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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 7, 2000

SFX Model Is Forcing Touring Biz To Evolve

Box-Office Reports May Be Cut

BY RAY WADDELL

NASHVILLE—The touring industry's most viable means of tracking concerts' success or lack thereof may take a hit if SFX Entertainment fol-

Redefining The Role Of Agent

BY RAY WADDELL

NASHVILLE—The consolidation of the concert industry and the increase in nationally produced touring are causing booking agencies to



Latin, Christian Package Tours Set Page 6

lows through on statements that it will discontinue reporting its box-office figures to industry trades.

SFX is involved at some level in as much as 70%-80% of North American touring dollars generated. Historically, promoters—including SFX promoters before and after they were acquired—have reported box-office results to the trades, primarily (Continued on page 77)

Rights Societies Make Web Plan

BY MARILYN A. GILLEN

SANTIAGO, Chile—The international copyright community took several significant steps toward addressing the realities of the new online world order during the 42nd CISAC World Congress here Sept. 24-27, but executives admit that the road ahead is still a long and twisty one.



Most notable was the groundbreaking series of separate bilateral agreements signed here Sept. 25 by (Continued on page 81)

Sony Slashes Singles Prices

BY ED CHRISTMAN

NEW YORK—Sony Music Distribution is introducing a new price point for CD and cassette singles—\$1.99 suggested list price, 99 cents wholesale—in a move that is being closely watched by the other majors.



On Tuesday (3), Sony was expected to issue four singles at the new price point: John Anderson's "Nobody's Got It All," Billy Gilman's "Oklahoma," Tammy Cochran's "SoWhat," and the Kinleys' "I'm In."

(Continued on page 78)

A New Sound In Philly

Local Acts Lead Movement In Live-Instrument-Based R&B/Hip-Hop

BY GAIL MITCHELL

LOS ANGELES—With a reverential nod to legendary '70s label Philadelphia International, a creative consortium of cutting-edge, emotion-laden, and socially conscious artists and producers is melding hip-hop, R&B, funk, dance, spoken word, gospel, jazz, and other genres in their quest toward one common goal: good music, Philly style. Such acts as the Roots, Jill Scott, Bahamadia, and No Question are contributing to a new chapter in Philadelphia's rich black

music history.

For members of the entertainment community ensconced in this musical mecca, it's simply business as usual.



What's changed is that the rest of the industry is finally catching on.

"There's so much talent here, it's ridiculous," says Sheila Adkins, CEO of Philadelphia-based independent label 2Hot Entertainment, whose

acts include local talent Naeemah Harper and Slumlord & Shabang. "But up until about the last three years, the talent had to leave to get discovered, and Philly really didn't get the credit. It was like in passing: 'Oh, yeah, he or she's from Philly.' Even a Will Smith had to leave to really propel himself to the heights he's at now."

"It almost took someone to be valid" (Continued on page 75)

World Exclusive: U2 Ready To Rock Again

Band Reclaims Its Classic Sound On Interscope Set 'All You Can't Leave Behind'

BY LARRY FLICK

Sitting in a hotel room in Dublin, Bono recalls the afternoon his U2 cohorts stopped him from hastily rejecting the tune "Beautiful Day."

"We were laying the song down in the studio, and the Edge just cut loose a riff that could only be described as classic, early-days U2," he says, contorting his voice to imitate the riff. "It was a sucker-punch—a truly brilliant moment that made everyone's hairs stand on end. But I froze and said, 'Oh, no, we can't use that. It sounds too much like a quintessential U2 riff.'"

In that instant the Edge shot a glare from across the room that spoke volumes. "It said, 'Fuck off, we are U2, and this is how I play guitar.' And I got it. I understood that it was time for us to reclaim who we are. It set the tone of the album."

That album, "All That You Can't Leave Behind," due Oct. 31 on Interscope, is an undeniable return to basics for U2, which continues to combine Bono's voice and the Edge's guitars with the distinctive rhythms of



U2

drummer Larry Mullen and bassist Adam Clayton. Produced by Daniel Lanois and Brian Eno, the set shows the band wisely eschewing the adventurous if sometimes chaotic electronic density of 1997's "Pop" in favor of crisp, concise tunes, generous with anthemic choruses and romantic, often optimistic lyrics.

More than anything, however, "All That You Can't Leave Behind" presents U2 as a band ready to once again rock with unbridled authority.

"And that's an exciting place to be, even though, out-

(Continued on page 85)

Piracy Won't Faze Warner China

BY STEVE McCLURE

TOKYO—China's rampant problem of pirated recordings—over 50% of the market, according to the Inter-



Rock Revival In China Page 87

national Federation of the Phonographic Industry—is a challenge Warner Music International (WMI) has steeled itself to confront as it becomes the first major label to set (Continued on page 87)

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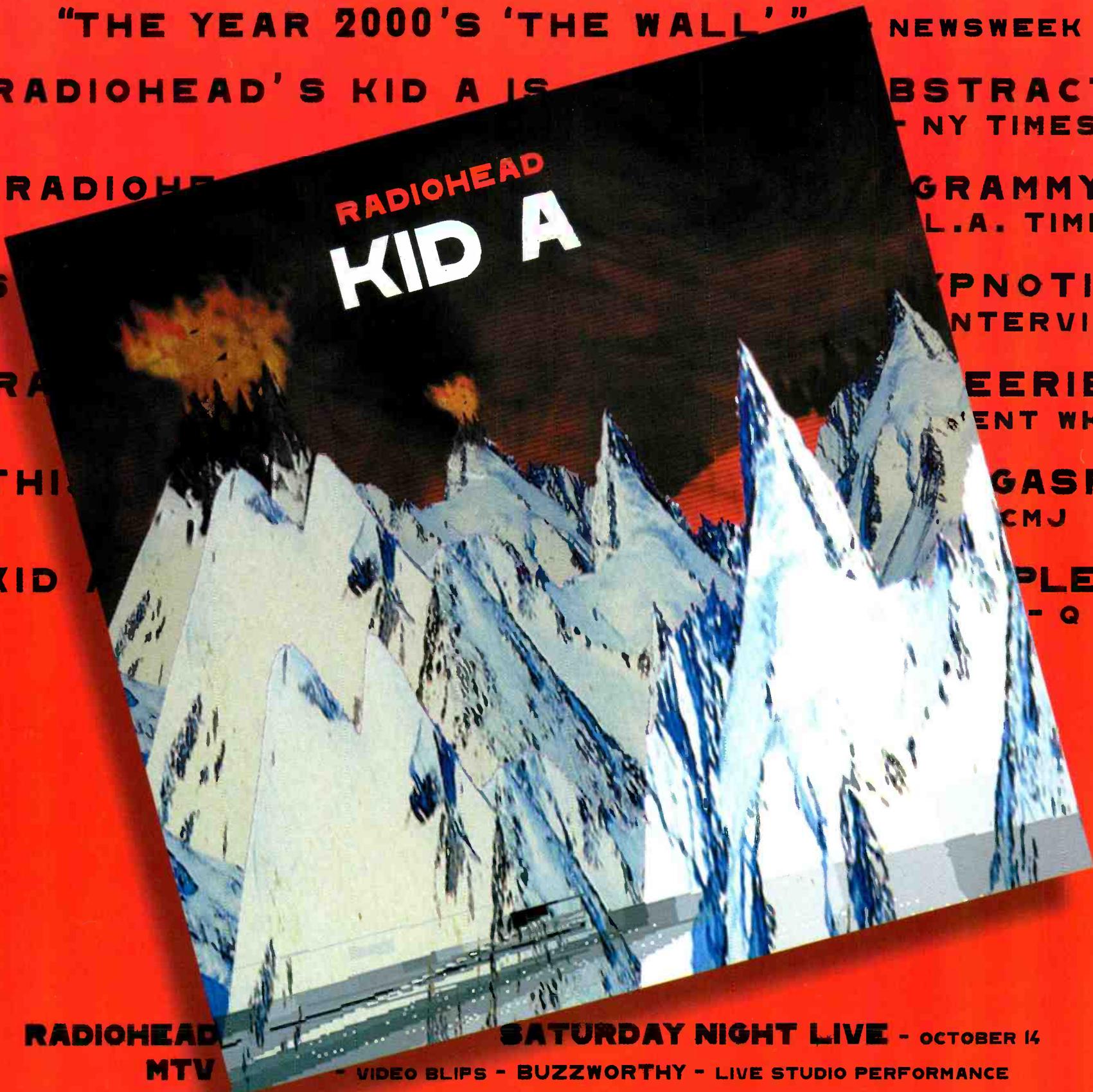
"RADIOHEAD'S KID A IS AS GRAMMY" - L.A. TIMES

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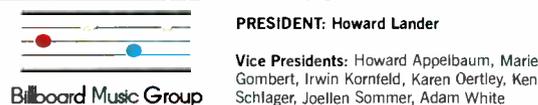
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Brains In A Box: Sci-Fi & Social Justice

"There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission... You are about to participate in a great adventure. You are about to experience the awe and mystery which reaches from the inner mind—to the outer limits."

Thus spoke announcer Vic Perrin in his ominously detached introduction to the bygone weekly, ABC-TV science fiction series "The Outer Limits," which aired from 1963-65 and whose shiver-inducing voice-over is now included in "Brain In A Box: The Science Fiction Collection" (Rhino Entertainment, due Nov. 7), a five-CD, 113-track compendium of scores and songs from TV and movie soundtracks, as well as sci-fi-themed pop music. The boxed set takes its title from assorted cinema interpretations ("The Brain That Wouldn't Die," etc.) of Curt Siodmak's famed novel "Donovan's Brain," in which disembodied intellects bring chaos to what TV horror film producer Robert Parisi ("Dark Skies") describes in one of the set's liner essays as a "post-atomic, push-button world."

Much of the popular affection and serious esteem science fiction has come to enjoy since the 1818 advent of Mary Shelley's "Frankenstein" derives from its foreboding gravitas as humanistic grist for ethical debate and civic activism. Over the past two centuries, science fiction (and its often tacky sci-fi screen offshoots) foresaw the rise of lasers, lunar landings, Chernobyl-size nuclear disasters—and what Ronald-Reagan-speechwriter-turned-self-appointed-techno-prophet George Gilder now terms the "telecosm" of new communications technology.

The cusps of the 19th, 20th, and 21st centuries each found civilization in confrontation with the exploding influence of technology in the marketplace, and each era witnessed a redoubled tension between political or economic self-interest and the everyday dignity of social justice. On one side of the divide in 2000, we have a stockpicking "new economy" guru and one-time "male chauvinist of the year" (as anointed by the National Organization of Women) such as Gilder, who expounds glowingly in his new book, "Telecosm: How Infinite Bandwidth Will Revolutionize Our World" (Free Press), about "redemptive technology"—especially when it comes to speculating in the stocks of certain satellite and wireless optics companies.

On the other side of a still-deepening chasm, we see angry anti-globalization demonstrators like those flocking to the 55th annual meeting of the World Bank and the International Monetary Fund (IMF) in Prague, just as they did to the World Trade Organization conference in Seattle last November. These marchers are concerned not just with the depersonalizing aspects of the next incarnation of Internet-ready cell phones (even as companies and municipalities ponder bans on cell phone usage while driving), but also with an increasingly borderless world economy that ignores the regional needs and community-based destinies of average taxpaying citizens.

American press coverage of the protests in the Czech Republic capital of Prague was nominal, even when U2 lead singer Bono met with IMF officials to plead the case of the Jubilee 2000 group's campaign to cut crippling debt levels for the world's poorest nations. Coverage increased only when days of peaceful rallies were marred Sept. 26 by sporadic street melees—yet reports of "extreme brutality" by police went unremarked in most dailies, as did the peaceful solidarity rallies occurring the same day in 40 other cities around the world.

Much like September's European fuel truckers' blockades (first inspired by humble Welsh farmer Brynle Williams' own local refinery barricade) whose swift escalation brought Britain, France, and other countries to a virtual standstill over taxation issues—the fear and discontent of these demonstrators is real and of long, organic standing. Czech President Václav Havel said he empathized with those disturbed by globalization, which he called "morally neutral but filled with various content—and often it is dangerous content." Most of the so-called nongovernmental organization (NGO) picketers are avowed pacifists from a wide coalition of citizens' groups that encompasses everything from the Greenpeace environmental organization and the Honor the Earth Fund to the Green Party that nominated Congress Watch/Global Trade Watch founder Ralph Nader for president. (Nader's running mate is Native American environmentalist and Honor the Earth Fund program director Winona LaDuke, an author and fellow Harvard graduate whom Time named in 1994 as one of America's 50 most promising leaders under 40 years of age.)

National coverage of the Nader/LaDuke campaign in The New York Times and other newspapers may be scant compared with that of the Gore/Lieberman and Bush/Cheney camps, but leading business journals like The Economist do not discount the potential of the Green Party or other anti-globalization NGOs. "It would be a big mistake to dismiss this global militant tendency as nothing more than a public nuisance, with little potential to change things," asserted The Economist in a Sept. 23-29 cover story, "The Case For Globalization," noting that "many of the groups have already swayed the decisions of firms and official institutions" as diverse as domestic clothiers sued over sweatshop labor, the Starbucks chain (prodded to purchase only "fair trade" coffee beans), and the World Bank (which abandoned exploitative projects in China and Cameroon).

