the young people in each market.

What I find interesting is that, historically, the flow [of creativity] has been from West to East. Now, we are starting to see a flow of that creativity from East to West. For instance, a lot of the award-winning station "indents" that we create here in Asia are now being used on other MTV channels around the world, and even winning awards.

A couple of years ago, the "obsession" spot that we created in Taiwan, an image spot for MTV that was created by the local team, won silver at the Promax Global Awards in Chicago. I think that part of our mandate and part of our responsibility is to give Asian creativity and music a platform for exposure in the West, as well as in Asia.

The regionalization is still important, but I think that if you traveled with me around Asia, you would find a similar passion for music, a similar youthful exuberance and a passion for life.

Young people worldwide have an incredible amount in common—music, movies and fashion—and they are concerned about the same things. A young person in Paris has more in common with a young person in Hong Kong than they would with their parents.

There is a common view of the world among young people, combined with their local views—we call it the dual-passport culture. They are comfortable with traditional values and embrace modernism and consumerism. That is one of the important things that MTV reflects in their lifestyle.

**What's the focus for the next five years of MTV Asia?**

We have 110 million homes watching us; that means there are another 400 million to go. So, distribution is still one of these challenges and opportunities that we face. By and large, what I find is that these challenges and opportunities are making progress on all fronts. Broadcast deregulation is making it more and more possible to grow the distribution, to invest in companies at a local level and to localize our programming.

The distribution possibilities—cable, satellite, microwave, ultra-high frequency, very high frequency, the Internet and wireless application protocol—where do you want to stop?

The number of platforms and the number of vehicles for distribution are multiplying, and that can only be an opportunity for MTV. It brings music to young people in all sorts of environments, not just in the home, but in public entertainment venues—anytime, anywhere.

The Internet is a fantastic opportunity for us. In the last 12 months we have built a phenomenal growth machine on the Internet after launching last May. The numbers are staggering. We started with a single English-language site; we now have four in various languages and are soon adding a fifth. The joint venture that we created with Asiacontent.com has just mushroomed in terms of our online presence. That means another string to the bow for advertisers, and we offer integrated packages to advertisers and to the record labels.

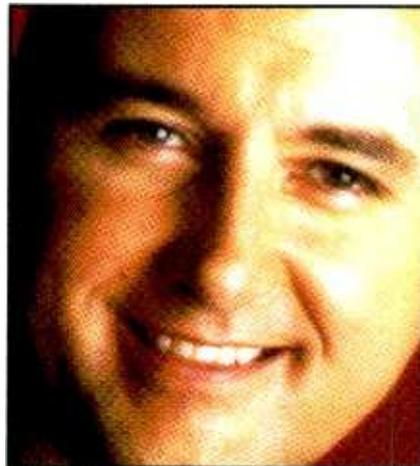
**You clearly feel that the Internet has become an effective tool for MTV. Do you think that the record companies have the same confidence about the medium and that, for the time being at least, you are not traveling along the same road?**

No, on the contrary. We are already booming on the Internet because of our Web sites, and we are experimenting with e-commerce by selling CDs online. We added a top-100 discount. Now we have expanded [the site] so you can find any contemporary or classical release, classified by artist, title or album. We offer a lot of information on the sites about the channels, music in general and the local youth culture scenes. There are graffiti walls where you can have interaction with young people.

As for downloading music, clearly, there is a big opportunity for us there. As well as streaming MTV channels on the Net—the technology is already here and the opportunity to do it is just around the corner—we can offer a lot more than what already exists. We already have a radio format called Imagine Radio, where you can create your own radio station just by making selections online for certain things, like your favorite artist or tracks, and you can determine how much control you can have over the playlist. If you want it to be pretty generic, just chose genres or program each track. You can create that and E-mail it to a friend. That [technology] is already there.

For TV, you can have the basic channel, and you can drop in whatever genres or tracks you want with music TV online. Of course, with downloading, we have great opportunities, but, in Asia, we are choosing to work with the record labels, and there are some key issues. Security is one of them. The labels are

*Continued on page 50*



**Frank Brown**  
President Of MTV Asia

**THE BILLBOARD INTERVIEW**  
BY OWEN HUGHES

## Regional Roundup:

# MTV Asia's Five Branches

BY OWEN HUGHES

**SINGAPORE**—Since April 21, 1995, when MTV Mandarin was launched at the Hard Rock Cafe in Taiwan's capital, Taipei, with Bon Jovi headlining the event, the MTV Asia Networks has grown into five services. In addition to MTV Mandarin, there is MTV India, MTV Southeast Asia and MTV Philippines, the latest addition, which launched in May 2000. There is also a North Asia service that brings blocks of programming to Korea and China.

Here, MTV Networks Asia president Frank Brown gives his assessment of the company's regional services, discusses the plans for future growth and describes the market conditions he believes favor expansion in this first decade of the new century.



### MTV INDIA

"Alex Kuruvilla, senior VP and managing director of MTV India, has fantastic skills, both in business and creatively, and a passion for music," says Brown. "He has taken the channel to a whole new level and, particularly, in the last nine to 12 months, we've seen a huge growth in viewership. We are at an all-time high, both in terms of ratings and distribution. In terms of leadership over the other music channels, the gap is bigger than it has ever been."

"We are already into brand extensions in India, with CD compilations and our clothes line 'MTV Style.' We recently did a worldwide MTV brand study and India was in the top-four brands of MTV around the world, after Brazil, the U.S. and Italy."

"For the music mix, what has connected extremely well for us in India is the humor. It is a big part of the personality of the channel. The whole fun feel of the channel, the light-heartedness of it, makes it a great channel to watch."

### MTV NORTH ASIA: CHINA

"North Asia is overseen by Harry Hui and consists of China, Hong Kong, Taiwan and Korea. China is run from Beijing by our VP and GM Li Yifei. She came to us with a publicity background and has very strong government connections."

"We are in 45 million homes [in China] on cable. We recently launched a new countdown show on Beijing TV and have completed the Mandarin Music Honors—very smoothly!" [The inaugural 1999 event was held on the same day that U.S. bombers destroyed China's embassy in Belgrade. In the wake of protests against the U.S., MTV did not present the awards show on Chinese TV until later that year.]

"This year's event was presented on China Central TV (CCTV), MTV in China and MTV around the region. We will, of course, repeat it several times on the Mandarin service, around the region and on our network around the world."

"It was a fantastic show; we got a great lineup of both Chinese and international repertoire, including Alanis Morissette, Aqua and Atomic Kitten. Atomic Kitten is naturally effervescent. They presented an award to a Chinese performer and went down on their knees onstage and were hugging him onstage. You don't see a lot of that on Chinese award shows, and I think it was wonderfully symbolic of the exchange of culture through music."

"In China, on the cable side, we are carried between three and six hours a day. A couple of years ago, it would have been one or two. I know the Mandarin Music Honors is a one-off event, but I think last year CCTV put it on 12 times. The exposure you get is huge."

### MTV NORTH ASIA: TAIWAN

Taiwan "is right on track now," says Brown. "Our GM in Taiwan is Michael Cheng; he came to us from a TV background, and he is a great guy. The growth in viewership in Taiwan in the last 12 months has been over 100%; it has more than doubled. Distribution is at 99% of cable homes [approximately 4.6 million]. We are the most distributed cable channel in Taiwan, which is incredible since it is such a saturated market. Usually, there are 150 channels vying for about 70 channel slots on most cable systems. So, to have 99% penetration in

Continued on page 54

MTV ASIA  
5th Anniversary

# A Q&A With Bill Roedy

President Of MTV Networks International

BY MIMI TURNER

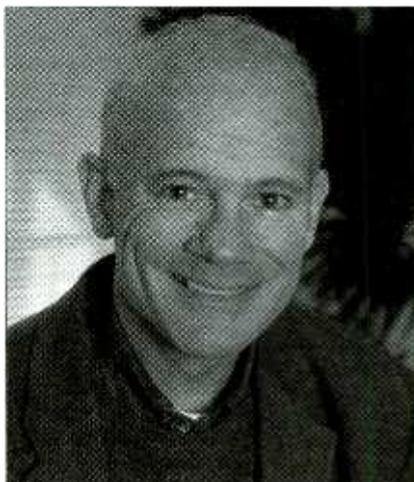
**LONDON**—For more than a decade, Bill Roedy has been operational controller of MTV and VH1 worldwide, and in June he was named president of MTV Networks International, which includes MTV Networks Asia.

He was in command at the MTV International headquarters in London during the company's cash-guzzling '95-'96 repositioning crisis, which saw the original blueprint of relatively cheap pan-regional feeds torn up. The resulting focus on local channels and regionalization has now become MTV's corporate mantra and has enabled the channels to tap the lucrative local-advertising markets.

Two years ago, the domino-style collapse of Asia's leading currencies again underlined the difficulties of doing business in some of the world's economic outer reaches. But, despite the doom and gloom, MTV Asia is forecast to break even in 18 to 24 months, and growth across the region has the potential to be exponential.

Roedy's military background has paid off, coordinating MTV's myriad global campaign operations, not to mention its hordes of youthful researchers, producers and VJs. But he is a quiet-spoken man who does not carry his West Point bearing up-front and has a dry sense of the ironies of the international TV business.

In addition to his "day job" at MTV, Roedy is an ambassador for UNAIDS and recently became chair of the Global Business Council, which helps in the fight against HIV and AIDS.



### How important is Asia to MTV's global strategy?

The growth rates coming out of Asia are the highest in the world; it is already in many ways our biggest operation in viewership. If you add up all the partial carriage [distributing MTV programming], we're in 110 million households across the region. Even in China, where most people think the growth is yet to come, we have carriage in 47 million households.

But you always have to add the caveat that Asia will be a long-term haul. The euphoria needs to be tempered by a commitment to the marketplace.

### How much has the extensive localization of programming in Asia affected the balance sheet?

It has been an infrastructure investment, certainly, but we went through that process of building facilities and offices several years ago. In music programming, you have the advantage of being able to do things in a very economical way. It doesn't take huge amounts of capital to shoot a VJ on location going through the latest trends in music. MTV also looks for format opportunities to make content from one area travel to another, with a local look and feel.

One thing we premiered in Asia, which has already been a huge success, is a real-time virtual-VJ show called "LiLi." She can be amended toward different markets and speaks different languages, with a different attitude for the Mandarin, Indian, southeast Asian and Australian services. As well as being our highest rated show by far, it's an example of how you can use technology creatively to lower costs.

There are other shows that do cost a lot of money—for example, the Mandarin Music Honors—but we've made a profit on it in year two because we've been able to sell it into sponsorship.

### There's a strong sense that some of the Asian territories aim to be on the technological cutting edge—ahead of the U.S. and Europe. How will you tap into that, and which markets do you think will have the biggest growth?

Asia is definitely out there in terms of attitude toward technology, and online is a big part of our relationship

with viewers. We have localized Web sites in Korea, China, India and other territories, and the usage is very high. Our Korean Web sites make up about 40% of our entire traffic in Asia, and Asia works out to be about half of our total international traffic, which in turn is about half of the global market [including the U.S.]. That's pretty noteworthy because global Internet usage is still dominated by the U.S., so, proportionately, MTV's international networks are growing much faster. If you drill that down, I guess Korea makes up 10% of MTV's global online traffic. Our traffic in China is also growing fast. In May '99, our pages viewed per month were 500,000, but, a year later, we were at 52 million.

### Why has Japan been such a tough market, and even modest distribution so difficult to get?

Well, it hasn't really been so difficult. The interesting thing about Japan is, while it leads the world in some ways technologically—and certainly in consumer electronics—it has lagged in developing an infrastructure for multi-channel television. The good news for us is that it's just now beginning to happen, so you could very easily not even have been in Japan until now, but now is the perfect time. The other good news is that it can jump-start some of the digital technologies. We're right where we want to be in Japan. Our timing is fine, we're not worried about what has happened in the past. The

merger of the satellite platforms will help the market greatly. We're in about 2 million homes. It's still early, but it's happening.

### How do Asian consumers differ in different territories?

Our key success strategy everywhere has been to let the audience totally drive the programming. We are constantly researching this—that's why you see the channels differ so much. The Asian audiences are very different, so you can't treat them as a homogenous crowd.

They differ in sensibility, and that's reflected in the channels. The Indian channel, for example, is extremely colorful, mirroring the amazing color that you see as soon as you travel anywhere in India. The music heavily reflects the local movie scene, and, in the programming, the diversity—which includes a sense of humor that is somewhat self-effacing and has a lot of creativity—matches the Indian culture.

Taiwan is edgy. It's really in-your-face and, of all our international channels, Taiwan is most like the domestic service in the U.S. Even our pro-social campaigns make you grind your teeth a little bit because there's no subtlety, they just drive it right to you.

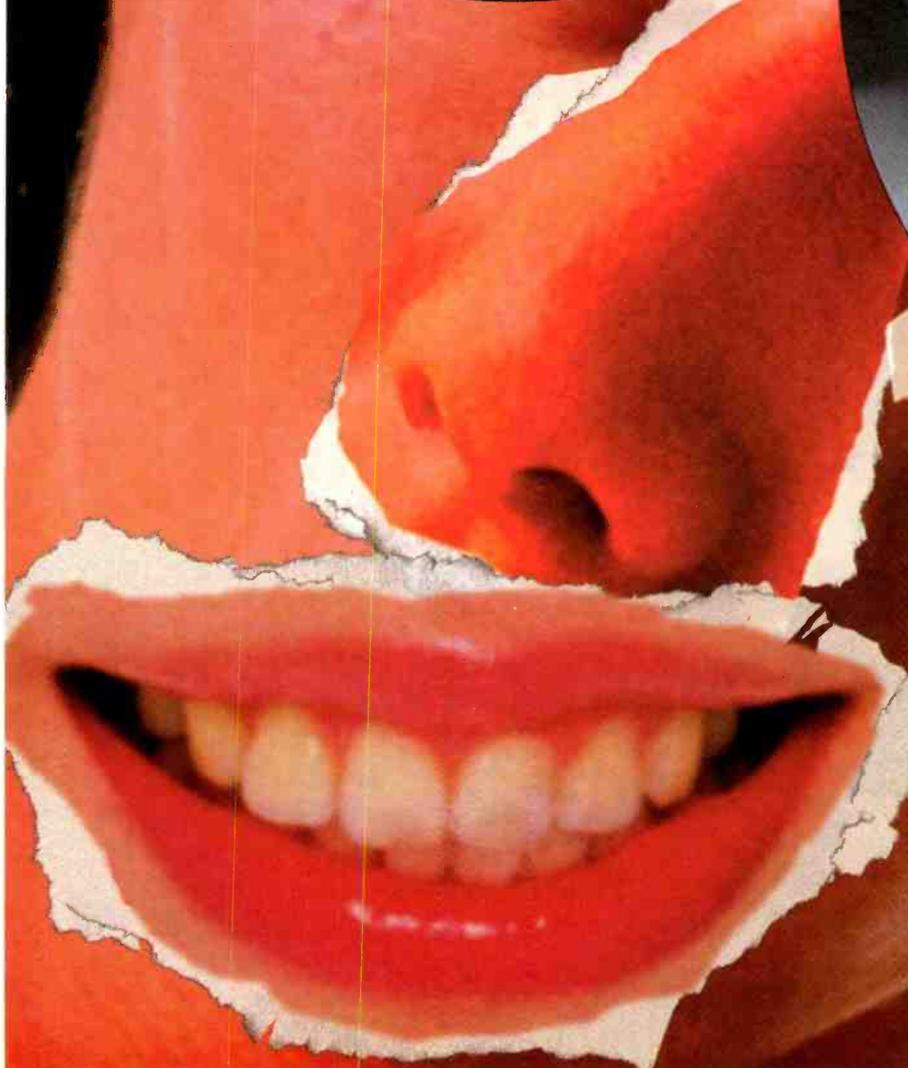
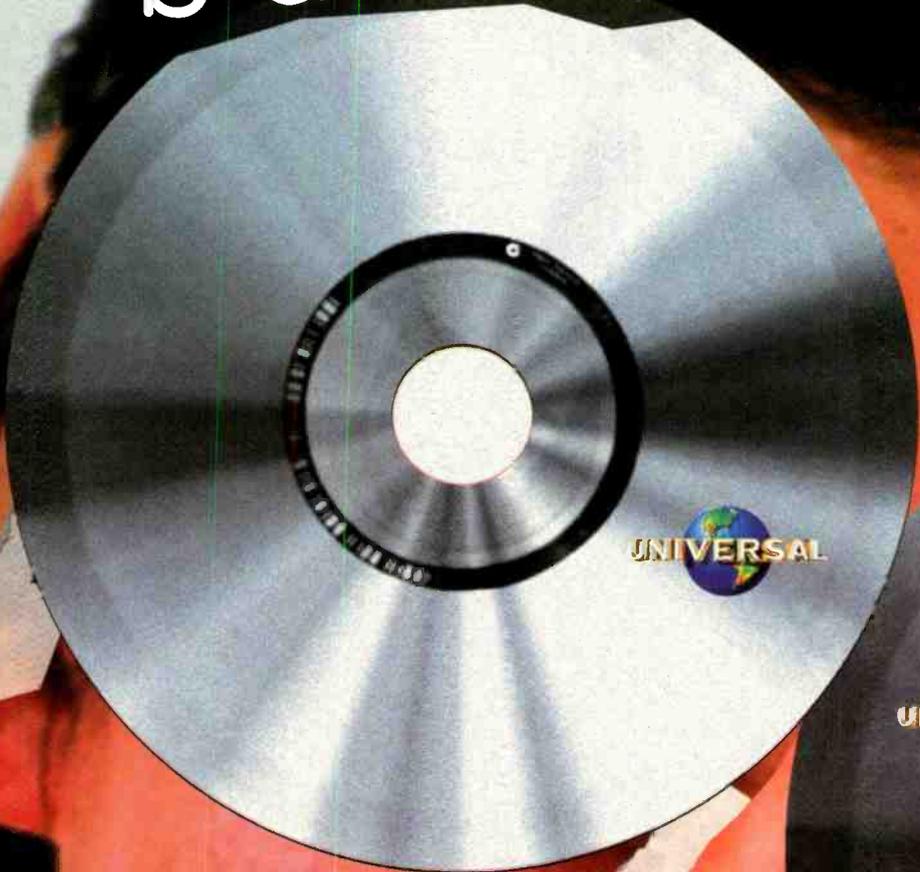
Singapore is much more subtle and nurturing. It's about family values, respect and love songs. Singapore has a lot in common with China, while Korea is very high-tech and sees itself as a source of leadership technologically around the world. It has a great youth market and a great connection with other youth music trends around the world. Korea is close to Japan musically, and has a strong appeal in Taiwan.

### How have you worked with the local music industry, and how has that relationship changed?

We work with all the record labels and, as always, it's a love/hate relationship. Our relationship is so intertwined, not just in Asia but around the world, and it is all about finding ways to work better together. Sometimes, when you enter a market that is still developing—and this is still the case in some regions of Asia—the video side of it has

Continued on page 54

THANKS FOR NEVER LOSING  
SIGHT OF THE MUSIC



UNIVERSAL MUSIC  
ASIA PACIFIC

now getting their strategies together with much more clarity, and there are experiments that are happening and deals being struck.

I think that once the record labels have a clear strategy, then MTV will work with them very closely to add value and to expand on that strategy. Today, there are tens, if not hundreds, of thousands of sites that are trying to do that, but they are not necessarily trying to work with the labels and are not necessarily doing it in a legal or strategic way. It is a bunch of young people trying to grab the market before the record labels.

Over time, a lot of these sites will not last because it is incredibly expensive to build a brand. We have that brand that has grown over 20 years.

**What do you feel your impact has been on the music scene in Asia?**

One of our mandates as a channel is to promote great music, and we have had a big impact on the Asian music scene by promoting international and Asian music within Asia and to the rest of the world. We have brought international music to Asia in a much better way. You can see that in the sales of international music in markets where we operate.

We have also helped drive the production of local music and, particularly during the economic crisis, this role and the promotion of international music was highlighted. Because exchange rates fell in relation to Western currencies, it was not viable to promote overseas artists and there was no economic value in promoting local ones either. In that context, we played a role in promoting music by bands who wouldn't have normally visited the region. We were an important part of international sales in that period, plus we could cut local videos—MTV Live you might say—and use those as videos. We made special efforts to promote as much music as we could during those difficult times. One of the things we also did was produce compilation CDs to promote individual artists and music in general.

**When are you going to break even?**

That one I have to address to [MTV Networks



International president] Bill Roedy, but it has been documented that, over the last three years, revenues have grown exponentially. Even during the crisis, we doubled our revenues, and so far this year we have been doubling them again compared to last year. In terms of breaking even, we have made tremendous progress over the last three years; it is now very visible. And the magnitude of investment on an annual basis is now very small, very palatable.

**“What I find interesting is that, historically, the flow has been from West to East. Now, we are starting to see a flow of that creativity from East to West.”**

**What about the culture of MTV Asia, including the staff? How would you define that?**

All the things that I have been talking about come together through the staff. When you hang out in our offices, you see it. The culture that we have internally is driven by the culture of the staff. So, you would see differences between the internal culture in India and Singapore, or other parts of Asia. Each office reflects local culture but, again, with common elements—youthful exuberance, energy and passion—you can see it for yourself.

**You've been with MTV for 12 years now. Do you think there are more difficulties making it work in Asia as opposed to other markets?**

The delights, frustrations, challenges and opportunities are similar in Asia to what they were in Europe. Essentially, MTV has two business models—the single-market model, such as the U.S. or Brazil, and the multi-market models, such as Europe, Latin America and Asia. A lot of the challenges and opportunities in Asia are what we faced in Europe over the initial five years. It was getting distribution in markets that were somewhat difficult from a regulation or a distribution point of view. It is more pronounced in Asia than other parts of the world, but so are the opportunities. The region here is a lot more culturally diverse than in Europe or Latin America, but we have turned that to our advantage.

In 1995, there were only three cable TV markets—India, China and Taiwan. All of these have grown, but so have other markets, such as Singapore, Thailand and Malaysia. The experience we had in Europe was valuable. We have local staff here in Asia, but we have blended in people with a great deal of experience from either Europe or the U.S. into that mix. That strength, depth and width in the management has been really fantastic.

When we first came to Asia, the focus for those couple of years was very much on the brand. In the last three years, the emphasis has been much more on the content, the viewership, and now we are at a point when we are placing equal emphasis on both. And I think for success we need to have emphasis on both an extremely strong local brand and localized content with appeal and relevance. That is the competitive advantage we have.

In terms of frustration, there are the acts of God—the things that you cannot control—that make life difficult. I am thinking of the earthquake in Taiwan last year. That was very distressing. Or the riots in Indonesia—they were upsetting, both from a human and a staff point of view. We, as a group of people, met them head-on and got over them, the same as the people in those places.

The delay in the Mandarin Music Honors last year—because of the bomb incident—was out of our control. It was terribly sad, and it caused the delay of the show, which

Continued on page 54

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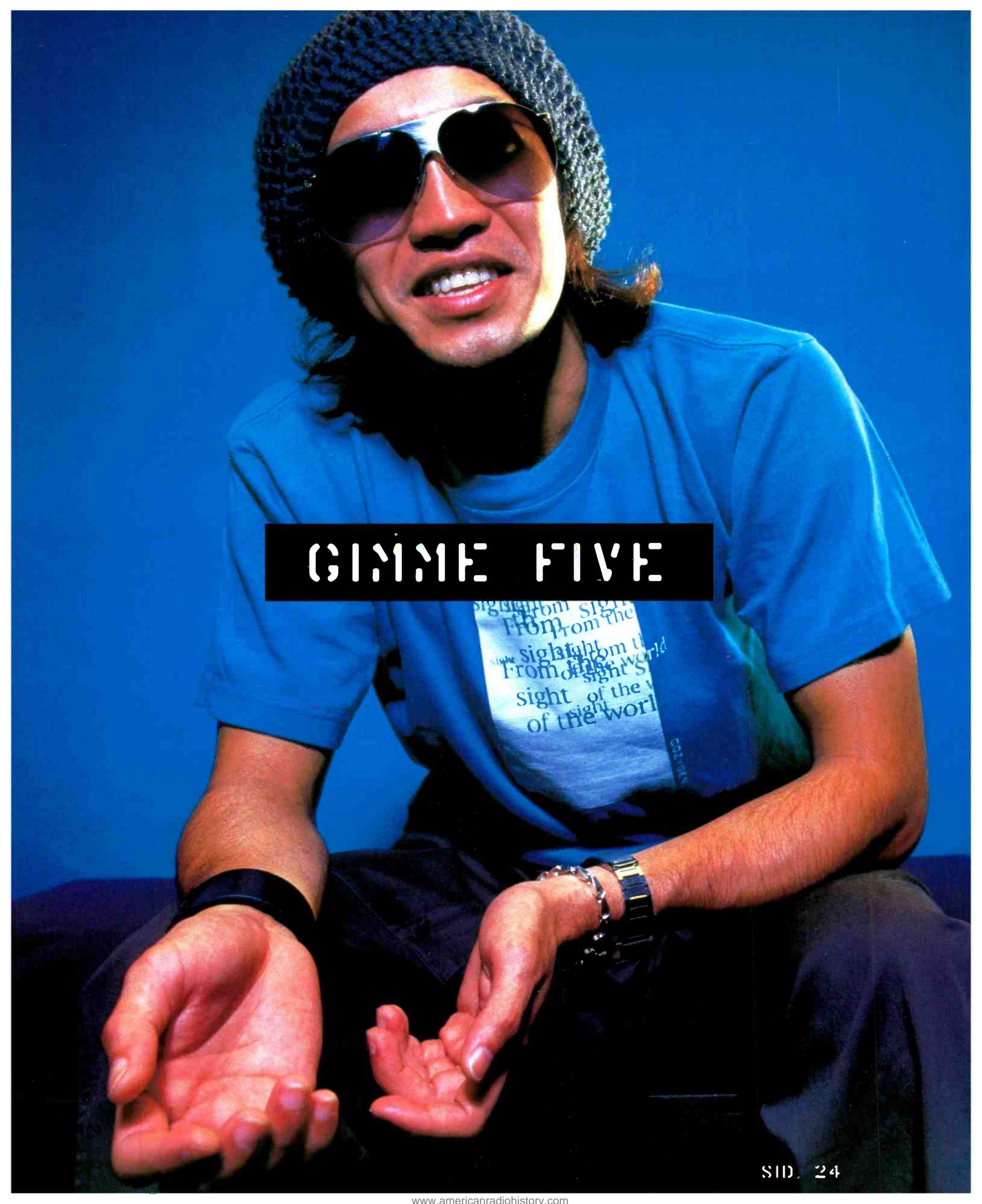
Michael Jackson, Rock,

## on their 5th Anniversary

Utada Hikaru, Dave Koz,



A Perfect Circle, David Bowie



GINME FIVE

# YEARS

## 002.

The annual MTV Summer Summit is a must-see event on the music calendar in Taiwan, attracting some 70,000 music lovers to a 2-day music festival, fondly regarded as the "Woodstock of Asia".

## 003.

In 1999, MTV India garnered the Guinness World Record for its Longest Dance Party, where more than 10,000 people partied to 50 hours of non-stop music by 30 of India's hottest artistes and DJ's.

## 001.

**Mandarin Music Honors.**  
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## 004.

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## 005.

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## REGIONAL ROUNDUP

Continued from page 48

that context is amazing.

"We had another summer festival, the third one in a row in Taipei. It is almost like the Woodstock of Asia and has taken on a high profile. It was as good as any MTV event I have seen around the world.

"Again, in terms of leadership, we are way ahead of the pack. Like India, we are two to three times ahead of the nearest music channel, and that is from objective data that you can check out through Nielsen. For our target ages of 15 to 34, 15- to 24-year-olds are the core. I am very happy with how the programs are delivering to the audience, and so are the advertisers."

### MTV NORTH ASIA: KOREA

"We have a joint-venture partnership with M.net [a cable TV music-channel provider] and we have a five-hour daily block that we launched in May 1999; we are now in 1.6 million cable homes. The legislation that has been passed provides a new opportunity for foreign players in Korea. There is an estimated 4 to 6 million homes that have a form of cable TV that was put there to re-transmit terrestrial channels. It was off-limits to foreign broadcasters, but that is changing and there will be a level playing field. The potential for growth is phenomenal. It is a key market—music-wise, advertising-wise and cable-wise. All the conditions are there for strong growth in the next 24 months, and we've got Soon Kim—he coming to us from L'Oréal.

"I think what you see is that we have a lot of strong people in the leadership positions in these local markets, and that is a real key to our success."

### MTV SOUTHEAST ASIA

"We had the one feed for the region that covers Malaysia, Indonesia and Thailand," notes Brown, "that is in English, but we have local blocks for five southeast Asian markets and, recently, we split the feed. It is now in two parts—one is dedicated to the Philippines with international and Filipino programming. Over time, with the other markets, as the economic crisis continues to recede, the cable penetration grows, the advertising returns and the music market gets more and more vibrant, then we will continue to split our feeds.

"Southeast Asia is run by Peter Bullard, another experienced TV executive, who has been in international TV for more than 12 years. He joined us as VP, advertising sales, in 1999, but we knew he would be someone we would look to as general managership material, and when the Southeast Asia vacancy came up, we looked to him.

"The big news overall is that we have always wanted to put into place some technology and equipment to do as many feeds as we

### BILL ROEDY

Continued from page 48

not been developed or is still evolving, and so we work with the industry to encourage them to develop videos. It doesn't necessarily have to be something that is very expensive, but we can help find ways to be creative and to think outside the box.

We work very hard to break new local talent, and we can do that by exposing them to other markets via events like the Mandarin Music Honors. An example of that was the fact that we were playing Ricky Martin in Asia for a long time before Latin America.

### When the Asian crisis hit almost two years ago, how much were you affected and how hard has the recovery been?

We were as surprised as anyone. I don't think anyone was expecting the severity of it; it happened so quickly. First Thailand, then Korea and then boom boom boom.

Thankfully, it affected us much less than everyone else. Television channels we were competing against were delivering sometimes negative or flat growth, but we maintained a 30% to 35% growth range on aggregate. I think that had to do with the fact that distribution continued growing, and, as we've found elsewhere in the world, when times get tough, advertisers look for a more efficient buy. Rather than spending large amounts of money on, perhaps, an inefficient buy on a broadcast network, an advertiser might be tempted to go with a more focused approach. We uniquely deliver an audience that is very elusive, and it's a pure audience.

That said, Indonesia was probably our hardest-hit market, because it was more than just an economic collapse there. It was combined with a political collapse, as well. Thailand was hit hard, but we weren't that dependent on it anyway, and our major markets in India, China and Taiwan were less affected.

We're lean and mean, and our cost structure is low so we can absorb those sort of economic ups and downs. And, in Asia, we are in an upward growth curve, and will be for some time.

Mimi Turner is the European television editor for The Hollywood Reporter.

# MTV ASIA

5th Anniversary

need or want to do. We did not make those investments during the economic crisis, obviously, but as soon as we could see that it was coming to an end—the middle of last year, in fact—we made the decision to install the equipment.

"Essentially, that puts us in an excellent position for future growth. Because, on the ground and in the sky, we have all the capacity we ever need to create as many local feeds for MTV, [Viacom stablemate] Nickelodeon or any channel that we would want to bring to Asia for the foreseeable future. So, strategically, we are in an excellent position for expansion in Asia. In all key indicators too—in distribution, in viewership, music mix, advertising revenue and other revenues—all of these critical indicators are making terrific progress, and I really feel good about where we are."

### THE REGION

"There are three facts about what the future holds for MTV in Asia. Multichannel TV continued to grow through the crisis, and is growing still. Then, there is TV advertising revenues—all analysts predict it will more than treble in the next 10 years. And the third, and possibly the most important thing, is that we are dedicated almost entirely to young adults, and the size of that population is so massive. So, if you take these three big-picture scenarios, the stage is set for phenomenal growth in the years to come." ■

## Who's Who

A Guide To Key MTV Asia Executives  
Reporting Directly To MTV Asia President Frank Brown:

### Harry Hui

executive VP, managing director, MTV North Asia

### Alex Kuruvilla

senior VP, managing director, MTV India

### Peter Bullard

senior VP, managing director, MTV Southeast Asia

### Steve Tan

CFO, senior VP, finance & administration

### Christopher Steward

senior VP, advertising sales

### Richard Cunningham

senior VP, network development

### David Flack

senior VP, network editorial

### Charles Chan

senior VP, corporate strategy & business development

### Sharon Tan

VP, network communications

### Mathew Calabria

VP, trade marketing

### FRANK BROWN

Continued from page 50

was the first of its kind. This year, it went off without a hitch, and that was a wonderful reward for the challenges we faced last year.

### What would have happened if you had stayed at Star TV?

I think that the decision to leave Star TV and become masters of our own destiny was integral to the success of MTV. We did not want to be restricted by Star TV's distribution strategy and, in terms of creativity and branding, we had to become masters of our own destiny. Star TV was a great way to come into the market back then, but I think the decision to leave was the right one.

### Looking at the music, what do you think Asia's influence has been on the world?

There has been an interesting phenomenon of Western acts who have broken in Asia and then went on to the rest of world. Ricky Martin made his first MTV studio appearance here in Singapore for us, and we looked at him and thought, "This guy is going to be huge." There's Aqua—I believe we have contributed to their enormous success because of the impact they had in Asia.

In terms of Asia, there are acts like Coco Lee who are making an impact in the West, and then there is the Filipino band HOT, which was a Video Music Awards winner last year. There is still more flow from the West to the East, but I think there is a great deal of Asian talent. It is both a personal and corporate ambition that we will see a really global music star come from this part of the world one day. ■



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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## New Australian Digital C'right Law Protects Labels, Creates Revenue Streams For Publishers

BY CHRISTIE ELIEZER

SYDNEY—Australia's 30-year-old copyright laws have finally been introduced to cyberspace.

After delays totaling six years, the Copyright Amendment (Digital Agenda) Bill 1999 was passed by the Senate Aug. 16. The bill has now returned to the Australian parliament's lower chamber, the House of Representatives, for ratification—probably by the end of August—and is expected to become law within the next six months.

The legislation reinforces the right of copyright owners to convert their copyright material into electronic form, collects penalties for those circumventing online copyright protection measures, and limits the liability of Internet service providers (ISPs) for content on their networks.

The music industry had expected the Senate to delay passing the bill until early September because of last-minute opposition to certain provisions from the Australian Record Industry Assn. (ARIA) and lobbying from the Australian Screen Directors Assn.

According to ARIA executive director Emmanuel Candi, feelings are mixed at the group, which initiated the call for digital legislation in 1994. "Obviously, we're glad it's happened," Candi says, "and the basics of the bill, the communication rights, are quite good. Where we differ from the government position is that we think they've given too much redemption to the telecommunication companies and the ISPs."

Those groups, Candi says, were the most aggressive opponents of

ARIA's position. They argued they should not be held liable for any copyright infringement by their subscribers.

Says Candi, "They have been grossly irresponsible and misleading by



peddling the myth that, in cyberspace, everything should be for free."

For the Australasian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright

Owners Society (AMCOS)—APRA took over the administration of AMCOS in 1997—the upcoming legislation will open new income streams.

APRA is now authorized to raise fees by issuing copyright licenses to online radio stations. Richard Mallett, director of broadcast and online licensing, points out that "[previously], the only way we could license was if someone paid to listen to an online radio station—and of course, nobody does."

APRA will now also be able to collect license fees from telecommunications companies including Australian majors Telstra and Optus for the  
(Continued on page 85)

## Channel V Loses Smith As Star TV Absorbs It

BY WINNIE CHUNG

HONG KONG—Asian music network Channel V is set to lose its Hong Kong-based managing director, Steve Smith, following an ownership reshuffle that has seen Pan-Asian satellite TV broadcaster Star TV increase its stake in Channel V to 87.5%.

Star TV—also Hong Kong-headquartered—is owned by Richard Murdoch's News Corp. Star bought the 12.5% stake in Channel V held by Sony

Pictures Entertainment this April (*Billboard* Bulletin, April 12), followed by another 13% equity jointly held by BMG Entertainment and Warner Music in July (*Billboard*, Aug. 5). The remaining 12.5% is still with the EMI Group. The four companies had originally taken a 50% share among them in January 1995.

Under the new reshuffle, Channel  
(Continued on page 61)



## 'Shrink-Wrapping' Introduced On Net

BY JULIANA KORANTENG

LONDON—As they say in the movies, it's a wrap.

A British company is introducing a new Internet system designed to stop unauthorized users of copyright material in their digital tracks. Called Soundwrap, the software system developed by U.K.-based Wrap Tech Ltd. effectively aims to "shrink-wrap" MP3 sound files and prevent them from being copied until the end user has paid for them. The company is understood to be in talks with several record labels, including one unidentified multinational.

Launched in July, Soundwrap is still being developed, says Gary Millner, Wrap Tech's head of business development. Soundwrap is the music industry version of Softwrap, a Wrap Tech system unveiled six months ago to prevent the illegal copying of computer software online. According to Wrap Tech, pirates cost the computer industry \$11.5 billion worldwide in

piracy last year, even though legal sales will generate a comparatively smaller \$2.9 billion by 2004.

Initially, the vendor or music distributor downloads Soundwrap. It allows the end user to listen to a streamed track sample, the length of which is predetermined by the seller. Once selected, the MP3 song is immediately downloaded onto the purchaser's hard drive. But it is encrypted ("shrink-wrapped") and remains so until the purchaser pays for it.

"Most download service providers first expect the buyer to pay for the song before it is downloaded and then listened to," Millner says. "With Soundwrap, you download before you purchase. Then, once you've paid, you don't need to re-download."

The format's unique selling point is this: Should the purchaser choose to redistribute the MP3 song for free to other Internet users, the MP3 file will revert to its "shrink-wrapped" version, stopping other users from listening

unless they've also paid for it. Soundwrap, which is now planning to apply the same encryption technology to online music videos, collects a percentage from each transaction.

For the consumer, Soundwrap-purchased MP3 tracks can be played on Nullsoft Winamp, the digital music player. Wrap Tech, which also has offices in the U.S., South Africa, and Australia, is in talks with RealNetworks and Microsoft Corp. to use their respective players RealAudio and Windows Media Technologies.

Soundwrap allows the consumer to listen to tracks anywhere on the PC, including the standard E-mail page, as opposed to a specific Web retailer's site. Consumers pay for the "shrink-wrapped" tracks using E-cash or digi-cash currencies. These are supplied by Infinia.com, a U.S. Web-transaction specialist that conducts more than \$22 million in online transactions a month, representing 200,000-plus individual purchases.

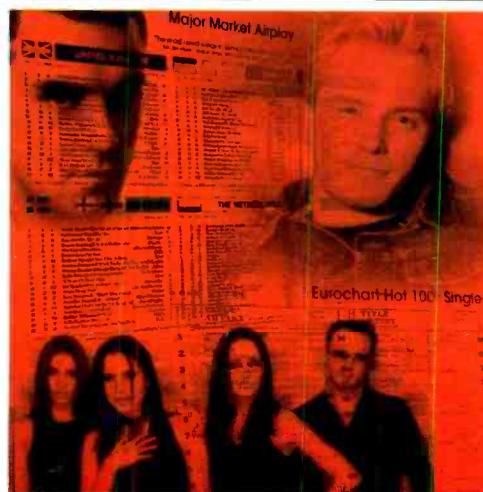
## India's New B4U Takes 1st Place

BY NYAY BHUSHAN

NEW DELHI—Against a background of reported problems at Channel V (see story, this page) and its loss of market share, other music TV broadcasters in India have their own issues to deal with—most notably, the runaway success of new channel B4U Music.

Within just four months of its launch, B4U (Bollywood for You), which is owned by a consortium of U.K. and Mumbai, India-based business groups, has captured a market-leading 38% share of music TV viewers. According to figures for the week ending July 29 released by AC Nielsen/Television Audience Measurement, B4U has left competitors like Zee Music and MTV India lagging behind at 26% each and Channel V at 10%.

In its first week on the air (which was reflected in ratings for the week ending May 7), the new channel captured 10% of the market. During that period, MTV was leading with 36%. B4U Music airs complete Hindi film songs; its owners have the rights to a vast Hindi film library.



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# HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 08/28/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	NEW	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	MAI KURAKI DELICIOUS WAY GIZA STUDIO		
2	1	NOT FOUND MR. CHILDREN TOY'S FACTORY	VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX		
3	3	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	3	1	V6 "HAPPY" COMING CENTURY—20TH CENTURY FOREVER AVEV TRAX
4	2	BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN	4	4	19 MUGENDAI VICTOR
5	7	ZOO ECHOES SONY	5	3	SPITZ HAYABUSA POLYDOR
6	5	MUSIC HOUR PORNO GRAFFITTI SONY	6	6	THE YELLOW MONKEY 8 BMG FUNHOUSE
7	4	SEISYUN JIDAI 1.2.3. PUTTIMONI ZETIMA	7	9	KEN HIRAI THE CHANGING SAME SONY
8	11	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	8	10	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR
9	18	NATSU MATSURI WHITEBERRY SONY	9	7	TUBE LANI KAI SONY
10	9	LUV IS MASIC ERIKO WITH CRUNCH TOY'S FACTORY	10	8	DA PUMP BEAT BALL AVEV TRAX
11	6	NEVER END NAME AMURO AVEV TRAX	11	NEW	THE CORRS IN BLUE 143/LAVA/EASTWEST JAPAN
12	8	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	12	19	LISA ONO PRETTY WORLD TOSHIBA-EMI
13	14	TEARS FAYRAY ANTINOS	13	14	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT
14	12	STAY AWAY L'ARC-EN-CIEL K/00N	14	11	MISATO WATANABE SWEET 15TH DIAMOND EPIC
15	10	MERMAID GLAY UNLIMITED	15	NEW	QUEEN QUEEN IN VISION TOSHIBA-EMI
16	17	CHIYUO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	16	13	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC
17	20	FOR YOU HIKARU UTADA TOSHIBA-EMI	17	NEW	MONDO GROSSO MG4 SONY
18	NEW	SAKURA ZAKA MASAHRU FUKUYAMA UNIVERSAL/VICTOR	18	20	YUKI KOYANAGI KOYANAGI THE COVERS, PRODUCT 1 EASTWEST JAPAN
19	NEW	TSUNAMI SOUTHERN ALL STARS VICTOR	19	12	MR. BIG DEEP CUTS—BEST OF BALLADS EASTWEST JAPAN
20	NEW	SEASONS AYUMI HAMASAKI AVEV TRAX	20	RE	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI

GERMANY		(Media Control) 08/22/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	AROUND THE WORLD ATC HANSA	1	1	THE CORRS IN BLUE 143/LAVA/EASTWEST
2	2	LUCKY BRITNEY SPEARS JIVE/ZOMBA	2	3	ANASTACIA NOT THAT KIND EPIC
3	3	IT FEELS SO GOOD SONIQUE UNIVERSAL	3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
4	12	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	4	4	BON JOVI CRUSH MERCURY/UNIVERSAL
5	7	I TURN TO YOU MELANIE C VIRGIN	5	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA
6	5	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	6	5	AYMAN HOCHEXPOSIV EASTWEST
7	18	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	7	6	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
8	6	TURLICH, TURLICH DAS BO ZOMBA	8	10	SANTANA SUPERNATURAL ARISTA/ARIOLA
9	20	ROCK DJ ROBBIE WILLIAMS EMI	9	8	WOLFGANG PETRY KONKRET HANSA
10	15	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	10	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
11	9	I'M OUTTA LOVE ANASTACIA EPIC	11	13	HELMUT LOTTI OUT OF AFRICA EMI
12	11	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	12	15	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
13	4	HERZBEBEN PUR EMI	13	11	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
14	17	WE WILL ROCK YOU FIVE & QUEEN RCA	14	14	REAMONN TUESDAY VIRGIN
15	13	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	15	RE	MELANIE C NORTHERN STAR VIRGIN
16	8	GROSSER BRUDER ZLATKO & JURGEN RCA	16	17	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL
17	14	TRY AGAIN AALIYAH VIRGIN	17	19	SONIQUE HEAR MY CRY UNIVERSAL
18	10	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	18	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
19	NEW	BREATHLESS THE CORRS EASTWEST	19	20	DIE LOLLIPOPS DIE LOLLIPOPS EDEL
20	19	NUR EINE NACHT AYMAN EASTWEST	20	RE	KID ROCK THE HISTORY OF ROCK EASTWEST

U.K.		(CIN) 08/19/00 Supported by worldpop.com			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	1	NEW	CRAIG DAVID BORN TO DO IT WILDSTAR
2	NEW	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA	2	1	RONAN KEATING RONAN POLYDOR
3	2	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	3	2	THE CORRS IN BLUE 143/LAVA/ATLANTIC
4	1	I TURN TO YOU MELANIE C VIRGIN	4	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	NEW	LUCKY BRITNEY SPEARS JIVE	5	11	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
6	4	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	6	4	DAVID GRAY WHITE LADDER IHT/EASTWEST
7	3	7 DAYS CRAIG DAVID WILDSTAR	7	5	COLDPLAY PARACHUTES PARLOPHONE
8	6	TIME TO BURN STORM DATA	8	7	SAVAGE GARDEN AFFIRMATION COLUMBIA
9	5	DOESN'T REALLY MATTER JANET DEF SOUL/MERCURY	9	6	MOBY PLAY MUTE
10	8	THE REAL SLIM SHADY EMINEM INTERSCOPE	10	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
11	7	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	11	10	SANTANA SUPERNATURAL ARISTA
12	NEW	I CAN HEAR VOICES/CANED AND UNABLE HI-GATE INCENTIVE	12	NEW	MANSUN LITTLE KIX PARLOPHONE
13	10	WE WILL ROCK YOU FIVE & QUEEN RCA	13	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS/WEA
14	12	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	14	13	S CLUB 7 7 POLYDOR
15	11	NO MORE RUFF ENZ EPIC	15	15	MOLOKO THINGS TO MAKE AND DO ECHO
16	13	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	16	12	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
17	15	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	17	16	MELANIE C NORTHERN STAR VIRGIN
18	19	BATTLE WOOKIE FEATURING LAIN SOUL 2 SOUL/PIAS	18	17	TOM JONES RELOAD GUT
19	18	SANDSTORM DARUDE NEO	19	18	EMINEM THE SLIM SHADY LP INTERSCOPE
20	9	I FEEL FOR YOU BOB SINCLAR DEFECTED	20	RE	TRAVIS THE MAN WHO INDEPENDIENTE

FRANCE		(SNEP/IFOP/Tite-Live) 08/22/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	1	1	MOBY PLAY VIRGIN
2	3	I'M OUTTA LOVE ANASTACIA EPIC	2	3	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
3	2	CES SOIRES LA YANNICK EGP/SONY	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	4	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	4	4	THE CORRS IN BLUE 143/LAVA/EASTWEST
5	6	ANGELA SAIAN SUPER CREW SOURCE/VIRGIN	5	5	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
6	7	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	6	7	SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL
7	8	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL	7	8	ANASTACIA NOT THAT KIND EPIC
8	5	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL	8	14	LOU BEGA A LITTLE BIT OF MAMBO BMG
9	9	FREESTYLER BOMFUNK MC'S EPIC	9	6	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	10	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL	10	9	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
11	12	BELUNCE BREAKDOWN BOUGA VIRGIN	11	10	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
12	11	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST	12	11	ERA ERA 2 MERCURY/UNIVERSAL
13	13	NATURAL BLUES MOBY VIRGIN	13	13	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
14	14	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	14	12	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL/SONY
15	NEW	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL	15	15	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
16	17	MAMBO MAMBO LOU BEGA BMG	16	16	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA/SONY
17	19	HEY ARRIBA RAYDEL FT/SONY	17	RE	PATRICK BRUEL JUSTE AVANT
18	16	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	18	18	ST. GERMAIN TOURIST EMI
19	NEW	ELLE EST A TOI ASSIA VIRGIN	19	19	COMPAY SEGUNDO YO VENGO AQUÍ EASTWEST
20	18	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL	20	19	

CANADA		(SoundScan) 09/02/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	THE HAMSTERDANCE SONG HAMPTON THE HAMPTON KOCH	1	1	EMINEM THE MARSHALL MATHERS LP WEBV AFTERMATH/UNIVERSAL
2	2	BANG BANG BANG THE MOFFATTS EMI	2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
3	3	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	3	NEW	VARIOUS ARTISTS PLANET POP 2001 BMG
4	4	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	4	3	CREED HUMAN CLAY EPIC/SONY
5	12	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	5	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	16	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL	6	NEW	SOUNDTRACK COYOTE UGLY CURB
7	5	CAROUSEL THE BRATT PACK POPULAR/EMI	7	7	'N SYNC NO STRINGS ATTACHED JIVE/BMG
8	7	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	8	13	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL
9	6	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	9	12	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
10	10	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	10	8	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
11	13	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA/SONY	11	11	MOBY PLAY V2/BMG
12	9	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	12	8	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL
13	15	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA/BMG	13	10	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
14	14	LAST KISS PEARL JAM EPIC/SONY	14	16	KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA ATLANTIC/WARNER
15	11	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	15	12	STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL
16	19	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA/SONY	16	15	SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS DEF JAM/DEF SOUL/UNIVERSAL
17	RE	AMERICAN PIE MADONNA MAVERICK/WARNER	17	14	BON JOVI CRUSH ISLAND/UNIVERSAL
18	8	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	18	13	SANTANA SUPERNATURAL ARISTA/BMG
19	RE	THERE YOU GO PINK LAFACE/ARISTA/BMG	19	19	NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL
20	17	SHALALA LALA VENGABOYS DEP INTERNATIONAL	20	NEW	EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL/EMI

NETHERLANDS		(Stichting Mega Top 100) 08/26/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	QUE SI, QUE NO JODY BERNAL DINO	1	1	KREZIP NOTHING LESS WARNER
2	2	I WOULD STAY KREZIP WARNER	2	3	THE CORRS IN BLUE 143/LAVA/WARNER
3	5	I TURN TO YOU MELANIE C VIRGIN	3	4	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
4	4	LUCKY BRITNEY SPEARS JIVE/ZOMBA	4	2	FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MMM
5	3	I'M OUTTA LOVE ANASTACIA EPIC	5	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
6	6	MICHEL ANOUK DINO	6	5	ANOUK URBAN SOLITUDE DINO
7	NEW	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	7	7	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
8	NEW	SUPERSTRING SYGNUS ID&T	8	13	ANASTACIA NOT THAT KIND EPIC
9	8	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	9	12	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
10	NEW	MUSIC MADONNA WARNER	10	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
11	18	LAST ONE STANDING GIRL THING BMG	11	10	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
12	9	SANDSTORM DARUDE EDEL	12	9	RENE FROGER ALL THE HITS DINO
13	13	ROCK DJ ROBBIE WILLIAMS EMI	13	11	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
14	14	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	14	15	MOBY PLAY PIAS
15	7	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	15	14	BON JOVI CRUSH MERCURY/UNIVERSAL
16	11	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	16	16	SANTANA SUPERNATURAL ARISTA/BMG
17	10	YOU SANG TO ME MARC ANTHONY COLUMBIA	17	RE	ST. GERMAIN TOURIST EMI
18	16	DOESN'T REALLY MATTER JANET MERCURY/UNIVERSAL	18	17	KANE AS LONG AS YOU WANT THIS BMG
19	12	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	19	19	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL
20	15	WE WILL ROCK YOU FIVE & QUEEN BMG	20	18	VENICE 2 METER SESSIES UTV/FORCE

AUSTRALIA		(ARIA) 08/21/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	I'M OUTTA LOVE ANASTACIA EPIC	1	1	JOHN FARNHAM 33 1/3 BMG
2	2	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	2	2	THE CORRS IN BLUE 143/LAVA/WEA
3	4	WE WILL ROCK YOU FIVE & QUEEN BMG	3	3	ANASTACIA NOT THAT KIND EPIC
4	NEW	MY HAPPINESS POWDERFINGER GRUD/UNIVERSAL	4	4	MOBY PLAY FESTIVAL
5	3	FREESTYLER BOMFUNK MC'S EPIC	5	5	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI
6	20	LUCKY BRITNEY SPEARS JIVE/ZOMBA	6	8	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
7	7	BREATHLESS THE CORRS 143/LAVA/WEA	7	6	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
8	13	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	8	7	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
9	8	SHALALA LALA VENGABOYS BREAKIN'/EMI	9	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA
10	9	TRY AGAIN AALIYAH VIRGIN	10	11	RONAN KEATING RONAN POLYDOR/UNIVERSAL
11	11	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	11	14	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
12	18	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	12	12	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL
13	12	DAY & NIGHT BILLIE PIPER VIRGIN	13	10	28 DAYS UPSTYLEDOWN FESTIVAL
14	14	ROCK DJ ROBBIE WILLIAMS EMI	14	17	HI-5 IT'S A PARTY EPIC
15	NEW	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	15	15	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
16	17	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	16	NEW	MORCHEEBA FRAGMENTS OF FREEDOM WEA
17	15	SHAKE IT KAYLAN WEA/WARNER	17	13	BON JOVI CRUSH UNIVERSAL
18	NEW	RIP IT UP 28 DAYS FESTIVAL	18	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
19	10	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	19	16	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
20	NEW	UNLEASH THE DRAGON SISQO MERCURY/UNIVERSAL	20	RE	BARDOT BARDOT WEA

ITALY		(FIMI) 08/15/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	FREESTYLER BOMFUNK MC'S SONY	1	1	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
2	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	2	3	THE CORRS IN BLUE 143/LAVA/WEA
3	9	ROCK DJ ROBBIE WILLIAMS EMI	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	6	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	4	6	MORCHEEBA FRAGMENTS OF FREEDOM WEA
5	8	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL	5	5	BON JOVI CRUSH MERCURY/UNIVERSAL
6	2	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA	6	8	CARMEN CONSOLI STATO DI NECESSITA' CYC



# Hallyday Makes Return To Canada

## Universal Aims To Restart French Rock Icon's Career There

BY LARRY LeBLANC

TORONTO—While 57-year-old Johnny Hallyday may be a national icon in France, he is primarily thought of in Canada as a '60s-styled French-language *ye ye* singer, grinding out covers of U.S. rock'n'roll hits.

However, in their first joint-venture project together, Universal Music Canada and Universal Music France are looking to boost Hallyday's popularity in Canada, particularly in Quebec. The province's 7 million people, 70% of whom are French-speaking, strongly favor local and European French-language music over U.S.-based English-language music; although Hallyday was a major figure there in the '60s, his stature fell in the mid-'70s.

Hallyday, in fact, hasn't stepped onto a Canadian stage since 1975, when he performed in Montreal, and his music has only rarely been heard on French-language Quebec radio in the past two decades. The bulk of his catalog of 70 albums has only been available here on an import basis from France.

"Johnny Hallyday is a magnificent showman who is underestimated and underexposed in Quebec," notes Benoit Vanasse, manager of Universal Music Canada's French repertoire division.

Hallyday will appear Tuesday-Thursday (29-31) in Montreal for sold-out shows at the 2,500-seat Theatre Saint-Denis. Joining him on-stage for duets will be Belgian sensation Lara Fabian, as well as two Quebec stars, Eric Lapointe and Sylvain Cossette.

"I don't know why I haven't been back to Quebec," says Hallyday. "I had too many tours and too many movies; I didn't get a chance to return. I can't wait to get there. But I don't know what to expect."

Hallyday announced the Canadian dates April 25, generating front-page news the following day in newspapers throughout the province. Music TV channel MusiMax has planned an all-day career-spanning tribute to Hallyday on Tuesday (29).

"As soon as I heard people were interested in getting Johnny Hallyday to Montreal, we became involved," says Pierre Marchand, GM of both MusiMax and its rock-oriented sister station, MusiquePlus. "He may not sell albums in Quebec, but he's a piece of history."

When Randy Lennox, president of Universal Canada, hired Vanasse last year, he instructed Vanasse to find a way to revive Hallyday's Canadian career. "Benoit has since been on a personal mission to re-establish Johnny Hallyday in Quebec," says Lennox. "He's worked on this project for over a year. I'm delighted to see it now culminating in a successful Montreal concert series and a spike in [album] sales."

Last year, while in France for a Universal conference, Vanasse met with Universal Music France presi-



HALLYDAY

dent/CEO Pascal Negre, who was perplexed over Hallyday's dismal sales in Quebec. "I told Pascal we needed to bring Johnny to Quebec," recalls Vanasse. "Until people see him onstage, they cannot understand the persona."

Universal Music France executives were delighted with Vanasse's proposal. "When we saw he hadn't come to Canada in 25 years and you could only find his albums there with difficulty, we offered our full support and commitment," says Eric Vandepoorter, director of international development at Universal Music France.

Adds Vanasse, "You can't bring such a huge show into a 2,500-seat venue and make a profit. At last count, Johnny has 51 people with him, including six musicians."

A significant obstacle to be surmounted before Hallyday could come to Canada was clearing dates around his formidable tour schedule. He had kicked off his European tour June 10, performing to 500,000 spectators at the Eiffel Tower in Paris—a feat that resulted in his current Mercury album in France, "100% Johnny Live A La Tour Eiffel." For most of the summer, Hallyday was at Paris venue L'Olympia for a series of 40 concerts. "We would like to have added more shows," admits Vanasse. "Johnny has been playing all summer, and he's going to take a rest after the Montreal dates."

Hallyday was a key player in introducing American-styled rock'n'roll to France in the '60s. Since then, he has made forays into disco, techno, punk, and adult contemporary but has determinedly remained a rock'n'roll performer. "Mick Jagger and I are the two rock'n'roll survivors," he boasts. "For the Montreal shows, we will do some songs from the past, new songs, and a lot of different songs. It's a lot of rock'n'roll."

While Hallyday hasn't performed in Canada for two decades, he has fond memories of Montreal because he recorded his breakthrough Philips album, "Rock'N'Roll Attitude," there in 1985. The album, produced by Philippe Rault and written by the late Michel Berger, sold more than 600,000 units in France and opened

the floodgate to a series of blockbusters, including such key albums as "Gang" (1986), "Cadillac" (1989), "Ça Ne Change Pas Un Homme" (1991), and "Lorada" (1995).

According to Universal, Hallyday has sold 100 million albums globally to date. With the exception of his first two EPs on the Disques Vogue label in the early '60s, he has spent his career on the same label: originally Philips, renamed first Phonogram and now Mercury.

Hallyday's spectacular sales run shows no sign of abating in France. In the first six months of 2000, in fact, a catalog campaign for Hallyday helped the French music market grow just under 2% in value (Billboard, Aug. 12), according to statistics released in Paris by labels' body SNEP.

According to Vandepoorter, Hallyday's album "Sang Pour Sang" (Blood For Blood) has sold 1.5 million units in France since being released there in September. Hallyday's double "Tour Eiffel" album, released July 3, has sold 600,000 units. The latter will be released Sept. 19 in Canada. "His popularity has never been higher in France," says Vandepoorter. "In Belgium and Switzerland, he's massive, and his albums are increasing in sales. When you attend his shows, there are now three generations."

One strategic move in rebuilding Hallyday in Canada was the decision to issue domestically two of his 1999 Mercury France albums: the 37-song "Ballades" compilation album, released Oct. 12, 1999, and "Sang Pour Sang," issued Oct. 19, 1999. According to Vanasse, the latter album has sold 8,000 units in Canada to date. Two tracks, "Un Jour Viendra" (The Day Will Come) and the title song, reached the top 20 on Quebec's Le Palmes radio airplay chart.

"It's been 25 years since we played a new song by Johnny," says Lilianne Randall, music director of adult contemporary station CFGL Montreal. "We started playing 'Un Jour Viendra,' and we received a lot of calls and E-mail. A lot of fans are happy to hear Johnny Hallyday on the air again."

"Ballades," backed by a sizable TV campaign on Quebec's TVA Groupe television network, has sold 7,000 units, according to Vanasse. Videos of two of the album's tracks—"Requiem Pour Un Fou" (Requiem For A Madman) with Lara Fabian and "Le Pénitencier" (The House Of The Rising Sun) with Florent Pagny—were heavily aired by MusiMax.

"With Johnny coming into town, sales are picking up for both albums," says Gilbert Foupras, supervisor of Quebec's 11-store Archambault music retail chain. "I'm not sure, however, that will be a lasting thing."

Hallyday returns to Canada in March 2001 to do an action film with Canadian Kiefer Sutherland in Vancouver. "I play the bad guy again," he says. "Born to be bad, eh?"

# newsline...



**MILAN-BASED EDEL ITALIA**, the Italian subsidiary of independent German label group edel music AG, has inked an agreement with local music portal Musix for the nonexclusive online distribution of more than 70 albums from the catalog of London-based label Eagle Rock. Musix is owned by Tiscali, a Pan-European telecommunications and Internet services company based in Cagliari, Italy. Eagle Rock's majority shareholder is edel music AG, which upped its 17% stake to 54% late last year (*Billboard Bulletin*, Nov. 29, 1999). The deal covers material by a string of established acts—including Alice Cooper; Emerson, Lake & Palmer; Yes; James Brown; and Earth, Wind & Fire—all available as paid downloads at musix.it. A statement from edel's headquarters in Hamburg says the new agreement is in line with the company's Internet strategy, which is "to make edel's content available to as many secure sites as possible on a nonexclusive basis." **WOLFGANG SPAHR**

**JAPANESE MUSIC SEARCH ENGINE** Listen Japan has entered into an advertising and revenue-sharing agreement with India's soon-to-be-launched online music store EasyBuyMusic.com. The E-tailer, which offers legal MP3 downloads, is backed by shareholder Channel V, the Hong Kong-based music TV network. EasyBuyMusic has marketing agreements in place with the Indian affiliates of Universal, Sony, BMG, and ex-WEA licensee Magnasound. **NYAY BHUSHAN**

**SETH SALTZMAN**, N.Y.-based assistant VP in the performing rights group at ASCAP, has been named COO of the International Music Joint Venture (IMJV), the joint administration center for mechanical and performing rights established in 1999 by ASCAP, the Netherlands' BUMA-STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (*Billboard Bulletin*, March 18, 1999). Saltzman has been with ASCAP since 1984; in his new Netherlands-based role, he reports to IMJV CEO IJsbrand Galema. His responsibilities will include creating the organizational design of IMJV, overseeing the testing of its systems, and recruiting its staff. No start date has yet been confirmed for Saltzman at IMJV. **TOM FERGUSON**

**HONG KONG CUSTOMS OFFICERS** have closed down a Web site in the territory allegedly offering illegal downloads. Officials refused to release the address of the site, which offered access to about 65 current Cantopop releases, including hits from local singers Eason Chan, Kelly Chan, and Julian Cheung. Two music videos and the works of an unnamed Western performer were also involved. Three men were arrested as a result of the action against the site. "It is the first case where we have detected an illegal Web site for downloading pirated music since the establishment of the Anti-Internet Piracy Task Force at the end of last year," says Ben Leung Lun-cheung, the deputy head of the Customs Department's Intellectual Property Investigation Bureau. **WINNIE CHUNG**

**V2 RECORDS U.K.** A&R director Kevin Nixon is exiting after 15 months to focus on management and production activities through his company, Major Minor. David Steele, U.K. GM of V2, will now head up the label's A&R department. Nixon's firm, formed with ex-Sony promotion exec Sarah Clayman, manages artists Kirsty MacColl and Straw and producer Stephen Harris.



**LONDON-BASED MUSIC PORTAL** Worldpop is linking with the British Assn. of Record Dealers (BARD) to provide a music directory on its Web site (worldpop.com) that

will enable Worldpop users to identify their local BARD member retailer. According to Worldpop, the service, called Store Locator, will be available later this month. Users type in their postcode (ZIP code) and receive full details about all relevant retailers in their area. The service also offers Worldpop users links to retailers' individual Web sites. The tie-in is the second one in recent months between BARD and Worldpop; earlier this year, the online company signed a \$6.4 million sponsorship deal for the "official" U.K. singles and albums sales charts, for which BARD members supply sales information. The sponsorship cash is split between BARD and labels' body the British Phonographic Industry. **TOM FERGUSON**

**THIERRY THIELEMANS** has been named managing director of BMG Entertainment Belgium, effective Oct. 15. Thielemans, who will be based in Brussels, will report to Richard Griffiths, chairman of BMG U.K. and Ireland and president of BMG Central Europe. Thielemans was formerly managing director of Zomba Records in Belgium. Prior to that, he worked for Virgin Records in a variety of marketing capacities.

# Profits Rise At Australian Sanity Parent Brazil

BY CHRISTIE ELIEZER

SYDNEY—Brazil Ltd., owner of Australia's market-leading record retail chain, Sanity Music, announced an operating profit after tax of \$29.7 million Australian (\$17.2 million) for the year ending June 30, a 5.3% rise on the comparable figure in 1999 of \$28.2 million Australian (\$16.3 million).

Sales for Brazil were \$393.8 million Australian (\$228.4 million), an increase of 18% over the previous year. The company's annual statement does not differentiate between its music divisions—where its stores trade as Sanity Music, Dance Arena, and In2Music—and its other interests, such as lingerie outlets Bras'n'Things or the Gosh Coffee cafe chain (launched this June).

However, industry sources estimate that the music stores generated between \$250 million Australian and \$300 million Australian (\$145 million-\$174 million), with sales of around 20 million units of CDs and cassettes.

The 2000 figures exclude the group's 76% share of an expected start-up loss from its online music retail division Sanity.com, which launched October 1999. Sanity.com posted a net loss of \$3.9 million Australian (\$2.2 million) with sales of \$9.05 million Australian (\$5.2 million)

*'We're becoming known as not just a music retailer but a youth culture retailer. This was always the plan'*

- DANIEL AGOSTINELLI -

between its launch and June 30, 2000. Brazil founder Brett Blunly has said that Sanity.com would not go into the black until broadband technology is introduced to Australia.

Sanity.com listed on the Australian Stock Exchange Dec. 2, 1999, with Brazil shareholders and the public acquiring 14% of its share capital of Sanity.com, and EMI Group plc allotted 10% of share capital pursuant to a strategic alliance agreement.

Brazil admits that the last quarter of Sanity Music's financial year was difficult, as many customers were delaying purchasing music prior to the July 1 introduction of the goods and services tax (Billboard, July 1). (It was anticipated that the tax would lower CD retail prices by up to \$4 Australian [\$2.36], but prices in fact only dropped by \$1 Australian [59 cents].) However, in a statement, Brazil notes that sales "have been strong in the new financial year."

The new financial year certainly started on a positive note for Sanity. On Aug. 1 it purchased 23 stores in four states from South Australian-based CC Music for \$3.5 million Australian (\$2.03 million). The stores will change their name to either Sanity or In2Music within six months. Their acquisition expands the number of

Sanity stores to 260 and brings its total staff number up to 2,200.

The CC Music purchase raises Sanity Music's market share to between 27% and 30%, says COO Daniel Agostinelli. The second-largest music retailer, HMV, claims a 10% share with its 30-plus stores. Agostinelli says that Sanity, which launched in 1993, can probably open 50 more stores here before reaching

the saturation point.

"We don't believe we have started our branding yet," he says. "We now have corporations like Coca-Cola and Cadbury approaching us, and we've just done a deal with [telecommunications company] Telstra and Sanity.com where consumers can now purchase CDs by 200,000 artists over their Telstra [wireless application protocol]-enabled mobile phones, with the sale

tracked by the Sanity Web site. So slowly the brand is starting to cross over, and we're becoming known as not just a music retailer but a youth culture retailer. This was always the plan."

That expansion of Sanity Music's activities will include club activities and the possible launch of a branded TV show. In addition, Sanity.com is eyeing the Asian territories for Internet alliances.

## EMI Finland Targets Clubs With Dance Label

BY JONATHAN MANDER

HELSINKI—Reflecting the upbeat state of dance music here, EMI Music Finland is launching a club-oriented dance label in September.

Titled Nozle, it will debut with the Sept. 4 release of the single "Music In Me" by local act Campaus. Nozle will

release tracks by a variety of local club acts, such as trance act Taito, DJ Jori Hulkkonen, Nu Spirit Helsinki, and producer Kalle Chydenius.

"Nozle's releases will be aimed at clubs, so all singles will also be published in 12-inch vinyl format [as well as on CD]—which is something we

don't usually do," explains EMI Finland A&R manager Vellu Maurola. "It is common sense to create a separate label for this kind of music, as DJs are very label-conscious."

Maurola—aka DJ Slow of Pepe Deluxe, whose debut set, "Super Sound," was well-received on the U.K. club circuit—was hired by EMI Finland around a year ago to establish a label for club-oriented music. He says the local dance scene is thriving. "Helsinki clubs have been very active in inviting DJs to Finland, so the city has a good reputation," he says. "Most recently, [U.K. act] Morcheeba asked me to arrange a DJ gig for them here."

Launch single "Music In Me"—which uses a sample from U.S. soul singer Thelma Houston's 1970s cover of the Kiki Dee song "I've Got The Music In Me"—is the result of a collaboration between Finnish DJ Coupé and producer Illusion Rake. "Finnish dance music is blossoming," Rake says. "And I don't only mean the mainstream breakthrough of the Bomfunk MC's and Darude. There's a thriving underground, too."

He adds, "I think Nozle is a great thing. Up until now it has been futile to offer our kind of material to major labels in Finland."

## An Era Ends At U.K.'s Wembley Stadium To Make Way For New Sports Complex

BY TOM FERGUSON

LONDON—As Bon Jovi's end-of-show fireworks lit up the London sky on Aug. 20, they were effectively bringing the curtain down on a 28-year career. Not that of the New Jersey rock act, but of the venue for its show—the capital's Wembley Stadium.

The second of Bon Jovi's two weekend shows was the last live music event to take place at Wembley Stadium before the site closes for redevelopment. (The two 72,000-capacity shows were the Mercury act's fourth and fifth at the stadium.) It is being demolished later this year to make way for a new sports complex, due to open in three years' time, which will eventually form the new flagship arena for soccer in the U.K.

The stadium is owned by a stand-alone arm of U.K. soccer's governing body, the Football Assn.

The new Wembley will continue to host live shows, and a spokesman confirms that its design will be acoustically enhanced to that end. The original stadium, which opened in 1923, hosted its first music show in 1972, featuring a multi-act bill of rock'n'roll artists such as Chuck Berry, Little Richard, and Jerry Lee Lewis.

According to Jon Bon Jovi, "The guys who played the first Wembley concert in 1971 were an inspiration to all touring artists today. They pioneered live concerts, and there they were at Wembley, some 20 years on from their heyday, paving the way for us."

## CHANNEL V LOSES SMITH AS STAR TV ABSORBS IT

(Continued from page 57)

V—which has been run as a stand-alone company with an independent programming policy since its 1994 launch—will be folded into Star TV's Entertainment wing, operating under executive VP for programming Steve Askew and senior VP for programming Jamie Davis. Askew confirms that the managing director position at Channel V will shortly cease to exist, but no departure date has yet been set for Smith.

According to Askew, the move into the entertainment division at Star TV means "it will be much easier for Channel V to leverage off the strength of the other Star TV channels." He adds that he sees the move as a positive one for the prospects of Channel V's proposed entry into Singapore (Billboard, July 1). "This makes our Singapore entry even more likely," Askew says, "because now we can really maximize on the strength of the whole network."

Smith was in Thailand on Channel V business at press time and unavailable for comment. He joined Channel V in July 1998, replacing Don Atyeo as head of the music network. Prior to that, he was president/GM of movie channel MGM (Gold) Asia.

"Steve [Smith] and I still have to discuss how we are going to move forward. We haven't really discussed what we are going to do yet," says Askew. "Right now we have to make sure that [the two companies'] lawyers, accountants, operations, etc., are all aware of each other and create a synergy where we can all work together."

Insiders had reported that loss of independence for Channel V had set off a spate of departures from the network's Mumbai, India, office, where staff were reportedly unhappy about having to report to News Corp's India office instead of directly to Hong Kong. Last year, Channel V launched a major restructuring of its operations

into four areas—India, Greater China, international, and a central support division—and the Indian operation was given a high degree of autonomy, described by Smith at the time as an offer of "full operational independence" (Billboard, June 19, 1999).

However, Askew says that in India, "we've seen about four or five people quit in the last few months, which, I think, is a normal turnover for any channel, especially when you consider that we have over 200 people working there."

While no definite plans have been revealed on the future direction of Channel V, Askew said he does not rule out increasing investment in the music network. "I'm certainly not afraid to be putting in extra money if it promises us returns. We've already done that with our Chinese programming, and on [the] Star Movies [channel] for international, Chinese, and Hindi programs."

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## U.S. Tennis Assn. Partners With SFX To Ace Entertainment Events

BY STEVE TRAIMAN

NEW YORK—The recently announced multimillion-dollar, four-year partnership between the U.S. Tennis Assn. (USTA) and SFX Entertainment has far-reaching ramifications for music marketing at the U.S. Open and the USTA's two major international venues, the 21,000-seat Arthur Ashe Stadium and the 9,000-seat Louis Armstrong Stadium.



KANTARIAN

Starting in 2001, the deal includes international TV rights, virtual signage, domestic radio, and various entertainment projects during and around the two-week run of the U.S. Open at Flushing Meadow Park in Queens.

In addition, the event's national presence will be significantly enhanced through the creation of the first-ever U.S. Open Radio Network, made possible through SFX and Clear Channel Communications, the radio station owner/operator that just closed its agreement to acquire SFX (Billboard, Aug. 12).

"The USTA will also capitalize on SFX's vast resources to strengthen the U.S. Open's position as one of the world's premier sports and entertainment entities," says Arlen Kantarian, USTA CEO. "We'll be exploring new, innovative, and interactive ways to feature musical talent and other forms of live entertainment during the two weeks of the event."

Music already has a vibrant presence at the open, with this year's fifth annual Arthur Ashe Kids' Day on Saturday (26) headlined by Universal act 98° and special guest Columbia artist Jessica Simpson.

CBS' Mark McEwen will co-host the charity event, the official kickoff for the U.S. Open, which runs Aug. 28-Sept. 10.

This year's event, again produced by Radio City Entertainment, which Kantarian headed before joining USTA this February, benefits USA Tennis National Junior Tennis League, a program founded by Ashe in 1969 to provide tennis opportunities to economically disadvantaged youngsters. Over the past four



years, the event has raised more than \$1.5 million for charity.

Promenade tickets are \$10 and loge seats \$15, with one free kid's 12-and-under ticket available with the purchase of an adult promenade ticket. Kids will receive either a Fila T-shirt or a Nike hat on a first-come, first-served basis.

The program also includes the Harlem Boys Choir, Juilliard School talent, and up-and-coming New York area music acts on a roving stage outside the stadium complex itself.

Also featured this year are the Heineken Red Star Cafe, an interactive tennis experience in the Lincoln Tennis Pavilion, and an 18-by-24-foot video wall with multiple screens that will highlight the concert and other music acts on the grounds.

"We introduced music to the Arthur Ashe Kids' Day program with Hanson in 1997, followed by the Backstreet Boys in 1998 and Britney Spears last year," Kantarian recalls. "We felt it would be great to add this component, and the artists have been most generous with their time, and their drawing appeal has been very important to our charitable efforts."

To enhance the fans' overall experience, discussions are under way for the USTA to work with SFX on a Friday night concert at Louis Armstrong Stadium next year to kick off Finals weekend and to create other special

entertainment opportunities surrounding the open. Already involved with the USTA, Heineken is set as the presenting sponsor for the first event.

"SFX is a huge player in the music and entertainment world," Kantarian observes. "While the prime compo-



nents of this four-year deal are international TV rights and a first-ever radio network, we'll be working together with SFX to create mutually beneficial entertainment activities during the open and outside the two-week span at our two prime stadium venues. Opportunities both at the U.S. Open and from a year-round standpoint are limited only by our imagination."

Equally bullish is Mike Trager, president of the SFX TV and entertainment division. "We are very excited to be teaming up with the USTA for one of the premier sporting events in the world," he says. "By utilizing all the resources that SFX and Clear Channel Communications collectively offer, we are able to create an integrated platform for the USTA consisting of international TV negotiations, a radio network, concerts, virtual signage, and much more."

"We look forward to working together with the USTA over the next four years," he adds. "Essentially the U.S. Open is a venue, and with Arlen's background at Radio City, there's an appetite to use this venue for other entertainment-related purposes. All of our meetings have focused on entertainment opportunities, and we know we have to be way out ahead on talent."

"Planning will start this fall for

next year," he continues. "In terms of the outdoor stadium venues that were not built for music and have the Laguardia Airport flights to contend with, we'll need to be very creative in how we make concerts work in this environment."

During Kantarian's tenure, Radio City Music Hall became the most active entertainment venue in the country, according to Amusement Business, and was named the world's No. 1-grossing facility. He tripled the company's earnings by attracting and promoting more than 250 high-profile events, including the Grammy Awards, the MTV Video Music Awards, the ESPY Awards, and Whitney Houston and Tina Turner concerts.

In addition, he spearheaded Radio City's worldwide expansion efforts by developing and producing major sports spectacles and TV specials, among them three Super Bowl halftime shows (including the Michael Jackson half-

time show, the highest-rated live TV entertainment event), the World Cup opening ceremonies, and the Arthur Ashe Stadium dedication ceremonies.

As the world's largest producer, promoter, and presenter of diversified live entertainment, SFX was responsible for more than 23,000 events last year that drew nearly 60 million people. Included were more than 7,800 music concerts, 13,300 theatrical and 1,400 family entertainment shows, and over 500 specialized sports and motor-sports events.

SFX also owns or operates 120 live entertainment venues in 31 of the top 50 U.S. markets. Clear Channel owns more than 900 radio and 19 TV stations in the U.S. and has equity interest in more than 240 stations abroad.

Although neither Kantarian nor Trager could comment officially, they indicate that pay-per-view TV and Webcasts are just two of many music and entertainment options for the future.

## Oldies, Rap At Vibrations Store Benefits From Festivals, Vacationers

BY PATRICIA BATES

NORTH CAPE MAY, N.J.—From bebop to doo-wop, Vibrations on the Jersey Cape carries it all. Yet, nostalgia waxes less profitably than Eminem, the No. 1-grossing artist this year at the 1,750-square-foot, 10-year-old indie music store co-owned by David and Lois Heninger.

"We sold 1,000 of Eminem's 'The Marshall Mathers LP' CD in its first week in mid-May. I ran out, and I had to drive two hours on May 23 to Philadelphia to Universal One-Stop to buy three cases," says David. "In all

my 10 years, I've never seen that many albums go that fast. We usually only sell 10 to 15 of the new releases. I needed 90 just to get through that afternoon."

Both mother and son say that despite the Eminem phenomenon, jazz and classical—along with 1950s and 1960s groups like the Five Satins and the Mello-Kings—get heard often in-store here, just 15 minutes from the Wildwoods, a cluster of small Shore towns that host many doo-wop shows.

Cape May County estimates that  
(Continued on page 64)

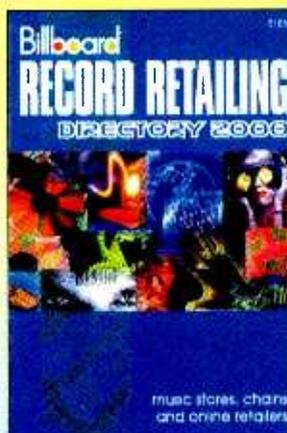


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# BMG Distribution Celebrates Success, Preps For Future



Pictured are BMG Distribution staffers who starred in "The Baritones," a video takeoff on the popular "Sopranos" TV series that aired at the convention, and two cast members of "The Sopranos." Shown, from left, are Larry Feldstein, New York sales manager; Rick Cohen, senior VP of sales and strategic sales planning; Pam Robinson, director of sales and marketing; John Conway, New York marketing manager; Federico Castelluccio, who plays Furio Giunta on "The Sopranos"; Fran Menillo, New York singles coordinator; Vincent Pastore, who plays Big Pussy Bompensiero on "The Sopranos"; Bob Morelli, VP of sales and marketing; Patty Schreiber, director of sales and marketing; and Liz Albornoz, coordinator for distributed labels.

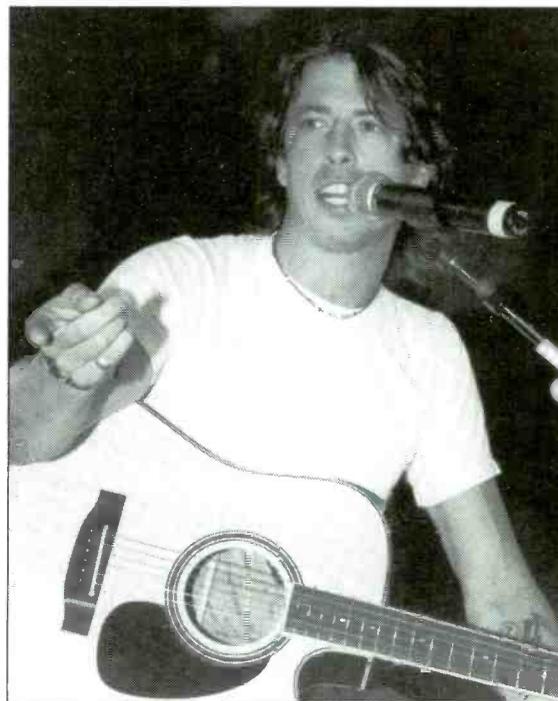
BMG Distribution spent a week in Toronto, July 8-14, at the Sheraton Centre to celebrate the company's accomplishments of the past 18 months, as well as prepare for the challenges of the future. In addition to holding seminars aimed at giving staffers tools to meet future challenges—and keeping them up to speed on music due to be released in the second half of the year—BMG found time to have a little fun during the convention, as shown by the images on this page.



BMG Distribution staffers get the law laid down to them. Pictured, from left, are Rick Bleiweiss, senior VP of marketing and branch operations; Denis Kellman, VP of legal and business affairs; Bob Morelli, VP of sales and marketing; Peter Paulson, senior VP of distribution; Amy Wachtel, coordinator; Bob Noyes, VP of credit and collection; Michael Terry, VP of marketing; George Clyne, senior VP of finance and administration; and Rick Cohen, senior VP of sales and strategic sales planning.