Whether or not a few acoustic songs by Pearl Jam's Eddie Vedder at a recent Green Party rally can persuade voters to elect Nader in 2000,

it's sad that American democracy hasn't matured to where a candidate with Nader's lifelong left-wing public interest credentials would already hold high office. Despite all-time highs in household income, the domestic gap between the dotcom-keen rich and the "old economy"-dependent poor is wide, with The New York Times identifying "a central fact of American life: Most of the nation's 72 million families feel they cannot make ends meet." Moreover, as The Wall Street Journal conceded, income inequality in terms of economic class, race, or gender has "remained little changed."

But Gilder favors telecosmic consumerism over personal accountability in a community or pangs of fiscal conscience. "Freed from the meretricious need to appeal to passing strangers," he writes, "advertisers ascend to a higher cultural level... By leaving a trail of encrypted information about purchases and activities, even if much of the data is captured by businesses that want to sell them goods and services, people can maintain control of the truth of their lives."

Or can they? The truth is fragile and cannot serve the highest bidder, no matter how visionary seems the entrepreneurial brain in a box. An antidote to Gilder's grasping gigabyte ethos, Thomas Frank's book "One Market Under God: Extreme Capitalism, Market Populism, And The End Of Economic Democracy" (Doubleday, due Oct. 17), states that during the 1990s "the corporate right was developing a market populism that identified the will of the people with the deeds of the market"—to where everything in our culture is now commodified and pre-graded for shelf-life convenience, from sexuality and personal identity to criticism (especially that which threatens any commercial consensus). In Gilder's world order we no longer seek justice or caring or even social engagement but rather a perfect self-sufficiency that diminishes conflicts, disappointments, and regrets. Yet who dares fight for human rights or against profitable manipulation when society's de facto credo is "One nation under narcissism?"

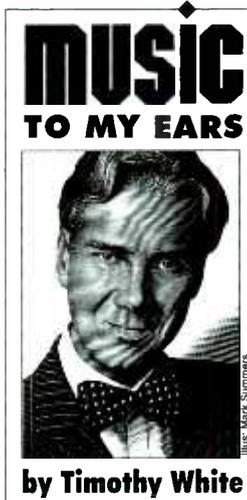
We insist families and the home are where moral gatekeeping must reside, but such attitudes betray a historical naiveté absent from even the lamest of sci-fi scenarios. Consider, in our increasingly misogynist culture, the decline of a public rite as common as Mother's Day. Understand, this holiday's deterioration as a sentimental ritual (even considering a maturing U.S. population whose median age is now around 40) is far less important than the corruption of its original aims. Mother's Day was never meant to be just an excuse to go online and order flowers; rather, it was a recognition that a worthy private role also extended to duties in the public arena, that a mom's contribution could be leveraged beyond apple pie to include questioning the status quo.

As author Stephanie Coontz explains in the August 2000 edition of her book "The Way We Never Were: American Families And The Nostalgia Trap" (BasicBooks), Mother's Day sought to honor the mater as a "political force," its originators out to "celebrate mothers' social roles as community organizers, honoring women who acted on behalf of the entire future generation rather than simply putting their own children first." The idea for Mother's Day came in 1858 from West Virginian Anna Reeves Jarvis, who devised Mothers' Work Days to improve sanitation in the Appalachian Mountains. The first civil observance of the holiday was a Mothers' Day for Peace in Massachusetts on June 2, 1872, as urged by anti-war poet Julia Ward Howe. Mother's Day debuted in 1914, nine years after Jarvis' death, but, as Coontz writes, "the mobilization of women as community organizers was the last thing on the minds of the prominent merchants, racist politicians, and anti-suffragist activists... In fact, the adoption of Mother's Day by the 63rd Congress on May 8, 1914, represented a reversal of everything the 19th-century mothers' days had stood for," and the politicians who proclaimed it "repudiated women's social role beyond the household."

Sociologist Robert Bellah once observed that "work is a moral relationship between people," and in order to function well as a social mechanism and a point of personal pride, it must transcend the family and forge face-to-face ties of accountability with the larger community. But these days we plug into the telecosm instead, seeking the outer limits of remote control as our brains enter a wireless optical box where the roles of mother, father, sister, brother, friend and lover, management and labor, artist and audience are flattened by anxious fantasy and consumer delusions.

In touting the broadband future of the post-television Web, Gilder assures us that "the manifestation of real freedom is choice"—and then he maintains, as if reading from the I Ching, that "the greater efficiency of targeted advertising springs not only from customers' superior knowledge of products but also from advertisers' superior knowledge of their customers." Nader recently observed of telemarketers who target families with kids that they "know when parents are away working. Then they market their products, undermining parental authority—junk food, violence as a solution to life's problems. People say it's up to the parents. Yeah, but who designed an economy where it takes two, three breadwinners to make a middle-class family living?"

There is nothing wrong with our television sets; there is plenty wrong with us. It's the public that actually owns and grants licenses to the airwaves, whether it be radio, TV, or the telecosmos. But, as Nader knows, the scary fact is we have lost control of transmission.



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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JAZZ / CONTEMPORARY ★ INDIVIDUALITY (CAN I BE ME?) • RACHELLE FERRELL • CAPITOL	
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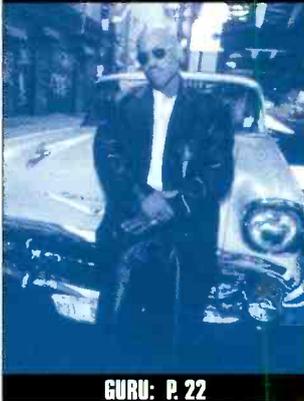
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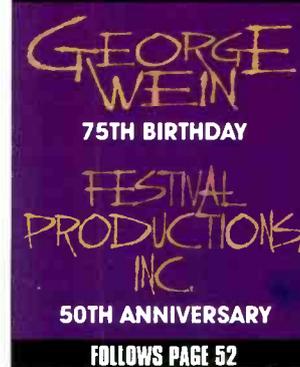
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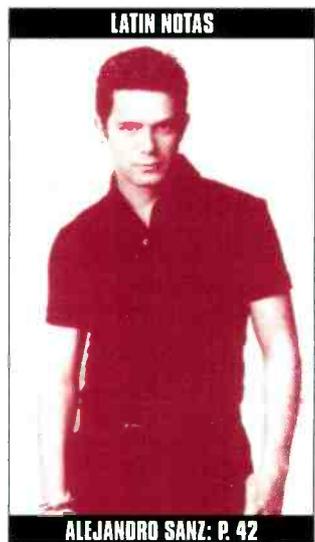
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Webcast Concerts Liven Up Entertaimdom

BY EILEEN FITZPATRICK

LOS ANGELES—Nearly a year after its launch, Time Warner's entertainment Web site Entertaimdom is finally beginning to make some noise.

The sister site to Warner Bros. Online has seen its traffic quadruple with the introduction of the "Entertaimdom Concert Series," which began Sept. 1.

"There's certain content that drives traffic," says Lance Sloane, Entertaimdom's newly appointed head of music and artist development. "And what we've found is that the numbers went crazy for live concerts."

Sloane, who previously was with HOB.com, oversaw the Webcast for the site's first show with Barenaked Ladies. Following the Webcast, which helped support the band's Reprise Records release "Maroon," page views to the site's music area rose 136%, and page views of the live-concert area rose 417%, according to the company.

Warner followed up Sept. 20 with Neil Young. Withing a week of Young's concert from Red Rocks, Colo., the site's average daily traffic had increased 96.4%, the company says. Olive went up on Sept. 22; Green Day live from New York is scheduled for Wednesday (4); Dido, Nov. 3; and the Corrs, Dec. 1.



SLOANE

After the live Webcasts, the concerts are available exclusively on Entertaimdom for 90 days. "The Web is supposed to give you freedom, and it defeats the purpose if you only run a concert once," says Sloane. "Some users are coming back 10 or 15 times to repeat the concert."

After the 90 days, the footage is handed over to the band or label for use on a DVD, music video, or other purposes. "The content is exclusive to us for the time period," Sloane says. "But we don't want to own

content."

Sloane says the site may work out a model for sharing revenue from the concerts with the artists. But a bigger priority is to develop the concert series into a television show with cross-promotional partners. The Universal Music Group's Farclub.com has a similar strategy, airing its television show on the USA cable network.

To build an audience for the series, Entertaimdom will offer two concerts per month featuring platinum acts. Each of the shows will be supported by advertising in Time Warner print publications. "The name of the game is traffic, and we have to prove ourselves as a destination," says Sloane.

The site is also looking to work with labels outside the Warner family, Sloane says. "We actually started with artists outside of Warner, because they came to us," he says. "For the labels, we lay this out for them as a turnkey operation."

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Christian And Latin Tours

Religious Acts Ready For Yuletide Touring

BY RAY WADDELL

NASHVILLE—The holiday season is traditionally one of the busiest times of year for Christian acts, and Christmastime 2000 is no exception, with several high-profile tours and concerts on the books.

"I would venture to say that, between all the artists and agencies, there are at least 20 different Christian Christmas tours going out this year," says Charles Dorris, who heads up the Christian music department for the William Morris Agency (WMA). "In addition to that, large churches in a lot of cities have their own Christmas pageants with name artists. It's a very limited window, and the downside is huge competition in the marketplace."

Perhaps the shiniest ornament on the Christmas touring scene this year is Bethlehem 2000: Child of the Promise, a Broadway-styled extravaganza celebrating the 2,000th anniversary of the birth of Jesus Christ. Among the performers slated for the 20-city Child of the Promise tour, booked by Creative Artists Agency (CAA), are Steven Curtis Chapman, Crystal Lewis, Twila Paris, Avalon, 4HIM, and Rachael Lampa.

"The cream of the crop of our Christian artists are on Child of the Promise," says Dorris. The tour, which plays arenas, begins Nov. 25 in Boise, Idaho, and will run coast to coast.

Norman Miller, tour producer for
(Continued on page 76)



TROCCOLI

Jaguares Headline Rock En Español Fest

BY RAY WADDELL

NASHVILLE—Revolución, an eclectic *rock en español* tour headlined by Jaguares, is the latest ripple being felt from the Latin music explosion.

Set to begin Oct. 17-18 at Chicago's House of Blues (HOB), Revolución boasts a lineup of up-and-coming Latin rock acts like Lysa Flores, Julieta Venegas, Jumbo, La Gusana Ciega, and Frequency. The 14-city tour wraps up Nov. 8 at the Rainbow Ballroom in Fresno, Calif.

Some industry observers believe that it's just a matter of time before a rock en español band breaks big in the mainstream, following such pop predecessors as Marc Anthony and Ricky Martin.

"The viability of this market speaks for itself when you look at how Latin music has emerged over the last two years," says Marc Geiger of ArtistDirect, agency for Revolución. "With [rock en español], it's only a few great bands or the right album until this scene explodes. We can smell this one."

Revolución is the brainchild of Saul Hernandez and Alfonso Andre of Jaguares, a band that has done consistently strong business in the U.S. both now and in its previous incarnation as Caifanes. The 2000 edition of the tour is the fourth such package put together by the band.

The tour acts were handpicked by Jaguares, and the band hopes to expose these artists to its own loyal following, built over nearly 15 years of touring.

"A lot of bands are doing great
(Continued on page 77)

Lawmaker Aims To Legalize Personal Music Downloads

BY BILL HOLLAND

WASHINGTON, D.C.—A prominent House lawmaker and Internet champion took a swing at the Universal Music Group (UMG) by introducing legislation that would amend the Copyright Act to make the transmission of "personal interactive performances" legal.

Such a law would allow consumers to download music from an Internet site for personal use so long as they can prove they purchased the recording and are not using the music for commercial purposes.

The Music Owner's Listening Act of 2000 (H.R. 5275), introduced on Sept. 25 by Rep. Rick Boucher, D-Va., is already being referred to as the "MP3.com bill." It comes on the heels of a court ruling—on a lawsuit against online music company MP3.com by the Recording Industry Assn. of America (RIAA)—that MP3.com was guilty of copyright infringement for posting recordings



BOUCHER

on its Web site, an infringement Boucher calls a "technical violation" that needs to be remedied.

All the major record companies, with the exception of UMG, have announced settlements with MP3.com.

Boucher, a member of the House Subcommittee on Courts and Intellectual Property, says he introduced the bill because he feels UMG is trying to drive MP3.com out of business. "First of all, four out of the five [major-label] companies have settled [with MP3.com]," Boucher tells Billboard. "The only one that hasn't is Universal, and what Universal is pursuing in this instance is, I think, unreasonable. Had Universal settled, we probably wouldn't be having this bill. But since Universal's persistence in the suit threatens the very existence of MP3.com, I think it's time that Congress step up and say, 'Wait a minute, this is a legitimate technology.'"

He continues, "This is an example of where the copyright law has clearly lagged behind. What I've chosen to do in this instance is use an obvious example of where the technology expands consumer convenience with-

(Continued on page 87)

MTVi Group Eliminates 105 Jobs

BY EILEEN FITZPATRICK

LOS ANGELES—In another major restructuring move by an Internet music company, MTVi Group cut 105 jobs, or 25% of its work force, on Sept. 27, according to president/CEO Nicholas Butterworth.

The company, which is owned by MTV Networks, also announced it will no longer explore a public offering of stock.

MTVi is the third major online music firm this month to announce cutbacks. Digital distribution company Supertracks laid off 40 staffers, and online label Atomic Pop survives with only a skeleton staff.

Nearly one-third of the MTVi.com layoffs occurred in the online news division, which includes staff at MTV.com, VH1.com, Sonicnet.com, and Country.com.