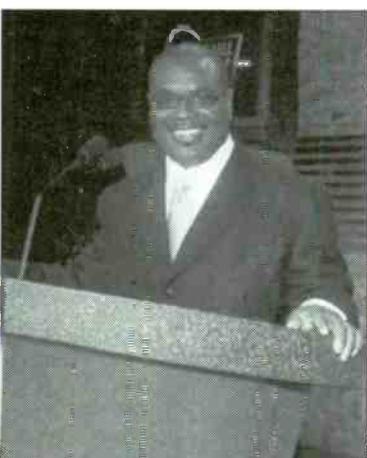
Shown, from left, are Jack Rovner, executive VP/GM of RCA Music Group; Pete Jones, president/CEO of BMG Distribution and Associated Labels; and Bob Jamieson, chairman of RCA Music Group.



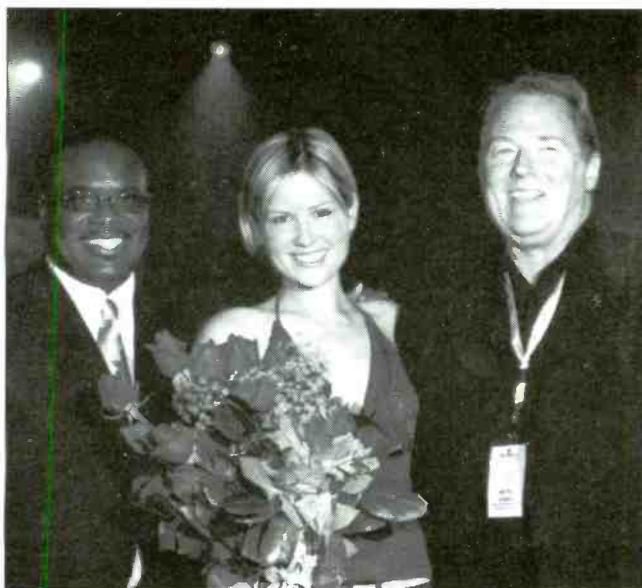
The RCA Music Group's Foo Fighters performed their latest music at the convention. Pictured is the band's Dave Grohl.



From left, Michael Dornemann, chairman of BMG Entertainment, and Lisa Zbitnew, president of BMG Canada, chat with Chris Sheppard of Love Inc., a ViK/BMG Canada recording act.



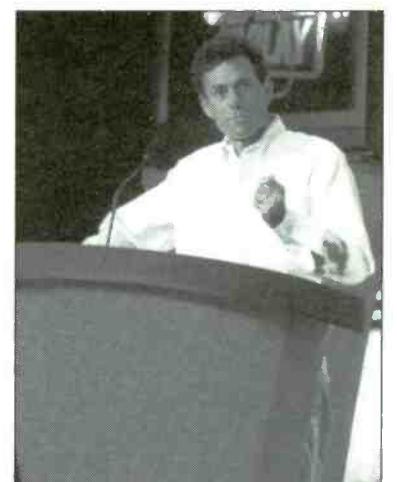
Antonio "L.A." Reid begins his first presentation as president/CEO of Arista Records.



Antonio "L.A." Reid, left, president/CEO of Arista, is pictured with Arista recording artist Dido and Pete Jones, president/CEO of BMG Distribution and Associated Labels. Dido was one of the recording artists who performed at the event.



From left, Barry Weiss, president of Jive Records, and Tara Griggs Magee, VP/GM of Verity Records, look on while Pete Jones, far right, president/CEO of BMG Distribution and Associated Labels, congratulates Verity recording artist Tarralyn Ramsey on her performance at the convention.



Strauss Zelnick, president/CEO of BMG Entertainment, addresses the convention.

# Merchants & Marketing

## OLDIES, RAP AT VIBRATIONS

(Continued from page 62)

more than 20 million annual vacationers visit the Jersey Cape's resorts in Ocean City, the Wildwoods, Cape May, Stone Harbor, Avalon, and Sea Isle City. The Henningers have so many families coming into the store that they don't play Eminem—or any other CDs for mature listeners—even during late hours.

Vibrations was opened in 1990 by Tom and Beth Kent, with David as their manager for 4½ years through February 1995. The Henningers—Lois and husband Joseph and David and wife Kimberly—acquired it and now have six employees, including Lonnie Bedell, who oversees the rap department.

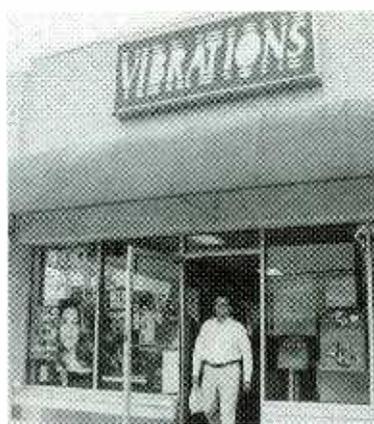
Vibrations stocks about 10,000 titles that appeal to its widely diverse audience. Inventory breaks out to about 50% rock from classic and alternative to heavy metal and new swing bands; about 30% in rap and R&B; 10% in jazz; and 10% in miscellaneous, from classical to country to oldies.

In 1999 Limp Bizkit was the No. 1 artist in sales with its "Significant Other" (Interscope) album. Eminem was No. 2 with "The Slim Shady LP" (Interscope), and Back-



It's a family enterprise for Vibrations, as mother Lois Henninger and son David Henninger have operated the 1,750-square-foot store in North Cape May, N.J., for several years. Lois knows her classical and jazz, while David keeps up with alternative rock and pop music. (Photo: Patricia Bates)

street Boys were No. 3 with "Millennium" (Jive Records). The Henningers' revenue is up 10% to 15% this year, with the holiday season and August the two big selling periods for the store. Vibrations has a "seasonal increase" when classes at



The aqua Vibrations sign, complementing the hot pink trim and canopy over the door, looks like an optical illusion from Bayshore Road in North Cape May, N.J. (Photo: Patricia Bates)

Stockton State College, an hour and 10 minutes away, and Rowan University, about 45 minutes away in Glassboro, are dismissed in June.

Vibrations also TV-targets those demographics. "We've found that airing local cable-TV commercials on ESPN, MTV, and Nickelodeon on a rotating basis is less expensive for us than ads in newspaper and on radio," says David. "We can feature three CDs for that week. I also get interviewed on Country Beat, another cable-TV show, once a week about country artists, CDs, and videos."

Another traffic booster is provided by the boardwalk in the town of Wildwood, where throngs of teens go to free concerts on Wednesday, Thursday, and Saturday nights. Vibrations also gets an aftermath of fans from the Polka Spree by the Sea every June and the Irish Festival during September.

Two decades ago, the Wildwoods brought in such famed Philadelphia and New York street-corner harmony groups as the Fleetwoods and the Orioles to perform from Memorial Day to Labor Day. By the 1970s, though, doo-wop had waned, and an aspiring actor/musician, Bruce Willis, was rocking the area. Today, "The Ultimate Doo-Wop Collection" (Rhino Records) is as popular as ever at Vibrations, especially around the Doo-Wop Music Festival and Italian-American Festival every July in the Wildwoods.

"People seem to like the Orioles, the Mello-Kings, the Duprees, and the Five Satins, and once in a while we get requests for the Fleetwoods," explains David. "We play 1950s and 1960s songs in the mornings, or early in the afternoon when our older customers are here."

Vibrations competes now with Kmart in Rio Grande, although Central/Pharmacy also offers a few CDs in downtown Cape May. About 50 miles away outside Atlantic City are Sam Goody and Borders. The Henningers purchase music through distributors Galaxy Music in Pittsburgh; Valley Media in the Woodlands, Calif.; and TVT in New York.

Vibrations is near the National Historic District of Cape May,



In addition to a "hit wall," Vibrations has a "Top 10 tower" next to its front counter. The store also has a "new release" section near the entrance. (Photo: Patricia Bates)

which has several Victorian bed-and-breakfasts with original music rooms from the late 1800s. The Henningers sell many classical CDs, as innkeepers listen to them with overnight guests. The most-requested classical CD this year at Vibrations has been "Appalachian Journey" (Sony Classical) by artists Yo-Yo Ma, Mark O'Connor, and Edgar Meyer. Andrea Bocelli's "Romanza" (Philips) is a close second, with the third and fourth CDs respectively being Sarah Brightman's "Time To Say Goodbye" (Angel) and Charlotte Church's "Voice Of An Angel" (Sony), says Lois.

The annual Cape May Music Festival benefits not only Vibrations but also the local economy by \$2.5 million during May and June. Preservation Hall Jazz Band, Eugene Fodor, and Ahmad Jamal were three main headliners this year. "Our goal is to bring world-class arts to Cape May," says Stephen Rogers Radcliffe, music director for the Mid-Atlantic Center for the Arts.

While the Ocean City Pops concert series is also held at the Music Pier, a circa-1928 indoor auditorium in Ocean City, "there's very little overlap in the kind of artists we both have in South Jersey," says Mid-Atlantic Center for the Arts director Michael Zuckerman.

Vibrations has indeed witnessed a substantial growth in classical on the Jersey Cape. "Andre Rieu has sold well for us this year with his 'Vienna I Love' [Universal Classics], and so has violinist Vanessa May with 'The Original Four Seasons' [EMI]," explains Lois. And the soundtrack to the CBS-TV miniseries "Jesus" featuring Sarah Brightman has outsold the version featuring LeAnn Rimes.

Cape May's two jazz festivals, with 18 performances each in April and November, also send aficionados to Vibrations. The Wildwoods also have two jazz festivals in May and October and a blues festival in August and October. "Cape May has a lot of out-of-towners from Philadelphia, Baltimore, and Pittsburgh, but also from Canada," says David. "Our jazz section has kept increasing over the years, because of the demand."

Meanwhile, to celebrate its 10th anniversary this September, Vibrations is offering a 20% across-the-board discount and an extra 5-10% to members of its frequent buyers club. New CD releases are usually \$14.98, and backlist is \$16.98 and up.

The Henningers have become adept after a decade of service. "We take the time to do research for our customers," says Lois, especially with Musicware software on a new computer installed in June. David now has two CD players, so he has the option of working with enhanced CDs. "Many of our retirees have out-of-print 78s and 33½ LPs, and so David makes CDs on his burner," Lois adds.

## newsline...

**BERTELSMANN** says its planned acquisition of CDnow has cleared antitrust approval in the U.S. and Germany. The waiting period under the Hart-Scott-Rodino Antitrust Improvements Act expired Aug. 17 without comment from government regulators, and the German Cartel Office has cut off the antitrust review waiting period for the deal there early, the company states.

Bertelsmann says it will finance the merger with the proceeds from three existing credit facilities totaling \$180 million: an \$80 million revolving credit facility with Commerzbank Aktiengesellschaft and Four Winds Funding Corp., a \$50 million credit facility with Deutsche Bank, and a \$50 million revolving credit facility with Bayerische Landesbank. The total cost of the acquisition for Bertelsmann is estimated to be approximately \$152 million, including merger transaction fees. On July 20, the two entered into a merger agreement valued at \$117 million.

**AMPLIFIED.COM**, the Atlanta-based business-to-business digital-service provider, is launching Amplified Australia, a joint venture with local online retailer ChaosMusic. Amplified will own 30% of the Sydney-based company; the remainder will be held by Chaos and local investors. The operation will be Amplified's first legal holding outside the U.S. Amplified CEO Chris Melton and executive VP Frazier Hollis say the company plans to open in all major international markets within the next 12 months; Japan and Europe are likely to be first on the list.

**KOZMO.COM**, the online retailer that specializes in home delivery of everything from CDs to videos to electronics, has withdrawn its plans to go public. Kozmo said back in March it wanted to raise as much as \$150 million in an initial public offering via underwriter Credit Suisse First Boston, but it disclosed in a recent Securities and Exchange Commission filing that it was shelving the deal due to market conditions. According to published reports, the company is in talks to acquire rival Urbanfetch.com. Plans are also in the works to lay off another 1% of its New York staff, or as many as 40 employees. Kozmo, which operates in 11 cities, including the newly launched San Diego market, has cut nearly 300 employees since June.

**BORDERS GROUP** reports that sales at its domestic superstores increased 14% in the second quarter to \$462.3 million from \$405.6 million last year. Net income for the division increased by 117% to \$10.2 million, or 13 cents per share, compared with \$4.7 million, or 6 cents per share, for the same period last year. Earnings before interest, taxes, depreciation, and amortization increased to \$33.9 million from \$24.3 million a year ago.



**P.O.D. In The House.** Atlantic recording act P.O.D. recently made an in-store appearance at the House of Guitars in Rochester, N.Y., to promote its release "The Fundamental Elements Of Southtown." More than 150 fans met the group, received autographs, and posed for pictures with the band. The group's members also added their signatures to the store's Wall of Rock autographs. Shown in front, from left, are P.O.D.'s Marcos, Wuv, Sonny, and Traa. Shown in back, from left, are Armand Schaubroeck, owner of House of Guitars, and Orest Hrynak, promotions director for WNVE Rochester.

## Chicago Retains Its Indie Spirit

**NOTES ON AN INDIE TOWN:** During a recent absence from these pages, Declarations of Independents headed back to our hometown of Chicago for a rare visit. On the surface, little had changed; even Gramophone Records, the small store on North Clark Street where we bought our albums 25 years ago, was still in business, although it sells dance music exclusively these days.

Upon our return home, we picked up the September issue of Spin magazine and read with interest "The Indie City," a four-page feature on the Windy City by senior contributing writer Eric Weisbard.

The fact that Chicago has one of the healthiest independent music scenes in the country is not exactly news: Several years ago, Billboard documented the explosive growth there with a front-page feature that brought the Chi-town sound to the attention of a larger audience.

However, the fact that Chicago continues to maintain a strong music community is somewhat newsworthy. After all, local scenes have a way of coming and going, of burning brightly for a moment and then subsiding.

But Chicago has, if anything, managed to grow even more vital in the years since this publication first looked at the burgeoning action there years ago.

Our current listening stack contains several noteworthy new or forthcoming albums released by Chicago acts on Chicago labels: "Electric Waco Chair" by the **Waco Brothers**, the tough country/rock offshoot of the **Mekons**, on Bloodshot Records; "Who Stole The I Walkman?" by **Isotope 217**, a branch of the **Tortoise** family tree of experimental instrumental groups, on Thrill Jockey; "Oui," a stellar new set of sublime pop by the **Sea & Cake**, also on Thrill Jockey; "Long Time By," another cranky entry by the **Red Red Meat** side project **Orso**, on maestro **Tim Rutili's** Perishable Records; and "Thirteen Cosmic Standards," a recital of **Sun Ra** and **Funkadelic** tunes essayed by a jazz power trio fronted by sax man **Ken Vandermark**, on Atavistic Records.

These are just a handful of the vibrant groups and labels now plying their trade in Chicago. In his solid overview, Weisbard mentions some of these outfits and several others and still doesn't completely capture the breadth of the scene.

How have things maintained themselves in Chicago? It's a question the Spin story never quite answers and one worthy of some informed speculation.

The indie scene in Chicago has certainly been well-served by the city's 50-year tradition of independent music. After reading the



by Chris Morris

Spin piece, we took another look at our tape of "Record Row: Cradle Of Rhythm & Blues," a terrific 1997 special produced by Chicago PBS outlet WTTW, which documented the feverish indie scene that sprouted on South Michigan Avenue during the '50s, when Chess, Vee-Jay, and other home-grown blues and R&B labels sprang up. Years later, as Weisbard notes, the city was the home for the Assn. for the Advancement of Creative Musicians, which promoted the free jazz of the **Art Ensemble Of Chicago** and others. Such influential independent blues labels as Delmark and Alligator, to name just the most prominent, also made their homes there.

As one can see, the city historically has been a melting pot for a variety of widely divergent musics, and Chicago today maintains that tradition as well. The town's home-grown labels have released important, groundbreaking work in any number of genres: alternative rock, alt.country, experimental instrumental music, neo-soul, free jazz. In an open-minded community like this one, a variety of styles and sounds can and do flourish simultaneously.

Furthermore, while some Chicago acts have made their peace with the majors, the scene in general has not ebbed and flowed with the fortunes of its best-known talents. **Smashing Pumpkins** have announced their breakup, **Urge Overkill** split long ago, and **Veruca Salt** essentially split into two camps. But the instability of these standard-bearers has affected the locals not one iota.

In short, it's a fertile scene that's the product of its own deep roots and an abiding self-confidence. A matter of good fortune and strong artistic genes? Perhaps. But a case can probably be made for the development of a strong independent music scene in any community with a grasp of its own history and a sense of mission.

**FLAG WAVING:** You might get a sense of **Russ Tolman's** brand of "cosmic American music" (to borrow **Gram Parsons'** phrase) by listening to the version of "Thanks A Lot" on Tolman's delightful **Weed Records** album "New Quadrophonic Highway," due Sept. 26.

Listening to the **Raymond**

**Scott-like** bleeps and bleeps on the track, you might never figure out, without knowing the tune's origin, that it was originally a country hit for **Ernest Tubb** in 1963.

"I always liked that song," says Tolman. "I wanted to do something different with it... It just kind of ended up perverse."

The style of "New Quadrophonic Highway" may come as a surprise to listeners who have been out of touch with Tolman for a while. The singer/guitarist—who began his career in the mid-'80s as the principal writer for the guitar-mangling Davis, Calif.-based band **True West**—hasn't had an album out in the U.S. since



TOLMAN

1990.

While Tolman's earlier work was mainly in a punchy, hard-driving roots/rock mold (with **Neil Young** a major model), his current music takes a slightly trippy, forward-into-the-past approach. He refers to it, with a chuckle, as "goofy futurism."

The album—which was recorded mostly solo—accommodates Tolman's banjo playing and the pedal steel work of **Tom Heyman** and includes a song that heavily adapts "Dixie." But it also incorporates a variety of faux Space-Age sounds, created by an old analog synthesizer wielded by **Doug Pearson**.

Tolman says that as he was making the album, "it reminded me of reading My Weekly Reader when I was a kid—how we were going to live in bubble cities and wear disposable clothes and drive flying cars."

The future of "New Quadrophonic Highway" is squarely in Tolman's own hands. **Weed Records** is a subsidiary of **Innerstate Records**, the San Francisco-based label in which the musician is partnered. (The company also operates a small boutique distributorship.) The album, which was issued in Europe by **Blue Rose Records** earlier this year, was grudgingly put on **Weed** by Tolman, who notes, "I never wanted it to be a vanity label."

Tolman says that he plans a live date at a Portland, Ore., festival this fall and that he will tour Europe in December. But, he adds, "as far as playing in the U.S., I don't know. I'm kinda busy."

THIS WEEK			LAST WEEK			WKS. ON CHART			ARTIST		TITLE	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®									TITLE			
1	1	2	No. 1						DE LA SOUL		ART OFFICIAL INTELLIGENCE: MOSAIC THUMP*	
TOMMY BOY 1361* (12.98/18.98)									2 weeks at No. 1			
2	2	10	THREE 6 MAFIA ●						WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1		HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	
3	3	4	BAHA MEN						WHO LET THE DOGS OUT		S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) HS	
4	4	32	SLIPKNOT ▲						SLIPKNOT		I AM 8655*/ROADRUNNER (11.98/17.98) HS	
5	6	32	KITTIE						SPIT		NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	
6	5	3	RANCID						RANCID		HELLCAT 80427*/EPITAPH (10.98/16.98)	
7	8	7	JIMMY PAGE & THE BLACK CROWES						LIVE AT THE GREEK		TVT 2140 (24.98 CD)	
8	46	18	SOUNDTRACK						2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE		TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
9	7	4	C-BO						ENEMY OF THE STATE		WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	
10	17	18	NICKELBACK						THE STATE		ROADRUNNER 8586 (8.98/13.98) HS	
11	9	10	VARIOUS ARTISTS						MTV: THE RETURN OF THE ROCK		ROADRUNNER 8536 (11.98/17.98)	
12	11	32	KENNY ROGERS ▲						SHE RIDES WILD HORSES		DREAMCATCHER 004 (11.98/16.98)	
13	13	29	SNOOP DOGG & THA EASTSIDAZ ●						SNOOP DOGG PRESENTS THA EASTSIDAZ		DOGG HOUSE 2040*/TVT (10.98/17.98)	
14	14	23	JOHNNIE TAYLOR						GOTTA GET THE GROOVE BACK		MALACO 7499 (10.98/15.98)	
15	10	8	MO THUGS FAMILY						MO THUGS III: THE MOTHERSHIP		LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP	
16	12	9	VARIOUS ARTISTS						PUNK O RAMA #5		EPITAPH 86588 (4.98 CD)	
17	15	4	THE CONGREGATION						BOOK 1		BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	
18	16	10	SLUM VILLAGE						FANTASTIC VOL. 2		BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	
19	NEW▶		ELVIS PRESLEY						ELVIS — COUNTRY		TIME LIFE 23725 (13.98/24.98)	
20	22	13	VARIOUS ARTISTS						REGGAE GOLD 2000		VP 1599* (9.98/15.98)	
21	20	18	TONY TOUCH						THE PIECE MAKER		TOMMY BOY 1347* (11.98/17.98)	
22	18	8	BROTHA LYNCH HUNG						EBK4		BLACK MARKET 4321 (11.98/17.98)	
23	28	5	BIG MOE						CITY OF SYRUP		WRECKSHOP 4441 (11.98/16.98) HS	
24	19	3	LOS HURACANES DEL NORTE						EN QUE TRABAJA EL MUCHACHO		FONOVIISA 6088 (8.98/12.98) HS	
25	25	32	KURUPT						THA STREETZ IZ A MUTHA		ANTRA 2001*/ARTEMIS (10.98/16.98)	
26	29	16	AIMEE MANN						BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO		SUPEREGO 002 (16.98 CD)	
27	27	8	LOUIE DEVITO						N.Y.C. UNDERGROUND PARTY 2		E-LASTIK 5001 (16.98 CD) HS	
28	23	10	NOFX						PUMP UP THE VALUUM		EPITAPH 86584* (10.98/16.98)	
29	21	4	PROJECT PAT						MURDERERS & ROBBERS		PROJECT 9996/STREET LEVEL (11.98/16.98)	
30	24	8	BUMPY KNUCKLES						INDUSTRY SHAKEDOWN		KJAC 2000*/LANDSPEED (11.98/16.98) HS	
31	30	27	VARIOUS ARTISTS						LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES		TIME LIFE 3397/MADACY (17.98/19.98)	
32	26	11	STEVE EARLE						TRANSCENDENTAL BLUES		E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	
33	31	4	TAYLOR AND JIMMY VAN M						TRANCE NATION AMERICA		ULTRA 1062 (19.98 CD)	
34	35	32	JIMMY BUFFETT						HOME		BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	
35	37	32	SEVENDUST ●						OUT THERE AND BACK		TVT 5820 (10.98/16.98)	
36	36	9	PAUL VAN DYK						COMMUNICATE		MUTE 9127 (18.98 CD) HS	
37	34	9	SASHA AND JOHN DIGWEED						LET'S GET FREE		KINETIC 5465 (19.98 CD) HS	
38	43	5	WALTER BEASLEY						THUG WALKIN'		SHANACHIE 5071 (17.98 CD)	
39	32	16	YING YANG TWINS						LEGIT BALLIN' THE ALBUM VOL. 1		COLLIPARK 1006 (10.98/16.98) HS	
40	33	25	VARIOUS ARTISTS						LOVE AND BASKETBALL		TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	
41	39	18	SOUNDTRACK						INCOGNEGRO		OVERBROOK 39001/NEW LINE (12.98/17.98)	
42	48	2	LUDACRIS						WE STILL CRUNK!		DISTURBING THA PEACE 911 (10.98/16.98)	
43	RE-ENTRY		VARIOUS ARTISTS						SHUT THE F*** UP AND DANCE		TIME LIFE 18435 (13.98 CD)	
44	NEW▶		LIL JON & THE EAST SIDE BOYZ						LET'S GET FREE		BME 7778 (10.98/16.98)	
45	44	5	RICHARD J. 'HUMPTY' VISSION						TRANSPORT		TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	
46	RE-ENTRY		DEAD PREZ						SECRETO DE AMOR		LOUD 1867* (10.98/16.98)	
47	41	30	VARIOUS ARTISTS						EN LA MADRUGADA SE FUE		THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	
48	RE-ENTRY		PAUL OAKENFOLD								KINETIC 47120/REPRISE (15.98 CD)	
49	45	17	JOAN SEBASTIAN								MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	
50	RE-ENTRY		LOS TEMERARIOS ●								FONOVIISA 0519 (10.98/16.98)	

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled by major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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## Trans World Plans To Thwart Takeovers

ON AUG. 11, Trans World Entertainment adopted a shareholders rights plan that, the chain said, is designed to protect company shareholders from "coercive or unfair takeover attempts" from an unwanted suitor.

In Wall Street parlance, Trans World is putting in place a "poison pill," a little protection to discourage other companies from staging a hostile takeover of the Albany, N.Y.-based company.

The Trans World move comes even as recent Securities and Exchange Commission filings show that Cerberus Partners and the various funds it controls combined have increased their holding to 11.9%. Cerberus, you might remember, also owns Torrance, Calif.-based Wherehouse Entertainment.

Now, knowing how this industry works, in two weeks' time, the Wherehouse/Trans World rumors will be all over the place again. After all, the rumor—which seemingly will never die—will be just in time for the conventions of both chains, which take place on opposite sides of the country in September. And if the rumor doesn't circulate, what will label and distribution sales executives have to talk about at those meetings?

But while Steve Feinberg, the managing partner at Cerberus Partners, has been long thought to covet the Albany-based chain, Wherehouse executives as well as Trans World execs maintain that Cerberus is buying Trans World shares simply because the financial firm views the merchant as a good investment. I didn't bother to call Cerberus because in the past it repeatedly has

said it doesn't talk to the press.

In a statement, Trans World chairman/CEO Bob Higgins says that the shareholders rights plan "was adopted to safeguard the interests of the company's shareholders and is not in response to any known takeover proposal."

If Feinberg were talking to Trans World about acquiring the company, then the previous statement could be construed as misleading shareholders. In a conversation with Billboard, Higgins reiterated that "there is no proposal to take over Trans World" from Cerberus or any other party.

"You can get an unfriendly take-

over at any time, and it might come at a time when the stock isn't valued properly," Higgins says. "So [the shareholders rights plan] is a good measure to have in place, especially the way music chains are valued now."

### RETAIL TRACK

by Ed Christman



Before Trans World took over the Camelot chain, when it had about 500 stores, it had a peak market capitalization of almost \$1 billion, back in the summer of 1998.

If you consider that since then Trans World has almost doubled its size, to about 950 stores, and then look at its stock price, you will see that the company's shares closed at \$19.94 on Aug. 21, giving the company a market capitalization of \$480.7 million.

Not only does the company con-

tinue to turn in record sales and income performances (Billboard, Aug. 26), but the chain is so profitable it has no need to draw from its revolving credit facility. John Sullivan, senior VP/CFO for the chain, reports that the company continues to run operations on cash flow. What's more, Trans World had cash and cash equivalents of \$106 million at the end of the second quarter.

How about that? Higgins doubles the size of Trans World, continues to turn in great financial performance, and the stock market rewards him by cutting the value of the company in half. This, of course, can be explained in one word—Internet—but let's not go down that alley again.

What's worse is that, in order to accomplish the doubling of the chain, Trans World issued new shares to exchange with Camelot's investors, reducing Higgins' holdings to about 25.7% of the 48.4 million outstanding shares. Once upon a time Higgins controlled about 51% and didn't have to worry about hostile tender offers.

But nowadays, with an obviously undervalued stock, Higgins decided to adopt a shareholders rights plan that "provides for a dividend of one right to purchase a fraction of a share of a newly created class of preferred stock." The rights are triggered if an unwanted suitor acquires more than 20% of the company's outstanding shares or if that suitor announces a tender offer.

Only existing shareholders as of Sept. 29 receive that right, which means that the rights offering floods the market with new shares, thus diluting the Trans World holdings of any hostile bidder.

What happens is that the dilution is so great, it forces a suitor to negotiate directly with the board of directors, thus giving the board a chance to realize, with luck, the true value of the chain.

IN ANOTHER MOVE, Trans World entered the used-CD business in a big way recently, when it announced it has acquired a majority stake in SecondSpin.com. Naturally, the labels can't do anything about this, having lost that war back in 1993 when threats of a Federal Trade Commission investigation and an antitrust lawsuit filed by Wherehouse Entertainment forced them to fold their hand on the issue. But I would swear that on Aug. 15, the day Trans World announced the SecondSpin acquisition, I could hear almost every label and distribution executive in the land grinding his or her teeth over this one.

But let me remind all the label and distribution sales executives that the feelings you get when you think about Trans World entering the used-CD business (or when you walk into any Wherehouse Entertainment store and see a used-CD department) are the same feelings that retailers get every time they read in the press how the labels are going to sell music directly to the customer over the Internet.



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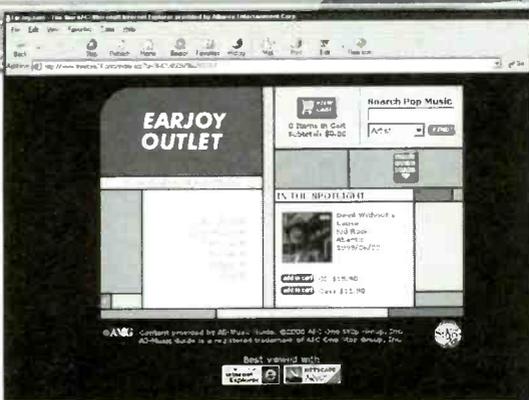
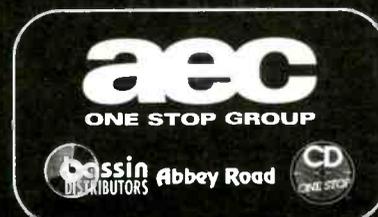
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## EXECUTIVE TURNTABLE



**And The Envelope Please.** Universal Music and Video Distribution (UMVD) recently announced an employee recognition program, Star Performers, honoring top employees throughout the U.S. from UMVD and its Universal Manufacturing and Logistics (UML) division. Out of 2,000 employees, 15 were selected and honored at a dinner in Los Angeles. Pictured in front, from left, are Tami Millspaugh, divisional country sales manager for the Dallas region; Nancy Dean, director of sales administration in L.A.; Tina Leitz, director of sales communication for video sales in L.A.; Dana Licata, manager of new release production for UML in New York; Henry Droz, chairman emeritus of UMVD; Simone Johanson-Byrd, regional coordinator in Seattle; Debbie DeMille, administrative assistant for national accounts in Fishers, Ind.; Sridhar Narayan, senior category manager of direct account management in L.A.; and Steve Randolph, video sales representative for New Jersey, in the company's Eastern division. Shown in back, from left, are Russell Siebers, mail room clerk in L.A.; Sam Dailey, senior director of artist development in L.A.; Wayne Smith, inventory analyst for UML in L.A.; Jim Urie, president of UMVD; Drew Wallace, returns supervisor for UML in Fishers; Dirk Carter, senior account executive in Minneapolis; and Ron McBride, new release supervisor for UML in Fishers.

**RETAIL.** Eduardo Urreta is promoted to director of A&R for Columbia House in New York. He was A&R manager for Columbia House's Club Musica Latina.



URRETA



ZALON

**NEW MEDIA.** Pat Campbell is promoted to chairman and chief executive of Magex in New York. He was chief executive.

**Zack Zalon** is named GM of Radio Free Virgin in Los Angeles. He was VP of online and executive producer for Jimmy and Doug's Farmclub.com.

**Jeff Misrahi** is named chief security officer for IntraLinks in New York. He was a senior manager of information security services for Ernst & Young LLP.

MusicMatch names **Jonathan**

**Gear** marketing chief, **Daniel DeNigris** VP of label relations, and **Jodie LeVitus-Francisco** head of sales in Seattle. They were, respectively, chief consumer marketing manager for Microsoft's Windows Media, president of Genesis Software, and Western advertising director for Billboard.

**Steve Baskin** is named VP of marketing for Amplified Holdings Inc. in Atlanta. He was VP of corporate marketing for RealEstate.com.



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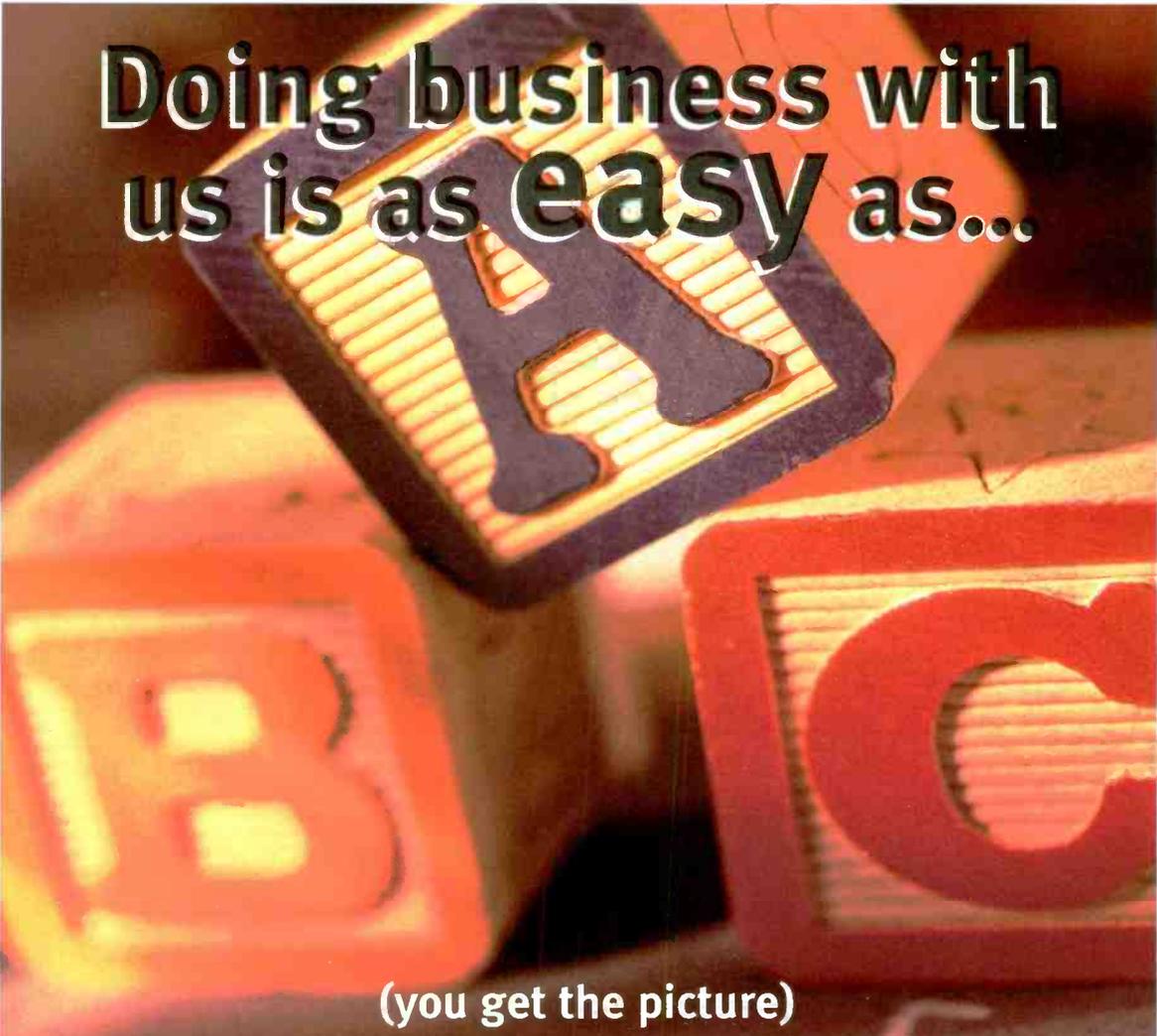
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## New Media

MERCHANTS & MARKETING

# Study Reveals Gnutella To Be One-Way Street

Prominence Of Free-Riders May Make File-Suppliers Easy Legal Targets

This issue's column was written by Marilyn A. Gillen.

**E**XPLODING A PARADIGM of the "peer to peer" file-swap phenomenon, the Xerox Palo Alto Research Center says that a detailed study of Gnutella use over a 24-hour period in August reveals that there is a lot more music-taking than sharing going on.

According to research scientists Eytan Adar and Bernardo A. Huberman, the authors of the study dubbed "Free Riding On Gnutella," upward of 70% of Gnutella users share no files of their own, and 90% of the users answer no queries from other users. Looked at from the other perspective, that means that only 10%-30% of the Gnutella community provides the benefits enjoyed by the entire group. Or, in contrast to the supposed spirit of the enterprise, the few support the many in their quixotic quests for free stuff.

Adar and Huberman contend that their findings of a significant "free rider" user base among the file-sharing community have a variety of potential repercussions for the future of this phenom, but one that might just catch the eye of the music industry is the argument that targeting—and prosecuting—community members over alleged copyright violations



is actually less difficult than many would expect.

The lack of a centralized database has led many to believe that, unlike with Napster, it would be impossible to home in on any individuals trading files in systems such as Gnutella's. But the prevalence of free riders adds vulnerability to those individuals who are contributing, Adar and Huberman say, making them in effect a centralized server and, thus, vulnerable to lawsuits, denial-of-service attacks, and potential loss of privacy.

Additionally, the fact that such a small percentage of users are providing the content raises serious bottleneck concerns, the report says, as many try to access those files. Thus, as the community grows, so will the demand on a limited number of sources—making it sluggish and, ultimately, useless.

More significantly for the researchers, the freeloader factor threatens to unsettle the entire underlying base on which peer-to-peer networks are built—namely, the spirit of community.

"If distributed systems such as Gnutella rely on voluntary cooperation, rampant free-riding may eventually render them useless, as few individuals will contribute anything that is new and high-quality," the study concludes. "Thus the current debate over copyright might become a non-issue when compared to the possible collapse of such systems."

**E**LSEWHERE ON THE GNU-TELLA front, embattled MP3 search site MP3Board on Aug. 21 filed a third-party complaint "for indemnity and contribution" against America Online (AOL) and Time Warner over the legality of that file-swap technology, which AOL's Nullsoft division created but which AOL quickly disowned as an "unauthorized freelance project."

The filing, made in U.S. District Court for the Southern District of New York, is an addition to the suit/countersuit between the Recording Industry Assn. of America (RIAA) and the site over alleged copyright infringement.

MP3Board attorney Ira Rothken contends that one reason the site is being sued is its search-engine interface with Gnutella. Therefore, if Gnutella is judged illegal, the filing asks that any blame—and dam-

(Continued on page 89)

### TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)  
Home/Work

#### ALL PERSONS

1. mtv.com	2,901
2. mp3.com	2,689
3. sonicnet.com	1,494
4. rollingstone.com	1,287
5. launch.com	1,284
6. ubl.com	762
7. vh1.com	750
8. peeps.com	653
9. listen.com	595
10. bmg.com	566

#### FEMALES

1. mtv.com	1,495
2. mp3.com	984
3. sonicnet.com	797
4. rollingstone.com	597
5. launch.com	466
6. nsync.com	373
7. vh1.com	372
8. ubl.com	332
9. bmg.com	330
10. peeps.com	320

#### MALES

1. mp3.com	1,705
2. mtv.com	1,406
3. launch.com	819
4. sonicnet.com	697
5. rollingstone.com	689
6. ubl.com	430
7. virgin.net	403
8. vh1.com	378
9. peeps.com	333
10. checkout.com	309

Source: Media Metrix, June 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 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

SEPTEMBER 2, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	11	2	COYOTE UGLY CURB 78703	SOUNDTRACK	11
◀ NO. 1 ▶					
2	1	10	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	14
3	3	35	HUMAN CLAY ▲ WIND-UP 13053*	CREED	5
4	4	14	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
5	2	5	NOW 4 EMI/SONY/ZOMBA 524772/UME	VARIOUS ARTISTS	4
6	8	13	THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	3
7	7	13	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL [RS]	3 DOORS DOWN	7
8	6	36	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	9
9	9	40	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	13
10	5	22	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	6
11	20	8	COUNTRY GRAMMAR ▲ FO' REEL 157743/UNIVERSAL	NELLY	1
12	10	14	MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	29
13	15	7	INFEST ▲ DREAMWORKS 450223*/INTERSCOPE	PAPA ROACH	8
14	17	27	PLAY ▲ v2 27049* [RS]	MOBY	45
15	12	10	CRUSH ISLAND 542474/IDJMG	BON JOVI	25
16	NEW ▶		NO ANGEL ARISTA 19025 [RS]	DIDO	84
17	13	6	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061	EVERCLEAR	28
18	NEW ▶		CARL & THE PASSIONS/HOLLAND CAPITOL 25694	THE BEACH BOYS	—
19	14	3	BURN CURB 77977	JO DEE MESSINA	42
20	NEW ▶		ART OFFICIAL INTELLIGENCE: MOSAIC THUMP TOMMY BOY 1361*	DE LA SOUL	16

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

# Music Distribution

T H E B I L L B O A R D S P O T L I G H T



Every day is moving day in the music business. Downloading may draw the best press at the start of the new century, but more physical goods are being transported to more places than ever before. The challenge of doing this effectively—of getting all that music into retailers' and consumers' hands—has prompted Billboard's first annual Distribution Spotlight. The following special section addresses the innovative ways that major, indie, domestic and international distributors are moving music around the world.

—Gene Sculatti, Director of Special Issues

The same old rules do not apply to the distribution companies of major U.S. record conglomerates, where even the size of the universe is in dispute. Do you say there are five U.S. majors? Or do you accept it as a given that the merger of Warner Music Group and EMI Music will eventually go through, leaving four on the scene? Somehow, it seems appropriate that even the number of players can be disputed, reflective of the many changes for which major distributors here must be prepared.

"I think everybody has got to be better—better than they were last year, better than they were 10 years ago," says Jim Urie, president of Universal Music & Video Distribution (UMVD). "It's not going to be about just shipping the product. We'll be offering expertise to our accounts. Crafting the inventory so that the right records are in the right stores."

While year-to-date album sales are handsomely ahead of 1999's pace, there are challenges in the marketplace that require majors to be as vigilant and nimble as a raft pilot venturing his crew through rough-and-tumble rapids. Multi-million sellers dropped this year by 'N Sync, Eminem and Britney Spears have elevated album volume, yet a number of stores feel like they're missing the party. Some of the significant music chains that report that their comparable-store sales are up say the added sales volume is coming from lines other than music.

The FTC's recent move to erase distributors' minimum advertised price (MAP) policies adds to concerns about the health of the industry's core account base. At the same time, consolidation by both suppliers and accounts complicates the majors' navigation, as does the unfolding world of the Internet.

## DOWNLOADS VS. FREELOADING

In the long term, the Internet represents a new channel for sales via downloads, and the majors have already made baby steps in that direction. In the meantime, the legal battle staged with the Napster Web site illustrates the industry's concerns that the Internet can be a vehicle for newfangled piracy.

"Downloads: Yes. Freeloads: No" was the mantra for Pete Jones, president of BMG Distribution, at his company's July convention in Toronto. Like Sony Music Distribution and Time Warner's WEA, Jones' company will be responsible for managing his group's Internet sales. The obvious challenge offered by Napster and similar sites, notes WEA chairman Dave Mount, is getting consumers interested in paying for music in a medium where so many have come to expect it for free. "It's always easier to come up with a model where you give things away," says Mount. "How do we make a secure model that works for the artist and



## Major Challenges

### How The Big 5 (4) Are Coping With Retail Consolidation And Online Expansion

By Geoff Mayfield

the copyright holder and the consumer?"

## BRICKS-CLICKS SHTICK

While some have charged that the industry has been slow to deal with electronic distribution, Mount observes that the process involves many players. "It's not just the five majors," he says. "It's everyone who's in that space: the hardware and software companies, and the medium software companies, like Liquid Audio and Real Player."

"I look forward to our role in working with retail to use the Internet to enlarge the pie," says Jones. "We are gearing up and will be going forward before fall, making the most of the convergence of the 'bricks' and the 'clicks.' Since we already manage the brick relationships, we're going to also manage the brick relationships with the clicks as well as the brick-and-clicks."

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LATIN TRAFFIC.....	72	
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Sony Music Distribution has already dabbled in electronic distribution and appears eager to embrace the Net as a vehicle to invigorate the singles market. Still, chairman Danny Yarbrough observes, "I don't think any of us believe that the package of physical goods—be it CDs, DVDs or SuperAudio—is going to go away for a very, very long time, if ever."

Since the Internet's potential as a purveyor of music has drawn much play from business and consumer press, Jack Eugster, chairman and CEO of Minneapolis-based Musicland Group, worries it has become increasingly difficult for distribution chiefs to keep their parent companies' eyes on the ball. "The store model is highly efficient for them," says Eugster. "The challenge for distributors is to bring some reality to the amount of volume that music companies realize from stores and the float that stores give them. The amount of business that will be done through the Internet will be small compared to what retail delivers. It's important that the distribution companies who understand the role we play are heard. The resources [at some music] companies are imbalanced when you think about where their bread is really buttered."

Continued on page 72

## Indies' Fulfilling Adventure Making E-Commerce Work

The challenges posed by digital distribution—both in the sales lost by its unauthorized use and the myriad choices of new formats that legitimate distribution must consider—are felt by all in the independent sector. Nowhere are the ingenuity and wily nature that characterize indie distributors more evident than in their response to the marketing of music via the enhanced reach of the Internet.

Noting Koch's emphasis on sales, marketing and information technology, Michael Rosenberg, senior VP of Koch International, details the coming launch of the distributor's B2B Web site: "It will be state-of-the-art and should be up within the next few weeks. It's designed for the labels that we distribute and for use by our sales staff. The B2B site provides timely and detailed inventory, sales and marketing information, both about breaking titles and about what's happened in the past on prior releases. With this we hope to give our reps and our client labels information that will allow them to come up with a more realistic game plan for future releases. This—as well as allowing them to analyze with us where things are happening—is where we need to react and where we need to try something new with respect to promoting the records that are out there.

"Our feeling is that we want to handle digital distribution for our client labels, so we're definitely monitoring trends in digital distribution. I don't think that it's going to become more than 10% of the market in the next three to five years, but it will be significant, and we want to be a part of that. We feel that we're a good company for our labels to work with in this aspect of delivery, as we have been in other



DNA's Colson (left), Koch's Rosenberg

forms. When you have fewer resources to work with [than a major], you have to be sure that you're applying them in the right way. We're continuing to evaluate what the right way is—what's going on out there and keep a very close eye on digital technologies."

### DIGITAL STRATEGY IMPERATIVE

Jim Chiado, VP and GM of Navarre Corporation, comments on the challenge of "knowing where digital downloading is going to make its mark. Now it doesn't have much of a retail environment, there aren't a lot of sales that are happening, but there's a lot of confusion out there. Not only from the buying development at retail, but I'm sure at the consumer level also, as to what's going to happen. Take a look at where a lot of the independent product is bought: in the college markets. There, business has declined and has done so quite dramatically. Part of the reason for that is that a lot of the music is being downloaded.

"We have to make sure that every one of our labels has an Internet strategy," Chiado continues, "utilizing the Internet in their marketing, in their sales, in their information database. There's a kind of force-feeding that takes place on our part, to make sure that everybody is utilizing that properly."

### SUPERCHARGED SYMBIOSIS

The lion's share of online music-retail entities have their orders fulfilled through Valley Entertainment. Jim Colson, GM of DNA and VP of independent distribution for Valley Media, elaborates on the digital symbiosis that exists between Valley and its related distributor, DNA. "The main thing that Valley brings to us is their fulfillment system," Colson explains, "which, relative to DNA's size, is kind of supercharged. We get great delivery of orders; everything downstream from sales and marketing Valley handles for us—that's very efficient. The other thing is that the DNA product is in the warehouse along with other Valley products, so that, when a Valley customer wants DNA titles, he can just get it from our stock. There aren't the outage problems that can occur with other distributors. Valley stocks DNA product in-depth, because it's needed for DNA's national rollout.

"Internet access is another big part of that because the product's in stock, and we tend to have a higher market share of Valley's Internet business than other distributors do, so that helps. If labels want Internet distribution or connection to digital from Amplified.com, we can facilitate that through DNA. It's kind of a menu approach: Whatever you want, we can find it for you here."

—R.H.

# Music Distribution

## Indies' Secret Formula: Work Fewer Records Harder

By Richard Henderson

On the face of it, the path of independent distribution is an uphill climb at present. The majors are reduced in number, but their increased hegemony in the retail environment is stifling to all but the hardest and most resourceful. Retail itself has seen waves of consolidation of late, as well. It is difficult to reconcile the fact of fewer stores taking less product with an increased number of new releases, much less to speculate that such conditions spell anything like good news for indie distributors and their client labels. Then there's the looming uncertainty posed by digital distribution, which, in its nascent form, appears to be eroding sales within the college demographic that has always been the indies' best friend.

Yet, when canvassed recently, several leading players in the world of independent distribution have much good news to report. Obviously, there are problematic issues for music marketers operating within the ever-lengthening shadow cast by the majors, but the indie distributors interviewed for this article all reported net growth in the past year, with optimistic prospects for the foreseeable future.

From his company's Port Washington, N.Y. headquarters, Michael Rosenberg, senior VP of Koch International, sets the tone, stating, "Last year, we had the best year in the history of the company. We had more than a 50% increase from the year before. We distributed two platinum albums and a gold album. We were able to build on the proceeds of that year and [build] the infrastructure of the distribution company so that we can do an even better job in the coming year."

### NO BUMPS ON THE HORIZON

A comparably heartening picture of recent business is offered by Jim Colson, GM of DNA and VP of independent distribution for Valley Media. "We're continuing to grow; we've seen a 12% to 15% growth from the previous year and we're hoping to achieve the same growth this year," says Colson. "We're continuing to pick up new lines as the consolidation [of major labels] continues. DNA is looked upon as a good alternative for people who are looking to make a change. It seems that retail, generally speaking, is in good shape. There's a few



Navarre's Chiado (left), RED's Antonelli

accounts that are making some adjustments, so we're seeing a bit more in the way of returns than we would ordinarily in the first half, but I think that most of that will shake out soon. We're ahead of our plan, and we don't see any big bumps on the horizon.

"We just announced over the Internet [at [www.navarre.com](http://www.navarre.com)] our corporate financial results for the first quarter of our fiscal year," notes Jim Chiado, VP and GM of Navarre Corporation. "It's a good report and shows that we're making money, which is a challenge with any distributor in today's environment." Jim Cuomo, president of Ryko Distribution, reports that during the three years of his tenure with the company—recently relocated to Manhattan—there has been 35% net growth each year for the last two consecutive years. "This year," he adds, "we're slated for somewhere between 30% and 40% growth."

### CHARTING RED

Ken Antonelli, president of RED, reports that Baha Man's "Who Let The Dogs Out" is the first single that RED has had on the singles chart in over four years, adding, "I think the record has a great shot at going all the way. It's a striking testament to the fact that these people, as they're coming back to the independent sector, have the ability to actually break through." The concept, as broached by Antonelli, of indie distributors providing a haven for acts and labels orphaned in the wake of consolidation, is echoed by DNA's Cuomo, who observes, "Consolidation will be a continuing trend at the majors and, by default, at indie distribution also. That brings artists and labels to us who are ready for different scenarios than they've experienced in the past. It's an uncertain time for labels and for artists. No one knows how it's all going to play out."

All of those interviewed stressed the need for resourcefulness and

well-considered strategies in lieu of having a major's pocketbook to buy visibility for new product. "You really have to maximize your dollars," stresses Navarre's Chiado. "To get a record to a sales level of 500,000 [units], it becomes difficult for an independent to compete; our labels don't necessarily have the amount of dollars to enter all the retail programs and get the end-caps and the exposure at store level. We have to garner exposure by different means, via grassroots mailings and the utilization of mom-and-pop stores that are very important to independent product. It doesn't matter what format that product is, be it AAA or urban or alternative. We have to work a little harder, and the labels have to work a little harder to do that. With independent distribution, you really have to tie into those labels and become part of them in order to ensure that you're all moving in the same direction, because if you're not, there's no chance for success whatsoever."

### PRESSURE FROM RETAIL

Another problematic issue among the independents is described by Koch's Rosenberg: "One challenge has become increasingly apparent in the past six to 12 months, and that's the emphasis on the part of brick-and-mortar retailers on strong, out-of-the-box sales on new releases. Titles that are slower turning are losing their place at conventional retail. Some of the slowest moving things comprise a lot of independent distributors' catalogs; classical is a big part of the independent distribution business, as are folk, bluegrass, country—everything that's not on a major label. The majors own the strongest catalogs out there. Everything else, almost by default, has to be slower moving than that, which definitely affects the independent sector.

"Billboard has recently done an article about the difficulty in laying out new releases," Rosenberg continues. "In light of the kind of numbers that people were used to laying out, the people interviewed for that article were all major distribution executives, not independents. The same kinds of parameters, however, are being applied to independent releases. In the past, a lot of independent labels put out records and then tried to get the word out there about them, partly because of cash-flow reasons.

Continued on page 76

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# Music Distribution

## Latin Traffic

**Buoyed by last year's surge in sales of Latin artists like Ricky Martin, Enrique Iglesias and Marc Anthony in the general market, distribution and sales of other Latin product has continued to rise.**

By Leila Cobo

**D**espite dents from piracy, increased music downloading from the Internet and decreasing exports, Latin music distributors in the U.S. continue to enjoy sustained business growth overall. But they're having to work harder for their buck in an effort to compete with major distributors and to offset the loss of sales to Latin countries.

"The whole last year went up, and we started well this year," says Tony San Martin, president of IncredibleCDs.com, a distributor and retailer of Latin and American music which until recently had its store in New York under the name Manhattan Latin Music. "Our increase in sales last year was about 7% each month. This year, we've been averaging 3-4% a month. The business overall is doing very well, even though we've dropped a big chunk of our export sales."

San Martin's business mimics that of many distributors. Buoyed by last year's tremendous surge in sales of Latin artists like Ricky Martin, Enrique Iglesias and Marc Anthony in the general market, distribution and sales of other Latin product has continued to rise, although at a slower pace. At the same time, the number of mom-and-pop stores that cater to Latin consumers hasn't decreased, despite competition from major chains which often buy directly from major distributors and sell at lower prices.

"We have over 1,200 customers nationwide, and they're mostly small stores," says Peter Prajin, general manager of Los Angeles-based Prajin One Stop, which also operates eight retail stores and a small record label. "There's always the fear of these big department stores and chains just destroying the market, but many people who like [Latin] product just don't like shopping there," adds Prajin, who reports sales increases of 25-30% compared with last year.

Prajin's strength lies in his repertoire—mostly Regional Mexican music—which sells strongly on the West Coast.

Likewise, Texas-based Southwest Wholesale, which also concentrates on domestic Regional Mexican and Tex Mex repertoire, has experienced steady growth, according to Latin marketing supervisor Martin Bejarano. But, while a firm like Prajin's will depend on major releases for a large part of its business, Southwest mostly distributes smaller independent labels and artists, most of them from the Southwest

region. In addition, Bejarano sees a growing number of artists previously with major labels who now seek independent distribution.

"The only thing slowing us down is educating small labels [on distribution practices]," adds Bejarano.

If distributors of Regional Mexican music out West ace the challenge of looking for alternative markets, that challenge is two-fold



Enrique Reyes (left), IncredibleCDs' San Martin



back East, where tastes are more varied. "What's changed is the variety of product," says Hinsul Lazo, president of H.L. Distributors in Miami. Lazo, who sells very little Regional Mexican product, has specialized in bringing a wide array of unique and hard-to-find product from Latin America and Spain to compensate for his dwindling export business. Now, he says, sales are up—by 15% in May and 3% in June—for the first time in five years.

"Every day, a greater percentage of my business is what I bring here," adds Lazo. "My specialty is Latin music from all over the world. I have a demand for everything now. From Guatemalan music to Uruguayan to Venezuelan. It wasn't like that before."

Still, says Reyes, this has hardly been the worst of his 25 years as an independent distributor; and it's not as if the business is in any danger of disappearing. But it's become harder to be a major player. "Now, I only sell music from small labels to the big stores," he says, "and I buy from the major distributors to sell to the small shops." This, ironically, seems to be the saving grace for Latin music distributors. For, despite the growing presence of the Internet and other alternative venues, the Latin buyer continues to patronize neighborhood mom-and-pop shops.

"The small shops will always have their audience," says Reyes, echoing Prajin's words. "They'll be the last to fall." ■

### CLUBS AND CIRCUITS

"Sales may be better, but our distribution share is down," laments Enrique Reyes of Miami-based Reyes Records. "There's many things against distribution: piracy, CD clubs, which make a big dent on sales, big chain stores like Best Buy and Circuit City, which sell very cheaply." Another problem, adds Reyes, reflecting what many others have said, is distribution from major companies eroding the export business.

The loss of foreign sales has been especially hard on Reyes, whose exporting market accounts for 15-20% of his sales. Most of that is to the Caribbean islands, and, conversely, he's seen a greater demand for reggae music here.

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### MAJOR CHALLENGES

Continued from page 69

#### BUY WHAT YOU SEE

Universal's Urie thinks the Internet will offer incremental sales, buying into a report by Jupiter Communications that predicts the Internet will add \$5 billion to the recording business at a time when the overall business will grow by \$8 billion. He sees the personal computer unfolding as a pervasive component in home entertainment. "There will be a 'buy' button when you hear a song on a TV show," he forecasts. "We have to be able to respond to that."

Unlike BMG, Sony and WEA, UMVD will not be Universal Music Group's conduit for Internet distribution; Universal has instead established a cyber unit called Global e. Still, UMVD oversees Web sites operated by brick-and-mortar accounts, and Urie notes that his company is being drawn on to "provide marketing expertise. There's some weeks

**Since the Internet's potential as a purveyor of music has drawn much play from business and consumer press, Musicland's Jack Eugster worries it has become increasingly difficult for distribution chiefs to keep their parent companies' eyes on the ball.**

now when I spend more time on e-commerce than I do on distribution."

Meanwhile, distribution executives note that cyberspace has already become an invaluable marketing tool. "The consumer uses the Internet to research the music they like and then they go out and buy it," opines Sony's Yarbrough. "I was all over the Net the other night because I'm getting ready to buy a car and I wanted to get some information. But when I buy that car, I'm not going to buy it over the Internet. I'll go to a dealer."

"A lot of selling is going to be done on the Internet, but at the end of the day, the Internet is going to be about marketing," says Urie. "The amount of people who know when a new album is coming out, and that Tuesday is its street date, amazes me. Imagine driving that information through the Internet."

#### EMI-WARNER WEDDING

The pending marriage of Time Warner's music enterprise and EMI, and its likely consolidation of WEA Distribution and EMI Music Distribution companies is the most conspicuous current example of consolidation on the supply side of the equation. We've seen that song before, as Universal's 1999 absorption of PolyGram reduced the number of majors from six to five. At the end of the process, UMVD ended up employing staff from its own ranks, as well as some from

Continued on page 76

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**L**ONDON—While Europe's e-commerce levels remain dwarfed by the U.S., and the recent failure of several high-profile dot-coms has served to dampen ardour among many online investors, the potential for growth cannot be ignored.

The U.S. research agency Forrester predicts "e-commerce hypergrowth" in Europe in the next few years, with Euro consumers' Internet purchases spiralling from \$2.9 billion in 1999 to \$174 billion by 2005. Forrester also states, however, that Europe must overcome "social fears about the Net and resistance to change at a business level" if that potential is to be fully realized.

In the wake of online Euro success reported by the likes of retailers and download companies like Amazon, Tower, Virgin, Getmusic, CDnow and others, a clutch of new "fulfillment" companies have emerged as new players in Europe's digital revolution.

Akin to the trail blazed in the U.S. by the likes of Valley Distribution, companies like E-UK Direct, Global Fulfillment, MODE International, Adori, amplified.com, dock 11, vitaminic and others are now offering a range of "outsourcing" services. For the most part, this entails packing, shipping and tracking for new Net-retail operations or for traditional labels seeking to establish online sales arms.

The race to establish a beachhead in the emerging sector is on.

According to market-research firm Verdict, "Reliable and flexible delivery of goods will distinguish the winners in electronic retailing."

Verdict identifies three types of fulfillment companies which have sprung up to tap market demand: traditional postal operators, existing logistics companies—including the delivery arms of catalog companies offering their services to Web retailers—and a new breed of operators set up specifically to cater to dot-coms. In music as elsewhere in entertainment, says Verdict, "Fulfillment is crucial to the success of electronic retailers and distributors; it is the only real contact with a customer during a transaction."

E-UK Direct is part of the Kingfisher group and the fulfillment partner in the U.K. for Amazon and the Woolworth's Open Interactive TV venture, making it among the largest fulfillment operations in Europe. The company reports a database of

# Music Distribution

## E-Distribution In Europe A Real Potential For "Hypergrowth"

By Chris Fuller



dock11.com

120,000 product lines, listing products actually held in stock—rather than simply available nationally. The system allows same-day shipment for 98% of orders received, the company states. Most recently, E-UK Direct has opened a 285,000-square-foot facility in Greenford, Middlesex, outside London, to support its clients.

**TRUE FULFILLMENT**  
Among the larger players, Global Fulfillment has added a "wholly new dynamic" to Europe's distribution and import/export businesses according to the company's U.K. sales manager Anthony Kramer. A spin-off of U.S. corporation Global New Media, Global Fulfillment claims to be the only truly international e-fulfillment provider, operating offices and distribution centres in the U.K., Holland, Germany, Spain, France and Italy, as well as the U.S., Japan, Australia and Mexico.

According to Kramer, the company enables complete e-commerce outsourcing for its growing client base, which includes Tower Records Europe, Trans World Entertainment, OnlineMusic.com, Granada Media Group's online entertainment portal G-Wizz

(www.g-wizz.net) and the Flextech group's all-platform SceneOne outlet.

By providing aggregated database logistics and fulfillment services at reduced costs, says Kramer, Global Fulfillment allows its broadcast and retail clients "to redirect their resources into the areas they know best: media and marketing." It can provide 24-hour e-mail, phone and fax support in six languages and transactional capabilities in 150 currencies. Its proprietary Smart HubT technology assigns and coordinates international shipping points "with real-time order tracking, advanced management reporting and variable price points specific to each market."

In France, the company significantly consolidated its growing business earlier this year via a commercial alliance with eminent multimedia publisher and distributor Grolier Interactive. Under the deal, Grolier took a stake in the e-fulfillment company, while Global Fulfillment became the e-commerce enabler for the Grolier entertainment site Digitall (www.digitall.fr).

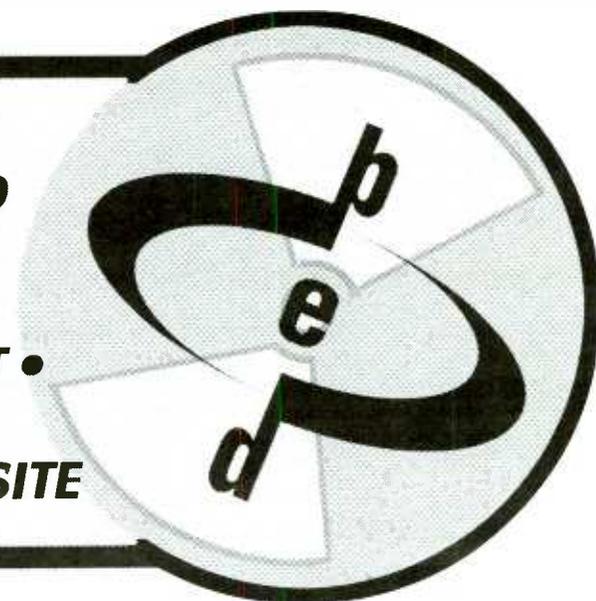
### SHARED INTEREST IN E-COMMERCE

Fabrice Sergent, CEO of Grolier Interactive, which also operates a number of other online publishing ventures such as elle.com, europeinfos.com and club-internet.com, says the Global Fulfillment partnership resulted from "a shared interest in worldwide e-commerce opportunities, and due to the complementary nature of our businesses."

*Continued on page 78*

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# Music Distribution

## INDIES' SECRET FORMULA

Continued from page 70

"The problem with that approach now is that retailers want to see the thing start to sell when it comes out. If the story isn't there initially, you're not going to lay out a lot of product [on a title] when there isn't something likely to happen in the first few weeks of release. I think that retailers understand that if something starts to happen later, they need to be cognizant of it, they need to react to it. But often, in this business, it's hard to come back to an older title and do a great job of getting people's attention about it again, especially where the story developed over time and the title sold steadily over months and years and eventually got up to a certain figure. That's really not the kind of product that's likely to be nurtured in the current record retail environment. That's a prob-

lem for independents more than for others."

### LONG-HAUL COMMITMENT

The ability of an indie to track and develop titles over a longer period of time is stressed repeatedly by these distribution executives; RED's Antonelli comments on the fact, stating that "RED does a good job of staying with our product, staying with [client label] records over a longer period of time. They can rely on us for good marketing; they can rely on us to develop product. There have been releases that didn't ship 10,000 units originally but that have turned gold a year and a half later. There's a reason that labels such as Danny Goldberg's Artemis, as well as Roadrunner and Epitaph, are interested in working with us."

Jim Cuomo cites Ryko's comparably small roster as benefiting individual titles in the long run: "We have the time to set up every priority release, the time to execute it, and we have the time to follow through on a record. The

Bruce Cockburn releases were worked for anywhere from a year to 18 months, and the presence and the visibility of these discs in the store will testify to that, as will the scans and the success of the titles. Retail will tell you, 'Follow-through is the key.' We're not pre-occupied with a next batch of 200 releases following hot on the heels of a release that requires some nurturing."

### STAY IN THE STREET

Describing Navarre's advantages in distribution, Chiado describes the attractions of independent distribution for niche-market labels: "If you look at some of our competitors, their debt load and the number of labels they're carrying is going to challenge them dramatically over the next few years, maybe in the next few months. I've always tried to keep the Navarre label roster small, under 50 labels. That keeps my people in the street from having too much in their bag going into retailers. The labels get the attention that they need." ■

## MAJOR CHALLENGES

Continued from page 72

PolyGram Group Distribution (PGD). Likewise, folks at both UMVD and PGD lost their seats, a game of musical chairs that will be repeated if and when the Warner/EMI merger is finalized. And, if recent history teaches us a lesson, the FTC—which allowed Universal's acquisition of PolyGram—will likely allow this merger.

Where would a wedding of two rivals leave Sony and BMG? Neither company asks for a pity party. "We're happy to continue being builders, not buyers, of market share," says BMG's Jones. "We enjoy critical mass, but are not too big to be nimble—to break records and develop artists."

### RETAIL CONSOLIDATION

"As long as our labels and A&R are able to compete for artists in the market, we'll still have the opportunity to be competitively marketing our products to the retail base," says Sony's Yarbrough. "Although size does matter in some cases, we can still make our goals." To illustrate his point, Yarbrough reports that, while industry-wide catalog sales were soft in 1999, Sony's catalog units were up in the range of 16%-17%. Of greater concern to executives at all the majors is consolidation at the account level, a dance expected to continue among both retail chains and one-stops. "Yes, I think account consolidation will continue," says Jones. "I don't know how far it's going to continue. I hope we're not crippled in our ability to break artists. Generally speaking, the bigger they are, the more cumbersome they are."

"One challenge in [retail] consolidation has been losing the regionality of those stores," says Yarbrough. "That opened up opportunities for the independents, who are very influential in breaking records on a local and regional basis. And some of the chains have been more successful than others in maintaining that regionality."

WEA's Mount agrees that larger chains pose difficulties in communication and execution. "It's a bit more challenging," Mount quips. "You have six people out there who always tell you they want to be 20% of the business. The math doesn't always work out."

### SQUEEZING OUT COSTS

Retail consolidation has encouraged distributors to engage in vendor-managed inventory programs with some chains, say Urie and Yarbrough, an effort that can better tailor selection for particular

stores while winding down return rates. Mount and Yarbrough both take pride in the moves their companies have made to squeeze costs out of the distribution process. Likewise, the recent lessons of the mid-'90s, when a price war drove such historic partners as the Camelot Music and Strawberries chains into bankruptcy, press distributors to keep a cautious eye on accounts that seem to have overextended their liabilities.

What priorities establish for their suppliers? Musicland's Eugster encourages suppliers "to learn to work more closely with retailers who operate their own inventory systems," preferring that his own distribution center ship new titles to stores rather than relying on vendors to ship directly to stores.

Stan Goman, executive VP and COO of Sacramento, Calif.-based Tower Records, says, "The challenge for them is going to be to find ways to help their customers. The margins are so tight right now. It used to be the list on LPs and tapes left us with 40% margin to play with, but when CDs came out it went down to 36%."

### AWAY GOES MAP

If the FTC's recent abolition of distributors' MAP policies, born during the heat of the '90s price war, causes a new round of lowballing, the economic climate could become hazardous for both music chains and independent stores. But, even as the majors signed off on the FTC's consent decrees—virtually eliminating list prices and the ability to set a floor price at which albums can be advertised—specialty retailers and distributors alike remained cautiously optimistic that the electronics chains and mass merchants who drove the last price war will be less eager to return to such margin-eroding practices. "We were the last [of the five majors] to sign the consent decree, the last to send a [policy] letter, and I'll be the last to agree with the FTC's position," says BMG's Jones.

"Accounts have had, as always, the right to sell CDs and every other configuration at whatever price they choose," says Jones. "Will they now advertise lower-than-their-cost prices? First, it's not a great way to build traffic or make money. It's easy but expensive. Second, I've heard a number of major players offer the unsolicited opinion that they won't fire the first shot, but, by God, they won't be the last. If it starts, there will be plenty of pain to go around."

While record stores remain a vital channel to the consumer, the entry into the market by electron-

Continued on page 78



From the top: WEA's Mount, Musicland's Eugster, BMG's Jones, Sony's Yarbrough, UMVD's Urie

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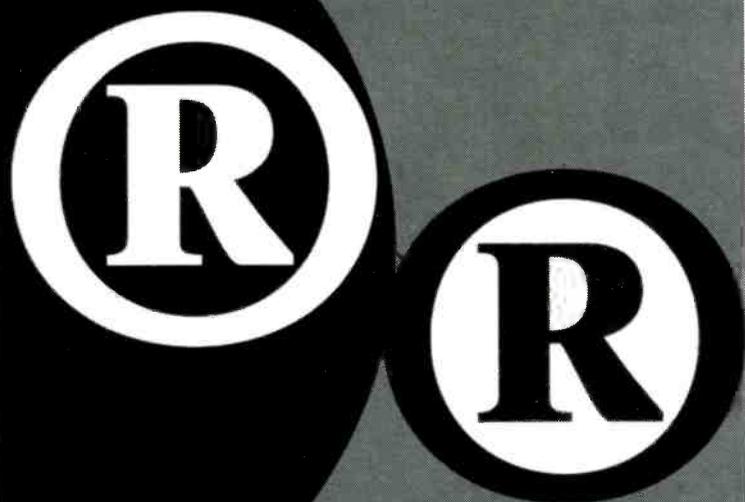


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## Music Distribution

### E-DISTRIBUTION IN EUROPE

*Continued from page 74*

"Digital is an important step for Grolier, and we aim to provide the best possible service for our customers," says Sergeant. "Global Fulfillment's model has convinced us they can help us achieve that goal with their technology, logistical knowledge and international distribution network."

**While services like Amazon are superb, the jury's out on whether any of them will make money.**

**—Peter Lassman,  
Lasgo Exports**

Out of the U.K., MODE International (www.mode.net) claims that its strengths in content management, rights and royalty expertise, plus storage, online delivery and data-warehousing capabilities help make it the perfect partner "for a total music e-business solution."

The company's CEO, Iain

Clark, believes that, as advances in streaming and associated Internet technologies "revolutionize" the way music is sold, MODE can help music companies "build online businesses that are fast and flexible to deploy. We offer the most advanced outsourced solution for the online marketing, sales and electronic distribution, for record labels and music retailers alike. This is, in effect, the back engine, from encrypting and watermarking to rights management and to fulfillment."

In Clark's view, "Building an online music-distribution business isn't just about hosting some MP3 files on a server. It's about building mission-critical online systems that can maximize profit opportunities around the clock."

### UNBRANDED ARTISTS

Among the more traditional import-export companies, Peter Lassman, chairman of Chrysalis offshoot Lasgo Exports, describes the influx of online retailers and fulfillment companies into the distribution sector as "significant," though their arrival "has not been disruptive to my business. In fact, as a wholesaler, it's possibly a constructive development. While services like Amazon are superb, the jury's out on whether any of them will make money. I predict broad consolidation over the short-term."

At another U.K.-based company, Lightning Export, managing director Graham Lambdon also believes the new players "presents positives rather than negatives. We will be in the position to pro-

vide U.K. product, to fulfill from the U.K. or to ship to fulfillment houses overseas." Given the current rates of e-tail growth in Europe and the U.S., however, Lambdon foresees "the bulk of our business remaining with brick-and-mortar retailers." ■

### MAJOR CHALLENGES

*Continued from page 76*

ics chains and the increased participation of mass merchants have also changed the major distributors' lives. "In those yesteryears, we were blessed with an account base of specialty stores who were totally reliant on our product," says Urie. "There was no real challenge in getting a Camelot Music to buy our new releases, because music stores were dependent on us."

"There's been a big growth with different kinds of retailers," Yarbrough agrees. "Electronics chains have been very effective in garnering market share, and so have the mass merchants."

Urie explains that increased music and video sales at non-specialty stores have "forced us to change. When our salesman goes to Sam's [Price Club], music means nothing to Sam's. The guy he's sitting next to in the lobby is from Procter & Gamble and has been working on his sales pitch for six months. There's been a complete flip-flop in the business. The smart distribution companies are going to have to become much more professional." ■

# RYKO

# DISTRIBUTION

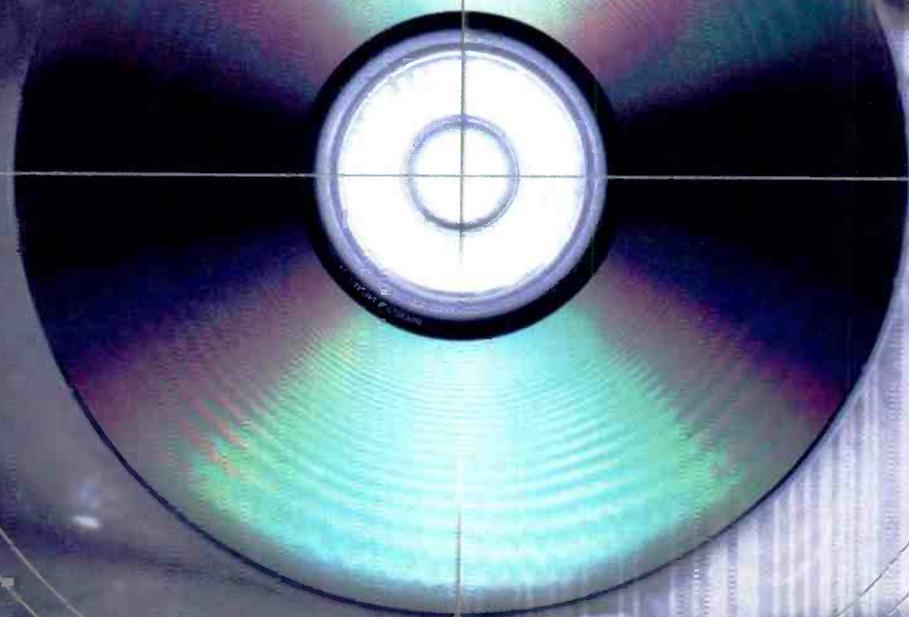
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 Billy Idol  
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 Radiohead  
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## 'Gimme Shelter' Gains New Release

Restored Stones Documentary Coming To Theaters, DVD

BY JIM BESSMAN

NEW YORK—To commemorate the 30th anniversary of the classic documentary "Gimme Shelter," a newly restored print of the Rolling Stones' eventful 1969 North American tour documentary will be released in select cities starting in August, with a Criterion DVD and home video set to follow on Nov. 14.

Janus Films, Home Vision Cinema, and the Criterion Collection in association with Kit Parker Films will release the new version of the 1970 film.

The documentary, which was directed by Albert Maysles, his late brother David Maysles, and Charlotte Zwerin, was restored from the original 16 mm negative and includes a Dolby Digital soundtrack, which was restored from the original four-track.

The DVD will include commentary by Albert Maysles and Zwerin, filmmaker bios, a Maysles filmography, various promotional trailers, additional performances by the Stones at Madison Square Garden, and extensive material relating to the group's ill-fated free concert at the Altamont Speedway just outside of San Francisco.

The infamous Dec. 6 concert, which also features noteworthy contemporaries Santana; Crosby, Stills, Nash & Young; and Jefferson Airplane, was marked by extreme violence by members of the Hell's Angels, who had been hired to handle security.

Jefferson Airplane's Marty Balin was knocked unconscious by an Angel, and in what became a symbolic death knell for the '60s and the spirit of Woodstock, one concert-goer who was caught on film waving a gun, was fatally stabbed.

The DVD will also include a photo gallery of approximately 100 images covering the entire Altamont episode, portions of the four-hour KSAN San Francisco post-Altamont radio broadcast that featured call-ins from Stones road manager Sam Cutler and Oakland, Calif., Hell's Angels principal Sonny Barger, and the booklet "Perspectives On 'Gimme Shelter.'"

The booklet contains essays by key figures, including Stanley Booth, author of "The True Adventures Of The Rolling Stones," and industry veteran Georgia Bergman, who was Mick Jagger's assistant, as well as excerpts from Barger's new book. The booklet will also be packaged with the "Gimme Shelter" videocassette.

"It's a typical Criterion release, with a lot of additional material," says Kim Hendrickson, producer of the DVD at the Criterion Collection.

"Besides the performances from the Garden and the KSAN material, there's wonderful footage of Mick and Keith [Richards] mixing 'Little Queenie' in a studio in Lon-

don, and possibly excerpts from a Stones press conference."

Hendrickson also notes that the soundtrack restoration cleans up past distortion and highlights Richards' guitar playing.

She adds that the newly restored print contains about two minutes of minor nudity and profanities that had been taken out in order to secure a PG rating.

Besides the legendary concert performances, which include Ike and Tina Turner's stunning version of "I've Been Loving You Too Long" and the gripping footage of the Altamont fiasco, "Gimme Shelter" incorporates the reactions of Jagger and Charlie Watts as they viewed the Altamont footage during the film's editing process.

"When we finished filming Altamont, we realized that the one thing missing was how the Stones felt about it," says Albert Maysles. "We weren't about to interview them about it, so Charlotte came up with the idea of inviting them to see some footage and film them while they watched. It became an essential part of the film's structure as well as the answer to how they felt."

The Stones had originally approached cinematographer Haskell Wexler to film the final stages of their tour, but he was unavailable. He referred them to his friends the Maysleses, who had previously lensed the 1964 pre-"A Hard Day's Night" Beatles documentary "What's Happening! The Beatles In The U.S.A."

"We didn't want to do just a concert film, and took a chance that there would be something more to it," says Maysles. "Then everything happened to the point where the film became the perfect match for the rest of what happened in that decade."

For Hendrickson and many others, "Gimme Shelter" was the film that ended the '60s.

"It's been called 'the greatest rock'n'roll film ever,'" she says, "and you see it 30 years later, and it still is. It captures a decade in decline—and the Stones at their most phenomenal and dangerously provocative at the same time."

Hendrickson adds that the current wave of nostalgia makes it the right time to revisit "Gimme Shelter."

"For a long time people didn't want to go near 'Gimme Shelter' because it was too painful, but now we're at the height of nostalgia, and people are longing for it," she says. "You can see what it signified for a young generation and how things have changed—and what the Stones were like 30 years ago."

Maysles agrees. "I see the film and go, 'Oh, my God! How sad.' All these young people were so full of promise,

with nowhere to go," he says. "Nowadays it would be different."

Maysles, whose other major credits with his brother David include "Salesman" and "Grey Gardens," is currently finishing a documentary for HBO about an economically depressed family in Mississippi.

"Gimme Shelter" opened theatrically on Aug. 11 at the Film Forum in New York and was set to open later in additional major markets such as Chicago, San Francisco, Dallas, and Los Angeles.



"Gimme Shelter" co-directors David Maysles, left, and his brother Albert, center right, are shown with the Rolling Stones' Mick Jagger, second from left, and Charlie Watts. The restored film will be released as a special 30th anniversary-edition DVD from the Criterion Collection.

## Web Firms Should Rethink Court Moves; Sony Video Takes On Palm, Manga Titles

**SEE YOU IN COURT:** It's become the norm for Web companies to accuse the courts of being anti-technology when they lose copyright infringement cases. On the surface it may look like these Web companies are right, in light of recent rulings against 2600.com and Napster, but on closer examination, their defense strategies are all wrong.

On Aug. 17, DVD hacker site 2600.com was permanently barred from posting or linking to Web sites that post the DeCSS program, which decodes the CSS encryption technology in DVD releases. The company said it will appeal. The company was sued by studio members of the Motion Picture Assn. of America (MPAA) in January.

In his ruling, U.S. District Judge for the Southern District of New York Lewis A. Kaplan was hardly convinced that 2600.com was exercising its right to free speech.

"Computer code is not purely expressive any more than the assassination of a political figure is purely a political statement," Kaplan wrote in his 93-page ruling. "Its expressive element no more immunizes its functional aspects from regulation than the expressive motives of the assassin immunizes the assassin's action."

Pretty heavy stuff, considering we're talking about movies here, but it only emphasizes how ridiculous the free-speech claim is in the first place.

There are plenty of Web site operators out there who think it's perfectly fine to link to or provide users with material that is obviously pirated and then hide behind the First Amendment or the Digital Millennium Copyright Act to defend themselves. As case after case has proven, this doesn't work.

The simple fact is that the studios and record labels own the content and have every right to say where and how it's distributed. No upstart Web company is going to disrupt their profitable apple cart, no matter how many court appeals it files.

While many of the lawsuits can be attributed to the naive mind-set of their young founders, companies like Scour have no excuse.

The court's message is pretty clear-cut: Companies cannot be permitted to distribute or aid in the distribution of free intellectual property on the Internet. The decision isn't against technology or the personal freedom of consumers. It's about preserving commerce.