MTVi's news operations will now be consolidated into one central news area headed by Michael Alex, who moves over from MTV Online.

Other cuts occurred in the marketing and technology departments, Butterworth says.

He adds that other executives will be assigned new roles and responsibilities, which will be announced in a few weeks.

"It's very difficult to succeed in the online entertainment space," Butterworth says, "but we have a great brand, and that's why we will survive. Others who lack a brand will have problems surviving."

The company is the umbrella



organization for 22 different sites run by MTV, which is owned by Viacom. MTVi was formed in an effort to streamline the Web operations. Each of the sites will remain intact, Butterworth says.

"Since we formed we've had twice as much traffic, and revenues have risen from \$20 million to \$40 million," he says. "But the other piece of becoming profitable is managing costs. We're trying to be as efficient as possible to lower the risk to our investors."

Butterworth would not comment on when the division would turn a profit. "We've not put a [date] out there for profitability, but it will be quicker as a result of these changes," he says.

Liberty Digital (see story, this page) also holds a minority stake in MTVi.

DMX Music Merging With AEI Music Network To Grab More Of Music Programming Market

BY BRIAN GARRITY

NEW YORK—In a move to keep pace with the growing market for subscriber-based music programming for businesses and homes, Liberty Digital plans to merge its digital music subsidiary DMX Music with rival AEI Music Network.

The deal pairs DMX, a leading provider of music programming to residential cable subscribers and a growing player in the delivery of commercial-free music feeds to businesses, with AEI, the primary competitor to Muzak in programming music for retail stores, restaurants, and airlines. On a combined basis, the two companies will reach more than 6 million residential subscribers and close to 200,000 commercial clients.

Under the merger agreement, which is expected to be finalized by the end of December, Liberty Digital will own a majority of the newly formed company, with AEI Music shareholders holding the rest of the company. Financial terms were not disclosed. However, officials at both companies say the transaction is an asset-driven pooling of interests with little cash or stock changing hands.

A new board of directors will be established, consisting of three directors appointed by DMX Music and two directors appointed by AEI Music. DMX and AEI management teams will be combined to run the new company. Michael J. Malone, chairman/CEO of AEI, will become chairman, and Lon Troxel, president/CEO of DMX, will be president/COO of the new entity. A CEO will be named at a later date.

Besides a CEO, other matters up in the air are the combined company's name, its location (DMX is based in Los Angeles, AEI in Seattle), and the extent of any layoffs. The two compa-

nies each have around 500 employees worldwide.

Christy Noel, a senior VP at DMX, tells Billboard that "possibilities exist for the consolidation of staff" but that it has not been determined how many jobs will be lost in the merger.

Representatives from both DMX and AEI say the merger will create efficiencies by streamlining technology platforms and programming operations.

The companies additionally gain collective clout against rival Muzak

"The two of us together make us more powerful," says Noel. "Muzak is still the leader in terms of the number of accounts, but [the merger] puts us at a close second to them now."

But Muzak isn't the only concern. Michael DuKane, a senior VP at AEI, says the combination will allow the two companies to compete more effectively in what he terms "a very aggressive marketplace for music distribution" in delivering music to both residential and commercial subscribers.

Indeed, with the rise of online music distribution and the targeting of the commercial market by Internet music service providers like MP3.com, competition is stronger than ever.

But the opportunities for growth look equally as strong. DMX estimates that only around 5% of the potential commercial market is currently using professionally programmed music. Representatives of both companies say that the merger adds scale and size in the pursuit of untapped business clients globally.

Music programming services—which reach their targeted audience via direct broadcast satellite, the Internet, and proprietary CD and cassette products—have emerged in recent years as a valuable element in the marketing of artists to consumers and as a way for businesses to differentiate themselves to customers.

The deal is the latest move by Liberty Digital—a holding company that owns a stake in the MTVi group, among other online properties—to expand the reach of DMX. It recently teamed with United Pan-Europe Communications for joint control of Xtra Music Ltd., a DMX distributor in 25 European countries.



'The two of us together make us more powerful'

- CHRISTY NOEL -



in the commercial programming market. (Muzak serves approximately 300,000 customer locations in the U.S. and 15 foreign countries and claims a daily listening audience of more than 100 million.)

AEI, founded in 1971 by Malone as an alternative to Muzak's traditional recorded music, claims more than 120,000 business subscribers in more than 50 countries. AEI partners include the Limited stores, Pottery Barn, Tommy Hilfiger, Abercrombie & Fitch, Rainforest Cafe, Red Lobster, Olive Garden, Nordstrom, bebe, and Pier 1 Imports.

DMX—formerly International Cablecasting Technologies and once part of what had been known as TCI Music (which was also home to the Box and Sonicnet)—launched its commercial satellite service in 1994 and claims 72,000 subscribers. DMX's commercial customers include Nine West, Bloomingdale's, Saks Fifth Avenue, Coach Leather, Pacific Sunwear, and Macy's.

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Audio Engineers Trumpet Surround-Sound Format

BY CHRISTOPHER WALSH

LOS ANGELES—In the midst of dramatic changes in the music industry, such as consolidation and digital distribution, the 109th Audio Engineering Society (AES) Convention intensified its focus on a compelling way to experience music: in surround sound.

The event here, from Sept. 22-25, was attended by 19,000, according to unofficial estimates, down slightly from last year.

The "Surrounded by sound" theme gave special meaning to the convention, as audio professionals—equipment manufacturers, studio owners, engineers, and producers—are increasingly choosing to embrace the format. Technology has matured, say the professionals, to the point that, as one producer/engineer observed, "there are no excuses anymore. It's time to talk about music again."

From the opening ceremonies—during which keynote speaker Herbie Hancock explained his passion for obliterating limitations, and Tomlinson Holman, president of entertainment technology creator TMH Corp., gave an articulate reading of the history of surround sound—to the panels featuring elite record producers discussing their techniques and predictions for the future, convention attendees were given opportunities to take home the knowledge and tools necessary to participate in the evolution of the industry.

An apt example of this maturing technology from the convention center floor came in the form of such digital-audio workstations as Digidesign's Pro Tools, which continues its top-to-bottom proliferation throughout the recording business.

At this AES, software Version 5.1, with its powerful surround mixing, editing, and processing capabilities, drew fervent praise. The addition of surround-sound features, on top of the already immense influence the computer-based workstation has had on recording and sound itself, puts virtually limitless possibilities into many hands: a Pro Tools-based studio, complete with ProControl interface, can be had for a fraction of the cost of equipping a traditional recording environment.

The hugely successful Pro Tools is, in fact, a metaphor for the evolution of the recording industry at large, according to Matt Serletic, producer of matchbox twenty, Collective Soul, and Edwin McCain, among others.

"Pro Tools, to me, is the epitome of where technology is going today," Serletic observed. "The walls are coming down on anything you can do. Something that would take George Martin four days to do with five tape machines, you can literally do in a half-hour with a few plug-

ins. I think Pro Tools is a microcosm of what all this technology is now, and it makes us all do better work. It's the great equalizer. Everybody can get this technology."

Speaking of Martin, one of his colleagues, Geoff Emerick, the Beatles' recording engineer during the second half of their recording career, made a rare appearance, joining the "Behind The Glass: Platinum Producers" panel. Also appearing on that panel were Eddie Kramer, best known for his work with Jimi Hendrix; Alan Parsons, known for engineering Pink Floyd's "Dark Side Of The Moon"; George Massenburg, Grammy-winning producer and creator of highly respected recording equipment; and Jack Douglas, producer of many classic Aerosmith albums, as well as John Lennon and Yoko Ono's "Double Fantasy."

All of these producers have worked in the 5.1 format. Kramer, for example, recently mixed one of Hendrix's final performances, at the 1970 Isle of Wight Festival, in surround sound for an upcoming DVD release. Douglas has mixed live Aerosmith tracks in 5.1.

These producers, who have been making records for a long time, embrace surround sound, just as their younger peers do.

"As a producer, I want to give the listener the same experience that I remember, sitting in the dark and listening to 'Dark Side Of The Moon,' or whatever, for the first time," Serletic said. "Surround is about breaking down more walls. I just hope that we, as record-making people, can create art that excites people enough to put down all the Internet browsing that they do... Once you've invited them in, they have to sit back and enjoy it. I think that's what is exciting about 5.1: It's a way to get back to the total immersion in music."

The added dimension 5.1 offers would be of little importance if it could not be delivered to the listener. But, as companies such as DTS, Sony, and Philips demonstrated at the convention, it is here. Sony and Philips showed new Super Audio CD and DVD Video players, and DVD Audio players are also now available.

In November, DVD Audio discs will finally be released. The public has already confirmed its fondness for DVD Video, the most successful consumer-electronics introduction in history.

A decade of economic expansion has allowed investment in increasingly sophisticated home theater systems, coinciding with the innovation of DVD.

"We're right on the edge now," Serletic said. "It's just like bringing out a new band and letting people hear it for the first time. It's going to be interesting to watch."



WMI Sets Record With 'Music'

This story was prepared by Gordon Masson in London and Ed Christman and Wes Orshoski in New York.

Madonna's new Maverick/Warner Bros. release, "Music," moved 419,500 units in the U.S. in its debut week, according to SoundScan. The album entered The Billboard 200 at No. 1 this issue.

Warner Music International (WMI), meanwhile, set a company record by shipping 3 million copies of the album outside the U.S.

The album entered 15 international charts at No. 1, in Austria, Denmark, Finland, France, Germany, Greece, Holland, Hungary, Ireland, Italy, Norway, Sweden, Switzerland, Taiwan, and the U.K. It also shipped platinum in Australia and New Zealand.

The success of the album comes after the title track became the No. 1 single in seven European territories, in addition to Australia and Canada.

One international label source says that the Madonna shipment number equates to that of a new U2 or Bryan Adams album.

Commenting on the European success of the new album, Thomas Starckjohann, VP of

marketing for Warner Music Europe, says, "We are confident—in light of these ship-out figures; the reaction from customers, retail, and media throughout Europe; and our ongoing marketing campaigns—that this album will remain a best seller for the rest of this year and well into 2001."

"Music" is Madonna's follow-up to 1998's "Ray Of Light," which topped the 7 million sales mark in WMI territories around the world and was the previous biggest album shipment in WMI's history, at 2.5 million.

A second single from "Music," "Don't Tell Me," is set for release in mid-November to tie in with a planned European promotional trip by Madonna that will include select TV appearances.

WMI senior VP of marketing Jay Durgan says, "I'm particularly proud of our companies for not only setting WMI shipment records but also for their sell-through marketing."

In the U.S., merchants say for the most part that the Madonna

album exceeded expectations. The CD, list-priced at \$18.98, was most aggressively marketed by Best Buy, which sold it for \$11.99, sources say.

Len Cosimano, VP of marketing for Borders Books & Music, says "Music"—which the chain is selling for \$13.99—is far exceeding his expectations. He says it is outperforming "Ray Of Light" by 50% at Borders. It's also far ahead of the chain's other top titles: Barbra Streisand's "Timeless: Live In Concert" (Columbia) and Andrea Bocelli's "Verdi" (Philips).

But Newbury Comics CEO Mike Dreese reports that the album moved 2,500 units, which is what he expected.

A lack of new releases from major artists is enhancing the performance of "Music," says John Artale, director of purchasing for National Record Mart's 170 stores, which have sold about 4,000 copies. "It's a bright spot on a parched landscape," he says. "There's really nothing going on right now. But it's got a big single. And she came off a big record, which never hurts. Plus, that last record got all sorts of acclaim, which makes people more willing to take a chance."



Swedish Retailers Urged To Join GERA

BY JEFFREY DE HART and KAI R. LOFTHUS

STOCKHOLM—The recently launched Global Entertainment Retailers Alliance (GERA) is wooing Swedish retailers in an effort to add that country to its growing list of members.

At a label-organized retail gathering here Sept. 22, Theo van Sloten, co-chairman of GERA (along with Pamela Horovitz, president of the U.S.-based National Assn. of Recording Merchandisers), strongly urged Swedish music retailers to initiate an organization. Sweden has a strong indie retail sector and very few dominant chains.

Key retailers in Sweden—the 14th largest music market in the world—include Folk å Rock, Mega Skivakademien, Hysj! Hysj!, and Åhlens. None of these chains has as yet pledged support to GERA.

But that does not deter van Sloten, who tells Billboard, "I believe we gave them some ammunition to organize themselves. The challenges for music retailers are global and must be solved globally. There wasn't any time for me to speak with individual retailers in Stockholm, but I hope we will be able to discuss [Swedish membership of GERA] soon."

The association counts music retail alliances in the U.S., Canada, Mexico, Australia, New Zealand, Germany, Holland, France, and the U.K. as its mem-

bers.

"In a couple of weeks, [GERA] will be sending out a questionnaire to some of the bigger retailers in Europe, trying to get national details such as price policy, competition, and other issues from each country," says van Sloten, who is the architect of

the questionnaire and hopes the results of the survey will contribute to a more detailed overview of the European retail market.

In his speech to Swedish retailers, van Sloten touched upon the issues of piracy, dealer

(Continued on page 86)

EXECUTIVE TURNTABLE



BARTELS



COHEN



CLARKE



MORRISON

RECORD COMPANIES. Steve Bartels is promoted to senior VP for Arista Records in New York. He was senior VP of special markets.

Brian Cohen is promoted to senior VP of marketing for Elektra Records in New York. He was VP of marketing.