But Scour president Dan Rodrigues continues to beat

the personal freedom drum. "The current MPAA/[Recording Industry Assn. of America/National Music Publishers' Assn.] case against Scour threatens the rights of consumers, as it challenges the freedom of all search engines to continue to operate on the Internet," Rodrigues said in a statement following the 2600.com decision. "Scour's services have always been and will continue to be completely legal, and have conformed from day one with all applicable laws and guidelines, including the Digital Millennium Copyright Act of 1998."

Based on past rulings, Scour might want to re-tool that strategy or start making some licensing deals.

**SONY DOCKS AT ISLAND:** Sony Music Video (SMV) has signed a long-term distribution and marketing agreement with Palm Pictures and Manga Entertainment.



by Eileen Fitzpatrick

Under the agreement, SMV will handle all new and catalog releases from the two labels. Among the first projects will be the rereleases of Manga's Japanese-animation catalog this fall, including the first-time DVD release of "Ghost In The Shell."

SMV is a division of Sony Music Entertainment.

**'GEORGE LUCAS' IN RETAIL:** If you're looking for a break-out video hit from the Web, the nine-minute short film "George Lucas In Love" is a likely candidate.

Based on its sales success at Amazon.com, the film is now available at Tower Video, Warehouse, Barnes & Noble, Musicland, and Borders Books & Music. Retail price is \$6.99.

The distribution deal was struck by MediaTrip.com, which debuted the short film on its Web site last October. At Amazon, the video has sold more than 13,000 units since its April availability, according to MediaTrip. Physical distribution is being handled by Red Hill.

**CALLING ALL INDIES:** The Video Software Dealers Assn. (VSDA) will hold a meeting of all industry buying groups at the upcoming East Coast Video Show. The purpose of the meeting will be to share marketing resources and ideas about smart buying capabilities.

The East Coast Video Show takes place Sept. 26-28 at the Atlantic City Convention Center in Atlantic City, N.J. For more information about the indie meeting, contact the VSDA at 818-385-1500, ext. 223.

# Christmas Comes Early With Teletubbies, Wiggles, 'Olive'

**LET IT SNOW:** The mercury's hovering in the 80s, but the holiday releases will soon be flying thick and fast.

As usual, there's a high percentage of preschool kid vid coming down the pipeline, and one of the most anticipated releases will be the upcoming Teletubbies title "Christmas In The Snow" on PBS Kids Home Video.

Distributed by Warner Home Video, the title is a follow-up to last year's successful "Merry Christmas, Teletubbies!" and consists of two snow-white videocassette volumes packaged in a green

clamshell. The double-cassette is priced at \$29.98 with a \$19.95 minimum-advertised-price point. Release date is Oct. 31.

Volume I is titled "It's Snowing!" and Volume II is called "The Snow Tubby." Each cassette will sport red and green face labels and will be packaged with Teletubbies wrapping paper and gift cards.

On the 45-minute tapes, Tinky-Winky, Dipsy, Laa-Laa, and Po play in the first snow ever to fall in Teletubbyland and then build their own "snow tubby." There's also a segment on how children



by Moira McCormick

around the world celebrate Christmas.

Warner Home Video will launch "Christmas In The Snow" with a national print advertising campaign aimed at moms, with ads scheduled to appear in magazines such as Parents, Parenting, Child, and Baby Talk.

Warner is also partnering with publisher Scholastic Inc., which will include a sticker promoting the availability of the video with its new tie-in book release, "The Snow Tubby."

Over at Lyrick Studios, the supplier is releasing the first Christmas-themed video from its popular Australian kids' act the Wiggles, called "Wiggly, Wiggly Christmas."

The 40-minute title hits stores Oct. 24, priced at \$14.95. A companion audio will be simultaneously released.

"Wiggly, Wiggly Christmas" is the fourth video and audio release for the foursome from Down Under. It features 17 classic and new holiday songs and a look at how Christmas is celebrated in Australia where December, of course, is summer. A beach party tune called "Christmas Picnic" is one of the video's highlights.

In-store displays will house both the audio and video titles, and separate audio or video displays are also available from Lyrick.

20th Century Fox Home Entertainment is debuting an animated holiday feature called "Olive, The Other Reindeer" from "The Simpsons" creator Matt Groening.

In the video, based on the best-selling children's book, voice talent includes Drew Barrymore, Michael Stipe, Ed Asner, Jay Mohr, Dan Castellana, Joe Pantoliano, Peter MacNicol, and Tim Meadows. Running time is 69 minutes for "Olive," which is priced at \$14.95 for VHS and \$19.98 for DVD. Release date is Oct. 31.

Fox will support the title with print and broadcast advertising as well as a grass-roots campaign. Print ads will run in entertainment and parenting publications such as Family Life, Parade, Entertainment Weekly, People, Boy's Life, and Working Mother.

TV spots will target moms, kids, and dog lovers, since Olive is a dog who wants to replace an injured Blitzen as one of Santa's reindeer. The ads will air on networks such as Lifetime, Nick Jr., the Learning Channel, the Discovery Channel, and Animal Planet.

Fox will also implement a school program for first- and second-graders, encompassing coloring contests and online elements. The online media campaign will utilize sweepstakes and promotional giveaways via a number of entertainment and child-oriented Web sites. Fox will also feature tie-ins with pet Web sites and will create an "Olive" mini-Web site.

Other marketing elements include radio and mall promotions targeting the top 10 markets, done in conjunction with Suncoast Motion Picture Company and Nordstrom. The mall events will include photo ops with Santa and Olive, as well as holiday wrapping-paper stations featuring Olive paper.

Fox is also planning to launch a national read-along promotion in which local retailers or libraries would show the video.

"Olive" point-of-purchase floor displays and prepacks will be available to retailers, and a Christmas-card rebate will be offered to consumers.

**ENTER THE DRAGON:** "Dragon Tales: Follow The Clues" is the newest video release in the "Drag-

on Tales" series from Columbia TriStar Home Video, which is spun off from the acclaimed PBS animated preschool TV series.

The title, which features three episodes, arrives in stores Oct. 3, priced at \$12.95. A Spanish version is also available.

Columbia has rounded up several promotional partners, including Hasbro, Random House, and NewKidCo.

The supplier will conduct a sweepstakes awarding a trip for four to the San Diego Zoo, which will be advertised this fall through a national consumer print campaign in Parents and Sesame Street Parents magazines. Promotional stickers will appear on packaging from Hasbro and Random House.

Plus, Columbia TriStar will engage in a cross-promotion with toy manufacturer Hasbro, in which all "Dragon Tales: Follow The Clues" videos will contain a \$3 coupon off two "Dragon Tales" plush toys.

Random House will promote the video's availability via inserts in more than 250,000 books and ads placed in Sesame Street Parents magazine.

Billboard®

SEPTEMBER 2, 2000

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
<b>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.</b>					
<b>◀ No. 1 ▶</b>					
1	1	10	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b> Dualstar Video/Warner Home Video 35879	2000	19.96
2	2	2	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b> Dualstar Video/Warner Home Video 56501	2000	19.96
3	4	4	<b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b> Warner Home Video 1576	2000	14.95
4	7	2	<b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b> Dualstar Video/Warner Home Video 56520	2000	19.96
5	3	11	<b>POKEMON: THE FIRST MOVIE</b> Warner Home Video 18020	1999	26.99
6	8	8	<b>SALUDOS AMIGOS</b> Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99
7	10	58	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
8	6	4	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b> Warner Home Video 1579	2000	14.95
9	9	13	<b>ELMO'S WORLD</b> Sony Wonder 51720	2000	9.98
10	5	2	<b>MARY-KATE &amp; ASHLEY: AMAZING ADVENTURES</b> Dualstar Video/Warner Home Video 56519	2000	19.96
11	11	37	<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	1998	9.95
12	13	14	<b>TARZAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
13	14	12	<b>BARNEY: MORE BARNEY SONGS</b> Barney Home Video/The Lyons Group 1234	1999	14.95
14	12	69	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981	22.99
15	15	3	<b>MAKE MINE MUSIC</b> Walt Disney Home Video/Buena Vista Home Entertainment 19865	1946	19.99
16	17	4	<b>POKEMON: WATERBLAST</b> Viz Video/Pioneer Entertainment 71260	2000	14.95
17	20	13	<b>AN EXTREMELY GOOFY MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
18	22	17	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b> Columbia TriStar Home Video 04528	1999	21.96
19	21	22	<b>SCOOBY DOO'S GREATEST MYSTERIES</b> Cartoon Network Video/Warner Home Video H3867	1999	14.95
20	<b>NEW ▶</b>		<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b> Walt Disney Home Video/Buena Vista Home Entertainment	2000	24.99
21	18	24	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b> Dualstar Video/Warner Home Video 36878	1999	19.96
22	16	10	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b> A.D.V. Films 001D	2000	14.98
23	<b>NEW ▶</b>		<b>VEGGIE TALES: KING GEORGE AND THE DUCKY</b> Big Idea/Lyric Studios 2136	2000	12.99
24	<b>RE-ENTRY</b>		<b>BARNEY'S RHYME TIME RHYTHM</b> Barney Home Video/The Lyons Group 2827	2000	14.95
25	<b>NEW ▶</b>		<b>AN AMERICAN TALE: MYSTERY OF THE NIGHT MONSTERS</b> Universal Studios Home Video 83306	2000	14.99

◆ 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.

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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
			<b>◀ No. 1 ▶</b>					
1	1	6	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
2	2	5	<b>MY DOG SKIP</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
3	3	13	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
4	<b>NEW ▶</b>		<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
5	4	13	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
6	6	12	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
7	8	7	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
8	9	4	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b>	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
9	15	35	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
10	7	10	<b>PLAYBOY'S LUSTY LATIN LADIES</b>	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
11	10	14	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
12	19	16	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
13	14	34	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
14	13	19	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
15	12	38	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
16	11	19	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
17	5	15	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
18	22	22	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
19	21	2	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b>	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
20	27	18	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
21	17	35	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
22	26	21	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
23	<b>NEW ▶</b>		<b>PLAYBOY'S SEXY GIRLS NEXT DOOR</b>	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
24	16	3	<b>DOUBLE JEOPARDY</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones	1999	R	19.98
25	34	25	<b>DEATH ROW UNCUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
26	32	9	<b>GANGSTRESSES</b>	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
27	38	18	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
28	20	39	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
29	25	5	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b>	Warner Home Video 1579	Animated	2000	NR	14.95
30	<b>NEW ▶</b>		<b>THE THOMAS CROWN AFFAIR</b>	MGM Home Entertainment 907452	Pierce Brosnan Rene Russo	1999	R	14.95
31	24	15	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
32	23	7	<b>RUNAWAY BRIDE</b>	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
33	31	7	<b>SHAFT</b>	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
34	18	8	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
35	29	2	<b>THE FOG</b>	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
36	39	36	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
37	<b>NEW ▶</b>		<b>THE HOWLING</b>	MGM Home Entertainment 100813	Dee Wallace Stone	1981	R	9.94
38	33	3	<b>BIG MONEY HUSTLAS</b>	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
39	<b>NEW ▶</b>		<b>STIGMATA</b>	MGM Home Entertainment 907269	Patricia Arquette Gabriel Byrne	1999	R	14.95
40	<b>NEW ▶</b>		<b>GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS</b>	Ventura Distribution 0213	Various Artists	2000	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

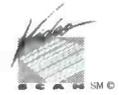
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	1	3	<b>THE BEACH (R)</b>	FoxVideo 200052	Leonardo DiCaprio
2	2	3	<b>MAGNOLIA (R)</b>	New Line Home Video Warner Home Video N4969	Julianne Moore Tom Cruise
3	4	7	<b>THE TALENTED MR. RIPLEY (R)</b>	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
4	10	9	<b>THE GREEN MILE (R)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
5	7	5	<b>THE HURRICANE (R)</b>	Universal Studios Home Video 20719	Denzel Washington
6	8	5	<b>BOILER ROOM (R)</b>	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
7	11	14	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
8	5	3	<b>THE NINTH GATE (R)</b>	New Line Home Video Warner Home Video N4123	Johnny Depp
9	3	4	<b>THE WHOLE NINE YARDS (R)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
10	9	10	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
11	12	8	<b>DUECE BIGALOW: MALE GIGOLO (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
12	16	16	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
13	13	3	<b>ANGELA'S ASHES (R)</b>	Paramount Home Video 336077	Emily Watson Robert Carlyle
14	<b>NEW ▶</b>		<b>REINDEER GAMES (R)</b>	Dimension Home Video Buena Vista Home Entertainment 18312	Ben Affleck Gary Sinise
15	18	10	<b>NEXT FRIDAY (R)</b>	New Line Home Video Warner Home Video N5034	Ice Cube
16	17	3	<b>MY DOG SKIP (PG)</b>	Warner Home Video	Frankie Munz Kevin Bacon
17	14	2	<b>ROMEO MUST DIE (R)</b>	Warner Home Video 18128	Jet Li Aaliyah
18	15	8	<b>ANNA AND THE KING (PG-13)</b>	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
19	20	3	<b>WHAT PLANET ARE YOU FROM? (R)</b>	Columbia TriStar Home Video 04965	Garry Shandling Annette Bening
20	6	3	<b>DROWNING MONA (PG-13)</b>	Columbia TriStar Home Video 05055	Danny DeVito Bette Midler

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	<b>NEW ▶</b>		<b>ERIN BROCKOVICH (R) (26.98)</b>	Universal Studios Home Video 20783	Julia Roberts Albert Finney
2	4	10	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
3	1	3	<b>ROMEO MUST DIE (R) (24.98)</b>	Warner Home Video 18128	Jet Li Aaliyah
4	<b>NEW ▶</b>		<b>THE CIDER HOUSE RULES (PG-13) (32.99)</b>	Miramax Home Entertainment/Buena Vista Home Entertainment 18306	Tobey Maguire Michael Caine
5	7	48	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
6	5	5	<b>THE PRINCESS BRIDE (PG) (19.98)</b>	MGM Home Entertainment 908064	Cary Elwes Robin Wright
7	2	2	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS (NR) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19574	Animated
8	3	2	<b>REINDEER GAMES (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 18312	Ben Affleck Gary Sinise
9	10	6	<b>JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)</b>	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
10	8	5	<b>THE WHOLE NINE YARDS (R) (24.98)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
11	9	8	<b>INDEPENDENCE DAY (PG-13) (34.98)</b>	FoxVideo 2000045	Will Smith Jeff Goldblum
12	11	6	<b>THE HURRICANE (R) (26.98)</b>	Universal Studios Home Video 20719	Denzel Washington
13	<b>NEW ▶</b>		<b>PLATOON (R) (19.98)</b>	MGM Home Entertainment 100840	Charlie Sheen Willem DaFoe
14	<b>NEW ▶</b>		<b>GHOST DOG (R) (24.98)</b>	Artisan Home Entertainment 10352	Forest Whitaker
15	15	21	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
16	6	11	<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton
17	12	21	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
18	14	35	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
19	17	5	<b>THE NINTH GATE (R) (24.98)</b>	Artisan Home Entertainment 66074	Johnny Depp Lena Olin
20	16	4	<b>THE BEACH (R) (34.98)</b>	FoxVideo 2000176	Leonardo DiCaprio

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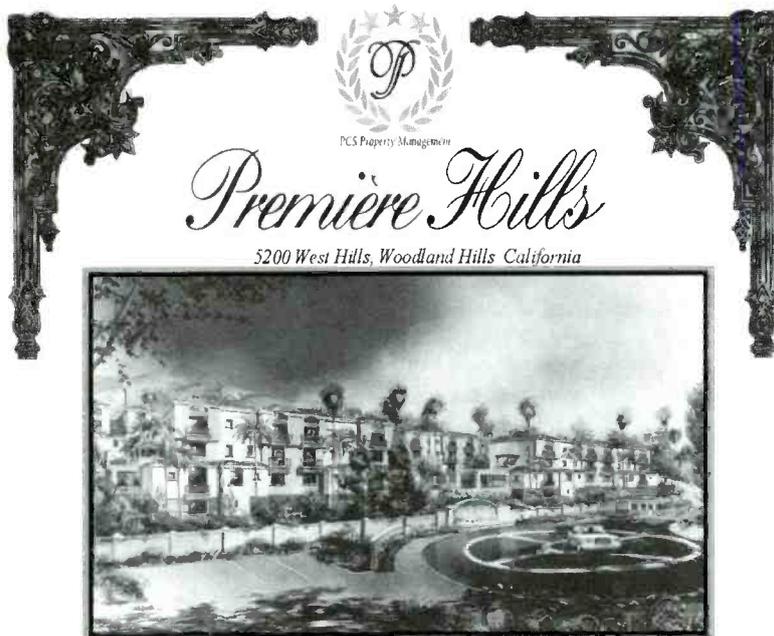
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# Update

## CALENDAR

### AUGUST

Aug. 29, **An Evening With A&R Execs: Talent Acquisition Practices In The New Millennium**, co-sponsored by Liquid Audio, Four Seasons Hotel, Beverly Hills, Calif. 818-769-7007.

### SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 15-17, **ChangeMusic San Francisco**, Hotel Nikko, San Francisco. 877-6-FESTIVAL.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 18-23, **National Quartet Convention**, Kentucky Fair & Expo Center, Louisville, Ky. 800-846-8499.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 20-24, **8th Annual Cutting Edge Music Conference & Roots Music Seminar**, sponsored

by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 21, **11th Annual MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

Sept. 23, **Rhythm & Beats: Making It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, New York. 212-245-5440, ext. 370.

Sept. 23, **16th Annual TEC Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

### OCTOBER

Oct. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Kampgrounds, Pine Island, Fla. 941-283-5166.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trust's Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Ritmo Latino Music Awards**, Universal Amphitheatre, Los Angeles. 310-385-1697.

Oct. 19, **The Spirit Of Life Awards**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

Oct. 27-29, **2000 Dance Championship "Masquerade Ball"**, Universal Hilton Towers, Universal City, Calif. 818-329-6097.

### NOVEMBER

Nov. 8-10, **Billboard Music Video Conference &**

**Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Nov. 30, **My VH1 Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

### DECEMBER

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Please submit items for *Lifelines*, *Good Works*, and *Calendar to Jill Peselnick*, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## GOOD WORKS

**JUST "DOO" IT:** Brooks & Dunn will kick off the second "Churn & Burn" charity event on Sept. 21 by riding Sea-Doos from Nashville to Memphis via the Cumberland and Mississippi rivers. The event benefits St. Jude Children's Research Hospital. On Sept. 22, the duo will visit the hospital and perform a benefit concert at Denim & Diamonds. Contact: **Allen Brown** at 615-301-4300.

**FLY AWAY:** WNNX-FM Atlanta and the **Brand New Immortals** have teamed up to aid the nonprofit organization Angel Flight. All

proceeds from the sales of the Immortals' new self-titled CD, which is available exclusively through the radio station's Web site, 99x.com, will be donated to Angel Flight. The group is a volunteer pilot association that provides free air transportation to health care agencies and blood banks. The CDs will be available while supplies last. Contact: **Tara Murphy** at 404-577-8686.

**ARTS AWARDS:** The National Foundation for Advancement in the Arts (NFAA) is teaming with the Music for Youth Foundation (MYF) to choose two 17- or 18-year-old musicians who will receive \$25,000 cash awards. The two winners will be selected from the pool of candidates accepted into NFAA's ARTS 2001 program and will compete in jazz, music, or voice categories to qualify for the MYF awards. The deadline to apply is Oct. 2. Contact: **Beth Czeskleba** at 305-377-1140, ext. 15.

## LIFELINES

### BIRTHS

Boy, Austin Martin, to **Glenn and Yvette Velger**, Aug. 13 in New York. Father is the owner of Harmony Records in the Bronx, N.Y.

### DEATHS

**E.J. Swihura**, 33, in an accidental drowning, Aug. 15 in Miami. Swihura was the co-founder of Songwriters in the Round, a group that sponsors songwriting showcases and networking nights. He was also the Miami area manager for the visual technology distributor, International Audio Visual. Previously, Swihura worked for Americ Disc, a CD, DVD, and CD-ROM manufacturer, and for Blumberg Communications, an audiovisual company. He is survived by his parents, a sister, and a brother.

## NEW AUSTRALIAN DIGITAL C'RIGHT LAW

(Continued from page 57)

music played to callers "on hold" by systems they manufacture. The blanket licenses issued to the telecoms will cover all users of such systems.

The passing of the bill through the Senate coincided with the Music and Entertainment Media Online (MEMO) conference in Sydney, which drew more than 450 attendees over Aug. 18-19.

Executives at the event who spoke to Billboard agree that the bill has come at the right time. The Napster issue (industry sources suggest that there are about 100,000 Australian Napster subscribers) in particular has made a major impact Down Under.

"It's critical from an artist and creative people's standpoint that there is a level of digital protection right now, because cyberspace is exploding—it's where the action is," says Chris Gilbey, co-founder and executive VP of business development at the Sydney-based media company Interactive Media Network.

### FOR THE RECORD

A story in the Aug. 26 issue on the songwriting team of Jay Livingston and Ray Evans incorrectly referred to Livingston's music publishing company. It is Jay Livingston Music.

"[The new law] puts recognition in the value of online digital music," adds Sam King, VP of music service provider MP3.com.au. "Now that we have the framework where artists can disseminate music over the Internet in a friendly and secure format, we have to look at more global issues."

"Just because legislation is passed saying that rights are protected does not mean that consumers are going to take much notice of that," King continues. "We have to look at eliminating the motives for piracy, not the actions. If you make it easy to get into legitimate music, you don't bother pirating."

Gilbey believes that the music industry should recognize that rights in cyberspace are different and that a new digital rights association should be set up. "I don't think any of [the current rights protection associations] can live in both places," he says. "We need a rights society that exists in cyberspace for all content creators, regardless of whether they're musicians, authors, or graphic designers."

Gilbey also calls for greater research to make the law more effective. "Instead of imagining the level of piracy or imagining the amount of online transactions, we need to start measuring so there is a reality basis from which discussions can take place," he suggests.

One of these realities came to light

during a panel discussion about digital piracy at the MEMO conference. Michael Speck, manager of the Music Industry Piracy Investigation unit, screened footage of a pirate openly selling 8,000 illegal records at a flea market in Sydney.

"Despite our many raids, not one pirate in Australia has been jailed," Speck pointed out. "They generally get a \$5,000 fine. If their [manufacturing] equipment is confiscated, they bounce back with the same amount of gear the next day."

Elsewhere at the conference, rap star Ice-T delivered a 15-minute videotaped keynote speech in which he predicted that, in time, music file-swapping software will come under the control of major recording companies. He said, "Napster will come back as part of a major label's program, and they'll find a way to get you guys to pay for it, and file-swapping will become [part of the landscape]."

Richard Gottelher, producer (Blondie, Richard Hell, Robert Gordon), songwriter ("My Boyfriend's Back," "I Want Candy," "Sorrow"), co-founder of Sire Records, and current CEO of New York-based retail store Net music supplier the Orchard, told the attendees, "The music industry has lost its chance; there is no way consumers will pay for file-swapping now when they haven't had to before."

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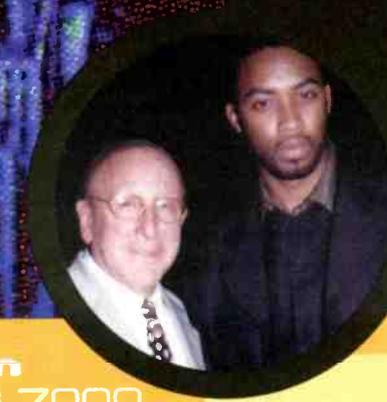
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Paying by:  check  Visa/MC  AMEX  money order Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_

(charges not valid without signature)

Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept 1.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Rock, R&B, Country See New Life Formats' Upswing Comes At Expense Of Spanish, N/T Radio

This story was prepared by Sean Ross of Airplay Monitor.

NEW YORK—Six months ago, the national ratings news from the fall '99 Arbitrons was great for news/talk radio and Spanish-language stations and almost nobody else. In the winter, the numbers normalized slightly. And in the just-released spring books, the news was good for almost every format but Spanish and N/T. There was a rock and R&B radio resurgence, country posted its second straight up book after five years of almost continuous decline, and top 40 had its best numbers in eight years.

Airplay Monitor's national analysis of spring books for Arbitron's 92 year-round measurement markets shows N/T radio still in first place but down 16.3-15.5 12-plus and off sharply from the 20.7 share it had last fall, meaning that the format has, in six months' time, gone from its best-ever national number to its lowest number since summer '94. N/T was down seven-tenths of a share in all adult demos.

AC stations (which included, for our purposes, everything from adult top 40 to soft ACs) were off 13.8-13.5 but still had the No. 1 music format. AC was followed by R&B (12.5-12.9), top 40 (9.8-10.5), country (8.9-9.0), Span-

ish (7.3-7.2), album rock (6.1-7.5), oldies (5.4-5.6), classic rock (4.9-5.0), modern rock (3.8-3.9), adult standards (3.4-3.2), jazz (2.7-2.8), religious (2.7-2.3), and classical (1.7-1.6).

AC was up in the winter, paced largely by mainstream ACs rather than by adult top 40s. But this time, the hotter ACs were up 5.2-5.3, meaning that mainstream AC was off four-tenths of a share. (We've noticed that the two seesaw from book to book.) AC was also below its 12-plus number from spring '99, when it was off 14.5-13.9. While the format was off about three-tenths of a share in most demos, its biggest drop was in 18-34, which was, coincidentally, the site of top 40's biggest gain among adult demos.

### AN R&B REBOUND

R&B stations are still short of their record 13.3 12-plus share last summer, but they've rebounded nicely from a subsequent drop to a 12.1. That number includes mainstream and adult R&B stations, as well as the new clump of R&B oldies outlets. Separately, mainstream R&B was up 6.9-7.1, adult was up 3.0-3.2, and R&B oldies was flat at a 2.6. The combined formats posted nearly a 25 share in teens (24.3-24.9) but were also up four-tenths of a share in 25-54 (to a 13.0) and 35-64 (to an 11.1).

The R&B numbers suggest that mainstream and adult outlets are reclaiming some of the listening that they lost to "Jammin' oldies" stations. And that those R&B oldies outlets, while seemingly maxed out, won't now disappear altogether, unless owners get dissatisfied with settling for a niche format and start bailing out.

R&B PDs might also take some encouragement from knowing that while there was some superstar product during the spring (Toni Braxton, Sisqó, Aaliyah), the format got a boost from such relative newcomers as Carl Thomas, Avant, and Donell Jones.

### TOP 40'S BEST NUMBERS IN YEARS

It's also good news for R&B that the format was up despite an incredible spring book for top 40, which hasn't seen a 10.5 since fall '92. Top 40 was up in all demos but most sharply among teens (36.7-37.9) and 18-34 (14.9-15.6). Rhythmic top 40, if viewed separately, was up 3.0-3.4.

Top 40's numbers are encouraging for several reasons. For one thing, top 40 was up despite the fact that there weren't many more top 40 stations than there were in the winter book (177 stations showed in the spring survey, vs. 175 last time), meaning that the growth isn't just a result of the new signals. Besides, the fact that 18-34,

(Continued on page 90)

## newsline...

**DISNEY SETTLES SUIT.** ABC/Disney's album rocker KLOS Los Angeles will pay \$2 million to settle a racial discrimination lawsuit stemming from morning hosts Mark and Brian's giveaway of "black hoes," black plastic gardening tools. The Los Angeles Times reports the settlement comes less than a year after Disney termed the suit meritless and vowed to fight it in court.

Former KLOS traffic controller Judy Goodwin filed suit Aug. 6, 1999, contending that ABC violated anti-discrimination laws. ABC, after its initial response to the suit, later sought to ameliorate the bad publicity (and threatened boycott) stemming from the incident by arranging with the Congress of Racial Equality to hold a two-hour diversity training seminar at the station. But it also ignored calls to fire Mark and Brian, later extending the morning team's contract. Two other former KLOS employees have outstanding lawsuits stemming from the incident. An ABC representative declined to comment on the settlement.

**VIACOM OFFER DRAWS SUITS.** It's *de rigueur* in mergers, buyouts, and roll-ups these days, so attorneys for Infinity Broadcasting could hardly have been surprised when they were served papers for a lawsuit brought by a shareholder looking to block Viacom's \$15.5 billion buyout of the Infinity shares it does not own. The share owner, Yehuda Glatzer, claims that because Viacom already owns 64% of Infinity, Infinity's board of directors is selling the company to Viacom for a bargain-basement price. In its offer, Viacom agrees to pay about \$40 a share, which is \$2 above where Infinity is currently trading. In the suit, filed Aug. 16 in Delaware Chancery Court, Glatzer charges, "Viacom has tried to take advantage of the fact that the market price of Infinity stock does not fully reflect the progress and future value [of Infinity]." Meanwhile, a class-action suit has been filed by the New York law firm Stull, Stull & Brody, which says Viacom's offer is "unfair and grossly inadequate."

**WEB RATINGS CHALLENGER EMERGES.** The Arbitron Co. has a new Internet ratings competitor with the market entry of MeasureCast Inc. The Portland, Ore.-based company began its third-party streaming audience measurement service Aug. 16 with the announcement that BroadcastAmerica will be its first customer.

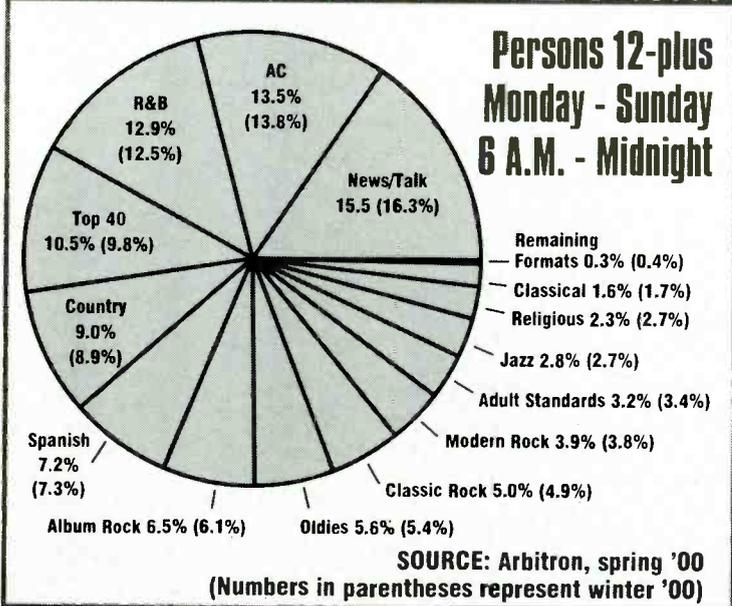
While Arbitron's InfoStream ratings system is based on clients' server logs, which are culled for user totals, MeasureCast places its software on the streamers' computers, allowing it to report back ratings in near real-time fashion and release daily measurement reports. MeasureCast says that its server-side technology will record the exact number of streams and that its technology is tailored for streaming media and results in accurate, tamper-proof, and up-to-date audience size and usage information.

**COX GETS FOX FOR NOW.** Cox Radio has been given a 12-month waiver of the Federal Communications Commission's (FCC) cross-ownership rule in order to buy oldies WFOX Atlanta from Clear Channel. Cox needs the waiver because it owns a newspaper in the market, The Atlanta Journal-Constitution. Cox had argued that because WFOX is licensed to Gainesville, Ga., 55 miles from Atlanta, the two media do not compete for advertising dollars. The FCC disagrees and will allow Cox to own the station for one year, after which it will need to sell either WFOX or the Journal-Constitution.

**NO CLAWS BROKEN.** Album rock station CJKR (Power 97) Winnipeg, Manitoba, has been cleared by the Canadian Broadcast Standards Council (CSBC) for a Nov. 2, 1999, morning broadcast during which it mocked a Chinese government pet policy in a parody song to the tune of Harry Chapin's "Cat's In The Cradle" called "There's A Cat In The Kettle." A listener accused the station of violating the Canadian Assn. of Broadcasters' Code of Ethics, which prohibits material "based on matters of race, national or ethnic origin, color, religion, age, sex, marital status, or physical or mental handicap." The CBSC says the song did not violate the code.

**BUT SIRIUSLY.** Sirius Satellite Radio has inked a deal with Internet radio broadcaster Comedy World to create the Sirius Comedy Channel on its soon-to-launch service. Among the offerings planned is "Sandradio," a weekly show hosted by comedian Sandra Bernhard.

## ARBITRON FORMAT SHARE



## De Castro To Keynote Radio Seminar

Veteran manager, group head, and now Netcaster Jimmy de Castro will be the keynote speaker at the Billboard/Airplay Monitor Radio Seminar and Awards, set for Oct. 5-7 at the New York Hilton.



DE CASTRO

De Castro is the former CEO/president of AMFM—beginning on the station level in the '70s and rising through the ranks of San Francisco, Boston, and Chicago radio before becoming COO of Evergreen Media, which was later merged into Chancellor Media, now awaiting its own merger into Clear Channel as AMFM. Since retiring

from AMFM in February, de Castro has been working behind the scenes on a soon-to-be-unveiled Internet initiative, Nothing But Net.

For the first time since leaving AMFM, de Castro will publicly speak about the merger of AMFM and Clear Channel, and he'll discuss his Internet initiative and where he sees his old medium of radio heading.



For more info on registration and discount hotel prices and airfare for the Radio Seminar and Awards, go to [billboard.com/events/radio](http://billboard.com/events/radio) or call the seminar hot line at 646-654-4660.

# Adult Contemporary

T. WK	Li. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	1	26	<b>YOU SANG TO ME</b> COLUMBIA 79405 †	MARC ANTHONY 4 weeks at No. 1
2	1	2	31	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
3	2	3	17	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	4	22	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	6	5	51	<b>AMAZED</b> BNA 65957 †	LONESTAR
6	5	6	17	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
7	7	8	47	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
8	8	9	45	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473*/550-WORK †	CELINE DION
9	9	7	31	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
10	11	11	36	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	10	10	14	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
12	14	14	13	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* †	LARA FABIAN
13	13	12	72	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
14	12	13	22	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
◀ AIRPOWER ▶					
15	16	23	4	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
16	15	16	44	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	18	19	10	<b>THE ONE</b> JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	17	70	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
19	21	21	5	<b>THERE YOU ARE</b> RCA ALBUM CUT	MARTINA MCBRIDE
20	17	15	27	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
21	24	26	6	<b>I WANNA KNOW</b> JIVE SOUNDTRACK & ALBUM CUT †	JOE
22	23	28	3	<b>THE LOVE I FOUND IN YOU</b> WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
23	26	22	23	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
24	22	20	18	<b>I WANT YOU TO NEED ME</b> 550 MUSIC 79473*/550-WORK †	CELINE DION
25	25	25	8	<b>STOP</b> 550 MUSIC ALBUM CUT/550-WORK †	JON SECADA

# Adult Top 40

T. WK	Li. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	19	<b>BENT</b> LAVA 64704/ATLANTIC †	MATCHBOX TWENTY 6 weeks at No. 1
2	2	3	19	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
3	4	4	21	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	3	2	39	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
5	6	9	8	<b>WONDERFUL</b> CAPITOL ALBUM CUT †	EVERCLEAR
6	5	6	13	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
7	7	5	28	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
8	8	7	21	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	12	13	10	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT †	NINA GORDON
10	9	8	35	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
11	11	11	61	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	10	10	34	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
13	18	21	7	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
14	13	16	17	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
15	17	20	7	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
16	14	12	15	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
17	15	14	31	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
18	16	15	45	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
19	19	18	14	<b>SIMPLE KIND OF LIFE</b> TRAUMA 490365/INTERSCOPE †	NO DOUBT
◀ AIRPOWER ▶					
20	23	26	6	<b>IT'S MY LIFE</b> ISLAND ALBUM CUT/IDJMG †	BON JOVI
21	20	19	20	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
22	28	32	3	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT	EVAN & JARON
23	29	34	3	<b>YOU'RE AN OCEAN</b> HOLLYWOOD ALBUM CUT	FASTBALL
24	24	28	13	<b>HERE WITH ME</b> ARISTA ALBUM CUT	DIDO
25	33	—	2	<b>PINCH ME</b> REPRISE ALBUM CUT †	BARENAKED LADIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ 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/BPI Communications

# Radio

## PROGRAMMING

# Slow Charts Big Issue At CRS-Southwest

## Country Seminar Also Touches On Play-For-Promotion, Satellite Radio

**BY ANGELA KING and PHYLLIS STARK**  
SAN ANTONIO—Slower playlists and charts and the resulting slowing of release schedules—such that most artists issue just two singles a year—are a mixed blessing, according to attendees of the regional Country Radio Seminar-Southwest, held Aug. 18-19 in San Antonio.

Academy of Country Music president David Corlew—also an artist manager and co-owner of Blue Hat Records—said slower charts are having a detrimental effect on managers. While he allowed there are “good and bad” points to records lasting 30 weeks on the chart, he said, “to a manager, two singles a year do not build a career. [As a result] some management companies have quit doing business. [And] as budgets dwindle . . . a lot of labels have cut out things they have funded in the past and are looking to managers to fund that.”

Scott Siman of rpm Management didn't even see mixed results. “This playing records for a long time is a curse, not a blessing,” he said.

But consultant Jaye Albright of MeVay Media said that, with country's national shares of listening up for two consecutive quarters (see story, page 1), “it seems to me holding on to records longer has helped us.”

At a different session, WKHX/WYAY Atlanta operations manager Dene Hallam said, “I don't have a problem playing only two songs a year off an album, because most albums only have two [real hits]. Where we get into problems is when we do three or four [singles].”

At a programming session, panelists took an optimistic view of the future of country, in counterpoint to an observation made during an earlier panel that country may never return to its highs of the early '90s. “Lots of new artists are breaking

through,” Hallam said. “The biggest sellers we have weren't here five years ago.”



HALLAM

George Strait or Dixie Chicks or Tim McGraw/Faith Hill show” and then say country won't rebound.

And while that session's panelists did not dispute the benefits of crossover artists, KSCS Dallas PD Dean James asked, “Why can't we get songs tailored just for our [format]? Something specific, so it's not heard on seven other stations in the market?”

### GOT COUNTRY?

The Country Music Assn. used the seminar to announce that it is creating a major nationwide marketing campaign to brand and promote the positives of country music in a manner similar to the Got Milk? campaign. An advertising agency has been hired, and a research project is under way.

At the closing rap room, several programmers urged label reps to take them seriously when they say an act is not working.

St. John said, “A lot of times we're telling [labels], ‘It's not going to happen [for an artist],’ and it's like talking to a wall. You still spend \$1 million on the artist. We just can't talk about it.”

Added Hallam, “Programmers are intuitive about when things aren't working. Bludgeoning the programmers [is what] you [record] guys think shows a commitment [to the artist], and nine times out of 10, the PD or music director is suspicious of that.”



JAMES

# Clear Channel To Close on AMFM

SAN ANTONIO—Having finally won Federal Communications Commission (FCC) approval of its deal to buy AMFM Aug. 15, Clear Channel was at press time preparing to close on the \$56 billion deal. A number of spinoffs are to be consummated, and insiders say several new deals that would take Clear Channel into new markets are likely.

Although the FCC had released little documentation of its approval, it had overnighted a copy of its order to Clear Channel executives, who were still reviewing it at deadline. Even so, a company spokeswoman said the divestitures had begun Aug. 23, although no details were available at deadline. Closing on the AMFM deal was set for the last week of

August, she added.

Back in Washington, D.C., FCC insiders were still unsure as to when complete details of the agency's approval will be released to the public. As part of the AMFM buyout, the FCC has approved a series of spinoffs to other companies, as well as the creation of a trust to hold a number of stations until Clear Channel is able to sell them off.

Flush with more than \$1.5 billion in cash from selling a tenth of its portfolio, Clear Channel is already on the hunt for new stations. Its first deal totals \$45 million and gives it three new markets. It is buying 11 stations in three California cities from Mondosphere Broadcasting.

The opening rap room, meanwhile, included debate on issues as diverse as radio's future in a satellite environment, signing artists to singles deals, and using promotions to get airplay.

Few in the room expressed surprise that a majority of PDs have given airplay to records in return for promotions, but Infinity/Tampa, Fla., GM Tom Rivers said that's not necessarily a bad thing. “We shouldn't say it's evil just because it exists,” he said. “It's how you execute the promotion.”

“In most cases, [getting airplay in exchange for promotions] is not working,” said DreamWorks head of promotion Bruce Shindler, who sees many of his songs departed after the promotion. He also believes airplay in exchange for promotions can spur attacks on the legitimacy of new songs, with claims from “those who aren't on the record” that it is charting only because of the promotion attached. “It backfires,” Shindler said.

Label reps also voiced concerns about backlash against artists when they sign them to singles deals—a practice some labels are considering as a more cost-effective way of doing business. Michael Powers, VP of national promotion for Mercury, said, “A lot of guys are cautious about adding a single” without an album project to back it up.

But both Shindler and Warner Bros. senior VP/GM Bill Mayne contended that it is a move born of economic necessity and doesn't represent a lack of commitment. “It's costing us \$1 million or more every time we sign an act [to an album deal],” said Shindler. “It's a ridiculous way of doing business.”

Programmers in the rap session didn't voice any concerns about playing artists who have only a singles deal. “If it's a great song and the rest of the album sucks, who cares?” said James. “Not everybody in the format now is more than a one-hit wonder.”

WQYK/WRBQ Tampa operations manager Eric Logan said the issue has little to do with the quality of the product hitting programmers' desks. “The record companies are giving us great product,” he said. “We just need programmers who aren't afraid to take chances.”

Epic VP of national promotion Rob Dalton also urged bolder decisions by music gatekeepers. “When you program for the path of least resistance, it's wallpaper music,” he said. “We need to create the audience. The format is boring. [We need] programmers to take a chance.”

Bob Moody of MeVay Media believes the changing environment of radio, including the imminent launch of satellite radio, will make many current concerns moot. “We're talking about stations [giving airplay] for promotions,” he said. “The paradigm is going to be so different in the next five years, it won't be [an] issue.”



LOGAN

When the Dandy Warhols recently performed at the El Rey Theatre in Los Angeles, they played their kind of show. Vocalist/guitarist Courtney Taylor says, "You've got the fire marshall there, CNN, and hundreds of people having a party/riot and hula-hooping in the streets. Meanwhile, we play for two, 2½ hours inside. The crowd is going ape-shit. They're bringing up drinks onstage. We're smoking and drinking, talking to people. Encouraging everybody to talk to the people around them and maybe find somebody to go home and sleep with."

The group's onstage craziness is also an intrinsic part of their music. Their latest Capitol album, "Thirteen Tales From Urban Bohemia," explores

the Warhols' unique lifestyle with such singles as "Bohemian Like You," which is No. 28 on this issue's Modern Rock Tracks chart.

Taylor says he was inspired to write the track



"If there was one place I could go for inspiration, I would pitch a tent there"

—Courtney Taylor, the Dandy Warhols

when "this chick drove by my house one day in the summer with her windows down and her old beat-up early '70s BMW, maybe late '60s. [She had] bleached, fucked-up hair; grown out and piled up

on top, a wife-beater; and tattoos. I just stared at her, and went, 'Oh, my God. Oh, my God.' And then, boomp, she was gone. It was a condensed and filtered version of your basic life experience of someone in our scene."

Inspirational situations like these, though, are not easy to come by for Taylor. Ideas strike him when he's just "waiting around. If there was one place I could go for inspiration, I would pitch a tent there. I'm [usually] a vessel for something, and I just channel ideas. Or when my life gets really fucked up and I get really intense emotional experiences. It's like a manic-depressive elevator with two buttons. Way up and way down. Every time I get in that elevator, that will generally do it."

Billboard®

SEPTEMBER 2, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	1	2	10	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	4	7	11	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
3	2	3	31	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	3	1	18	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
5	6	4	20	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
6	5	6	18	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
7	7	5	19	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
8	11	12	8	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
9	9	10	12	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	10	9	14	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	8	8	20	GODLESS NO PLEASANTRIES	U.P.O. EPIC
12	12	11	20	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
13	15	16	16	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
14	18	19	9	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
15	16	15	6	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
16	17	17	8	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
				◀ AIRPOWER ▶	
17	21	24	4	BREATHE THE STATE	NICKELBACK ROADRUNNER
18	14	14	14	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
19	20	20	8	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
20	13	13	10	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
21	22	22	6	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
22	40	—	2	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
23	24	28	6	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
24	23	21	10	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †
25	30	32	5	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
26	26	31	4	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
27	27	30	5	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
28	25	26	6	SCUM OF THE EARTH "MISSION: IMPOSSIBLE 2" SOUNDTRACK	ROB ZOMBIE HOLLYWOOD
29	32	33	5	LITTLE SCENE ISLE OF Q	ISLE OF Q UNIVERSAL †
30	29	25	15	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
31	28	27	8	PROMISE HORRORSCOPE	EVE 6 RCA †
32	36	—	2	BARTENDER BROKE	(HED) PLANET EARTH VOLCANO/JIVE
33	34	34	5	TEN YEARS GONE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM/TVT
34	NEW ▶	1	1	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
35	NEW ▶	1	1	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
36	NEW ▶	1	1	WASTING TIME DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAV/ATLANTIC
37	31	29	13	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
38	NEW ▶	1	1	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
39	35	37	26	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
40	37	—	2	YOU SPIN ME ROUND (LIKE A RECORD) FELONS AND REVOLUTIONARIES	DOPE FLIP/EPIC

Billboard®

SEPTEMBER 2, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	1	1	20	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
2	2	2	12	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	3	4	15	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
4	5	6	15	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
5	7	10	10	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
6	4	3	12	PROMISE HORRORSCOPE	EVE 6 RCA †
7	6	5	24	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
8	11	13	7	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
9	8	7	19	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
10	9	8	14	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
11	14	16	5	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
12	12	11	22	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
13	10	9	20	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
14	13	12	19	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
15	15	11	11	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	27	—	2	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
				◀ AIRPOWER ▶	
17	18	21	4	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
18	21	24	5	HEAVEN IS A HALFPIPE (IF I DIE) MENACE TO SOCIETY	OPM ATLANTIC †
19	19	18	9	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
20	16	17	8	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETWORK/CAPITOL †
21	23	22	10	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
22	17	14	18	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
23	29	—	2	FREE MUSIC FOR THE PEOPLE	VAST ELEKTRA/EEG †
24	24	26	6	RESPONSIBILITY THE EVER PASSING MOMENT	MXPX A&M/INTERSCOPE
25	22	19	25	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
26	25	27	7	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
27	26	25	7	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
28	35	34	3	BOHEMIAN LIKE YOU THIRTEEN TALES FROM URBAN BOHEMIA	THE DANDY WARHOLS CAPITOL
29	28	23	22	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
30	33	35	3	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
31	30	28	26	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
32	37	37	3	MAKES NO DIFFERENCE HALF HOUR OF POWER	SUM 41 BIG RIG/ISLAND/IDJMG
33	32	33	5	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	NEW ▶	1	1	PINCH ME MAROON	BARENAKED LADIES REPRISE †
35	31	32	4	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
36	38	36	4	TOUCH AND GO TOUCH & GO	VIBROLUSH V2
37	39	—	2	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
38	NEW ▶	1	1	SAD SWEETHEART OF RODEO KING JAMES VERSION	HARVEY DANGER LONDON/SIRE
39	40	—	2	DEEP INSIDE OF YOU BLUE	THIRD EYE BLIND ELEKTRA/EEG †
40	NEW ▶	1	1	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †

SITES + SOUNDS

(Continued from page 68)

ages—for its use be shouldered or shared by AOL and Time Warner (which AOL will soon acquire), since "they are the ones who created and disseminated it," Rothken says.

Despite the fact that AOL and Time Warner have yet to consummate their union, Rothken says, Warner is named because "we allege that on information and belief that the deal is imminent and they signed an agreement which would have the companies each assuming the other's rights and liabilities."

AOL's Nullsoft division earlier this year developed and made available the program that allows users to share digital music files. Since Napster at the time was already the target of a record-label suit over copyright infringement, Gnutella raised industry eyebrows when it came to light in March.

Spinner/Winamp GM Josh Felser quickly labeled Gnutella "an unauthorized freelance project," and the Web pages on which the software was being disseminated were taken down. That was too late to contain the software, however, which is still active online.

AOL did not return calls.

IN YET ANOTHER legal saga (is the music industry engaged in anything else anymore?), music-swap service Napster filed its opening brief Aug. 18 with the 9th U.S. Circuit Court of Appeals in San Francisco, which on July 28 stayed a lower court's preliminary injunction that would have effectively shut the site down.

The filing reiterates many of the defenses that U.S. District Judge Marilyn Hall Patel eviscerated in her scathing ruling in favor of the RIAA but contends that Patel "misunderstood and misapplied the standards for contributory and vicarious infringement" set out in previous rulings, according to Napster attorney Jonathan Schiller, a partner in Boies, Schiller, and Flexner.

Schiller adds that the brief—which seeks a reversal of that injunction—also points up "a variety of evidentiary-related errors" made by Patel in her decision, including "putting upon Napster improperly the burden of proof as to the validity of our material defenses and choosing to resolve any uncertainty in the evidence in plaintiff's favor."

The filing also contends that the injunction as issued was overly broad "because plaintiff can be adequately compensated by damages in the form of a compulsory royalty."

Citing the 9th Circuit's own decision in the Betamax case, the brief continues, "Even if Napster were deemed to be incapable of substantial noninfringing uses, the only appropriate relief would be a compulsory royalty, not an injunction."

Napster interim CEO Hank Barry, meanwhile, said Aug. 18 that he continues to seek "a private resolution" with the labels, which he says have been "civil." "We have made many proposals to them that include compensating artists," he said, though he declined to be more specific. "None have been accepted."

The RIAA will deliver its response to the stay Sept. 8, and Napster will have until Sept. 12 to respond to the RIAA's filing.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	19	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY 4 weeks at No. 1
2	2	3	19	<b>JUMPIN', JUMPIN'</b> COLUMBIA	DESTINY'S CHILD
3	4	4	9	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF SOUL/IDJMG	JANET
4	3	2	16	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
5	10	13	4	<b>MUSIC</b> MAVERICK/WARNER BROS.	MADONNA
6	5	8	22	<b>I WANNA KNOW</b> JIVE	JOE
7	9	9	25	<b>HIGHER</b> WIND-UP	CREED
8	11	12	18	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
9	8	7	18	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
10	7	5	21	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
11	12	10	16	<b>BACK HERE</b> HOLLYWOOD	BBMAK
12	6	6	33	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
13	16	19	6	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
14	19	21	6	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
15	18	20	7	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
16	17	18	5	<b>LUCKY</b> JIVE	BRITNEY SPEARS
17	13	11	28	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
18	14	14	11	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
19	15	15	14	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
20	21	22	3	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
21	23	24	5	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
22	20	17	7	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
23	24	26	4	<b>IT'S MY LIFE</b> ISLAND/IDJMG	BON JOVI
24	22	16	14	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
25	27	36	3	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
26	26	27	6	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
27	25	23	15	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
28	40	—	2	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI
29	36	40	4	<b>PUREST OF PAIN (A PURO DOLOR)</b> SONY DISCOS/COLUMBIA	SON BY FOUR
30	33	—	2	<b>WHO LET THE DOGS OUT</b> S-CURVE/SHERIDAN SQUARE/ARTEMIS	BAHA MEN
31	29	34	9	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
32	31	28	9	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
33	35	—	2	<b>DEEP INSIDE OF YOU</b> ELEKTRAVEG	THIRD EYE BLIND
34	<b>NEW</b>	1	1	<b>WITH ARMS WIDE OPEN</b> WIND-UP	CREED
35	32	29	23	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
36	<b>NEW</b>	1	1	<b>WHAT'CHU LIKE</b> SO SO DEF/COLUMBIA	DA BRAT FEATURING TYRESE
37	30	31	11	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
38	<b>NEW</b>	1	1	<b>WIFEY</b> ARISTA	NEXT
39	37	37	24	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
40	34	32	26	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### ROCK, R&B, COUNTRY SEE NEW LIFE

(Continued from page 87)

25-54, and 35-64 are all up means that Eminem isn't chasing away the moms and that the continued presence of 'N Sync and Britney Spears isn't annoying big Sis too much—both issues that top 40 PDs had worried about.

All three of those acts gave top 40 event records during the spring, meaning that PDs can thank the labels' record-breaking opening-week setup for also helping publicize their stations by association. And if you're wondering what format owns Eminem, the answer is that all three formats that play him—modern rock, R&B, and top 40—did pretty well this time out.

It's also interesting that while some mainstream ACs have been hoping to thwart top 40's growth by jumping on as much boy-group product as they could, it didn't seem to pay off this time, even though the greater presence of "extreme" records at top 40 could theoretically have sent mothers scrambling for a kid-friendly alternative. (Or a more familiar alternative, since top 40 was more current than it has been in years.)

#### COUNTRY RECLAIMS UPPER END

The increasingly aggressive AC format also seems to be sending some of its upper demo back to country radio. After an unusually low 8.2 share in the fall—its lowest numbers since before Garth Brooks—country rebounded in winter and again in the spring. The number of country stations that showed up in a spring book somewhere was up 266-275, always a good sign.

Country's gains, significantly, were almost all at the upper end. It was up 10.0-10.3 35-64 but flat 25-54 (9.0) and off slightly in 18-34 (7.9-7.8). That's not so surprising when you consider the format's greater musical conservatism and the fact that it's easier to hear "Fishin' In The Dark" or "Lookin' For Love" on the radio than it has been in years. It is a little surprising in light of the fact that there was also a concerted attempt to offer more country rock of the Rascal Flatts/Yankee Grey variety. Then again, since those acts are a deliberate throwback to the late-'70s/early-'80s heyday of Hank Williams Jr. and Waylon and Willie, maybe those acts have upper-demo appeal too. Male adult numbers were up 6.2-6.7.

#### SPANISH STREAK ENDS

Spanish-language stations were down a tenth of a share after six consecutive up books. While the format's move into new markets and onto FM in some old ones had helped Spanish-language radio shatter its own record book after book, the number of Spanish-language stations was down slightly this time, 192-186. And the lower shares for Latin radio in New York (which always contributes a lot of listening to the national equation) probably didn't help either.

While a recent article in Crain's New York Business suggested that a measurement problem might have been to blame for the lower New York numbers, some format observers say there were other issues that affected listening. Besides the greater appeal of top 40, which also targets Hispan-

ic listeners, one programmer says that labels' rush to help their superstars cross to the general market has left him with less quality new material to play. (The crossover issue, by the way, continues to look like a red herring in country, which was up in the winter with two major country-to-pop hits and in the spring with none.)

#### WAS WINTER A FLUKE FOR ROCK?

Backed by 6.1-6.5 12-plus numbers this time, album rock's resurgence certainly supports the claims of format supporters who saw the slew of bad winter books as a ratings wobble, not a larger problem. All four rock formats were up, with classic rock continuing to grow (4.9-5.0) and modern up 3.8-3.9. Triple-A, which we count as part of the album rock number, was up 1.0-1.1 by itself.

In the winter, album rock was down sharply with adults, while classic rock was up—a situation we hypothesized could stem from its harder-rocking musical posture. Well, album rock was up 25-54 (7.7-8.2), but it didn't take those listeners back from classic rock (7.0-7.2). It may have taken them back from N/T, however. And while PDs had thought during the winter that rock radio was being eclipsed by the

current success of top 40, the rebound took place this time despite strong growth for top 40.

As with R&B, which had a nice mix of new and veteran acts this spring, rock radio got more of a boost from a mix of recent acts (Blink-182, Creed, 3 Doors Down) and veterans (Red Hot Chili Peppers, Metallica) than it did last fall, when many of the mid-'90s superstars that modern and album rock shared released new albums that some PDs found disappointing.

One other interesting note about modern rock: While it was up overall, it was down or flat in every demo except 18-34 (7.5-7.7), something that might also reflect the increasingly heavy nature of its music.

Finally, pop oldies stations seem to have recovered most of what they lost during last year's "Jammin' oldies" boom. Having fallen 5.8-5.3 between spring and fall of last year, they're now back to a 5.6. In 25-54, the format still has a 6.3 share, compared with last spring's 6.9. Then again, R&B oldies is also off in that demo, from a 4.0 share last summer to a 3.4 in the spring.

Assistance in preparing this story was provided by Jonathan Kwant and Frank Saxe in New York.



Web site: 1073KKRD.com

Company bio: The 50,000-watt station is owned by Wichita Radio Partners (KKRD, KRZZ, KRBB, KZSN).

Coverage area: Wichita, Kan., metro. Sixty-five employees.

Site launched: Original site was launched in 1998.

Maintained by: Marty Boyzuck, former promotion director and current part-time air talent.

Number of hits: 5,200 monthly.

Features: Interactive playlist with links to artists, on-air chats, local and regional concert information, personality pages, and live audio streaming courtesy of Yahoo! Broadcast Services.

Revenue: No Internet-only revenue, but this is being pursued by sales department.

Lessons learned: "Gathering information from salespeople for on-air promos is nothing compared to trying to keep a Web site up-to-date," says Webmaster Boyzuck. "Don't put a feature on the site just because you think it should be there. Program your Web site like you would your station. Promote yourself, promote certain events at specific times, and focus on your major promotion online, just as you would on-air."

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Music Video Confab Broadens Audience, Reader Interaction

**B**ILLBOARD MUSIC VIDEO CONFERENCE: We're excited about some new developments at this year's Billboard Music Video Conference & Awards, set to take place Nov. 8-10 at the Universal Hilton in Universal City, Calif.

For the first time, the conference will be having a trivia contest, with the grand prize winner getting two tickets to this year's Billboard Music Awards, to be held in early December and televised on the Fox TV network.

We'll also have the return of a judging session in which an expert panel and the audience will decide whether or not certain videos from new artists have a chance of being breakthrough hits. The Billboard Music Video Awards—to be held Nov. 10 at the Universal Hilton—will also be voted on by Billboard readers for the first time this year (The Eye, Billboard, July 22), thereby broadening the participation. Voting for the winners was previously open only to people registered for the Billboard Music Video Conference.

In addition to the Billboard Music Video Awards, we'll be having the usual activities people can expect at the conference, including parties, artist showcases, and panels discussing the hottest topics in the music video industry.

The deadline to apply for nomination consideration for this year's Billboard Music Video Awards is Sept. 1. Nominations will be announced in early October.

Stay tuned to this column for more details about the conference and awards. Online registration and conference updates can be found on the Web at [billboard.com/events/mvc](http://billboard.com/events/mvc).

For questions about the conference panels, contact me at 646-654-4730 or by E-mail at [chay@billboard.com](mailto:chay@billboard.com). For all other questions and information, contact **Michele Jacangelo** at 646-654-6440 or by E-mail at [bbevents@billboard.com](mailto:bbevents@billboard.com).

Here's the schedule of panels at this year's Billboard Music Video Conference:

### THURSDAY, NOV. 9

10:45 a.m.-noon

"Playing In The Big Leagues: How To Advance In The Music Video Industry"

This panel will include an in-depth discussion about what it takes to make it to the top of different behind-the-scenes fields in the music video industry, from production to promotion to programming.

2 p.m.-3 p.m.

"Independent Spirits: How The Indie Music Video Community Can Thrive Amid Corporate Domination"

This will include several independent leaders who will offer their survival tips on how to be successful without being corporate.

3:15 p.m.-4:30 p.m.

"Brave New World: How New Technology Is Changing The Music Video Industry"

This session will reveal what types of new technology, on the Internet and in post-production, will have the competitive edge in the future.

4:45 p.m.-5:45 p.m.

"The Screening Room: Passing Judgment On New Artist Videos"

In this judging session, an expert panel (along with the audience) will decide which videos from new artists deserve attention and why. A limited number of videos for this session will be selected in advance by Billboard's music video editor. The only requirement for these videos is that they must be new artist clips that have never been shown on national TV.

# THE EYE



by Carla Hay

FRIDAY, NOV. 10

10 a.m.-11 a.m.

"Taking Care Of Business: How Local Shows Can Succeed In The Advertising Game"

Whether a local program is currently advertiser-supported or is considering trying to make money through advertising, this workshop will show local programmers how to succeed in advertising and go beyond record companies as their main source of revenue.

11:15 a.m.-12:30 p.m.

"Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, And Censorship"

With artists taking more control of their videos and more directors getting star treatment, this discussion will take a revealing look at why changing standards of control and power have been affecting the music video industry and what we can expect in the future.

2 p.m.-3 p.m.

"Video Survivor: The Ultimate Music Video Trivia Challenge"

How much do you really know about music videos and the music video industry? This trivia game is the ultimate challenge to show off your knowledge. Contestants will be chosen in a random drawing. The grand prize winner will win two tickets to this year's Billboard Music Awards.

**TO OUR READERS:** Local Show Spotlight will return next issue.



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- Mystikal, Shake Ya Ass
- Nelly, (Hot S\*\*t) Country Grammar
- Toni Braxton, Just Be A Man About It
- Boyz II Men, Pass You By
- Joe, Treat Her Like A Lady
- Common, The Light
- Destiny's Child, Jumpin', Jumpin'
- DMX Feat. Sisoq, What You Want
- Jagged Edge, Let's Get Married
- LL Cool J, Imagine That
- Volanda Adams, Open My Heart
- De La Soul, Ooh
- Lil' Bow Wow, Bounce With Me
- Lil' Zane Feat. 112, Callin' Me
- Ideal Feat. Lil' Mo, Whatever
- Eminem, The Way I Am
- Ruff Endz, No More
- Lucy Pearl, Don't Mess With My Man
- Major Figgas, Yeah That's Us
- Jay-Z, Hey Papi
- Bebe, Coming Back Home
- Janet, Doesn't Really Matter
- Mya & Jay-Z, Best Of Me Part 2
- Sammie, Crazy Things I Do
- Mya, Case Of The Ex
- Amil, I Got That
- Carl Thomas, Summer Rain
- Big Tymers, #1 Stunna
- Changing Faces, That Other Woman
- Avant, Separated
- Busta Rhymes, Fire
- Profile, Lie
- Stephen Simmonds, I Can't Do That
- Big Pun, 100%
- Kandi, Don't Think I'm Not
- Trina, Pull Over
- Shyne, Bad Boyz
- Kelly Price, As We Lay
- Donell Jones, Where I Wanna Be
- Big L, Holdin' It Down
- Tamla, Can't Go For That
- Da Brat Feat. Tyrese, What'chu Like
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Nexx, Wiley
- Lucy Pearl, Dance Tonight
- Cam'ron, What Means The World To You
- No Question, I Don't Care
- R. Kelly, Bad Man
- Three 6 Mafia, Sippin' On Da Syrup
- Lil' Kim, No Matter What They Say

NEW ONS

- Sisqo, Incomplete  
R. Kelly, I Wish  
Kelly Price, You Should've Told Me  
Capone & Noreaga, Phone Time  
Guru F/Angie Stone, Keep Your Worries  
Mau Maus, Blak Iz Blak  
Talib Kweli & Hi-Tek, Move Something



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Eric Heatherly, Flowers On The Wall
- Shedaisy, I Will... But
- Faith Hill W/Tim McGraw, Let's Make Love \*
- Aaron Tippin, Kiss This
- Lonestar, What About Now
- Rascal Flatts, Prayin' For Daylight
- Darryl Worley, When You Need My Love
- DMX Gilman, One Voice
- Ricochet, She's Gone
- Joe Diffie, It's Always Somethin'
- Clay Davidson, I Can't Lie To Me
- Jo Dee Messina, That's The Way
- Keith Urban, Your Everything
- LeAnn Rimes, I Need You
- Toby Keith, Country Comes To Town
- Garth Brooks, When You Come Back To Me Again
- Lee Ann Womack, I Hope You Dance
- Lisa Angelle, A Woman Gets Lonely \*
- Yankee Grey, This Time Around \*
- Ricky Van Shelton, Call Me Crazy \*
- Terri Clark, A Little Gasoline \*
- Kenny Rogers, He Will, She Knows \*
- Sara Evans, Born To Fly \*
- Jamie O'Neal, There Is No Arizona
- Kenny Chesney, I Lost It \*
- Billy Ray Cyrus, You Won't Be Lonely Now \*
- Sons Of The Desert, Everybody's Gotta... \*
- Reba McEntire, I'll Be
- John Rich, I Pray For You \*
- Craig Morgan, Paradise \*
- Daryle Singletary, I Knew I Loved You
- Trisha Yearwood, Where Are You Now
- Jolie Edwards, I Would
- Trent Summer, New Money
- Marty Raybon, Searching For The...
- Warren Brothers/Sara Evans, That's The Beat...
- Collin Raye W/Bobbie Eskes, Tired Of Loving...
- Chely Wright, She Went Out For Cigarettes
- Phil Vassar, Just Another Day In Paradise
- Faith Hill, The Way You Love Me
- Vince Gill, Feels Like Love
- Anita Cochran, You With Me
- Travis Tritt, Best Of Intentions
- Allison Moore, Send Down An Angel
- Chris LeDoux, Silence On The Line
- Loretta Lynn, Country In My Genes
- Bill Engvall, Now That's Awesome
- The Kinleys, She Ain't The Girl For You
- Diamond Rio, Stuff
- Patty Loveless, That's The Kind...

\* Indicates Hot Shots

- Eric Heatherly, Swimming In Champagne



Continuous programming  
1515 Broadway, NY, NY 10036

- Eminem, The Way I Am
- Big Tymers, #1 Stunna
- Nelly, (Hot S\*\*t) Country Grammar
- Britney Spears, Lucky
- Christina Aguilera, Come On Over Baby
- P.O.D., Rock The Party (Off The Hook)
- 2Gether, The Hardest Part Breaking Up
- Incubus, Stellar
- 'N Sync, It's Gonna Be Me
- Busta Rhymes, Fire
- Janet, Doesn't Really Matter
- Papa Roach, Last Resort
- Jay-Z, Hey Papi
- Disturbed, Stupify
- Deftones, Change
- Red Hot Chili Peppers, Californication
- Madonna, Music
- Destiny's Child, Jumpin', Jumpin'
- 98 Degrees, Give Me Just One Night
- Macy Gray, Why Didn't You Call Me
- Moby, Porcelain
- Backstreet Boys, The One
- Sr-71, Right Now
- Hanson, If Only
- Wyclef Jean, It Doesn't Matter
- DMX Feat. Sisqo, What You Want
- De La Soul Feat. Redm, Ooh
- Third Eye Blind, Deep Inside Of You
- Pink, Most Girls
- Mya, Case Of The Ex
- Lil' Zane Feat. 112, Callin' Me
- Ruff Endz, No More
- Common, The Light
- Kina, Girl From The Gutter
- Ruff Ryders, WV III
- Foo Fighters, Next Year
- Eve 6, Promise
- Warren Brothers/Sara Evans, That's The Beat...
- Korn, Somebody Someone
- Lucy Pearl, Dance Tonight
- 40 Creed, With Arms Wide Open
- 3 Doors Down, Kryptonite
- Wheatus, Teenage Dirtbag
- LL Cool J, Imagine That
- Lil' Bow Wow, Bounce With Me
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Carl Thomas, Summer Rain
- Jessica Simpson, I Think I'm In...
- Mandy Moore, I Wanna Be With You
- 49 Nickelback, Leader Of Men
- Shyne, Bad Boyz

\*\* Indicates MTV Exclusive

- Rage Against The Machine, Testify



Continuous programming  
1515 Broadway, NY, NY 10036

- Creed, Higher
- Nine Days, Absolutely (Story Of A Girl)
- Matchbox Twenty, Bent
- Sting Feat. Cheb Mami, Desert Rose
- Madonna, Music
- Red Hot Chili Peppers, Otherside
- 3 Doors Down, Kryptonite
- Faith Hill, The Way You Love Me
- Bon Jovi, It's My Life
- Janet, Doesn't Really Matter
- Vertical Horizon, You're A God
- Destiny's Child, Jumpin', Jumpin'
- Toni Braxton, He Wasn't Man Enough
- B.B. King & Eric Clapton, Riding With The King
- Red Hot Chili Peppers, Californication
- No Doubt, Simple Kind Of Life
- Creed, With Arms Wide Open
- Everclear, Wonderful
- Foo Fighters, Next Year
- Metallica, I Disappear
- Andrew Johnson, Glorious
- 22 Moby, Porcelain
- 23 Macy Gray, Why Didn't You Call Me
- 24 Corrs, Breathless
- 25 Barenaked Ladies, Pinch Me
- 26 Christina Aguilera, Come On Over Baby
- 27 Lara Fabian, I Will Love Again
- 28 Prince, Kiss
- 29 Boyz II Men, Pass You By
- 30 Kina, Girl From The Gutter
- 31 Foo Fighters, Learn To Fly
- 32 Lenny Kravitz, Fly Away
- 33 Don Henley, Taking You Home
- 34 Hole, Malibu
- 35 Vertical Horizon, Everything You Want
- 36 Brian Setzer Orchestra, Gettin' In The Mood
- 37 Oasis, Wonderwall
- 38 Cher, Believe
- 39 TLC, No Scrubs
- 40 Marc Anthony, You Sang To Me
- 41 Goo Goo Dolls, Broadway
- 42 Lenny Kravitz, American Woman
- 43 Third Eye Blind, Deep Inside Of You
- 44 Tal Bachman, She's So High
- 45 Len, Steal My Sunshine
- 46 Lucy Pearl, Don't Mess With My Man
- 47 Goo Goo Dolls, Iris
- 48 Jennifer Lopez, If You Had My Love
- 49 Faith Hill, Breathe
- 50 Nina Gordon, Tonight And The Rest Of My Life

NEW ONS

- Dido, Here With Me  
Fastball, You're An Ocean  
Shelby Lynne, Gotta Get Back  
Britney Spears, Lucky

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 2, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Lil Bow Wow Feat. Xscape, Bounce With Me  
Nelly, (Hot S\*\*t) Country Grammar  
Mya, Case Of The Ex (Whatcha Gonna Do)  
Eminem, The Way I Am  
DMX Feat. Sisoq, What You Want  
Bloodhound Gang, Mope  
Boyz II Men, Pass You By  
Disturbed, Stupify  
3LW, No More  
Janet, Doesn't Really Matter  
Wyclef Jean, It Doesn't Matter  
Wheatus, Teenage Dirtbag  
Britney Spears, Lucky  
Christina Aguilera, Come On Over Baby (All I Want Is You)  
Destiny's Child, Jumpin', Jumpin'  
Trina, Pull Over  
Aaron Carter, Aaron's Party (Come Get It)  
Pink, Most Girls  
98 Degrees, Give Me Just One Night (Una Noche)  
Toni Braxton, Just Be A Man About It  
Papa Roach, Last Resort  
Big Tymers, #1 Stunna  
Next, Wiley  
Beanie Man Feat. Mya, Girls Dem Sugar  
Madonna, Music

NEW

- Blaque, As If  
Ja Rule Feat. Christina Milian, Between Me And You  
Cash Money Millionaires, Baller Blockin'  
Jagged Edge, Let's Get Married  
Ruff Endz, No More  
Fuel, Hemorrhage (In My Hands)  
Good Charlotte, Little Things  
Dead Prez, Mind Sex  
Bone Thugs-N-Harmony, Change The World  
Big I, Holding It Down  
Barenaked Ladies, Pinch Me  
No Authority, Can I Get Your Number  
DJ Hurricane, Connect



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Rage Against The Machine, Testify  
Fuel, Hemorrhage (In My Hands)  
The Wallflowers, Sleepwalker  
The Dandy Warhols, Bohemian Like You  
Mystikal, Shake It Fast  
Barenaked Ladies, Pinch Me  
Stephen Simmonds, I Can't Do That



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Barenaked Ladies, Pinch Me (NEW)  
Edwin, Rush (NEW)  
S Club 7, Natural (NEW)  
Bon Jovi, It's Gonna Be Me (NEW)  
De La Soul Feat. Redman, Ooh. (NEW)  
Aaron Carter, Aaron's Party (Come Get It) (NEW)  
Vast, Free (NEW)  
Cypress Hill, Can't Get The Best Of Me (NEW)  
Champtown Introducing D'Phuzion, Bang Bang Boogie  
The Tragically Hip, My Music  
Matthew Good Band, Strange Days  
Metallica, I Disappear  
'N Sync, It's Gonna Be Me  
Our Lady Peace, Thief  
Red Hot Chili Peppers, Californication  
matchbox twenty, Bent  
Choclaire, Rubbin  
Britney Spears, Lucky  
Everclear, Wonderful  
3 Doors Down, Kryptonite



Continuous programming  
Hawley Crescent  
London NW18TT

- Red Hot Chili Peppers, Californication  
Eminem, The Real Slim Shady  
Sonique, It Feels So Good  
Ronan Keating, Life Is A Rollercoaster  
Madonna, Music  
Robbie Williams, Rock DJ  
The Corrs, Breathless  
Britney Spears, Lucky  
Mary Mary, Shackles (Praise You)  
Aaliyah, Try Again  
Limp Bizkit, Take A Look Around  
Bomfunk MC's, B-Boy & Flygirls  
Thomas Rusiak, Hiphopper  
Blink-182, Adam's Song  
Janet, Doesn't Really Matter  
Bomfunk MC's, Freestyler  
Anastacia, I'm Outta Love  
Laid Back, Sunshine Reggae 2000  
Destiny's Child, Jumpin', Jumpin'  
Christina Aguilera, I Turn To You



24 hours daily  
32 E 57th Street  
New York, NY 10022

- OPM, Heaven Is A Halfpipe (If I Die)  
SR-71, Right Now  
Vertical Horizon, You're A God  
Foo Fighters, Next Year  
Ben Harper And The Innocent Criminals, Steal My Kisses  
Mya, Case Of The Ex (Whatcha Gonna Do)  
Destiny's Child, Jumpin', Jumpin'  
Amel Larrieux, Sweet Misery  
Incubus, Stellar  
Macy Gray, Why Didn't You Call Me  
Wheatus, Teenage Dirtbag  
P.O.D., Rock The Party (Off The Hook)  
Counting Crows, Mrs. Potter's Lullaby  
Nickelback, Leader Of Men  
Tamia, Can't Go For That



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Wheatus, Teenage Dirtbag  
Incubus, Stellar  
Isle Of Q, Little Scene  
SR-71, Right Now  
Grandaddy, Hewlett's Daughter  
Goldfinger, 99 Red Balloons  
Eve 6, Promise  
Mest, What's The Dillio?  
AFI, Total Imortal  
Moby, Porcelain  
Vertical Horizon, You're A God  
The Brian Setzer Orchestra, Gettin' In The Mood  
Rollins Band, Love So Heavy  
U.S. Crush, Same Old Story  
Hanin Elias, In Flames  
Atari Teenage Riot, Too Dead For Me  
Foo Fighters, Next Year  
Son Of Sam, Monkeys With Hand Guns



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Fuel, Hemorrhage (In My Hands)  
Queens Of The Stone Age, The Lost Art Of Keeping A Secret  
SR-71, Right Now  
Wheatus, Teenage Dirtbag  
Isle Of Q, Little Scene  
The Dandy Warhols, Bohemian Like You  
Kenny Wayne Shepherd Band, Last Goodbye  
Papa Roach, Last Resort  
Deftones, Change (In The House Of Flies)  
Moby, Porcelain  
P.O.D., Rock The Party (Off The Hook)

## UP-AND-COMING YOUTHS TAKE 'N SYNC'S LEAD, HOPING TO BREAK THROUGH TV

(Continued from page 1)

While radio can't possibly air so many pop contenders, television exposure is often the catalyst that helps an act break loose from the pack. "Television helps tremendously," says Lou Pearlman, president of Trans Continental and—as former manager of both 'N Sync and Backstreet Boys—one of the principal architects behind the current boy-band boom. "'N Sync got their big break when they appeared on the Disney Channel—it helped them build their base in a huge way."

The numbers don't lie. "When you're on television, you can have a million-plus people seeing you at one time, and for a new artist, you can't tour enough to make that happen," says Rod Essig, Creative Artists Agency agent representing such acts as LeAnn Rimes, Billy Gilman, and Elliott. "Even a shitty TV show is seen by 400,000 to 800,000 people."

And a big show? "Well, a 10 share is 10 million people," says Essig. "We're so involved in branding and imaging our artists, and television is imaging. You hear the name, you see the face."

TV won't work for just any act, Jive's Kleinbaum notes. "You have to have a special artist and great music to begin with," she says. "You can't fake that. Kids are smart, and they'll know if something is contrived."

### ROCKET FUEL

Disney Channel's "In Concert" series, developed following the channel's makeover in 1997, has proved to be perhaps the biggest career booster for teens. Early artists featured were Rimes, Jonny Lang, and Brandy, but the industry really saw the impact "In Concert" could have with 'N Sync in 1998. Ironically, 'N Sync was booked as a replacement for Backstreet Boys, who had to bow out due to scheduling conflicts.

"At the time Backstreet Boys was the boy group, and 'N Sync was kind of overshadowed by them," recalls Tina Treadwell, VP of talent and alternative programming for Disney Channel. "When our special came along, it put a face to this group, put personalities to them. People got a sense of who these people were."

With Disney Channel specials, promotion begins three weeks prior to the premiere, and in 'N Sync's case, results were immediately visible.

"When the promos started, ['N Sync's] record sales went up to 30,000 [units], then 40,000, then to 80,000-100,000 per week," says Treadwell. "Eventually, it helped drive the album platinum."

The labels were quick to take notice. "Around the time of our relaunch, when we were meeting with the labels, they tended to look at our specials as an option they could have," says Treadwell. "After our success with 'N Sync, they saw the huge potential in the kids' market and realized that kids have disposable income and get excited in a way that adults don't. Our specials changed from an option to almost a mandate. We became part of their plan, to try and get a Disney special."

Later on, when Backstreet Boys did appear on "In Concert," their previously top-selling "Millennium" album returned to the top of the charts. Now the impact of "In Concert" is a given.

Backstreet Boys were already a multi-platinum act before their Disney special, but without a doubt, it was like a retro-rocket boost for 'N Sync," says David Zedeck of Evolution Talent, agency for those groups, Spears, and other acts of the genre. "Besides that, Five, B\*Witched, BBMak, and Jessica Simpson all benefited from Disney."

98°, due to appear with Hoku on an Oct. 7 Disney "In Concert" special, could be next. The special airs just following the Sept. 26 release of 98°'s new Universal album, Treadwell says. "We worked very closely with Universal to have the album and special timed together," she says. "We want to be a partner with the record labels when it's a product we believe in."

Also providing a boost for several acts, including Aaron Carter and A\*Teens, is the Nickelodeon cable network. "Aaron Carter is selling tens of thousands of albums a week, without radio play, strictly because of television," says Zedeck.

Swedish act A\*Teens, whose MCA debut, "The Abba Generation," is another kid-vid hit, first appeared on Nickelodeon in December as part of the channel's Big Help Telethon.

"Since then, they've had a lot of non-traditional television, including a lot of video play on Fox Family, Nickelodeon, and Disney," says Lillian Matulic, VP of publicity at MCA Records. "Definitely, when the video was played, sales increased, and there was a direct correlation. Nickelodeon played it about four or five weeks in a row as part of an online voting site, and record sales increased from about 12,000 to 20,000 a week."

The group, currently on the road as part of the Nickelodeon All That tour, was made recognizable to American audiences largely through television appearances. "They recognize us, especially our single 'Dancing Queen,'" says A\*Teens member Marie Serneholt. "Nickelodeon has played a big part in all of this. We wouldn't be where we are today without Nickelodeon and the Disney Channel."



A\*TEENS

A\*Teens have more Nickelodeon exposure coming up, with specials set for Sept. 6 and Sept. 23. They'll also appear Sept. 15 on the Fox "Summer Music Mania" special and Sept. 22 on the Fox Family "Hi-Fi Room." "I'm anxious to see the effect all of this [television exposure] has," says Matulic.

### THE LIVE SIDE

While the labels see immediate retail benefits from TV exposure, concert promoters are also seeing the impact, with turnstiles clicking for teen pop acts at a steadily increasing rate. Most feel concert specials showcase an act in a dynamic environment that fans want to join when their favorite act comes to town.

No other promoter has cashed in on the popularity of these acts at the rate of SFX, promoter of tours this year by 'N Sync, Backstreet Boys, and Spears. Those three acts alone will likely gross some \$125 million from touring in 2000. SFX is also producing 90% of Aguilera's tour, as well as Nickelodeon's All That outing, which, in addition to A\*Teens, features B\*Witched, LFO, and others.

"Television has a significant impact on everything," says Brad Wavra, VP

of SFX Touring. "When you become as familiar with these artists as TV allows you to become, you feel a part of their life and career. These are electronic kids out there, and TV is the medium they've grown up on."

By being involved with acts at all levels of popularity, the promoter is in a unique position to gauge an act's potential. As such, Wavra sees 98° as "poised to have a great launch, and once that machine gets up and running, there could be a very big movement from them."

Wavra also considers Jessica Simpson "one to watch" and believes that LaFace R&B act Usher is ready for mainstream crossover. "As the spectrum goes from the white teen audience and begins to cross over, Usher is an act that definitely has been appeal for both sides," says Wavra.

"A lot of times the target audience for these groups is very young, and in order to reach that market, the best medium is television," says Mark Cheatham, who represents No Authority, Youngstown, Vitamin C, and 98° at International Creative Management. "Fox Family, Disney Channel, and Nickelodeon are putting shows together based around musical talent, which is great for us because it helps brand the artist, which in turn increases record sales and ticket sales."

Cheatham points out that MTV kicked off the trend a long time ago, and he believes that the pioneer network remains the biggest influence. "MTV has helped all of these acts tremendously with videos," says Cheatham. "The girls see [the acts'] faces, fall in love with them, and want to buy their records and see them live. MTV remains the main catalyst."

The boy bands have an advantage, Zedeck says, because they have broad appeal to the most zealous of fans. "There is nothing so passionate as a 15-year-old girl fan," he says.

And, according to Disney Channel's Treadwell, the industry should note that the artists aren't much more than kids themselves. "It's important to remember that they are young people and they need to be supported," she says. "Hopefully, their talents will continue to grow, their careers will solidify, and they'll grow into adults with a positive view of this industry we're all part of."

## 'Class Of 2000' To Spotlight Country's Young

NASHVILLE—Country music hasn't been left out of the teen television game. Corporate America has often turned to the genre's stars to promote products ranging from makeup to pickups, and both sides can benefit greatly.