Jane Clarke is named senior director of market research for the Warner Music Group in New York. She was VP of market research for Time Warner's Book-of-the-Month Club.

Rick Morrison is promoted to senior national director of modern rock promotion for RCA Records in Los Angeles. He was national director of modern rock promotion.

Rhino Entertainment promotes

Adrian Harewood to senior director of operations and Christina Henriksen to national manager of radio promotion for Rhino Entertainment in Los Angeles. They were, respectively, senior director of finance operations and coordinator of promotion.

PUBLISHERS. Jonathan Palmer is promoted to director of film and television music for Bug Music in Hollywood. He was a creative manager.

RELATED FIELDS. Scott Clayton is named agent in the music department for Creative Artists Agency in Beverly Hills, Calif. He was a founding member of the Progressive Global Agency.

BMI CMA awards nominees

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MARTINA McBRIDE

ALABAMA



CHELY WRIGHT

VINCE GILL

STEPHANIE BENTLEY

TIM McGRAW

SARA EVANS

THE KINLEYS



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CLINT AND LISA HARTMAN BLACK

MONTGOMERY GENTRY

BROOKS & DUNN

MARK WRIGHT

MARV GREEN



DIXIE CHICKS

KEITH STEGALL

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AIMEE MAYO

BYRON GALLIMORE

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SITES & SOUNDS IV

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**ISSUE DATE: NOV 18
AD CLOSE: OCT 24**

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Billboard looks at the hot Surround Sound marketplace, spotlighting the key players who create, sell and produce Surround products. We also look at trends in marketing, retail, and the future of Surround equipped products. Join Billboard as we ride the sound wave of the future.

**ISSUE DATE: NOV 25
AD CLOSE: OCT 31**

Aki Kaneko 323.525.2299
akaneko@billboard.com

UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY IV - Issue Date: Nov 25 • Ad Close: Oct 31

HARD MUSIC II - Issue Date: Dec 2 • Ad Close: Nov 3

CHILDREN'S GROUP 10TH ANNIV - Issue Date: Dec 2 • Ad Close: Nov 3

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Backburner Takes Homey Approach Indie Living-Room Label Wins Loyalty Of Artists, Fans

BY JILL PESSSELNICK

LOS ANGELES—Since the inception of Backburner Records in January 1999, label co-founders Kelly Keneipp and Jack Logan have proved that handshakes can replace contracts and that success starts at home.

The Winder, Ga.-based indie label—which has thus far released eight albums, including “Merriment” by Vic Chesnutt & Mr. and Mrs. Keneipp (that’s Kelly and wife Nikki), “Knee Deep” by Cafeteria, and Rob Veal’s self-titled debut—has intrigued local Athens, Ga., artists with its paperwork-free, 50/50 profit-splitting deal and its unique recording studio: the Keneipp family living room.

Kelly Keneipp, the label’s CEO, says, “We break even, and then we split all of the profits with the artists 50/50. That’s the way it ought to be. I just don’t understand the general 10% rule and that everything you do is recoupable. We knew plenty of people signed to deals that just didn’t see much money at all, although they sold records. It just never seemed right.”

What also never seemed right to Keneipp was studio albums with too much polish. With Backburner’s 8-track recording equipment (soon to be 24-track) and home studio, he says that it does not “allow people to hide behind any studio trickery. You’ve got to be pretty good to come in, because we don’t have the technology to make somebody that’s not that great sound great. So you really get what the artists truly, truly sound like.”

This method appealed to Backburner solo artist Veal, who had been disappointed with the results of the more professional recordings he took part in as a member of the Dashboard Saviors. “We had done some bigger recordings, and I had been let down by that. A lot

of money was spent on those without getting such great results,” the singer/songwriter says. “Going to Kelly’s living room was extremely comfortable. My album came out better than I thought it would. It’s been kind of inspirational, and it’s made me want to get more songs going.”

By earning a reputation as an artist-friendly label, Backburner, which originated as an outlet to release a backlog of songs on which Logan and Keneipp had collaborated (Billboard, April 3, 1999), now sports an artist roster that



‘I think retailers have come to associate quality with the label’

—GLENN DICKER—

reads like a who’s who of the local music scene. (The Roach Bros., who live in Indiana, are the exception to the rule. They recorded their Backburner release, “Take Flight,” in their barn and sent the finished product to Georgia.)

And given that many of the artists are friends with Backburner’s founders and share a similar Georgian background, a common thread of country-tinged rock weaves through many of its releases. Backburner’s Logan says, “I don’t think anybody’s record we’ve put out has done much with electronics at all. That’s not a conscious decision to omit people like that, but with our group of friends, nobody really has the money. At the same time, I think what we’re doing is more unique. For the most part, most of our songs are pretty much concise little songs rather than an epic suite of songs.”

The label’s founders and Nikki Keneipp also contribute musically to its projects. Nikki, who co-wrote all of the music on Vic Chesnutt’s project with her

husband, also played bass clarinet on the Veal CD and wrote music for Backburner’s first release, Logan’s “Tinker.”

The fan base for Backburner releases has slowly been growing throughout the U.S., says Corrie Gregory, co-owner of the alt-country/rock/pop Internet E-tailer Miles of Music, which is based in North Hollywood, Calif. She says, “On the whole, we do really well with Backburner titles. We’ve sold over 300 [copies] of the Vic Chesnutt record, and maybe 300 [copies] of Cafeteria. Consistently, the Backburner releases have been so great, we’ve got to feature them. Sometimes we’ll explode with a title at the beginning, and then, three months later, it’s selling again.”

Such numbers may not seem like much, but for Backburner, the low hundreds are all it takes to turn a profit. “If Cafeteria sold 300 records, we’ve got our money back already,” says Logan.

Glenn Dicker, purchasing director for Graham, N.C.-based Redeye Distribution, Backburner’s exclusive distributor, says, “I think retailers have come to associate quality with the label. Touring is going to be the only way that these records are going to sell, besides Vic Chesnutt, who actually has a fan base.”

With day-to-day duties split largely between the Keneipps, who both have day jobs, it has been difficult for Backburner to focus a great deal of attention on album promotion. For the Chesnutt project, Kelly Keneipp says, “We had to outsource and use people at Redeye to run the promotion.”

Despite project-by-project judgments, Keneipp says that Backburner will expand within the next year. Along with updating the recording studio, he wants to add free music tracks to the label’s Web site, backburnerrecords.com, and release new albums from Cafeteria and Veal. He adds, “I think things will be more of the same, only bigger and better and hopefully with a little more clout. The general idea is to grow safely and at our own rate.”

Cafeteria Serves Up Backburner Debut

BY JILL PESSSELNICK

LOS ANGELES—Honesty is the only policy for Cafeteria front man Taylor Joiner, who explores his personal experiences with alcohol and lost love on his group’s debut Backburner Records album, “Knee Deep,” which has been released through Redeye Distribution.

Joiner, Cafeteria’s lead singer and contributing guitar, bass, and harmonica player, says, “As far as lyrical content goes, that album is my life.”

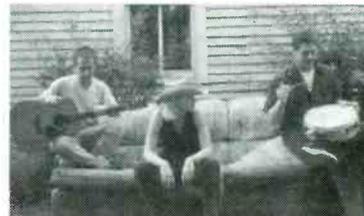
The project’s high dose of lyrical reality is accompanied by a mixture of country and rock instrumentation. “I don’t like to say we’re alt-country, because it just doesn’t describe the sound at all,” says Joiner, who currently manages Cafeteria and serves as the group’s booking agent. “I call it rock’n’roll with pedal steel and banjo.”

Joiner, who is published by Joinerhouse Music (ASCAP), began writing his own songs in 1996. At the time, he says, “I was playing bass for the Possibilities, and I wasn’t a songwriter in the band. But whenever I would do something that was mine, that I had composed or written or come up with, then I would just call it Cafeteria.”

He forged his own singing style and country/rock sound, then lured the rest of the group, which includes Melissa Ball (backing vocals), Brandon McDeariss (drums), Adam Musick (pedal steel), and Wayne Wilson (banjo), as well as revolving lead gui-

tar and lead bass players. As Cafeteria began cutting its own songs, Joiner called Keneipp to ask if he could use Keneipp’s home studio to get a different feel on the tracks. Joiner says, “[Keneipp] actually said that he was planning on calling me to ask if I wanted to do the record on Backburner. That was about a year or two before any of the records on Backburner had come out.”

Cafeteria’s 14-track disc, which includes musical contributions by both Keneipp (piano) and Logan (backing vocals), was ready for release in May 2000. But the Cafeteria pro-



CAFETERIA

motion campaign is just beginning now, says Keneipp. Backburner recently sent out review copies to both local and national press, and Joiner is planning an upcoming club tour in the Southeastern U.S.

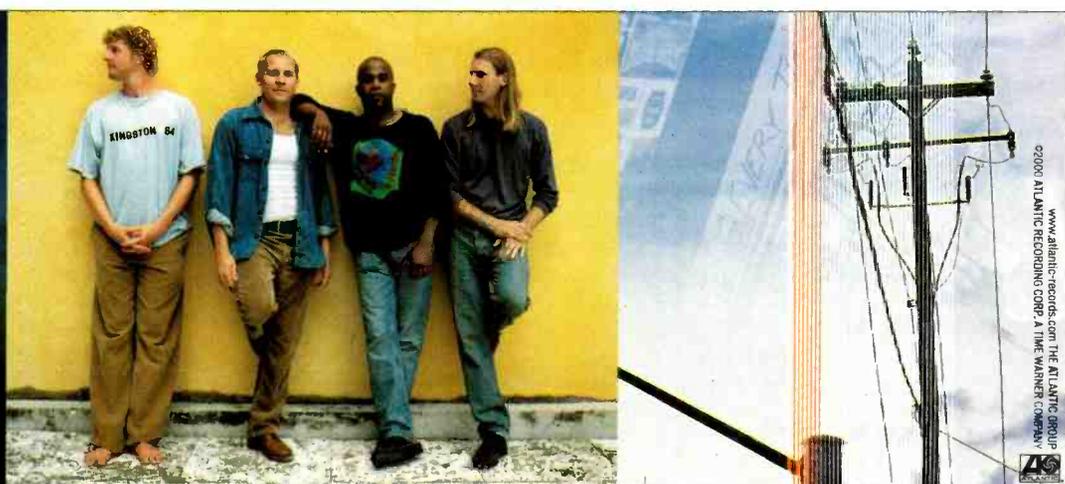
Cafeteria “has major fans around here,” notes Nina Walia, local music director University of Georgia station WUOG Athens.

WUOG’s support has perked the interest of many local listeners, says Gordon Lamb, manager of Wuxtry Records in Athens. “We sell out of it every time we stock it,” he says. “I think the songwriting is really solid.”

Backburner has also employed indie radio promoters Team Clermont to begin targeting college radio stations this November. Nelson Wells, president of the Athens-based firm, says, “I think it’s going to see success all over the country.”

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Collective Soul Feeds 'Blender'

Atlantic Band Displays Its Latest Mix Of Genres On 5th Set

BY CHRISTA TITUS

NEW YORK—Ed Roland of Collective Soul is talking on a cell phone while being driven around Los Angeles. He's preparing to shoot a video for "Why Pt. 2," the first single from the band's fifth Atlantic album, "Blender," due Oct. 10. He's doing lots of interviews. And he's having fun.

"I think it shows maturity, and I think it's a little bit more of a fun record for it, maybe 'cause that was the attitude we had making it," he says of the set he co-produced with Anthony J. Resta. "When I look back on it, [I'll] think that the band was in a good mind space. Ten years from now I'll look back at this record and think, 'That was a fun time.'"

No one can begrudge Roland for enjoying what he and brother Dean Roland (rhythm guitar), Ross Childress (lead guitar), Will Turpin (bass), and Shane Evans (drums) have—and continue to—achieve. They've only



COLLECTIVE SOUL

been in the limelight for six years, but their collective résumé reads like every aspiring rock star's dream.

The Georgia act's two-times platinum debut, "Hints Allegations And Things Left Unsaid," launched its career in 1994 with "Shine," a No. 1 Mainstream Rock Tracks chart hit for eight weeks. Its sophomore effort, "Collective Soul," went triple-platinum and scored three more No. 1's. It indicated the band's crossover appeal when "The World I Know" reached the summit of the triple-A chart in Billboard sister publication Airplay Monitor.

The band's next two albums both contained two more chart-toppers. The gold "Disciplined Breakdown" had "Precious Declaration" and "Listen," and 1998's platinum "Dosage" yielded "Heavy" (the band's biggest hit yet, with 15 weeks on Mainstream Rock Tracks) and "Run," another triple-A triumph on the Airplay Mon-

itor chart. It has also earned the honor of having Billboard's No. 1 album rock track two years in a row—"Shine" in 1994 and "December" in 1995.

"I think Ed Roland can teach a lot of people how to write rock songs with pop sensibilities that just stick in your head and don't leave," says Steve Davis, senior VP of artist development at Atlantic, who performed A&R duties for "Blender."

"Ed Roland writes one-listen songs with amazing guitar hooks and great
(Continued on page 20)



In The Studio. Lisa Loeb, center, is currently in the studio with engineer David Reitzas, left, and co-producer Dweezil Zappa, putting the finishing touches on her next album. The project is due on Geffen in early 2001.

DJ David Holmes To 'Bow Down' On Innovative 1500 Records Set

BY WENDY MITCHELL

NEW YORK—Making albums as "soundtracks to films that don't exist" is a cliché by now—so in typically groundbreaking fashion, DJ/producer David Holmes has created a soundtrack to an as-yet-unmade film inspired by his music.