"That 30-second Samsung commercial LeAnn Rimes did was as important as a No. 1 record," says Rod Essig, her agent at Creative Artists Agency, who also represents teen acts Billy Gilman and Alecia Elliott.

With an eye to exposing country's young performers, Essig and Kitty Moon Emery of Nashville-based Scene Three Productions conceived and co-executive-produced the show "Class Of 2000" for TNN.

"There are all these acts under 18 that are great, and we didn't want to have them play and sing in front of people sitting in chairs," Essig explains. "We didn't have a big budget. We shot it for about \$160,000, and I called in all my friends to help make it happen."

The lineup for "Class Of 2000," which aired June 24, included Elliott, Gilman, the Clark Family Experience, Lila McAnn, Andy Griggs, Jessica Andrews, Out Of Eden, and Plus One. Rimes and Andrew Keegan ("Party Of Five") hosted. Nashville-based award-winning dance troupe D.C. Dance Factory, veteran of numerous music videos, also performed.

The record companies loved the idea, Essig says, and they paid for the tracks over which the performers sang. "When acts sing live to tracks, every musician still gets paid, so it ends up costing about \$5,000 per song," Essig says. "We shot the whole thing in a day and a half at the Wildhorse Saloon [in Nashville], with teenagers in the audience."

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## O-Town's Real-Life Signing To J Records Spells Success For Teen-Pop Field

NASHVILLE—Before "Survivor" captured the public's imagination, ABC's "Making The Band" emerged as network TV's first reality-based show.

The story, which bowed last spring on prime time, follows the creation of a boy band, from auditions to the selection of the final five members. The resulting quintet is O-Town, now a new signing on Clive Davis' J Records. The group's first single is due in late September; an album will be out by year's end.

According to teen-pop guru Lou Pearlman, who executive-produces "Making The Band," the show was the brainchild of Ken Mok, VP for development at MTV Productions. "He saw what we had done with 'N Sync and Backstreet Boys and approached us

with this idea," says Pearlman. "Basically, it was about being a fly on the wall behind the scenes in Orlando [Fla.] as a band goes through auditions, vocal coaching, choreography, etc. That's the basis of the whole show."

Pearlman says "Making The Band" utilizes the same production crew as MTV's popular reality series "The Real World." He says the show is not just youth-oriented but family-oriented.

"Parents and kids are watching the show. We're No. 1 in our time slot, not only for 18 and under but for 49 and under," he says. "We're in discussions about extending the show into next year, beginning first-quarter 2001, as the band goes on tour."

For O-Town's members, the expe-

rience has been heady stuff, indeed. "It's been the fastest ride of my life," says Jacob Underwood. "First, it was the opening audition with 1,800 people on Nov. 6 [1999], then they cut it down to 25 people, then eight, then five."

Once the show began airing and the band members were finalized, Underwood became instantly recognized on the street. "The show was like a video journal of our lives, and people got really caught up in the process," he says. "They shot 200 hours of tape a week, but they only used 22 minutes for each episode. The editors were incredible."

Underwood says he feels he has been portrayed accurately in the series. "Obviously, they couldn't show every part of our personalities, but

they did a pretty good job of showing what it was like," he says. "It was a lot of work but totally worth it."

Now O-Town is in the enviable position of having a national presence before its debut album hits the streets. "People are waiting for our album, which is a really good platform for an unknown artist," says Underwood.

A just-completed 40-city radio tour, in which the group performed a cappella in front of radio pros, will help set up the album. "Radio was very accepting of us, and the feedback was unbelievable," says Underwood. He gives Pearlman credit for the success and concept of "Making The Band."

"Lou is a marketing genius," says Underwood. "There has been a lot of bad press on the whole boy band issue, and the TV show gave us the oppor-

tunity to show we were real. It shows there wasn't just a factory we went through that popped out a boy band."

Pearlman agrees that "Making The Band" did present the often-exhausting process of putting a viable group together. "You need kids that can sing really well, dance really well, and if they play an instrument, it's a plus," says Pearlman. "But the songs are No. 1. Without the hit songs, you don't have a hit group. That's why we went with Clive Davis."

Pearlman adds that he remains "really proud" of how the whole teen-pop genre has developed. "I'm still involved with Backstreet Boys and 'N Sync as their financial and spiritual adviser," he says.

RAY WADDELL

## IT'S NOT JUST ENTERTAINMENT FOR CHRISTIAN SINGERS

(Continued from page 1)

tant to see their youngsters emulating.

For Christian record labels, providing positive role models is not only admirable, it's big business, as these artists set sales records, garner endorsements from mainstream companies, and score major public relations coups, such as Lampa's appearance on "The Tonight Show With Jay Leno" Aug. 1, the day her Word Records album streeted.

Plus One's 143/Atlantic debut, "The Promise," debuted at No. 1 on Billboard's Top Contemporary Christian chart in June. It has sold 140,000 units, according to SoundScan.

With its smooth harmonies, good looks, and synchronized dance steps, Plus One has drawn comparisons with Backstreet Boys and 'N Sync. Its promising future enticed super-producer David Foster to sign the act to his 143 imprint, marking his first foray into the Christian field.

The boy band—Nate Cole, Jason Perry, Jeremy Mhire, Gabe Combs, and Nathan Walters—has been making promotional appearances at Macy's stores and recently performed on an episode of "Days Of Our Lives," which manager Mitchell Solarek says placed the act in front of 3.5 million viewers. The plot line also helped expose one of the group's pet charities, Habitat for Humanity.

Lampa, a big-voiced 15-year-old from Colorado, is rapidly becoming the Christian industry's newest diva on the strength of "Live For You," a polished pop album that sold more than 11,000 units its first week out, according to SoundScan, placing it at No. 6 on Billboard's Top Contemporary Christian chart.

The album debuted at No. 2 on the Heatseekers chart. Lampa has appeared on ABC-TV's "The View" and recently performed before the pope at World Youth Day in Rome. She appeared with 98<sup>+</sup> at the 2000 Miss Teen USA Pageant and will be featured in the October issue of Teen People.

Lampa isn't alone in the teen-diva department. Two years ago, ForeFront Records signed 12-year-old Orrico when veteran Christian artist and former ForeFront VP Eddie DeGarmo discovered her singing at the annual Christian Artist Seminar in Estes Park, Colo. Orrico's groove-oriented debut, "Genuine," hits the street Aug. 29. The single "Don't Look At Me" has swiftly become a hit on Christian top 40 radio. Booked by Creative Artists Agency, she has landed coveted slots this fall opening for Destiny's Child.

Though some are quick to charge that Christian labels are just jumping on the teen bandwagon, the reality is that teens have been a staple of the Christian music community for years. Amy Grant is probably the industry's biggest success story, having debuted as a teen in the late '70s and climbed the ladder to mainstream pop success with hits like "Baby Baby" and "Every Heartbeat."

Other teen stars who have made a successful transition to adult artist are ForeFront's Rebecca St. James and, most recently, 20-year-old Jaci Velásquez, the Gospel Music Assn.'s reigning female vocalist, who crossed over to the mainstream Latin market last year.

### Teens Finding Fans Among Advertisers

NASHVILLE—Corporate America seems to be taking note of the abundance of teen acts in the Christian market and their appeal to consumers. ForeFront's Stacie Orrico has endorsement deals with Yamaha and Audio Technica. Boy band Plus One has been involved with Macy's, embarking on promotional appearances in San Diego; Sacramento, Calif.; Dallas; and other markets. And Southern gospel musician Ricky Free has endorsements from three major drum companies: Ayotte Drums, Aquarian Drumheads, and Vater Percussion.

Meanwhile, Caedmon's Call keyboardist Josh Moore, 17, has a

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"We're a label that is concerned about the youth market. If we are chasing the mainstream, then we've been doing it for 12 years," says ForeFront president Greg Ham, citing the label's history of signing acts with youth appeal, such as St. James, de Talk, Audio Adrenaline, and Pax 217. "My kids love pop music . . . but I want them to have something that reinforces their values, and that's what Stacie does, and Rebecca does, and de Talk does. They are reinforcing values I definitely want my kids to have."

Parents who purchase Christian music for their children often do so with more than mere entertainment in mind, which begs the question, Are higher expectations placed on Christian teen acts?

"I hope so," says Orrico. "People really want to know what you have to say and that God has called you to do this."

Plus One's 8-year-old Jason Perry agrees. "I think there is definitely a different level of expectation, because we are singing about a message and something we really believe in—our faith," he says.

Providing more than entertainment is an issue Christian radio and retail take very seriously. "I believe that the main motivation for the proliferation of teen acts is to emulate the mainstream success of similar acts," says Rick Anderson, senior buyer for the 26-store Berean Christian Stores chain. "In and of itself, as far as entertainment goes, that is not harmful. But we as an industry—particularly the record companies and, specifically, A&R people—need to look for more than just attractive, talented artists who happen to be Christian."

"Can these artists communicate what they believe?" he asks. "If all they want to do is entertain, there is an entire industry dedicated to that pursuit. This is the Christian music industry; therefore, I believe that it is not OK to merely entertain. We have a message that was, is, and always will be much more important than just entertainment."

"Music is merely the vehicle that

we can use to point people to God, to worship our creator," he adds. "That is what CCM [contemporary Christian music] should be about."

"[People] do want reassurance that the artist is in it for the right reasons," says Jeremy Potter, buyer for Lemstone, a Wheaton, Ill.-based, 66-store retail franchise.

Plus One manager Solarek admits he can understand the concerns of Christian retail but adds, "To expect these teens to say the exact same things [as] some of the older, more established CCM artists is not a very fair thing. They are reaching their generation . . . They are going to know what to say to reach their audience, and it may not be what reaches me or even inspires me, but it's not supposed to, necessarily."

Christian teen artists are well aware of their platform. "Music [is] one of the biggest influences on kids' lives," says 16-year-old Natalie LaRue, who, with her 18-year-old brother Phillip, makes up the Reunion Records act LaRue. Their second album, "Transparent," is due Nov. 14.

"We need to realize and accept the responsibility that people look up to us," she says. "That's a tremendous responsibility, and yet it's an awesome privilege. It's time for us to be



shining through the cracks and saying, 'It's not just about us—we lay everything that we are down and just pray that Christ shines through us with his love and grace.'"

There's no denying that the record labels would like to follow the multi-platinum path of mainstream teen successes, and there is talk of taking Plus One, Lampa, and Orrico to mainstream radio. However, the young artists don't want to water down their message to get there.

"I hope my music can be set apart from a Britney Spears or Christina Aguilera," says Orrico. "Sometimes my heart just breaks for what we're having to deal with. When you look back 20 years ago, 12-, 13-, and 14-year-old kids were not dealing with the things kids are dealing with today."

Orrico says her music reflects issues her peers are dealing with. "I wrote a song on the album for my best friend, who has anorexia," she says. "When I first found out, I was really devastated, and I wrote the song ['Dear Friend'] as a prayer for her."

Like Orrico, Lampa wants her music to encourage her peers. "Because I'm young, I know how people can be betrayed by their friends or not be too happy with their appearance," she says. "God loves you and is ready to listen to you, and he's never going to leave you. I want peo-

ple to turn to that instead of drugs and alcohol."

Speaking to their peers is a great launching pad for acts like LaRue, Orrico, Lampa, and Plus One, but the key to longevity for Christian acts is evolution. "Only the artists that can grow musically will last," says Lemstone's Potter. "If the Beatles would have continued to record songs like 'Love Me Do,' they would have disappeared, but they grew. Amy Grant has evolved as an artist, and I think that is part of her success."

Indeed, one advantage teen Christian acts have over their mainstream counterparts is a longer shelf life. Grant has been a successful act for two decades, winning five Grammy Awards and 22 Dove Awards and achieving 10 platinum and three multi-platinum albums. ForeFront's Rebecca St. James, now 23, is a Grammy-winning artist who was 16 when her first record came out.

"I know that Rebecca St. James' family and management have an extremely strong accountability structure," says Anderson, "which has succeeded in helping keep her grounded and focused on ministry."

As she's matured, Australia-born St. James has seen her demographic expand. "What we really see in our audience is the family," says the singer, whose ForeFront product is distributed through EMI Christian Music Group's Chordant Distribution. (ForeFront is a label under the EMI umbrella.) Her new album, "Transform," streets Oct. 24.

St. James feels that Christian artists have a shot at lengthier careers because the message is more the focus than the messenger. "It's not just a pop hit that you throw out there and have fun with," says St. James. "[Christian music] has that depth, and hopefully that's why people stick with artists, because they are looking for that depth."

Mark Rider, PD at KLTU Dallas, says Christian audiences seem more loyal than the pop crowd. "When Britney is 25, I don't know. We'll have to wait and see what happens in the mainstream market," he says. "But

### Young Christian Acts To Watch For In 2000

NASHVILLE—Although contemporary Christian music labels have been introducing teen artists for two decades, when Plus One's 143/Atlantic debut, "The Promise," stormed to the No. 1 position on Billboard's Top Contemporary Christian chart, it seemed to signal a new era for such acts. Rachael Lampa's Word Records debut bowed at No. 6, and industry insiders are watching to see how Stacie Orrico's Aug. 29 release on ForeFront fares in first-week sales.

From major-label powerhouses such as Word to scrappy independents such as West Coast-based 5 Minute Walk Records, this seems

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the church celebrates every age bracket. And that's great for the record companies, because they can market that person forever . . . A lot of people grew up with Amy [Grant]. She was 16, and they grew up with her and kept buying her records when she was 37 and they were 37."

Word Entertainment president Roland Lundy was working in sales at the company when Grant debuted. "I don't think we thought about [her age]," says Lundy, who was involved in Grant's career on Word's Myrrh label, as well as Lampa's on Word and Velásquez's on Myrrh. "[Amy] was just an artist who we felt had great potential . . . I think we are doing today what we did back then. We are interested in what the songs say. We are interested in how the artist can sing and how the artist can relate to those songs and articulate what they mean to her."

Lundy does acknowledge that because of the proliferation of teen acts, age seems more of an issue these days.

Velásquez, meanwhile, says her age wasn't a factor when she recorded her first project at 15. "When I came out, no one ever talked about my age," she says. "It was a better thing to not talk about. It wasn't in style."

### GOSPEL'S NEW GENERATION

One area of the Christian community that has always been populated by younger artists, and where age has never been an issue, is Southern gospel. Since the genre is dominated by family groups, it's a common occurrence for teen singers and musicians to carry on the legacy.

Ed Leonard, president of Hendersonville, Tenn.-based Daywind Music Group, says his label is cultivating younger audiences by introducing the next generation of Southern gospel performers.

Misty Freeman, 18, performs with the Freemans. Ricky Free, 17, plays drums for his father, Brian, and Christy Steele, 15, travels with her family's group, the Steeles. Amber Thompson, 12, was nominated for a Dove Award this year for her debut Daywind album, "Show & Tell," and is awaiting the release of her sophomore album, "Amber Thompson And Friends," this month. Thompson is the granddaughter of the late Rex Nelson and daughter of Kelly Nelson, who has kept the Nelsons group alive.

"Everybody thinks it's more of a grown-up style of music," says Freeman, "but I've seen a difference. It's not just me but others in the industry bringing in a younger crowd. People are realizing it's not an uncool thing to like Southern gospel music."

Leonard agrees. "You might have a parent going to a Nelsons show, but if they know Amber will be there, they'll also bring their kids," he says. "In Southern gospel, it's a family environment."

Many of the young people in Southern gospel say they feel "called" to carry on their parents' musical ministries. And though Lampa isn't carrying on a tradition but forging her own new path, it's a feeling to which she relates. "We just found our calling and followed our calling at an early age," she says.

## 'FAMOUS' CAPTURES REAL-LIFE ROCK STORY

(Continued from page 1)

that might make it an instant classic.

Many in the industry who have seen "Almost Famous" consider it a brave and powerful statement about music. The "Almost Famous" soundtrack—to be released Sept. 12 on DreamWorks Records—also has the distinction of being the first to ever feature music by Led Zeppelin.

Crowe—who previously wrote and directed 1996's "Jerry Maguire," 1992's "Singles," and 1989's "Say Anything"—wrote and directed "Almost Famous," an autobiographical story of his experiences in 1973 as a 15-year-old journalist writing for Rolling Stone magazine.

"It was the hardest thing I've ever done," he says of making the film. "The story couldn't be glib, because it was about my life. I couldn't hide behind a sports-agent character [like Jerry Maguire]. This story about music was just aching to get out."

Although "Almost Famous" is based on Crowe's real-life experiences, the teenage journalist character in the film is given another name, William Miller, played by Patrick Fugit in a mesmerizing debut. "Almost Famous" is also the story of a fictional American rock band named Stillwater, led by guitarist Russell Hammond (played to perfection by Billy Crudup) and lead singer Jeff Bebe (Jason Lee).

Most of the film is about Miller's experiences on tour with Stillwater, falling in love for the first time, and coming of age at a time when the music business was less corporate and more of a community.

For the film, Crowe drew on his experiences touring with such legends as Led Zeppelin, David Bowie, the Who, Neil Young, the Allman Brothers Band, and Lynyrd Skynyrd.

Among the other key characters in "Almost Famous" are Penny Lane, a charming and enigmatic groupie (played poignantly by the luminous Kate Hudson); Elaine Miller, William's overprotective mother (played brilliantly by Frances McDormand); legendary music writer Lester Bangs (Philip Seymour Hoffman in a stunning performance), who becomes William's mentor; and Anita Miller (Zoeey Deschanel), William's older sister who was a big influence in his discovery of rock music.

"Almost Famous" was produced by Crowe and Ian Bryce and co-produced by Lisa Stewart. The film's world premiere takes place Sept. 8 at the Toronto Film Festival. Another premiere will be held Sept. 11 in New York. The movie opens Sept. 15 in New York and Los Angeles.

"Almost Famous" is a multilayered film that shares authentic experiences that accurately reflect what many in the music industry have personally lived: the awe-struck elation of fans who see their favorite performers in concert and offstage; being conflicted by becoming a close confidant of a band and keeping a professional distance; band in-fighting and ego clashes; the often-surreal traveling-circus atmosphere of the tour; and the exhilarating feeling that never goes away when listening to music you love.

On a universal level, "Almost Famous" is also a story about love: the highs and lows of falling in love, sometimes unrequited, sometimes with the

## 'Almost Famous' CD A Souvenir Of The '70s

NEW YORK—Putting together the soundtrack to "Almost Famous" was a "magical experience," says the film's music supervisor, Danny Bramson. "There were no restrictions creatively in our musical choices," he says. "DreamWorks allowed us the freedom to assemble these songs. I couldn't be more charmed and flattered that these artists allowed us to be part of this musical scrapbook."

The soundtrack is interesting in that it doesn't have many of the predictable classic rock sounds found on '70s compilations or TV commercials.

"We were continually looking for songs that were familiar yet fresh and relevant," says Bramson. "There wasn't anything we didn't try. None of these songs on the soundtracks are edits—they're the exact album versions. This was a true soundtrack that wasn't something hastily put together. It was a labor of love, but it never felt like work."

DreamWorks Records marketing director Monica Mylod says, "This is the perfect soundtrack to represent the movie. It's been an incredible experience. DreamWorks moved up the movie's release date by five or six weeks, so we had to scramble to have the soundtrack out before the release of the movie. The movie is the biggest marketing tool that anyone can hope for this soundtrack."

In advance of the album's release, DreamWorks held sneak-preview screenings of the film in August with retail, radio, and press in Chicago, Seattle, Boston, Atlanta, San Diego,



and San Francisco.

"Soundtracks aren't a sure thing," admits Mylod. "We want to distinguish this soundtrack by having people think of 'Almost Famous' as also starring the music. Every single song on the soundtrack is a souvenir from the movie."

Richard Sauer, soundtrack music buyer for Tower Records' Broadway location in Chicago, says of the soundtrack, "How well it will do depends on the film content. When the music is an integral part of a movie, the film's soundtrack tends to sell better."

Mylod adds that an ad campaign for the movie will begin in early October. In addition, DreamWorks will service Stillwater's "Fever Dog" to classic rock, heritage rock, triple-A, and NPR stations.

"Fever Dog" will also be made available as a download on Liquid Audio and Amazon.com, according to Mylod, who adds that some of the film's music is available at vinyl-films.com and almost-famous.com.

wrong people; the love between families, both real and surrogate; and the love of music, which drives the industry but is often lost in cynicism, greed, and disillusionment.

Music is the heart and soul of "Almost Famous," which features more than 50 songs. Along with Crowe, two of the people chiefly responsible for the music in the film are his wife, Nancy Wilson (of rock band Heart), who composed the score, and music supervisor Danny Bramson.

Wilson says, "Cameron would make road tapes for years, and when he was writing this movie, he would find songs that identified characters and emotions. He would read aloud to me scenes from the film so that by the time I went to score the film, I was so steeped with those elements that all the feelings and sounds were there. The effect is so personal because these are songs that we love."

Wilson says of the film, "It's almost like a feast that Cameron has prepared. He captured a moment in time when the music business was a little more innocent, and he presented the film from a fan's perspective. When you're in this business, those are some of the things that are so easy to lose sight of."

She adds with a laugh, "Cameron



WILSON

was almost dragged kicking and screaming to do this movie, because it's so personal, and he instinctively knew it would be the hardest thing he ever did. He didn't want to be self-aggrandizing."

One of the most impressive musical aspects of "Almost Famous" is that it is the first movie to have a soundtrack with a Led Zeppelin song. The song, "That's The Way," is also featured in the movie, along with four other Zeppelin songs: "Misty Mountain Hop," "Tangerine," "Bron-Yr-Aur," and "The Rain Song."

Bramson, a longtime friend and film collaborator of Crowe's, recounts how the breakthrough was made. "Cameron and I flew to London and sat with [Led Zeppelin's] Jimmy Page, Robert Plant, and their manager, Robert Rosenberg. It wasn't considered an audition but a chance to show them this film."

Bramson continues, "They loved the movie so much, and their reaction was so sincere and heartfelt in wanting us to use Led Zeppelin's music, that it was the most personal reaction from artists we've ever received."

The film's realistic scenes with the band Stillwater were helped in large part by a "rock school" that actors Crudup and Lee attended to learn how to play instruments and perform onstage. The other two members of Stillwater were played by real-life musicians Mark Kozelek (Red House Painters) and drummer John Fedevich (the Szutlers).

"The actors rehearsed during the

In addition, ads for "Almost Famous" will run in direct mailings for Sam Ash and Guitar Center. There will also be an "Almost Famous" contest that awards a Gibson guitar.

VH1 will also be part of the promotional campaign when writer/director Cameron Crowe appears on the network Sept. 10 in a "Behind The Movie" special on the film. Crowe will also host a radio show on VH1.com. Mylod says a Stillwater concert will be Webcast on Real.com in September. Rolling Stone and Vanity Fair will also have major stories connected to "Almost Famous."

"Even though the movie is set in 1973," Mylod says, "it's a timeless film." CARLA HAY

### TRACK LISTING

Simon & Garfunkel, "America"  
The Who, "Sparks"  
Todd Rundgren, "It Wouldn't Have Made Any Difference"  
Yes, "I've Seen All Good People: Your Move"  
The Beach Boys, "Feel Flows"  
Stillwater, "Fever Dog"  
Rod Stewart, "Every Picture Tells A Story"  
The Seeds, "Mr. Farmer"  
The Allman Brothers Band, "One Way Out"  
Lynyrd Skynyrd, "Simple Man"  
Led Zeppelin, "That's The Way"  
Elton John, "Tiny Dancer"  
Nancy Wilson, "Lucky Trumble"  
David Bowie, "I'm Waiting For The Man"  
Cat Stevens, "The Wind"  
Clarence Carter, "Slip Away"  
Thunderclap Newman, "Something In The Air"

day and went to rock school at night," says Bramson. "By the end of rock school, we thought of Stillwater as a real band."

The majority of Stillwater songs were written by Wilson and Crowe. In the studio, musician Marti Frederiksen took the helm as Stillwater's lead singer. Other musicians who played on the Stillwater songs included Wilson, Mike McCready of Pearl Jam, and John Bayless and Ben Smith from Wilson's other band, the Lovemongers.

Contributing to the realism of "Almost Famous" were technical consultants Peter Frampton (who has a small role in the film playing the road manager of Humble Pie, a band in the '70s) and Kelly Curtis, who manages Pearl Jam.

Curtis says, "There are so many rock movies that have come out that are unrealistic, but this movie is so real. That's why people are reacting the way they are to it. People in the music business and anyone who loves music can relate to this film and see themselves in it. I ran into Robert Plant in London, and he said about the characters in the movie, 'I've known all those people!' This movie should, at the very least, get Oscar nominations for writing, direction, music, and, of course, best picture."

"This movie captures why we're in this business," says Steve Hochman, a music journalist who writes for Rolling Stone and the Los Angeles Times. Hochman also believes "Almost Famous" should get Oscar

nod for best writing, best song (for Stillwater's "Fever Dog"), and supporting-acting nominations for Hudson and Crudup.

"People are going to love 'Almost Famous,'" says Tom Muzquiz, Epic Records' associate director of media relations. "Especially how a love story revolves around a breaking band trying to make it big. The other leading factor is the amazing soundtrack." Muzquiz adds that the movie is worthy of Oscar nominations for writing, director, score, and picture.

One person whose life has been transformed by the film is actor Fugit, who had the daunting responsibility of not only starring in his first feature film but portraying the life of its director.

The movie caused a dramatic change in Fugit, a Salt Lake City native who was discovered through a nationwide talent search. "Before I was cast in the film, I wasn't that interested in music. I didn't even know who Led Zeppelin was. I thought Led Zeppelin was a singer. Now, I'm totally obsessed with music," he says.

"Before we started shooting the film, Cameron had given me a huge boxful of albums of music from the '50s to the '70s, and he told me to listen to it, because he wanted the music coming out of my pores," he adds. "There are a lot of movies about sex, drugs, and rock'n'roll, but Cameron writes [about] people and relationships so well that this movie is different."

Crowe says that scenes in the movie did happen in real life. "The only thing that was different in the movie was that my character didn't have a father, [because he] had already died, but my father actually passed away when I was much older."

One pivotal scene in the film is when William and the band are on an airplane that gets unexpectedly caught in a fierce rainstorm. Crowe says the scene was based on two real-life experiences: "The first time was in 1973, when I was on tour with the Who. The second time was in the '80s with Heart."

The filmmaker also says that "Almost Famous" is "my thank-you to everyone who had a hand in my early career." Those people include Bangs, Rolling Stone founder Jann Wenner (who has a silent cameo), and former Rolling Stone editor Ben Fong-Torres—all of whom are portrayed in the film.

"Watching the scenes with Philip Seymour Hoffman as Lester Bangs was very emotional for me," says Crowe. "Lester was the most passionate guy I ever met. I think he would be grateful that we didn't trade in the sentimentality in the movie."

As for comparing the current state of music journalism with how it was when he was a journalist, Crowe says, "There are more places to write about rock now, but there are fewer places to stretch. Artist profiles are shorter, and access to artists has changed. Back then, rock was more about lifestyle and less about business."

Regardless of any industry accolades the film may receive or what its box-office revenue may be, Wilson sums up what many feel about "Almost Famous," saying, "What Cameron has achieved with this film is an incredible love letter to music."

## R&B CONFAB FOCUSES ON INTERNET, LONGEVITY

(Continued from page 1)

ly online industry is the changing relationship among R&B/hip-hop labels, artists, and fans—a critical concern, given such issues as file-swapping services like Napster.

With the use of the Internet as a distribution force, “the power shifts toward content,” says Hidden Beach/Epic president/CEO Steve McKeever. “And the means of distribution are just beginning to open up.”

Life Allah, director of marketing and artist development for online distributor the Orchard, says that as the new distribution models develop and legal issues are resolved, the key becomes how to turn ethnic consumers on to the Internet. “We can’t be scared. It’s about sharing information and giv-

ing it back to people less fortunate. We have to get the information; we have to get involved.”

That appears to be happening. Says Larry Linietsky, VP of business development for Farmclub.com, “Four thousand, or 21%, of the 20,000 songs that have been uploaded [to Farmclub] have been rap. Maybe broadband isn’t here for everybody yet. But people are finding enough time in their day to upload a three-megabyte file to get to us. There’s an access point that’s been created by the Internet—not just from the big record company down to the consumer, but from the consumer to the urban company.”

Such statements caused a spirited debate: Where do artists’

ownership and compensation rights fit in the race to get music quickly into the hands of consumers?

“For those who own the masters, digital distribution needs to be tamed to benefit the artist,” says Flavor Unit Entertainment president/GM Dedra Tate. “But in most cases, the artists don’t own the masters.”

That’s an issue that entertainment attorney Bob Donnelly is battling. “Napster scares the hell out of me,” says Donnelly, “as does the idea that I don’t hear anyone out there with a solution. I’m seeing a generation getting used to the idea of getting music for free . . . which is going to devalue master and song copyrights. Napster says that 95% of the people who download Napster files don’t burn CDs but keep the music on their hard drives. I don’t believe that’s true.”

“What Napster is doing is copyright infringement,” says Ken Freundlich, senior VP of corporate development at Atomic Pop. “But the problem isn’t Napster. A social

When they hear something, they’ve got to tell nine other people. And that’s who you’re trying to get to.”

Braswell believes that easy access and simple design are the keys to mass marketing on the Internet, noting that Japan and many European countries have adopted a format for the Internet that makes access and navigation much easier. “It needs to be designed for stoners,” he says. “I’m still confused about everything else about the Internet. The only thing I know for sure—and I’ve told my company this—is, ‘Don’t stop experimenting.’”

Amid all the Internet intrigue, the R&B industry is grappling with the aftershocks of consolidation, particularly the Universal/PolyGram merger.

### BACK TO ARTIST DEVELOPMENT

Motown president/CEO Kedar Massenburg says a direct result of consolidation is the loss of what in the past has always been a crucial element: artist development. “When these major labels consolidate, the time for artist development is lost,” he says. “These companies have lost touch and are no longer artist-driven. The industry is now manufacturing ‘microwave’ artists. They pop them in and out as opposed to letting them stew or bake. It’s our responsibility to maintain the artist-development vision.”

Chris Schwartz, president/CEO of RuffNation, says his Warner Bros.-distributed label is “not in a position to follow trends. We sign artists with a self-contained vision. It takes a year to make a *real* record and another nine months to introduce it to the public. As a result of the consolidated forces, talented executives are able to create start-ups,” he notes, “which has contributed to the recent proliferation of indies. The majors need to feed the beast, and the beast needs records.”

Flavor Unit’s Tate points out that established artists can also get a fresh start when new labels blossom after consolidation.

“That’s the reason why we started Flavor Unit as an indie,” she says. “Consolidation is forcing a lot of established artists out. We wanted to be able to sign major acts who were without deals.”

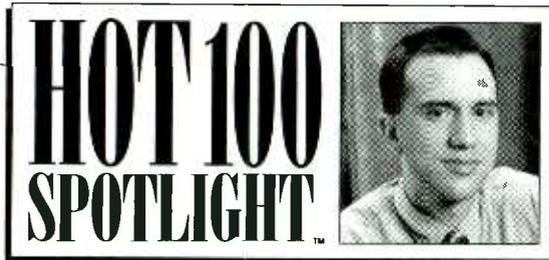
Staying afloat in merger waters is one thing; successfully promoting new and established acts to achieve industry nirvana—crossing to the mainstream—is another. Label executives characterize the shift as a delicate balancing act where the goal is to diversify while holding on to what made the artist popular in the first place.

“Since marketing budgets have gotten out of control,” says Priority executive VP/GM David Ehrlich, “cross-promotion allows you to reach a larger audience. It also allows you to make an impression—all for no [extra] money. With artists like Ice Cube, it’s difficult to balance. He had to leave the Up in Smoke tour to start a movie. We wanted him to continue the tour and promote his album. But we also knew his film career was important.”

Arista executive VP Lionel Ridenour concurs that crossover appeal as a marketing tool is great free promotion—as long as it works. “The key,” he adds, “is good management.”

Artist manager Herb Trawick of Trawick Group recently negotiated television and film deals for his client Brian McKnight. “With television’s ‘City Of Angels’ theme, we told creator Steven Bochco that Brian would write and perform it as long as he got a role on either ‘NYPD Blue’ or ‘City Of Angels.’ Similarly, we worked out a deal with the producers for the new Robert DeNiro/Cuba Gooding Jr. film ‘Men Of Honor.’ Brian wrote a song for the soundtrack, and his logo will be included on the soundtrack album. To do things like this, you have to have a good relationship with the artist’s label.”

Assistance in preparing this story was provided by Rashaun Hall and Marci Kenon.



by Silvio Pietroluongo

**BALANCING ACT:** It has been more than a year and a half since Billboard overhauled The Billboard Hot 100 to include airplay-only songs. At that time we created a formula that would yield a ratio of 75% radio points and 25% retail points when the points of all 100 songs were tallied.

In April 1999, five months into our newly created chart, we were prompted to adjust the formula slightly when an increase in sales among top-selling titles and the release of more retail product raised the sales portion of the chart to 30%. It was at this time that we changed the SoundScan sales divisor to 12, where it currently stands.

Since that time a couple of factors have led the Hot 100 to become more skewed toward airplay than we had planned. Over the past couple of months, the chart has averaged roughly 85% airplay and 15% sales. Some weeks were as pronounced as a 90% tilt toward airplay. This dramatic percentage change can be attributed to a decrease in singles sales (more than a 35% decline from the same time period in 1999), a slump that had been fed by some labels’ reluctance to release retail available singles. The ratio has also been affected by an increase in our radio panel. There are 115 more stations on Broadcast Data Systems’ (BDS) Hot 100 radio panel than there were in April 1999 when we made our last adjustment.

While 90 of those stations are Latin radio outlets that do not affect the airplay totals of most of the charted singles, the net increase in stations has affected overall audience in general.

Beginning with this issue, we will once again adjust the SoundScan divisor. The sales points for the chart can now be arrived at by dividing a title’s total sales by 10. All other elements of our formula—BDS and non-monitored radio play—will remain the same. We will still likely be shy of the 75/25 ratio, but it is enough of an adjustment to increase the Hot 100 ranking for those titles that are top sellers. If a future increase or decrease in sales seems to cloud the chart’s results, we will again adjust accordingly.

**WHAT YOU SEE:** The immediate result of this adjustment in the chart’s formula can be seen by the jump in chart position for songs that have a high-ranking presence on the Hot 100 Singles Sales chart. Beneficiaries of our revamped chart include **Aaron Carter**, **2Gether**, and **Zombie Nation**. Aaron Carter’s “Aaron’s Party (Come Get It)” (Jive) makes the largest leap on the chart, moving 99-75. The single scoots 12-8 on Hot 100 Singles Sales (24,500 units, a gain of 8,000). Both 2Gether and Zombie Nation debut this issue, thanks to the sales shift. 2Gether’s “The Hardest Part Of Breaking Up (Is Getting Back Your Stuff)” (TVT) hops on at No. 91. The prefab MTV act moves 31-12 on Hot 100 Singles Sales (17,500 units, up 10,000 over last issue). Zombie Nation’s “Kernkraft 400” (Radikal) squeaks onto the list at No. 99.

“Kernkraft’s” No. 56 placing on Hot 100 Singles Sales (3,500 units) makes up 75% of its total chart points. This issue the track has an audience of 10 million listeners from 56 stations, with more than half of the total coming from New York outlets WHTZ and WKTU. As before, retail-available songs can chart as soon as they have enough points to rank among the top 100 titles, while airplay-only tracks must reach the 75-position Hot 100 Airplay before they can appear on The Billboard Hot 100.

Assistance in preparing this column was provided by Keith Caulfield.

*‘A social trend has been started—the hackers will always win’*

—KEN FREUNDLICH—

trend has been started—the hackers will always win. The real question is, How is the industry going to create Web sites that are so compelling that consumers will spend \$15-\$20 a month for music? The labels should all be at the table now and talking. There needs to be a total twist of the whole paradigm with artists at the table as well—which isn’t happening.”

Given recent court rulings in artists’ favor (Ronnie Spector, the Drifters) and refiled legislation countering the Recording Industry Assn. of America’s stance on the “work for hire” law, Donnelly believes the artist community is becoming empowered for the first time. And that should have an effect on the industry’s ever-evolving use of the Internet.

“We all know what magazines do, and we all know what television does,” says 360hiphop.com chief creative officer Selwyn Hinds. “But we’re still not sure exactly what the Internet does and the kind of value it has for the consumer. The industry in general is waiting for broadband. Actually, it’s not a waiting game but an evolving game. It’s frustrating and inspiring.”

Ty Braswell, VP of new media for Virgin Records, views the Internet as a marketing tool to help make decisions on such issues as singles. But cost-efficiency is a concern for him. “One thing that good urban marketers do is set up records early. Once a record is mastered, 20 minutes later it’s on the Internet. I look at this group of people as the smart-ass factor.

## ‘CLASS OF 2000’ TO SPOTLIGHT COUNTRY’S YOUNG

(Continued from page 92)

“Rod Essig deserves a lot of credit for ‘Class Of 2000,’” says Brian Hughes, VP of programming for TNN. “He hit on an idea that was unique, particularly given the music marketplace we have today.”

The concept for “Class Of 2000” was to present “fresh new faces emerging on the music scene, not just country-based,” says Hughes, adding that Rimes was an excellent choice to host. “With LeAnn, we had someone who was credible but also fits into that niche of younger talent. For all her accomplishments, both in music and on television, people tend to forget she’s only 18 years old.”

Essig says the show contributed to the Clark Family Experience—a Curb Records group featuring six brothers ranging in age from 15 to 25—signing to star in a one-hour dramatic series to start mid-season

next year on the WB network.

Additionally, MCA Nashville artist Elliott has signed to star in 13 episodes of “Alecia,” a Saturday-morning teen drama to air on NBC beginning in June 2001. “It’s going to be a great vehicle for her,” says Essig. “She’s like an Ally McBeal that can sing.”

Gilman, too, is in meetings to develop a sitcom, Essig adds.

Negotiations are under way for another TNN special similar to “Class Of 2000.” “The feedback has been very good,” says Hughes.

Is there a point where artists can be overexposed by television? “I don’t think there is in a dramatic or recurring role as part of a regular show,” says Essig. “People don’t get tired of Jay Leno, and he’s on five nights a week.”

RAY WADDELL

# THE Billboard 200

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

SEPTEMBER 2, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>▶ No. 1 ◀</b>		
1	1	3	8	<b>NELLY</b> ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 2 weeks at No. 1	COUNTRY GRAMMAR	1
2	2	2	14	<b>BRITNEY SPEARS</b> ▲ <sup>6</sup> JIVE 41704 (11.98/18.98)	OOPS!... I DID IT AGAIN	1
3	4	4	13	<b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	3	1	5	<b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
5	6	6	47	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
6	5	5	22	<b>'N SYNC</b> ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
7	8	8	28	<b>3 DOORS DOWN</b> ▲ <sup>2</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	7
8	7	7	17	<b>PAPA ROACH</b> ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
9	11	10	47	<b>STING</b> ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
10	10	9	6	<b>SOUNDTRACK</b> DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
				<b>▶ GREATEST GAINER ◀</b>		
11	19	61	3	<b>SOUNDTRACK</b> CURB 78703 (11.98/17.98)	COYOTE UGLY	11
12	13	11	56	<b>DESTINY'S CHILD</b> ▲ <sup>5</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
13	14	18	63	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
14	12	12	10	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
15	17	17	17	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
16	9	—	2	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
17	15	14	7	<b>VARIOUS ARTISTS</b> ● RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
18	16	15	40	<b>DR. DRE</b> ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
				<b>▶ HOT SHOT DEBUT ◀</b>		
19	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> DEF JAM 28292/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000 — THE ALBUM	19
20	18	16	18	<b>JOE</b> ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
21	20	32	52	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
22	22	34	9	<b>BILLY GILMAN</b> ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
23	23	23	35	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
24	26	28	41	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
25	28	35	10	<b>BON JOVI</b> ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
26	21	20	12	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
27	27	26	51	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
28	25	25	6	<b>EVERCLEAR</b> ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
29	24	21	13	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
30	38	36	14	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
31	30	22	8	<b>KELLY PRICE</b> DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	5
32	33	30	56	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
33	32	29	10	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
34	35	31	39	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
35	34	27	8	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
36	39	37	24	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	36
37	41	45	17	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	37
38	31	24	62	<b>SANTANA</b> ▲ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
39	29	13	3	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
40	37	33	9	<b>NEXT</b> ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
41	42	41	20	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
42	36	19	3	<b>JO DEE MESSINA</b> CURB 77977 (11.98/17.98)	BURN	19
43	40	39	14	<b>BBMAK</b> ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>	SOONER OR LATER	38
44	43	38	38	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
45	49	54	54	<b>MOBY</b> ▲ v2 27049* (10.98/17.98) <b>HS</b>	PLAY	45
46	45	44	13	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
47	48	42	9	<b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
48	47	48	86	<b>KID ROCK</b> ▲ <sup>9</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
49	44	40	15	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
50	56	64	38	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	50
51	54	53	13	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
52	57	63	21	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
53	46	46	23	<b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
54	50	51	47	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	51	49	34	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
56	61	82	4	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
57	<b>NEW</b>	—	1	<b>SOUTH PARK MEXICAN</b> UNIVERSAL 153292 (11.98/17.98)	THE PURITY ALBUM	57
58	<b>NEW</b>	—	1	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 903412/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	58
				<b>▶ PACESETTER/HEATSEEKER IMPACT ◀</b>		
59	103	—	2	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT	59
60	53	43	4	<b>EVE 6</b> RCA 67713 (11.98/17.98)	HORRORSCOPE	34
61	58	56	61	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
62	62	57	66	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
63	74	76	18	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
64	55	52	14	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (11.98/24.98)	WHITNEY: THE GREATEST HITS	5
65	63	55	4	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
66	52	47	12	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
67	60	59	41	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
68	59	50	9	<b>BUSTA RHYMES</b> ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
69	67	69	40	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
70	65	58	13	<b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
71	75	79	67	<b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
72	66	66	15	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
73	79	77	13	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
74	76	78	85	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
75	81	85	33	<b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
76	<b>NEW</b>	—	1	<b>WHEATUS</b> COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS	76
77	69	84	21	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
78	86	87	17	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
79	72	70	31	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
80	70	65	17	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
81	85	92	9	<b>SR-71</b> RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	81
82	73	74	39	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
83	68	80	33	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
84	92	96	14	<b>DIDO</b> ● ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	84
85	78	73	19	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
86	83	86	146	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
87	71	67	16	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
88	64	60	84	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
89	82	75	14	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
90	84	81	78	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
91	77	83	14	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
92	80	72	15	<b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
93	89	91	6	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
				<b>▶ HEATSEEKER IMPACT ◀</b>		
94	109	130	5	<b>JILL SCOTT</b> HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	94
95	88	62	3	<b>THE BRIAN SETZER ORCHESTRA</b> INTERSCOPE 490733 (12.98/18.98)	VAVOOM!	62
96	93	89	16	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
97	94	98	134	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
98	91	88	32	<b>IDEAL</b> ● NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	83
99	87	—	2	<b>SHAGGY</b> MCA 112096 (11.98/17.98)	HOTSHOT	87
100	106	104	8	<b>SISTER HAZEL</b> UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
101	96	99	68	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
102	95	97	64	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
103	100	103	64	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
104	98	90	33	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
105	99	95	45	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
106	97	94	19	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
107	104	101	58	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT	51
108	120	131	39	<b>THIRD EYE BLIND</b> ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	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	90	71	5	CANIBUS	CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98) 2000 B.C. (BEFORE CAN-I-BUS)	23
110	108	109	40	KORN	▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES 1
111	101	100	12	LARA FABIAN	COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	LARA FABIAN 85
112	105	105	9	JURASSIC 5	RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL 43
113	107	108	100	GOO GOO DOLLS	▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL 15
114	114	102	6	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM 66
115	111	115	32	KITTIE	NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT 79
116	102	93	10	SOUNDTRACK	● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT 22
117	112	116	33	TOBY KEITH	● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 85
118	117	112	14	PEARL JAM	● EPIC 63665* (11.98 EQ/17.98)	BINAURAL 2
119	124	124	14	PHISH	ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE 12
120	125	135	35	REBA MCENTIRE	● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER 28
121	115	110	22	ICE CUBE	● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC) 3
122	118	117	38	EIFFEL 65	▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP 4
123	144	178	4	NINA GORDON	WARNER BROS. 47746 (11.98/17.98) <b>HS</b>	TONIGHT AND THE REST OF MY LIFE 123
124	123	121	24	GEORGE STRAIT	▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS 2
125	110	68	3	RANCID	HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID 68
126	126	129	20	CAT STEVENS	A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS 117
127	131	128	39	METALLICA	▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M 2
128	122	114	25	BLOODHOUND GANG	▲ <sup>2</sup> REPUBLIC/GEFFEN 493455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES 14
129	137	158	20	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H 33
130	135	126	21	ALICE DEEJAY	REPUBLIC 157672/UNIVERSAL (11.98/17.98) <b>HS</b>	WHO NEEDS GUITARS ANYWAY? 76
131	145	111	13	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE 76
132	128	122	7	JIMMY PAGE & THE BLACK CROWES	TVT 2140 (24.98 CD)	LIVE AT THE GREEK 64
133	121	107	5	SOUNDTRACK	ATLANTIC 83370/AG (12.98/18.98)	POKEMON THE MOVIE 2000: THE POWER OF ONE 85
134	151	171	46	DIANA KRALL	● VERVE 050304/MG (12.98/18.98)	WHEN I LOOK IN YOUR EYES 56
135	RE-ENTRY	11	SOUNDTRACK	TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE 35	
136	119	106	4	C-BO	WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE 91
137	139	143	43	ALAN JACKSON	▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE 9
138	175	—	2	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) <b>HS</b>	...AN EDUCATION IN REBELLION 138
139	142	139	20	BIG PUNISHER	● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY 3
140	127	118	12	SOUNDTRACK	SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE 41
141	191	—	2	NICKELBACK	ROADRUNNER 8586 (8.98/13.98) <b>HS</b>	THE STATE 141
142	130	113	3	MORCHEEBA	SIRE 31137 (17.98 CD) <b>HS</b>	FRAGMENTS OF FREEDOM 113
143	132	134	63	SMASH MOUTH	▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE 6
144	136	132	9	K.D. LANG	WARNER BROS. 47605 (12.98/18.98)	INVINCIBLE SUMMER 58
145	129	123	5	WILL DOWNING	MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED 100
146	178	172	12	BONEY JAMES/RICK BRAUN	WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP 78
147	150	148	94	JUVENILE	▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ 9
148	133	157	11	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS 122
149	143	149	5	MOBY	ELEKTRA 62554/EEG (18.98 CD)	MOBYSONGS: 1993—1998 137
150	138	119	24	VITAMIN C	● ELEKTRA 62406/EEG (11.98/17.98) <b>HS</b>	VITAMIN C 29
151	146	151	18	SON BY FOUR	▲ <sup>2</sup> SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR 94
152	169	195	66	ANDREA BOCELLI	▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO 4
153	NEW	1	RODNEY CARRINGTON	CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD 153	
154	160	125	8	KOTTONMOUTH KINGS	SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	HIGH SOCIETY 65
155	134	155	3	CHRIS LEDOUX	CAPITOL (NASHVILLE) 26601 (10.98/17.98)	COWBOY 134
156	171	133	7	METHRONE	CLATOWN 27567/CAPITOL (10.98/16.98) <b>HS</b>	MY LIFE 129

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
157	173	179	62	SARAH MCLACHLAN	▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL 3
158	156	145	21	VARIOUS ARTISTS	● INTEGRITYWORD 63840/EPIC (11.98 EQ/17.98) WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
159	113	156	11	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 38
160	168	166	77	KENNY CHESNEY	▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 51
161	164	161	53	MARY J. BLIGE	▲ MCA 111929* (11.98/17.98)	MARY 2
162	141	127	10	VARIOUS ARTISTS	ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK 42
163	182	192	42	RAGE AGAINST THE MACHINE	▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES 1
164	162	136	24	GERALD LEVERT	● EASTWEST 62417/EEG (11.98/17.98)	G 8
165	198	—	26	SOUNDTRACK	● HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU 52
166	192	—	2	BT NETTWERK	30154 (12.98 CD) <b>HS</b>	MOVEMENT IN STILL LIFE 166
167	147	152	15	HANSON	● MOE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND 19
168	152	141	37	VARIOUS ARTISTS	▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3 4
169	170	160	11	VARIOUS ARTISTS	ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000 70
170	158	147	48	KENNY ROGERS	▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES 60
171	165	165	29	SNOOP DOGG & THA EASTSIDAZ	● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ 8
172	RE-ENTRY	24	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD 147	
173	174	169	21	BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN 48151* (11.98/16.98)	BURN TO SHINE 67
174	159	144	48	BRIAN MCKNIGHT	▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE 7
175	157	159	25	BONE THUGS-N-HARMONY	▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION 2
176	167	154	6	MOTLEY CRUE	MOTLEY 78120/BYOND (11.98/17.98)	NEW TATTOO 41
177	RE-ENTRY	53	BLAQUE	▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE 53	
178	181	174	25	AC/DC	● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP 7
179	166	163	15	ERIC HEATHERLY	MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE 157
180	177	168	30	D'ANGELO	▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO 1
181	194	176	10	SINEAD O'CONNOR	ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE 55
182	153	142	27	TRICK DADDY	● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47 26
183	188	—	2	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN 183
184	149	153	57	VARIOUS ARTISTS	▲ INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98) WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
185	179	173	64	SOUNDTRACK	▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN 5
186	189	—	71	2PAC	▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
187	172	164	12	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK 140
188	154	137	8	MO THUGS FAMILY	MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP 45
189	163	146	17	S CLUB 7	POLYDOR 543103/INTERSCOPE (11.98/17.98) <b>HS</b>	S CLUB 7 112
190	NEW	1	DAVID GRAY	ATO 21539 (16.98 CD) <b>HS</b>	WHITE LADDER 190	
191	161	140	9	VARIOUS ARTISTS	EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5 71
192	RE-ENTRY	41	FOO FIGHTERS	▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE 10	
193	148	120	3	RACHAEL LAMPA	WORD 61068/EPIC (11.98 EQ/16.98) <b>HS</b>	LIVE FOR YOU 120
194	186	189	97	PHIL COLLINS	▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS 18
195	183	167	52	LFO	▲ ARISTA 14605 (11.98/17.98)	LFO 21
196	200	—	51	DAVE MATTHEWS/TIM REYNOLDS	▲ <sup>2</sup> BAMA RAGS 67755/RCA (21.98 CD)	LIVE AT LUTHER COLLEGE 2
197	155	162	4	VARIOUS ARTISTS	PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY 155
198	RE-ENTRY	37	JIMI HENDRIX	● EXPERIENCE HENDRIX 11671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX 133	
199	RE-ENTRY	22	DAVE MATTHEWS BAND	▲ <sup>2</sup> BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED 15	
200	184	150	9	VARIOUS ARTISTS	PROVIDENT 10533/JIVE (21.98/21.98)	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S 111

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# newsline...

**INDUSTRY VETERAN LARRY STESEL** has been named president of the music division of MCY.com, the New York-based Webcaster and digital-music retailer. Stessel, who has held senior positions at EMI, Mercury, Epic, and Sony Music, was most recently president of Trillium Entertainment, a consulting firm he founded last year. Previously, he was president of Independent National Distributors Inc. MCY.com, which is headed by chairman/CEO Bernhard Fritsch, has offices in Los Angeles and Munich.

**CLICK-AND-MORTAR RETAILER DJANGOS.COM** has expanded its roster of U.S. stores by acquiring the six-store Moby Disc Records chain. Terms were not disclosed. The Moby Disc stores, located in the Los Angeles region, will retain their current branding for at least a year, according to a Django spokeswoman, but online operations will be co-branded. Internet kiosks will be installed in the stores. As part of the deal, Moby Disc co-founders Mark Ferjulian and Bob Say have been named VP of Southern California operations and GM of Southern California operations, respectively, for Djangos.com.

Portland, Ore.-based Djangos—which sells new, used, and hard-to-find music and movies—acquired Chicago's 2nd Hand Tunes in December and Seattle's Cellophane Square in May. It now operates 19 stores.

MARILYN A. GILLEN

**HANDLEMAN CO.** reports that fiscal first-quarter earnings increased to \$1.7 million, or 6 cents per diluted share, from \$700,000, or 2 cents per share, in the same period last year. Sales for the three months that ended July 29 rose to \$231.4 million from \$226.4 million.

Handleman Entertainment Resources—the company's music category management and distribution operation in the U.S., Canada, Mexico, Brazil, and the U.K.—reported a 4% rise in net sales to \$207.7 million. Operating income for the division improved to \$6 million from \$300,000.

BRIAN GARRITY

**TVT RECORDS AND EMUSIC** have entered into a marketing and distribution agreement in which artists will be cross-promoted at brick-and-mortar retail outlets and on the EMusic Web site. The first project under the agreement will be the new album from TVT act Southern Culture On The Skids. The single "Corn Liquor" from the upcoming album "Liquored Up & Lacquered Down" is available as a paid download on EMusic.com for 99 cents.

EILEEN FITZPATRICK



**CONFLICTING LAWSUITS** filed by the estates of Tupac Shakur and a Los Angeles man who was alleged by Shakur's estate to have been involved in the rapper's shooting have been settled.

In September 1997, Orlando Anderson filed a civil suit against Shakur's estate, claiming that he was assaulted by the musician, Death Row Records CEO Marion "Suge" Knight, and others in Las Vegas on Sept. 7, 1996, the night of Shakur's murder. Shakur's estate filed a wrongful-death countersuit four days later, alleging that Anderson was responsible for the shooting.

Anderson was shot to death on May 29, 1998; in August 1999, his estate sued the Shakur estate, claiming it had breached an oral agreement to pay a \$78,000 settlement of the 1997 action.

According to an assistant to Renee L. Campbell, attorney for the Anderson estate, the suits were settled for an undisclosed amount. Attorneys for the Shakur estate could not be reached.

CHRIS MORRIS

**CHUCK BERRY AND PLACIDO DOMINGO** are among the artists chosen to receive the Kennedy Center Honors for 2000. The president and first lady will receive all the honorees at a White House dinner Dec. 3, prior to the annual gala performance. Past honorees include Stevie Wonder and Victor Borge (1999), Willie Nelson and Andre Previn (1998), and Bob Dylan and Jessye Norman (1997).

## CLUBSONY.COM

(Continued from page 10)

Debjit Ghosh, a Sony employee since 1994, whose passion for dance music ignited the clubsony.com idea in October 1999, when he began playing around with ideas for the site. He is now its producer. "We are lucky to have Deb pouring himself into this," says Jurman. "His enthusiasm has absolutely been contagious around the company. When he first mentioned this to us, we could tell it was something special."

Future features will include a world music room and a VIP

lounge, where visitors will be able to access noncommercially available remixes, as well as contests in which people can win prizes like limited-edition remixes.

Says Jurman, "We hope that will keep people coming back again and again."

Sony will promote clubsony.com through word-of-mouth—including various dance conferences within the next year—and via highlighting the site on all maxi-CD singles and 12-inch remixes.

## DOT-GONE ERA

(Continued from page 12)

tem eventually, because they will have to," she said.

Industry veteran Rudi Gassner agrees. Mentioning two of his former employers, Gassner said, "Companies like PolyGram and BMG are part of an oligopoly, and, due to digitalization, oligopolies and their hierarchies may become a thing of the past. There is no Holy Grail business model [for the online music business]. The business model has to be invented, so we have to take a risk. But there will still be a lot of traditional sales going on for a long time."

That theme of shifting some of the emphasis back to the traditional sales outlets may have something to do with the so-called dot-gone phenomenon.

Stefan Weikert, director of new media at Hamburg-based edel music, noted that the number of dot-coms exhibiting at Popkomm had exploded. "We have been very busy here and have had so many meetings with dotcom companies that I can't count them now." All too aware of the perils faced by Internet start-ups in generating revenue, Weikert added, "It will be interesting to see how many of [these dot-coms] will still be here next year."

Kevin Malone, VP of Europe for Liquid Audio, picked up on this point. "When brick-and-mortar retailers come online, they have a huge advantage over pure E-tailers, as they can drive people out of their stores to their Web sites, and if they do it right, they can be really powerful online. They also have the buying power, the product fulfillment, and the relationships with the record labels. It would be tough to start up a new E-tailing operation right now. But they keep coming—it's incredible."

And keep coming they do, although the creative nature of the music business ensures that it's not just the "here today, gone tomorrow" E-tailers that are using the medium. Jackie Stansfield, marketing manager for London-based music publisher popwire.com, says, "It's very important for us to be [at Popkomm]. There are a lot of indie labels here, and they are the people that we want to do business with. So from popwire's point of view, coming to Popkomm 2000 has been invaluable."

Leading retailers at the conference, which attracted more than 16,000 trade visitors and 807 exhibitors from 25 countries, were reluctant to speak about their online competitors. One retailer did tell Billboard, "It's encouraging to hear executives speaking about the importance of music retailers. I can't say that they have been ignoring retailers, but I think the excitement of online deals and the belief that these sites will bring an end to the brick-and-mortar chains has been premature to say the least. [Traditional retail] is here for the long term."

That's a statement that Bertold Heil of PricewaterhouseCoopers is only too eager to back up. "By 2003-2004, expect only 25% of music [sales] to be in the [online] market," said Heil. "As a result, the retail market is very important and must not be ignored."

## BETWEEN THE BULLETS



by Geoff Mayfield

**AND THEN THERE WAS ONE:** Throughout this weird summer, when album sales continue to stand firmly ahead of 1999's volume even as significant music chains complain their own numbers are lagging, there has been one bright constant. In every week since the first issue of June, there have been at least two or more titles in the 200,000-plus club on The Billboard 200 . . . until now. Chart-topping **Nelly**, with a tiny gain over the previous week, is still a member of good standing, with 235,000 units. He has exceeded the 200,000 mark in all but two of his eight chart weeks.

Falling off the wagon, though, are **Britney Spears** and the multi-label hits compilation "Now 4," at, respectively, Nos. 2 and 4. Spears' "Oops! . . . I Did It Again" opened with 1.3 million copies and had been north of 200,000 for each of the next dozen weeks. This issue, with a 10% decline, the album clocks in with a still-robust 194,000 units. "Now," meanwhile, suffers a 24% drop (160,000 units) as it slides beneath No. 3 **Eminem**, who experiences a less severe evaporation of 8.4% (183,000 units). The latest "Now" compilation had scanned more than 200,000 units in each of its four prior weeks, starting with a 320,500-unit opener.

The 1.76 million-unit frame that began an eight-week run at No. 1 for Eminem's "The Marshall Mathers LP" also started a 12-week streak during which each of the top two albums surpassed the 200,000 mark. During all but two of those dozen weeks, the No. 3 title also exceeded 200,000, while each of the top four did so during four of those stanzas. Despite the strength at the top of the chart, overall album sales have been down from those of the comparable 1999 frame for five of the past 10 weeks, including the past two in a row. As of 11 weeks ago, boosted by million-plus openers for Eminem and Spears and 'N Sync's historic 2.4 million splash, overall album sales to date were 8% ahead of 1999's pace. In the intervening weeks, that lead over '99 has been shaved to 5.6%.

Actually, last summer's crop of big sellers was similarly impressive. There was a 23-week run, from the May 15, 1999, Billboard through the Oct. 16 issue, when the No. 1 album sold 200,000 albums. During that run, there was an 11-week streak when both of the top two sellers exceeded 200,000 copies. There were four weeks last summer when three or more albums surpassed that landmark.

**NOTORIOUS:** At least the album from the 2000 edition of The Source's Hip-Hop Awards wasn't interrupted (see story, page 6). The compilation that is based on the aborted awards show accounts for the issue's Hot Shot Debut on The Billboard 200, starting at No. 19, with 53,500 units. That's a much faster takeoff than was seen by last year's Source awards collection, which peaked at No. 53 in a debut week of 28,000 units.

Judging how previous hip-hop albums have percolated in the wake of adverse publicity, news coverage of the fights that halted the Aug. 22 taping of this year's awards program in Pasadena, Calif., may actually stir sales gains for the new compilation on next issue's chart.

**WHAT'S NEW:** When you realize that The Billboard 200's top new entry has fallen shy of the top 10 in three of the past four weeks, you get a better understanding of why music merchants have grouched that they've been stuck with a weak release schedule this summer. There have been four weeks since the start of June when there have been no debuts in the top 10. There were even two weeks—specifically those of the June 24 and Aug. 12 issues—when there were no new entries within the top 20.

There were four weeks during the comparable weeks of 1999 when we saw no bows in the top 10, but there was never a moment last summer when the Hot Shot Debut fell shy of the top 20.

Since the June 17 issue, the week following **Eminem's** bow at No. 1, 18 albums began their chart lives in the top 20, compared with 26 during the comparable weeks of 1999.

**YOUNG AND RESTLESS:** With big jumps on The Billboard 200, **Baha Men** (103-59, up 76%) and **Jill Scott** (109-94, up 34%) both leap off the Heatseekers chart. Other fresh faces on a fast track: rock acts **Disturbed** (41-37, up 10%), **Wheat** (a new entry at No. 76), **the Union Underground** (175-138, up 13%), and **Nickelback** (191-141, up 30%); rapper **South Park Mexican** (new at No. 58); R&B crooner **Carl Thomas** (74-63, up 14%); dance act **BT** (192-166, up 15%); and two women who are difficult to categorize, **Dido** (92-84, up 19%) and **Nina Gordon** (144-123, up 7%). Gordon, whose "Tonight And The Rest Of My Life" bullets 12-9 on the Adult Top 40 chart, also jumps 6-1 on the Heatseekers list.

**SWUNG:** Looks like the swing revival of '98, which brought good chart fortunes to the likes of **the Brian Setzer Orchestra**, **Squirrel Nut Zippers**, and **Cherry Poppin' Daddies**, has played through. Setzer's band, now No. 95, bowed at No. 88 two weeks ago, well shy of the No. 9 peak its "The Dirty Boogie" hit two years ago. **Big Bad Voodoo Daddy's** "This Beautiful Life" peaked at No. 98 in 1999 after its eponymous debut reached No. 47 the year before.

## MIDDELHOFF: 'HOW TO REACT TO NAPSTER'

(Continued from page 1)

the initiative and to make a move. I am personally absolutely determined to do this.

"Bertelsmann has taken a step forward in the music-downloading business," he said. "I would always invite the others to use our clearinghouse. It is not a question of anyone adopting a leadership role. Instead, it is important to face this challenge together."

Bertelsmann, its Digital World Services digital rights management/clearinghouse company, and Lycos have jointly presented the first commercial download project in Germany. About 300 tracks from such hit acts as HIM, Guano Apes, and Eiffel 65 will be available at musicdownload24.com by September.

BMG's North American rollout of its digital-download efforts is also expected to begin next month, with the initial sale of some 50 singles and 50 albums. Despite Middelhoff's strong feelings about downloads, BMG lags behind Sony, EMI, and Universal Music Group in testing the marketplace. Sony kicked off its limited test in April, followed by EMI in July and Universal in August (Billboard, Aug. 12).

Bertelsmann will also strengthen offline distribution by extending its E-commerce activities, Middelhoff said. The company's titles can already be ordered from BOL in Europe and barnesandnoble.com in the U.S., and the acquisition of CDnow will bolster that arena.

Over the next few months, Middelhoff wants to try to achieve a uniform online standard for security and billing systems with the other majors to enable effective Internet distribution while protecting artists' rights. He said that joint action by service,

content, and hardware providers—and by government agencies on an international level—is urgently needed to protect copyrights.

The enigmatic 47-year-old CEO said Bertelsmann will play a key role in the global music market in the years ahead, either as solely a content provider or as a content provider with direct access to customers. Middelhoff added that the company has already had success in linking content and direct customer access via its book and music clubs.

Claiming that Bertelsmann is "100% committed to the music business," Middelhoff explained that his widely publicized ambition of becoming No. 1 in the field should not be seen in horizontal terms. "This can also be achieved by means of vertical growth into the distribution area; for example, by buying Internet companies." He added that further opportunities will arise as the music business goes through consolidation.

Middelhoff is optimistic about future sales. Of Bertelsmann's total annual revenue of 33 billion deutsche marks (\$15.07 billion), the music business accounts for 8.7 billion deutsche marks (\$3.97 billion). In terms of the new business models for music, he

said, "I am relatively relaxed. Even if revenues were to drop, this would not necessarily feed through to the bottom line. After all, we can exploit music content much more efficiently."

BMG Entertainment owns some 200 labels in 54 countries, including Arista Records, RCA Music Group, and Ariola. BMG has also just announced a joint-venture label with Clive Davis, J Records (see stories, pages 10 and 92). In the first half of this year, BMG was

No. 2 in U.S. market share, with 17% of total albums and 20.9% of current albums. (Universal was No. 1.) The company is No. 1 in singles, with 25.2%. Worldwide, BMG says it had first-quarter market share of 10.7%, making it fourth among the majors.

However, it all comes back to the Internet. In the end, Middelhoff said, this upbeat outlook for the music market may quickly be destroyed by online piracy. Thus, he sees it as a challenge to

convince artists and the public that file-swapping services must adhere to copyright laws.

"Only in exceptional cases will this work for the artist," he said. "The music industry must invest an eight-digit sum in a readily understandable communications campaign targeted at the broad public to explain to consumers the damage they are doing by illegally using music and what harm this will have on music variety."

## WORK FOR HIRE

(Continued from page 5)

McCarthy, D-Mo., who serves on the Commerce Committee.

Louise Scruggs, who attended the May 25 hearing with her husband, bluegrass legend Earl Scruggs, says she is heartened that Coble plans to introduce a rollback bill.

"He told us he would look into the issue, and he followed through," she says. "I don't think initially he realized how it affected artists." She also gave kudos to Henley and Crow for "spreading the word" about the issue.

The legislative plan on the House side, according to sources, is expected to be fast-track. After introduc-

tion by Coble and Berman, the bill will vault to the full Judiciary Committee for an expected approval markup, likely during the week of Sept. 13. It will then be attached as an amendment to a "safe" bill that can be placed on the House suspension calendar—a process that suspends floor debate and is employed to quickly pass noncontroversial bills.

Artist-community representatives met Aug. 23 in Los Angeles at NARAS headquarters to review the expected legislative plan.

Before it can be enacted into law, the rollback measure must also be

approved by the Senate. Artist and industry representatives are meeting with Senate members and staff to ensure approval, and most are hopeful that the bipartisan rollback bill will have smooth sailing there.

Two expected and important Senate supporters of rollback legislation are Judiciary Committee chairman Orrin Hatch, R-Utah, and its ranking Democratic member, Sen. Patrick Leahy of Vermont. The committee must give the bill benediction before it proceeds to the Senate floor.

Hatch is a firm supporter of artists' rights and is a songwriter who has had several of his religious compositions recorded by other artists. Leahy is aware of artists' opposition to the controversial law and has worked closely with Crow and Artists' Coalition member Emmylou Harris on his anti-landmine projects.

## YOUNG CHRISTIAN ACTS TO WATCH FOR 2000

(Continued from page 93)

to be the year of the teenager. Here's a look at some other key 2000 releases and the labels supporting them.

- **Caedmon's Call**—Not technically considered a teen act, it appeals more to the college/young adult crowd but has a teen musician in its lineup, 17-year-old keyboardist Josh Moore. The band's album "Long Line Of Leavers" is due Oct. 10 on Essential Records in Franklin, Tenn. (a label under the Provident Music Group umbrella, distributed by Provident Music Distribution).

- **Katy Hudson**—The 15-year-old singer/songwriter's debut album is due in January on Pamplin Entertainment's Portland, Ore.-based Red

Hill label.

- **LaRue**—The brother/sister duo's sophomore album, "Transparent," is due Nov. 14 on Reunion Records of Franklin, Tenn. (also under the Provident Music Group umbrella).

- **Philmore**—This three-man rock outfit bowed in June with its self-titled release on 5 Minute Walk Records of Concord, Calif. (distributed by EMI Christian Music Group's Chordant Distribution).

- **Amber Thompson**—The Dove Award-nominated preteen (she's 12) issues her second project, "Amber Thompson & Friends," this month on the Daywind label of Hendersonville, Tenn. (distributed by New Day Dis-

tributors).

- **Whisper Loud**—The group, which comprises 16-year-olds Keri Blumer, Alana Carris, and Tessa Gaskill, releases a maxi-single, "All The Love In This World," Aug. 29. Its debut album is due Dec. 26 on Franklin, Tenn.-based Benson Records (also under the Provident Music Group umbrella).

- **The Wilcox Sisters**—This trio of Kentucky siblings, aged 16, 18, and 20, was just signed to Metro One, the Newport Beach, Calif.-based label owned by Dove Award-winning chanteuse Crystal Lewis and her husband, Brian Ray. Their debut disc is due next spring.

DEBORAH EVANS PRICE

## TEENS FINDING FANS AMONG ADVERTISERS

(Continued from page 93)

Hammond endorsement, and Tommy Hilfiger is dressing Rachael Lampa for several upcoming appearances, such as her performance on the Miss Teen USA pageant.

"We're experiencing the teen explosion in our stores as well," says Christina Kerford, San Antonio-based regional public-relations manager for Macy's. "We're always looking for great events to put in our stores."

Plus One recently performed and signed autographs at the opening of the Stonebriar Center store north of Dallas. "We were thrilled beyond our wildest expectations," says Kerford. "We were looking out in the audience and saw girls who knew every single word of every single song."

"We think they are a great band for middle America in terms of advertising, because they are appealing to a large demographic," says Plus One manager Mitchell Solarek, adding that the band is getting additional exposure via inclusion on CD samplers that are being distributed in Macy's juniors'

departments. The group also has deals with Pepsi One and Paul Mitchell hair products.

Orrico's manager, Britt Ham, president of Rocketown Management, says Yamaha has been very supportive, providing the singer with equipment and featuring her in Yamaha's publication. Orrico's deal with Audio Technica is also benefiting the young artist.

Ham sees the potential for corporate sponsorships to increase. "The companies that are involved in music certainly seem to align themselves with what they feel is good music and music that is going to go out and have an impact, not just on the music community but on the world," he says. "They've been pleased, as far as I can tell, to work with artists who have a faith message in their music. They seem to have embraced the mission these folks are on."

Chris Brady, artist relations manager for Aquarian Drumheads, is pleased with the company's relationship with Free. The 16-year-old is the

youngest musician to have an endorsement deal with the company.

"Ricky had a great package," Brady says. "He's on a visible label . . . and he is very articulate. If someone asks him questions, he can respond effectively. And he is working dates . . . He actually 'gigs.' Some drummers do clinics and festivals, but Ricky is actually on records with his father and does the touring, around 250 dates per year."

DEBORAH EVANS PRICE

THIS WEEK @



Exclusive Album Reviews

Vallejo  
"Into The New"  
(Epic/Crescent Moon)

Kentucky Headhunters  
"Songs From The Grass  
String Ranch"  
(Audiom/Koch)

Analogue  
"Proper Rock"  
(Rubric)

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## PERSONNEL DIRECTIONS

There are new additions to Billboard's marketing department in New York. Melissa Arnold has joined Billboard as assistant marketing manager. Arnold will handle press and publicity, research, and other marketing functions.

Prior to joining Billboard, Arnold was with Kathryn Schenker Associates where she worked on accounts including Desmond Child, Bette Midler's "Divine Miss Millennium" Tour, and Diana Ross and the Supremes "Return To Love" Tour. She has also worked in the publicity department at Columbia Records. Arnold received her B.A. in communications from the University of South Florida.



Alexandra Merceron joins the marketing department as promotion coordinator. Merceron will coordinate trade shows and assist in the creation of marketing materials.

Prior to joining Billboard, Merceron was the associate marketing manager at Advanstar Communications, where she coordinated the marketing and advertising efforts for the International Artexpo fairs. She also held a post at Time Warner Trade Publishing as advertising coordinator. Merceron received her B.A. in English from Pace University.

Arnold and Merceron report to Peggy Altenpohl, promotion director.



## Sun Shines Brightly After Half-Century

FIFTY YEARS AFTER Sam Phillips founded the Memphis Recording Service, three of the artists he signed to his Sun Records label are still making an impact on the Top Country Albums chart. Debuting this issue at No. 26 is Elvis Presley's Time Life collection, "Elvis—Country." It's Presley's highest-charting album on this chart since "Guitar Man" peaked at No. 6 in 1981. "Country" extends Presley's chart span to 31 years and two months; "From Elvis In Memphis" debuted in the June 21, 1969, issue.

Just 12 places below Presley on this issue's country albums chart is fellow Sun recording artist Johnny Cash. His "16 Biggest Hits" (Legacy/Columbia) rebounds 40-38 in its 72nd chart week. Cash has the longest possible chart span, 36 years, seven months, and three weeks, dating back to the very first country albums chart, published Jan. 11, 1964. Ironically, his very first appearance on this survey was also a greatest-hits collection, "Ring Of Fire."

Completing the Sun triumvirate is Roy Orbison, who earns Pacesetter honors with his "16 Biggest Hits" (Legacy/Monument). In its 15th chart week, the collection bullets 63-57. Orbison's country albums chart span is only 17 years, six months, and one week. His chart debut was in February 1983, with another collection of his greatest hits, on Fred Foster's Monument label.

'UGLY' FLOATS: "Coyote Ugly" (Curb) remains atop Top Country Albums for a second week. It's the first soundtrack to lead this chart since "Hope Floats" had a nine-week reign in 1998. You can count the number of motion-picture soundtracks to reach pole position on this chart on one hand—literally. "Ugly" is the fifth sound-

track to go to No. 1, following "Urban Cowboy" (eight weeks in 1980), "Honeysuckle Rose" (six weeks in 1980), "Pure Country" (one week in 1993), and "Hope Floats."

COME 2GETHER: Debuting at No. 91 on The Billboard Hot 100 is 2gether, the band that is the subject of an MTV series. "The Hardest Part Of Breaking Up (Is Getting Back Your Stuff)" (TVT) is in the tradition of hits like "Sugar, Sugar," "That Thing You Do!," and "Last Train To Clarksville," which were recorded by other television or motion-picture-related fictional acts (the Archies, the Wonders, and the Monkees, respectively). The Monkees successfully turned the reel world into the real world by becoming a group for real—we'll have to



by Fred Bronson

wait and see what's in store for 2gether.

EPIC PROPORTIONS: Ruff Endz displace Sisqó at the top of the Hot R&B/Hip-Hop Singles & Tracks chart, as "No More" (Epic) glides 2-1. It's the first No. 1 on the Epic imprint proper since Michael Jackson's "You Are Not Alone" was on top exactly five years ago, the issue of Sept. 2, 1995. Ruff Endz are the first Epic act not to be Michael Jackson and have a No. 1 R&B hit since Luther Vandross ruled for two weeks with "Power Of Love/Love Power" in June 1991.

STILL: Every few years I like to check the Canadian singles chart to see if Elton John is still there with "Candle In The Wind 1997" (Mercury/Universal). Sure enough, the single rebounds 12-5 this issue, although there is a serious reason why: It's been three years since Princess Diana was killed in a Paris automobile crash.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	480,136,000	484,584,000 (UP 0.9%)
ALBUMS	424,113,000	448,058,000 (UP 5.7%)
SINGLES	56,023,000	36,526,000 (DN 34.8%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	357,767,000	397,368,000 (UP 11.4%)
CASSETTE	65,393,000	49,634,000 (DN 24.1%)
OTHER	953,000	1,056,000 (UP 10.8%)

### OVERALL UNIT SALES THIS WEEK

14,114,000

### LAST WEEK

14,195,000

### CHANGE

DOWN 0.6%

### THIS WEEK 1999

14,907,000

### CHANGE

DOWN 5.3%

### ALBUM SALES THIS WEEK

13,041,000

### LAST WEEK

13,116,000

### CHANGE

DOWN 0.6%

### THIS WEEK 1999

13,357,000

### CHANGE

DOWN 2.4%

### SINGLES SALES THIS WEEK

1,073,000

### LAST WEEK

1,0791,000

### CHANGE

DOWN 0.6%

### THIS WEEK 1999

1,550,000

### CHANGE

DOWN 30.8%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	240,979,000	246,620,000	UP 2.3%
INDEPENDENT	63,898,000	71,792,000	UP 12.4%
MASS MERCHANT	112,991,000	121,878,000	UP 7.9%
NONTRADITIONAL	6,244,000	7,768,000	UP 24.4%

ROUNDED FIGURES

FOR WEEK ENDING 8/20/00

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For more information, contact Michele Jacangelo at 646-654-4660

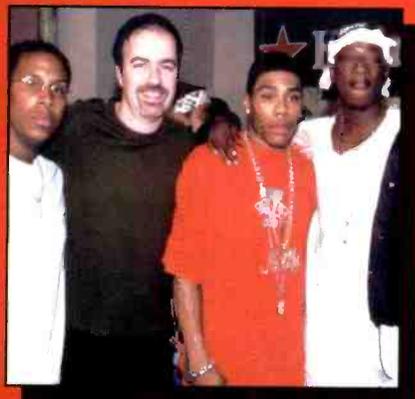
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TUESDAYS'  
SPECIALS

## WHEATUS - AUGUST 15

MULTI-FORM AT SMASH TEENAGE DIRTBAG. HUGE PHONES EVERYWHERE  
ON TOUR WITH ZEBRAHEAD AND EVE 6 THIS FALL. FINALLY, A DIRTBAG WITH A FUTURE.

## WYCLEF JEAN - AUGUST 22

THE MULTI-PLATINUM GRAMMY® WINNER AND SUPER-PRODUCER'S SOPHOMORE SOLO ALBUM  
"THE ECLECTIC 2 SIDES II A BOOK" FEATURES THE ROCK™, MARY J. BLIGE, EARTH, WIND & FIRE,  
KENNY ROGERS AND MORE. "★★★★" - ROLLING STONE, "4.5 MICS" - SOURCE. BETTER CALL 911.

## ZEBRAHEAD - AUGUST 22

"PLAYMATE OF THE YEAR" - THE FOLLOW-UP TO THEIR 150,000 SELLING DEBUT ALBUM,  
ABOUT TO BE THE HOT AND STEAMY CENTERFOLD OF EVERYONE'S CD COLLECTION.  
TOURING WITH WHEATUS. MAJOR CROSS PROMOTIONS WITH PLAYBOY.

## PLATINUM HITS 2000 - SEPTEMBER 5

SUPERSTAR ARTISTS, THE HOTTEST SONGS, THE COOLEST MIXES... PACKED WITH #1 CURRENT HITS,  
IT'S ALREADY THE BIGGEST ALBUM OF 2000 - AND IT'S NOT EVEN OUT YET. HUGE TV ADVERTISING NOW.

## KANDI - SEPTEMBER 19

THE FORMER MEMBER OF XSCAPE AND #1 SONGWRITER OF 1999 (NO SCRUBS, BILLS, BILLS, BILLS,  
BUG-A-BOO, THERE YOU GO) FINALLY GOES SOLO ON HER DEBUT "HEY KANDI ...,"  
FEATURING DON'T THINK I'M NOT, SWEET.

## BARBRA STREISAND - SEPTEMBER 19

THE ULTIMATE PERFORMER. THE TIMELESS CONCERT EVENT OF OUR LIFETIME.  
"TIMELESS - LIVE IN CONCERT" IS 2 DISCS OF BARBRA AT HER ABSOLUTE BEST. DVD COMING IN JANUARY. LIKE BUTTAH.

## LIL BOW WOW - SEPTEMBER 26

GET READY TO BOUNCE WITH RAP'S NEWEST DOG. #1 ON THE HOT RAP SINGLES CHART.  
VIDEO #1 AT THE BOX FOR WEEKS AND WEEKS. HE'S ALREADY GUESTED WITH SNOOP,  
WILL AND JERMAINE. NOW, HE OWNS THE BLOCK WITH "BEWARE OF DOG."

## CHARLIE'S ANGELS S.T. FEAT. DESTINY'S CHILD - OCTOBER 17

THE HOTTEST CREW OF ANGELS DESERVES A SOUNDTRACK TO MATCH. FEATURING DESTINY'S CHILD'S  
INDEPENDENT WOMEN PART I. FILM OPENS NATIONWIDE NOVEMBER 3.

## ROSIE O'DONNELL - OCTOBER 24

ANOTHER ROSIE CHRISTMAS. ANOTHER ALL-STAR LINEUP. FIRST ALBUM PLATINUM...  
NEW ONE FEATURES MARC ANTHONY, DESTINY'S CHILD, DIXIE CHICKS, MACY GRAY, JEWEL, RICKY MARTIN,  
JESSICA SIMPSON, DONNA SUMMER AND MORE. A PERFECT GIFT FOR ALL AGES.

## THE OFFSPRING - NOVEMBER 14

"AMERICANA" SOLD OVER 11 MILLION COPIES WORLDWIDE. NOW COMES THE FOLLOW-UP.  
GET READY FOR ANOTHER BUNCH OF GAGS FROM THE ORIGINAL PRANKSTERS.

## RICKY MARTIN - NOVEMBER 21

LAST ALBUM 20 MILLION COPIES WORLDWIDE. SOLD-OUT GLOBAL TOUR.  
PRESENTING AT THE MTV VMA'S, AND NOMINATED FOR 2. FIRST SINGLE PREMIERES VIA  
NATIONWIDE SATELLITE EVENT SEPTEMBER 22. NEW ALBUM KICKS OFF WITH A BANG.

## SYSTEM OF A DOWN - DECEMBER

A GOLD DEBUT ALBUM. A TOUR WITH METALLICA. NOW THEY OVERLOAD THE SYSTEM EVEN  
FURTHER WITH A NEW ALBUM. IF YOU'RE NOT DOWN WITH THE SYSTEM, YOU MUST BE DEAD.

## MAXWELL - DECEMBER

HE REDEFINED R&B/SOUL MUSIC IN THE 90'S, AND HAD 1999'S #1 R&B SONG OF THE YEAR FORTUNATE.  
NEW ALBUM "NOW" FEATURES GOTTA GET TO KNOW YOU. HIS TIME IS NOW.

COMING SOON: TRAIN, SHAWN MULLINS, DRACULA 2000 S.T., WWF RAW ROCKS, CYPRESS HILL LIVE, WHAT WOMEN WANT S.T.

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