Belfast, Ireland's Holmes says "Bow Down To The Exit Sign," due Oct. 24 on 1500 Records, completes what he sees as "a trilogy of connected albums" that started with "This Film's Crap, Let's Slash The Seats" and 1997's acclaimed "Let's Get Killed."

He recruited friend Lisa Barros D'Sa to write the screenplay, which he describes as a "contemporary 'Midnight Cowboy.'" Holmes and Barros D'Sa continually traded music and screenplay drafts to inspire one another. "It's a very interesting work process. That's what's so great about what I do, that I can turn everything on its ass," he says.

Holmes' artistic growth on the funky "Bow Down" also includes collaborations with several talented guest vocalists—Carl Hancock Rux, Jon Spencer, Primal Scream's Bobby Gillespie, and former Tricky vocalist Martina Topley-Bird. "It's a natural step for me, because I had been doing a lot of remixes, and I was keeping a lot of the vocal content," Holmes says. "It became a very

important instrument."

Those eclectic guests can only help generate a high profile for the album, says Van Riker, GM of 1500 Records. Riker says that this album is almost "a hybrid of electronic music and indie rock" that should appeal to a wider audience than Holmes' existing fans. A possible tour with Badly Drawn Boy could also introduce Holmes to a new audience. "He's such a unique creative

artist—when people discover him, they really take to him," Riker explains. "I think this is the kind of record that is going to end up in year-end top 10 lists."

The label will take advantage of its partnership with Riffage.com by sending a newsletter about Holmes to Riffage's database and offering downloads of "Bow Down's" "69 Police." The first singles worked to radio will be "69 Police," which goes to electronic shows, and "Sick City" (featuring Gillespie), to specialty shows.

As for Holmes, he's just glad that his ambitious grand plan is coming together. Barros D'Sa is now on her sixth draft of the screenplay, and they are talking with several producers. "The day we make the movie, it'll be like, 'Wow, we did it!' because it was so ambitious," he says. "I think for me to be fulfilled artistically, I have to take on projects like this."



HOLMES

End Is Near For Arista/Time Bomb Venture; Moby, Gwen Stefani Duet Due From V2

TIME BOMB TICKING: Arista Records and Time Bomb Recordings are moving toward ending their five-year joint venture, according to Time Bomb founder Jim Guerinot. "We're parting ways, but Time Bomb will continue," says Guerinot.

The details of the split are still being worked out, and until then the two labels will continue to jointly work Time Bomb releases. Arista representative Laura Swanson says, "We're discussing many options for Time Bomb, including ending our relationship."

But she stresses that the two labels are still working together on a number of projects, including sets by Sunny Day Real Estate and the Reverend Horton Heat, as well as a VH1 "Inside Track" compilation album coming Nov. 21.

"Arista will continue to distribute me until I find a new deal," says Guerinot, "but I think the label deal will wind out eventually. It's not like I'm done with the label. They've been nothing but gentlemen to me."

Guerinot would not give a reason for the split, but the deal always seemed like a bit of an odd match to me. Although former Arista head Clive Davis brought in Time Bomb to help increase Arista's rock profile, it seemed that most of Time Bomb's acts were a little too left of center for Arista's mainstream tastes. Neither Guerinot nor Swanson would comment on how much time is left on the deal, although sources say it's more than a year.

MOBY AND GWEN TOGETHER AGAIN: V2 has just gotten the OK to release a duet between Moby and No Doubt's Gwen Stefani that the pair recorded before Moby was signed to the label. Called "South Side," the atmospheric track, which includes spoken vocals, was recorded more than two years ago, but Moby, who wasn't happy with the production, didn't want it to come out.

In fact, says a source at V2, the label didn't even know about the cut until three or four months ago when Moby's management told V2 about it. Moby decided to touch up the track, as well as bring up Stefani's vocals, and agreed to release it as a single (after getting the OK from Stefani's label, Interscope, of course).

The cut has just been delivered to key modern rock and modern AC stations and will be serviced widely to those formats the first week of October and then go to top 40 in early November. A video for "South Side" is also being shot.

CHANGES: George Leventis, Arista Records' VP of international, is shifting to the domestic side at the beginning of the year, when he will become head of the mar-

keting division. A search for a new international head is on. Additionally, senior VP of A&R Richard Sweret is leaving the label.

ON TV: 98° will appear on an episode of NBC's "Just Shoot Me" Oct. 19. On the show, the group appears as fictitious boy band 2Fine. Looks like "Just Shoot Me" star David Spade will either be in the band or sing with the group... Lit members get to play themselves as the featured music performers on an upcoming E! Television special on Miami's South Beach.



by Melinda Newman

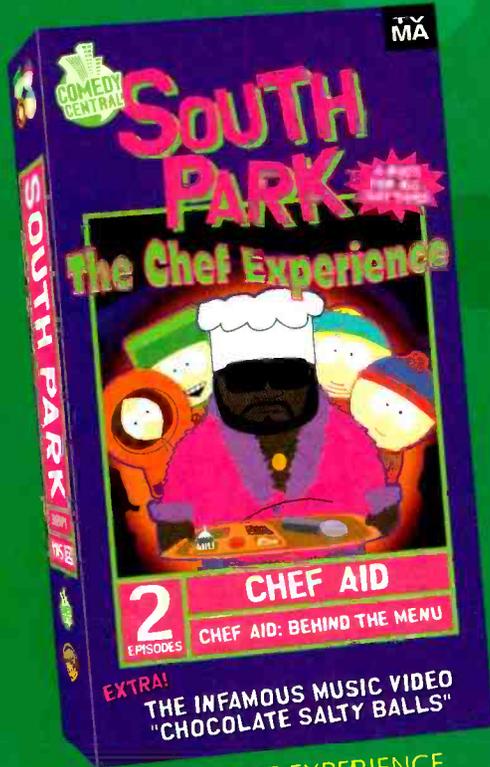
The band's segment will be taped Oct. 15 at Crobar, and the club is making 600 tickets available to the public. Following the taping, the band is expected to start writing new material for an album that is tentatively slated to come out in April 2001 on Dirty Martini/RCA... Squirrel Nut Zippers will perform at the New York Village Halloween parade Oct. 31. The parade will be broadcast nationally on the Sci-Fi Channel and USA Network. The band's latest Mammoth Records release, "Bedlam Ballroom," is slated for an Oct. 17 release.

COMING SOON: "Shape Of My Heart" is the first single from the new Backstreet Boys album, "Black & Blue." The Jive album has a Nov. 21 U.S. street date. According to the label, the band's last album, "Millennium," has sold more than 30 million copies worldwide. Expect a world tour next year... Hot on the heels of its tremendously successful "Enema Of The State" album, MCA band Blink-182 is set to release a live album Nov. 7. Titled "The Mark, Tom & Travis Show (The Enema Strikes Back)," the 20-track set will only be available through Jan. 15, 2001. In addition to live tracks, the album contains studio track "Man Overboard," the group's current single... Patty Griffin has just finished recording "Silver Bells," which will come out on Interscope early next year. Griffin is now scheduled to open for Emmylou Harris for a slate of East Coast concert dates before accompanying Harris on her November U.K. tour.

LONDON CALLING: Fresh off winning the U.K.'s Mercury Music Prize for best album, Badly Drawn Boy will kick off a U.S. tour Nov. 3 at Boston's Paradise Rock Club. The band's winning album, "The Hour Of Bewilderbeast," will be released Oct. 3 in the U.S. by XL Recordings/the Beggars Group... Richard Ashcroft, whose solo debut, "Alone With Everybody," has been sadly under-appreciated in the U.S., will undertake his first North American tour since disbanding the Verve last year. The tour starts Nov. 4 at Chicago's Double Door.

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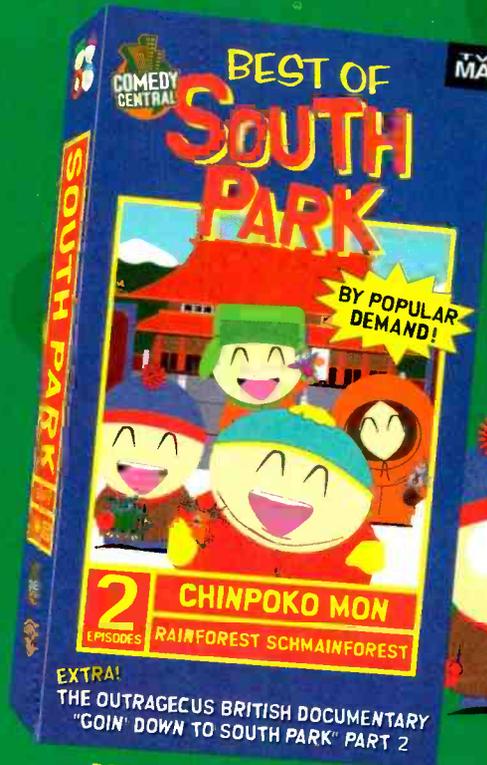
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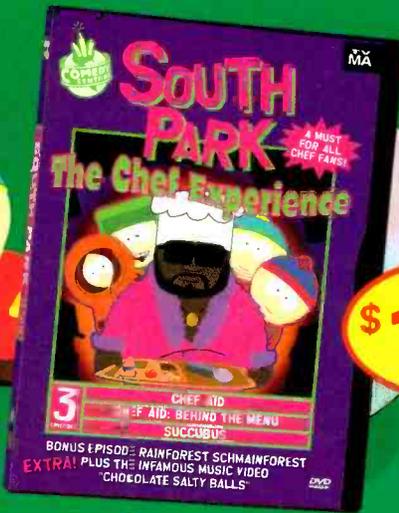
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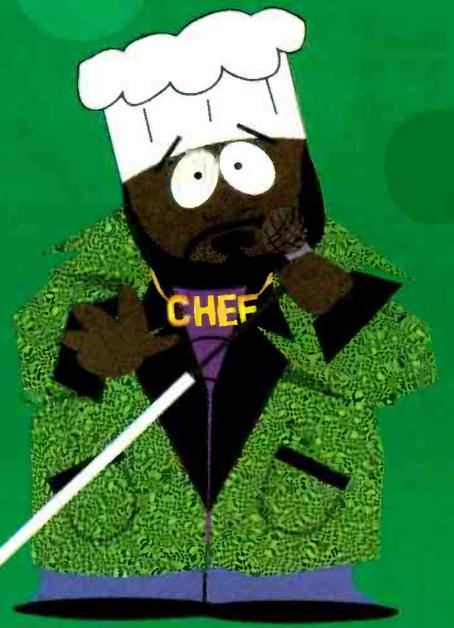


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Black Sabbath's Iommi Plays With Osbourne, Grohl On Priority Set

BY CLAY MARSHALL

LOS ANGELES—Picture this: a revered guitarist who first made waves during the late '60s re-emerges with an oft-praised, top-selling album featuring many of today's most popular singers.

To fans of Carlos Santana, the scenario is familiar, but legendary Black Sabbath guitarist Tony Iommi is out to earn similar success. Due Oct. 17 from Divine Recordings, the Ozzy Osbourne-helmed imprint distributed by Priority Records, Iommi's eponymous solo debut album features 10 tracks—showcasing such vocalists as Billy Idol, Billy Corgan, Foo Fighters' Dave Grohl, and Pantera's Phil Anselmo—that are united by dark, thick guitar riffs from the project's namesake.

The Bob Marlette-produced album was a long time in the making, Iommi explains. "Almost four years ago now, we started talking about this," the Warwickshire, England, resident says. "I tried just writing some instrumental stuff and thought it would be nice to try to use different singers. [But] I had to keep stopping and starting because we've had Sabbath [reunion] tours, and I liked

to do this in stages."

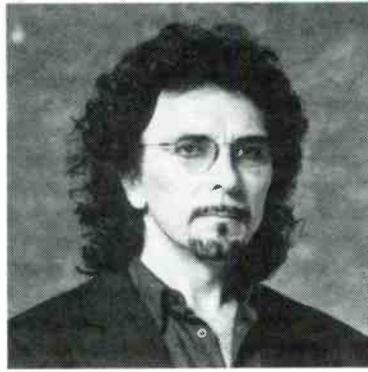
Coordinating schedules with the various vocalists also proved difficult, Iommi says. "That was the hard part," he says. "But I've been very lucky, because all the people I wanted on it, I've got."

Iommi wrote the music for each of the album's songs, while he yielded the task of writing lyrics to the singers. "I wanted them to put their mark on the songs," he says.

The collaborations provided Iommi with unique learning experiences, he says. "It was quite exciting, because you just don't know what they're going to do next."

The album does contain one vocal track by someone with whom Iommi is very familiar. "I had to have Ozzy [Osborne], didn't I?" he says with a laugh.

Osbourne, with whom Iommi shares Black Sabbath's history, says his involvement on the cut "Who's Fooling Who" was a no-brainer. "Tony worked on the album all last year during breaks from the Sabbath tour, so I'd been hearing bits and pieces, and I knew it was turning out great. Sharon and I realized it made perfect sense for our new label,



IOMMI

so we approached Tony about putting it out on Divine. I'm very proud of him."

With so many vocalists taking part in the project, Iommi acknowledges that an extensive tour would be a logistical nightmare, but he doesn't rule out the possibility of a handful of gigs. "I'd certainly like to do a select amount of shows," says Iommi, who is managed by Ernest Chapman and Ralph Baker. "I think they'd be up for it. It's just getting everybody in the same place at the same time."

That might happen before the end of the year, says Barry Lyons, whose Rent a Label company provides promotion consulting services for indies like Divine. "We're keeping an eye on the month of December, when most bands tend to go on hiatus," he says.

In the meantime, says Divine GM Scott Givens, Iommi will embark on a lengthy radio promotion tour, hitting two cities a day over five weeks.

The trek will begin on the East Coast and target active rock stations, Lyons says. However, he adds, they are "going to blanket the demographic spectrum. There are a boatload of listeners to classic rock stations who'd probably be thrilled to know that Tony Iommi has a new record."

Givens concurs. "We'd like to conquer rock and take it to other formats," he says, noting that the first commercial single, the Grohl-sung "Goodbye Lament," has already been embraced by several radio stations.

Classic/active rocker KLOS Los Angeles, which has recently given rotation to the Osbourne/Primus "N.I.B." collaboration from the second "Nativity In Black" Black Sabbath tribute album, has already added "Goodbye Lament." The station's music director, Jim Villanueva, feels that the song will enjoy similar success. "Great riff, great singer, great song," he says, adding that Black Sabbath is a core artist for the station.

Rob Roth, president/owner of Vintage Vinyl in Woodbridge, N.J., eagerly anticipates the set's release. "It's going to be a tremendous record for my store," he says.

Iommi, published through Windswept Pacific, acknowledges that he's heard the project likened to "a heavy Santana" but says he doesn't mind the correlation. "It's bound to be compared to that because we're both guitar players and both use different singers," he says. "But it's a different sort of music."

Roth also sees the similarities. "Carlos' sound is very identifiable, [and] so is Tony's. There's only a few guitarists who are so identifiable by their sound. If you're a fan of music, you know his style. Iommi's a guitar hero."

Lyons emphasizes that the Iommi album has a different target market from "Supernatural's" but compares the relative merits of the sets. "What made the Santana project work ulti-

mately was extraordinary songs with extraordinary performances. I think we've got the same quality emerging here," he says. "This does not come across as a Black Sabbath album with other people trying to sing Ozzy's parts. ["Goodbye Lament"] sounds like the sum of Foo Fighters and Black Sabbath, and it becomes something that is altogether different from either."

The album was promoted on this summer's Ozzfest tour via a video screen that played between sets on the main stage and 50,000 sampler CDs that were distributed. Although video plans are still tentative, an MTV special is likely, which Givens believes will position Iommi nicely. "This isn't just a one-off," he says. "This is the next step in his career."

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARBRA STREISAND	Staples Center, Los Angeles	Sept. 20-21	\$12,600,000 \$2,500/\$1,275/ \$375/\$150	31,284 two sellouts	in house, Nederlander Organization
PHISH	Allstate Arena Rosemont, Ill.	Sept. 22-23	\$1,011,582 \$30.25/\$27.75	36,447 two sellouts	Jam Productions
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Savvis Center St. Louis	Sept. 23	\$925,705 \$59.50/\$49.50/ \$29.50	18,688 sellout	SFX Touring/Contemporary Productions
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	First Union Center Philadelphia	Sept. 20	\$905,211 \$59.50/\$49.50/ \$29.50	18,617 sellout	SFX Touring/Electric Factory Concerts
DAVE MATTHEWS BAND, VERTICAL HORIZON	Ice Palace Tampa	Sept. 9	\$888,396 \$45.50	19,259 sellout	SFX Music Group
TINA TURNER, JOE COCKER	First Union Center, Philadelphia	Sept. 22	\$865,609 \$85/\$55/\$35	11,514 15,000	Electric Factory Concerts/SFX Music Group
TINA TURNER, JOE COCKER	Pepsi Arena Albany, N.Y.	Sept. 23	\$857,812 \$79.50/\$59.50/ \$35.50	12,318 12,819	Magic City Productions
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Kemper Arena Kansas City, Mo.	Sept. 24	\$823,367 \$60.50/\$50.50/ \$30.50	17,379 sellout	SFX Touring/Contemporary Productions
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Consaco Fieldhouse Indianapolis	Sept. 22	\$755,301 \$59.50/\$49.50/ \$29.50	15,433 sellout	SFX Touring/Sunshine Promotions
JUAN GABRIEL, ANA GABRIEL	Madison Square Garden New York	Sept. 17	\$755,280 \$75/\$65/\$55/\$40	12,069 14,074	Cardenas/Fernandez and Associates, Hauser Entertainment

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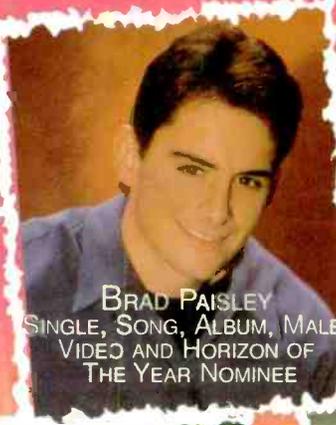
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SINGLE, ALBUM,
FEMALE VOCALIST,
VIDEO AND VOCAL EVENT
OF THE YEAR NOMINEE



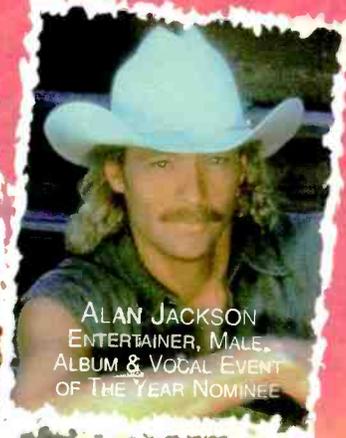
JO DEE MESSINA
FEMALE VOCALIST
OF THE YEAR NOMINEE



DIXIE CHICKS
ENTERTAINER, ALBUM, VOCAL GROUP,
VOCAL EVENT & VIDEO OF THE
YEAR NOMINEES



BRAD PAISLEY
SINGLE, SONG, ALBUM, MALE,
VIDEO AND HORIZON OF
THE YEAR NOMINEE



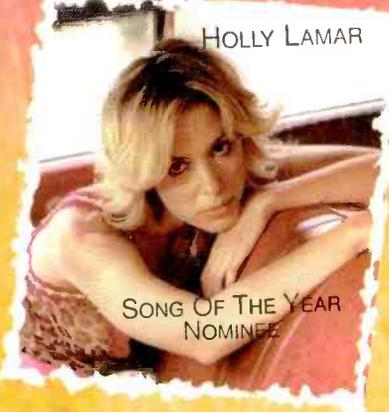
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TRISHA YEARWOOD
FEMALE VOCALIST
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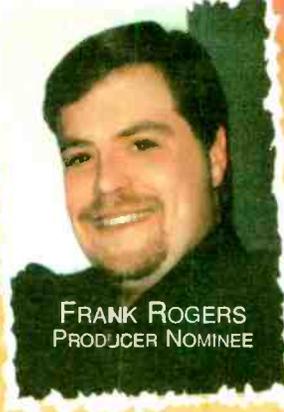


KELLEY LOVELACE
SONG OF THE
YEAR NOMINEE



HOLLY LAMAR

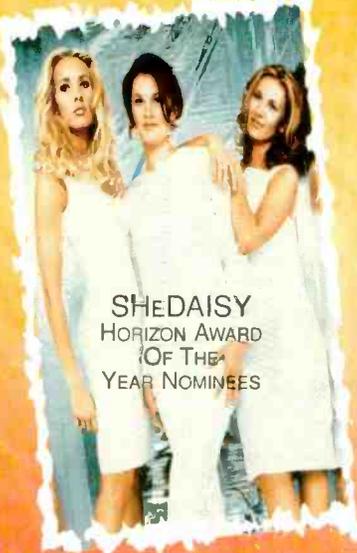
SONG OF THE YEAR
NOMINEE



FRANK ROGERS
PRODUCER NOMINEE



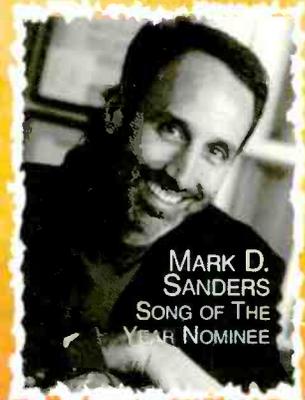
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& VOCAL EVENT
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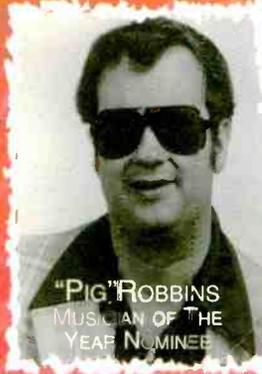
SHEDAISY
HORIZON AWARD
OF THE
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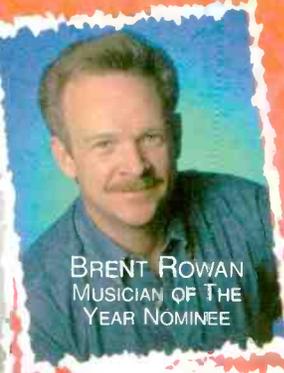
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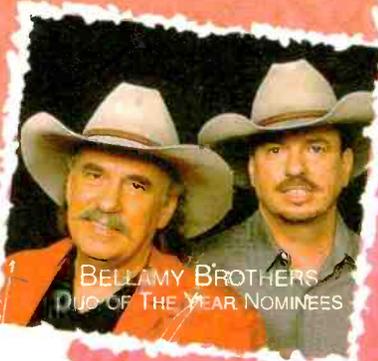
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SANDERS
SONG OF THE
YEAR NOMINEE



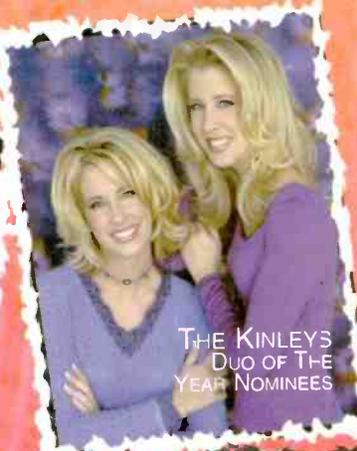
"PIG" ROBBINS
MUSICIAN OF THE
YEAR NOMINEE



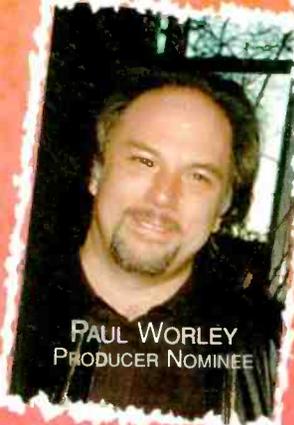
BRENT ROWAN
MUSICIAN OF THE
YEAR NOMINEE



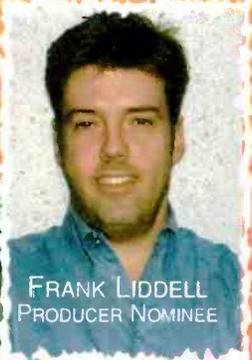
BELLYAMY BROTHERS
DUO OF THE YEAR NOMINEES



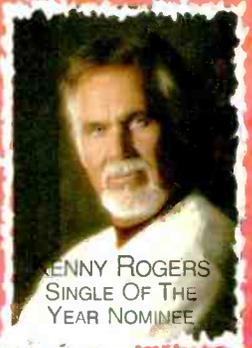
THE KINLEYS
DUO OF THE
YEAR NOMINEES



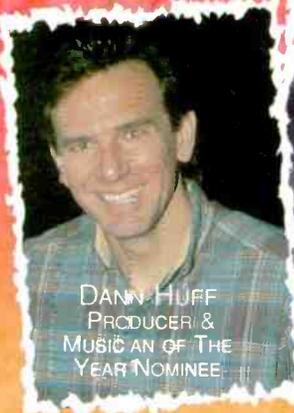
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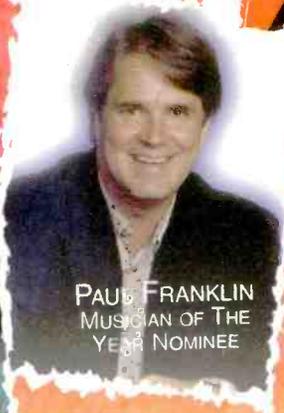
FRANK LIDDELL
PRODUCER NOMINEE



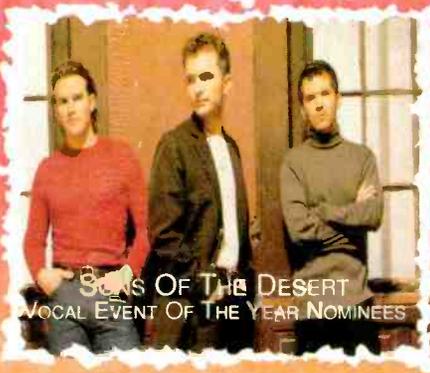
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SINGLE OF THE
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DANNY HUFF
PRODUCER &
MUSICIAN OF THE
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PAUL FRANKLIN
MUSICIAN OF THE
YEAR NOMINEE



SONS OF THE DESERT
VOCAL EVENT OF THE YEAR NOMINEES



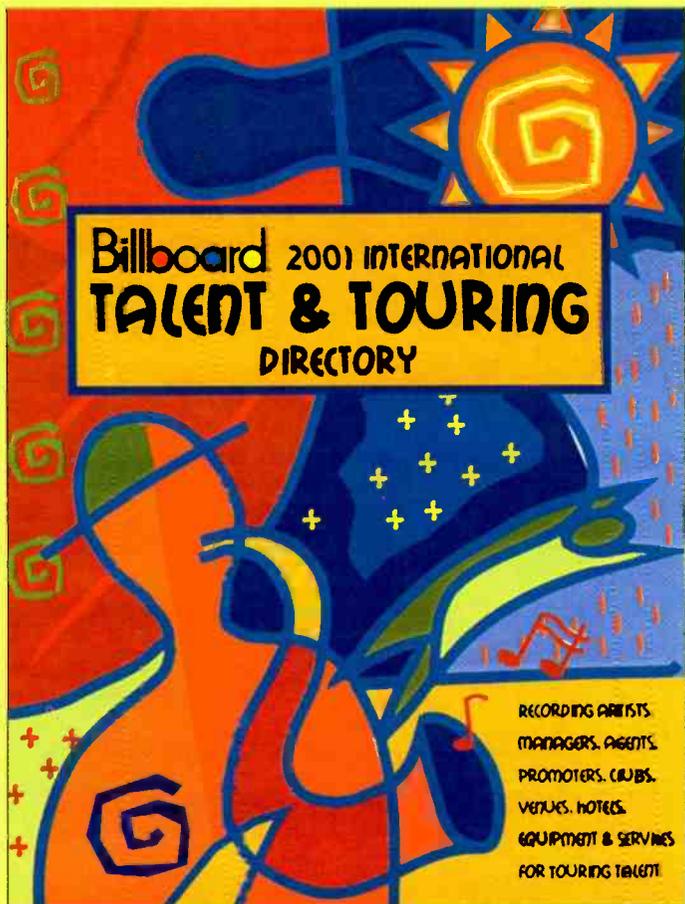
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Artists & Music

Being A Diva Becomes Elektra Artist Tamia

Singer Enjoys 'A Nu Day' With Help From Missy Elliott, Shep Crawford

BY RASHAUN HALL

NEW YORK—Every label needs a diva. That perfect combination of beauty, attitude, and sheer talent makes one not just a singer but an artist.

Elektra is hoping that Tamia will be its signature act. As the Ontario native prepares for her Elektra debut, "A Nu Day," on Oct. 24, she seems quite willing to step into the spotlight.

"It's been a long time coming for Elektra," says Michelle Murray, Elektra's senior director of marketing. "Other labels have their Mariah's and their Whitney's, so it was just time for us. We believe in Tamia fully, and we see her not as a one- or two-album artist but as a long-term career artist with us. Our goal is to take her to every level."

The songstress, who was discovered by Quincy Jones, was also ready to move on from her first label, Qwest/Warner Bros.

"It was just time for me to go," says Tamia. "I was 19 when I signed with Qwest, and I'm 25 now, but I just had one album. I wanted to put out more albums in a shorter amount of time. So, I moved to Elektra, which was fairly easy since it was under the Warner umbrella."

Tamia was a welcome addition to the Elektra roster, according to Elektra chairman/CEO Sylvia Rhone, who had been following the singer's career.

"My first experience with Tamia was when Quincy Jones presented her at our national sales meeting a few years ago," says Rhone. "Her performance left an extraordinary impression. Tamia has grown even more since then, achieving the kind of remarkable vocal depth that makes her one of the premier vocalists of our era."

"A Nu Day" marks the dawning of a new sound for the singer. "With this album, I wanted to show my growth," says Tamia. "I also chose material that was a lot more difficult vocally and saying something. I've changed as a woman since I was 19."

She continues, "I was a lot more vocal with this album. I grew up singing other people's music, so when I did my first album I didn't know what I wanted to sing about. Since then, I've grown into myself. That independence is what I wanted to show."

Rhone, who also serves as an executive producer on the album, enlisted the help of Missy "Misdemeanor" Elliott for what was supposed to be one song—the set's first single, "Can't Go For That," which went to retail Aug. 22. "We had so much fun that she ended up doing four more," says Tamia of Elliott.

"She lets you do your own thing, and she is all about the vibe."

The moving "Stranger In My House" showcases Tamia's vocal range. The song, a beautiful ballad, was written by Shep Crawford.

"I love Shep's writing," says Tamia. "Especially for singers, he lets you go there. It took me an hour to record. We went maybe four times, I was just so into it. We called

Sylvia right away after we recorded it to let her listen to it over the phone. She was like, 'Oh, my God, can you do that live?' Actually, I've performed it live a couple of times, and I love it. You get a whole different feel when you see it live, because it's a story. A lot of R&B right now is missing a story."

Rhone hopes "A Nu Day" will capture a large audience with its youthful tone.

"Tamia is such a complete talent, we wanted to avoid any preconceived notions and take an A&R approach that would encompass a broader audience," says Rhone. "Missy was able to deliver songs that reflected an edge as well as a much younger appeal."

Elektra expects big things from this album and is concentrating on the project as its big fourth-quarter

seller. "This is the most exciting project for us in a very long time," says Murray.

The label has begun an aggressive promotional tour, which began on Sept. 5, that will have Tamia visiting retail, radio, press, and local video outlets. During her promotional tour, Tamia will also be performing at NetNoir's fifth anniversary celebration in New York and at the Detroit Female Wellness Tour, which is sponsored by Procter & Gamble, Honey magazine, and BET.

Elektra has also set up a number of "Win it before you can buy it" contests with radio, as well as a "Call to win" contest with the Box. Tamia has several television appearances scheduled, including a performance on the WB sitcom "For Your Love," as well as "Soul Train."

Tamia has also received exposure on the Internet. Elektra has

launched a site for the artist (tamiaonline.com) that features new music and links to fan-related sites. E-cards featuring Tamia were also sent out to fans registered in the Elektra database.

With all the marketing in place, Rhone shares the rest of the label's high hopes. "I hope they become a reality," she says. "Tamia has a tremendous opportunity to become the next pop/R&B female superstar—backed up, of course, by her awesome talent, the lyrical and production quality of the songs, and her incredible drive to be a successful artist."



TAMIA

'Since [the first album], I've grown into myself. That independence is what I wanted to show'

- TAMIA -



Dogs At Play. Veteran vocal group Baha Men are enjoying a crossover hit with the single "Who Let The Dogs Out," their first release for the Artemis-distributed label S-Curve Records. The act recently hit the concert trail in the U.S. and is receiving widespread exposure on MTV and VH1, among numerous other music video outlets. Pictured in the front row, from left, are Stu Ric, the band's manager; Steve Greenberg, president of S-Curve; and Eric Humboldt, video director. In the middle row, from left, are group members Jeffrey Chea, Marvin Prosper, Rick Carey, and Omerit Hield. In the back row, from left, are group members Herschel Small, Isiah Taylor, Pat Carey, Colyn "Mo" Grant, and Anthony "Monk" Flowers.

NEW FROM PEAK RECORDS

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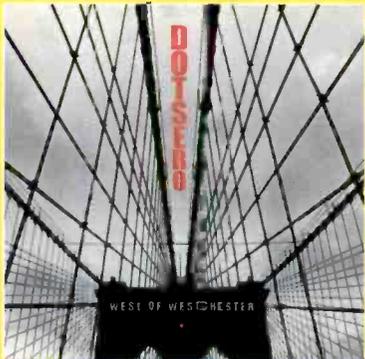
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL C-ART WKS
		NO. 1		
1	1	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 36 WKS ON CH. 1	156
2	2	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1227
3	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	588
4	5	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	139
5	4	METALLICA ◆ ¹² ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	476
6	6	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	131
7	7	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	309
9	21	BON JOVI ▲ ³ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	65
10	9	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	203
11	26	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	413
12	13	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	181
13	15	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	48
14	32	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	47
15	11	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	163
16	12	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	186
17	10	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	147
18	31	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	317
19	17	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	172
20	16	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	515
21	—	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	105
22	18	TOM PETTY AND THE HEARTBREAKERS ▲ ⁶ MCA 110813 (12.98/18.98)	GREATEST HITS	337
23	19	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	324
24	14	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	71
25	22	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	377
26	20	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	363
27	30	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	114
28	27	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	120
29	24	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	227
30	—	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98) HS	DONDE ESTAN LOS LADRONES?	23
31	28	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	132
32	25	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	134
33	29	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	208
34	34	METALLICA ▲ ² ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	542
35	23	PEARL JAM ◆ ¹¹ EPIC 47857* (10.98 EQ/17.98) HS	TEN	268
36	—	PAUL MCCARTNEY ▲ CAPITOL 48287 (7.98/11.98)	ALL THE BEST	18
37	37	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	118
38	35	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	486
39	44	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	88
40	—	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	81
41	—	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	151
42	40	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	414
43	36	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	121
44	39	METALLICA ▲ ² ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	487
45	—	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	13
46	50	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	41
47	41	DAVE MATTHEWS BAND ▲ ⁷ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	105
48	49	EAGLES ▲ GEPHEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	255
49	33	BEASTIE BOYS ▲ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	443
50	38	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	484

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 (Oró). △ Certification of 200,000 units (Platino). ◇ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title.
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Artists & Music

Haggard Makes Punk-Label Debut On Anti

BY CHRIS MORRIS

LOS ANGELES—The Oct. 10 release of Merle Haggard's new album, "If I Could Only Fly," marks the beginning of an improbable alliance between the 63-year-old country music titan and the L.A.-based punk label Epitaph, which will release the set on its Anti imprint.

Epitaph president Andy Kaulkin says that after he read a 1999 LA Weekly story and learned Haggard was without a current recording contract, he began to think that the singer/songwriter could enjoy the same success Tom Waits did with his '99 Anti album "Mule Variations."

Kaulkin says, "When I was reading about Merle's dissatisfaction with the record industry, I thought perhaps maybe we could be a record company that he could like. I wanted to sign him, not really knowing what it would be, musically, at this point. But I love his music so much that I wanted to do it, and I felt like we could perhaps grow his audience into some of the people who were fans of singer/songwriters—the Waits fans, the [Bob] Dylan fans—and expand into that, because he truly is one of the great writers of the 20th century, and second only to Hank Williams in the world of country."

Haggard himself makes no secret of his displeasure with his last label, Curb Records, with which he parted ways in 1996, and he says he was a little wary when Epitaph came calling.

He recalls, "My attorney called me, and said, 'These guys are serious, and they got a lot of money, and they really want one country artist on their label. They don't want anybody else, they want you.' And he said, 'They're gonna offer you a real nice deal.' And I said, 'I got a lot of music up here that I've recorded, but I don't want to do any games. I don't want them to tell me I got to go down and rerecord it and all that stuff.' He said, 'No, they don't want to change one hair on your head,' you know. And I said, 'Well, have 'em come on up.'

"So [Epitaph GM] Dave Hansen and Andy Kaulkin came up to my studio here, and they listened to some of the things that I had, and they were, I think, kinda blown away with it," Haggard continues. "They really liked it. So they made us an offer we couldn't refuse. It's just a one-year, one-album deal, and if everybody's happy, we'll do another one."

The idea of releasing a record on what is basically a punk label didn't unsettle Haggard, who has a formidable intransigent streak of his own. In fact, he says, "I was thinking about approaching some rock'n'roll label and tryin' to get airplay, at least where Eric Clapton and Bonnie Raitt and people like that [get it]. I think my music fits into that category a lot easier than it does what they call country."

He continues, "The audience has changed. The people who are listening to country radio today, we're not talking about an age bracket or a generation that's moved on or fell back. There is an audience out there that has left country music and went

somewhere else. My thinking is that Epitaph may find 'em for me."

With the exception of a pair of Bob Wills-inspired "take-offs"—"Honky Tonk Mama" and "Bareback"—Haggard's new album is extremely subdued in its acoustic-based sound and reflective in style and subject matter. The set's finest material (most of it written or co-written by Haggard, with publishing by Merle Haggard Music Inc. [BMI]), deals poignantly



HAGGARD

with age and family relationships.

Haggard says that he stockpiled a good deal of material and held some songs back during his years with Curb. Some of the tunes on "If I Could Only Fly" are as much as 8 years old. He says that Epitaph sought his most personal and uncompromised songs.

"Andy called me up," Haggard remembers. "I said, 'What kind of Merle Haggard are you lookin' for? There's a whole bunch of different styles back there over the last 35 years. We've got everything from [honky-tonker] Wynn Stewart to [country pioneer] Jimmie Rodgers. Then there's the real middle-of-the-road Merle Haggard stuff I did. What are you lookin' for?' And he said, 'I'm lookin' for something' like [the uncompromising 1979 album] "Serving 190 Proof." And I said, 'Oh! Just so happens I believe that's what I got up here.'"

Kaulkin compares "If I Could Only Fly" to a recent work by another artist who, like Haggard, began his recording career in 1961—Dylan.

"I think this record is his 'Time Out Of Mind,' but I actually think it's better," says Kaulkin. "I think, cut for cut, it's a better record—[it has] the soulfulness and the maturity."

Hansen says that the label has promoted the track "Wishing All These Old Things Were New" to roots music stations and will work "(Think About A) Lullabye" to secondary and tertiary country radio markets. The company also plans to shoot a video for "Lullabye."

But, he notes, "our bread and butter, whether it's punk rock or the Fat Possum [blues] stuff or Tom Waits—[with] everything we do here, radio's a bonus. In our priorities with marketing stuff, it's not No. 1. We go after it, don't get me wrong, but we work with a lot of artists that don't get radio."

Haggard will be highly visible in the media near the album's release date, according to Hansen. "He's on 'Letterman' the night before the record comes out. Spin has done a

feature on him that comes out in the November issue, [with an] October street date. He'll be on the cover of [alternative country magazine] No Depression."

Haggard—who is self-managed and booked by the Bobby Roberts Co. in Nashville—tours constantly, and his road work will be promoted "punk-rock style," Hansen says.

"We've done cassette samplers, just like we do for a punk rock band," he adds. "We'll have street teams out at venues passing out stuff, at state fairs passing out stuff. We're advancing the shows, setting up posters and stuff . . . He plays different venues than we're used to working, and different promoters and stuff. That's the base, so we're gonna go after it real hard."

The label will also exploit the Web, Hansen says. "We're going to do traditional country stuff on country.com, but we're putting together an Amazon campaign and a CDnow campaign, and we're going to do a chat on Yahoo! the day the record comes out. I think that's kinda new."

Asked if Anti's efforts on Haggard's behalf might spawn the same dividends as American Recordings' '90s releases did for Johnny Cash, Hansen says, "We're not doing the American twist to it, but with Anti involved, there is an edge to it, and that makes it interesting for people."

Coincidentally, a week after his own album is released, American will issue Cash's new album, "Solitary Man," which includes a duet vocal, "I'm Leaving Now," with Haggard.

"I got to spend a whole day with John," Haggard says of his session with Cash earlier this year. "We were just sort of like out there by ourself. It was a unique deal, like Cash always does, out in the middle of nowhere in a cabin. He had his son and an engineer, and we had the board layin' on the floor."



Sammy's Back. On Oct. 24, Sammy Hagar issues "Ten-13," his first release for his new Beyond Music-distributed label, Cabo Wabo Records. The venerable hard rocker says the album is "kind of like the rebirth of Sammy Hagar, musically. On your birthday, you have the opportunity to start over every year and renew yourself. That's the way I approached this record. I've taken all of the knowledge and all the experiences, and I've rolled it into a ball, and I've moved forward with it." Hagar is currently preparing for a fall tour of the U.S.

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COLLECTIVE SOUL FEEDS 'BLENDER'

(Continued from page 12)

choruses," Davis continues. "You hear it one time and you cannot get it out of your head. He writes great guitar hooks that are apparently his the second you hear the song start."

The video for "Why Pt. 2," which went to radio Sept. 12, is being directed by Marcos Siega of P.O.D. and Papa Roach fame. "I think it's going to be the most expensive party ever given," Roland says of the video. "It's just a way to reintroduce the band, and [it will] have youth and energy and all that fun stuff."

"The whole concept of this record in making it was, there was no concept," he admits, laughing. "We did pre-production, writing, and recording all at once in our rehearsal studio [Crossover Studios] in Atlanta, where we recorded it. There was no set schedule, and if a song came to me, we recorded it. We weren't as meticulous as we were [with] the last record. I think there were two we knew we were gonna record before we went in there, but other than that, when [a song] was written, we recorded it that day."

"Blender" aptly describes an act that combines pop and rock with choice elements from such genres as soul and punk, resulting in music that pulses with energy without sounding angst-driven. The spontaneity Roland refers to yielded 11 songs that, although created off the cuff, still

reflect his band's unique style. "Why Pt. 2" contains Collective Soul's trademark distorted but simple guitar licks, a head-nodding tempo, and a chorus vaguely reminiscent of the Cars' early-'80s hit "Shake It Up."

Strong radio contenders are "Skin," with its infectious, animated rhythm; "Vent," a dance-friendly tune; "Turn Around," an easygoing song featuring gentle acoustic guitar work; and the melancholy "After All."

The free-form approach to songwriting could account for the ethereal intro to "Perfect Day," another likely hit featuring the unmistakable vocals and piano of Elton John. Roland—who calls John "my musical hero"—is thrilled his longtime idol contributed to the project.

"He's a part-time Atlanta resident, so we've known each other now for five years," Roland explains. "He's been very supportive of this band and very good to us. At dinner one night, [I asked,] 'You mind singing on a song?' He said, 'I'd love to, as long as you let me play piano, too.' I was like, 'That was an easy deal.' And he came in, played the piano in two takes, and sang it in two takes. It was just amazing."

"Blender's" other musical guests are Shawn Mullins, Butch Walker and Jayce Fincher of *Marvelous 3*, Antonio "L.A." Reid, and Jeff Lanahan. Roland's son, toddler Lindsey Kris,

makes a two-second recording debut.

Fans put their two cents into the project earlier this year when modern rock WNNX (99X) Atlanta hosted the Collective Selection contest. The station invited listeners to suggest names for the album via its Web site. The band picked five possibilities from more than 12,000 entries for listeners to vote on. The winner was announced during Music Midtown 2000, a three-day music festival in Atlanta. Seventeen-year-old K.C. Smith received an album credit for submitting the winning title.

"The great thing about Collective Soul is you can play them next to everyone," says WNNX PD Leslie Fram. "They fit the modern rock and the rock format and I believe top 40 as well. I would love to see the band get more crossover play on other formats, 'cause I really believe their music transcends more than the rock format."

"We probably have six or seven singles on this record," predicts Davis. "There are certain songs that are going to unequivocally work at rock radio, maybe not at pop—but I think there are songs that are going to be tremendous at pop radio, maybe not at rock. To me, that means we're just going to end up reaching a wider audience and continue to grow the band's career."

On Sept. 22 in Sacramento, Calif. (Continued on page 39)

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

ZIMMER LIVE: "I must have been drunk or out of my mind when I consented," says famed composer **Hans Zimmer** with a laugh when asked about his decision to do his first live concert. "It has proved to be one of the biggest challenges of my career."

That's a mouthful. His career has encompassed some of the biggest film scores of the past 10 years, and with "M: I-2" and "Gladiator" under his belt, he is gearing up for "Hannibal," the sequel to "Silence Of The Lambs." Add the live performance, and you've got one busy composer.

"I don't want it to be so-so," he says of the show that will be recorded for eventual release on the Universal Classics label. "I want people to love it or hate it passionately. Nothing in between. That's how I work."

That decision will be handed down after the show Oct. 10 at the Flanders International Film Festival in Belgium.

Zimmer's rise to Hollywood film-score prominence is a Cinderella story all its own. He had scored an independent film that was seen by **Diana Levinson** (aka Mrs. **Barry Levinson**). She made her husband watch the movie and listen to the score right as he was choosing a composer for "Rain Man." Zimmer got the job and has been rolling ever since. "I don't work," he comments. "Not that I don't spend countless hours away from home, getting in fights with my wife because of my schedule and dealing with demands every day, both creative and business. But I absolutely love what I do. It's cliché, but writing is not something I simply do—I have to do it to live, quite literally. The fact I get paid for it is a pleasant bonus."

There are few composers that reach Zimmer's status in Hollywood, yet there are schools full of hopefuls. That irony is not lost on Zimmer:

"I sometimes think the pool of working composers on major features is too small," he says. "I also believe that composers should choose which movies to work on not by the size of their budget but by the quality of the project. I just scored a small film for \$1, because I loved the movie. It's about passion."

Many may assume that's an easy position for someone with such artistic and financial success, but Zimmer is genuine. He has consistently taken on small as well as major studio projects, always remembering the reason he started writing in the first place.

So what's in store for "Hannibal"?

"I have got a crazy musical notion, a most interesting concept. I'm currently 'discussing' it with the powers-that-be. If I pull it off, it hopefully will add an entirely new dimension to the film and also stand alone musically," he says.

High hopes? Well, when you're living a dream, why not?

DREAM DIVA: "Truth be told, I want a life; I want the time to enjoy things around me, to write a book, make more movies, record," says the undisputed queen of movie musicals, **Barbra Streisand**, about retiring.

Skepticism aside about the validity of her claim, the curtain has fallen on Streisand's final four live performances, two in Los Angeles and two in New York. The shows were part Broadway play, part concert, and part personal journey through a life led in the public's eye. Among those lucky enough to attend, we can attest that she is still, almost four decades into her career, the consummate performer.

"It's bittersweet to say farewell to live performing, but it feels right to say goodbye in the two cities I think of as home," the diva told the adoring audience. "I'm looking forward to exploring new chapters in my life. I'll always love the process of creating."

What about the future? The Streisand "Timeless: Live In Concert" album is in stores, and one can be sure she won't be sitting around the house with husband **James Brolin** for too long.

"Barbra considers herself a director and actress," says legendary composer **Marvin Hamlisch**. "She wouldn't classify herself as a singer. She doesn't vocalise, do exercises before a show—it just happens. And because it just happens, because she doesn't question or understand the gift, she allows it to just be."



ZIMMER

MARTIAL SOLAL, HENRY TEXIER, DANIEL
LEE KONITZ, ART FARMER, PHILIP
CLARKE-BOLAND BIG BAND, CHET DANESBERG
GIOVANNI TOMMASO, ENRICO RAVA
ROBERTO GATTO, STEFANO BOLLANI
ENRICO PIERANUNZI, GABRIELE MIRABASSI
ROSARIO GIULIANI, GIANLUCA PETRELLA
CLAUDIO CORVINI, LUCA BULGARIELLO
MASSIMO PIRONE, STEFANO MASTRANGELO
PIERO UMILIANI, ARMANDO TROVAIOLI
PIERO PICCIONI, CLAUDE BOLLING, MICHEL LEGRAND

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	5	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	No. 1 LIVE IN LONDON AND MORE...
2	2	5	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
3	3	19	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
4	4	10	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
5	6	11	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
6	RE-ENTRY		MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98)	MARVELOUS THINGS
7	7	13	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
8	10	2	DJ SKRIBBLE B'G BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
9	12	4	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
10	22	3	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
11	5	2	VAST ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
12	15	5	MAJOR FIGGAS RUFFNATION 47749*WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
13	14	21	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
14	27	3	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNITO
15	9	17	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
16	13	2	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
17	24	60	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
18	19	6	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
19	NEW		LOS TIGRES DEL NORTE FONOVISA 6092 (8.98/12.98)	DE PAISANO A PAISANO
20	18	16	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
21	17	24	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
22	20	24	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
23	21	4	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
24	8	2	AT THE DRIVE-IN GRAND ROYAL 49999*VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
25	NEW		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER

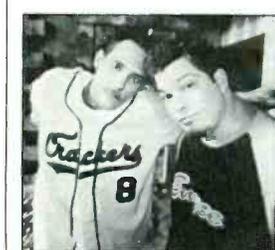
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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	25	16	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
27	26	13	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
28	31	6	OPM ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY
29	32	5	DAR WILLIAMS RAZOR & TIE 82856 (17.98 CD)	THE GREEN WORLD
30	30	8	MORCHEEBA SIRE 31137/LONDON-SIRE (17.98 CD)	FRAGMENTS OF FREEDOM
31	46	2	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
32	28	8	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
33	42	12	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
34	33	12	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
35	23	4	RICARDO ARJONA SONY DISCOS 84014 (10.98 EQ/16.98)	GALERIA CARIBE
36	38	77	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
37	37	3	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC (11.98 EQ/17.98)	YOU CAN MAKE IT
38	39	23	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
39	RE-ENTRY		HOKU GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
40	45	6	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
41	29	26	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
42	41	6	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
43	35	5	BUJU BANTON ANTI/PENTHOUSE 86580*EPITAPH (10.98/16.98)	UNCHAINED SPIRIT
44	34	5	ZEBRAHEAD COLUMBIA 63817/CRG (7.98 EQ/13.98)	PLAYMATE OF THE YEAR
45	44	25	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
46	RE-ENTRY		MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
47	NEW		CONJUNTO PRIMAVERA FONOVISA 10118 (8.98/12.98)	EL RECADO
48	43	2	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98)	KING OF NOTHING
49	47	9	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
50	16	2	MARVELOUS 3 HIF/ELEKTRA 62536/EEG (11.98 CD)	READYSEXGO

POPULAR UPRIISINGS

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

SOPRANOS' ACT ALBUM: Alternative hybrid act A3 (also known as the Alabama 3) got a lot of attention for the song "Woke Up This Morning," the theme song to HBO's hit series "The Sopranos."



The 'Discomfort' Of Rehab. Hip-hop/rock act Rehab is on a U.S. tour in support of its debut album, "Southern Discomfort," due Oct. 24 on Destiny/Epic Records. The members of the Atlanta-based duo say they really did spend time in rehab. Rehab's Danny Boone notes, "The therapists told me I should quit music for a year. They couldn't understand my passion. I couldn't give up the music."

The song, featured on the "Sopranos" soundtrack, was a No. 32 hit on the Adult Top 40 chart this year. A3 also made a recent appearance on "The Tonight Show With Jay Leno."

Now A3 makes its Columbia Records debut with the album "La Peste," set for release Oct. 24. The album's first single, "Too Sick To Pray," has been serviced to triple-A and college radio, and the song is on the "Gone In 60 Seconds" soundtrack.

A3 is expected to tour select cities after the album's release.

SLIDE ON BY: Hip-hop has many sub-genres, from gangsta rap to alternative hip-hop, but Mr. C The Slide Man may have started a new musical sound: aerobics hip-hop. That sound is evident on the album "Cha-Cha Slide" (Universal Records), which combines hip-hop with an aerobicized dance groove.

Several songs have the chant of an aerobics instructor, which make it an infectious workout album. "Cha-Cha Slide" is shaping up to be a hit: It debuts this issue at No. 10 on the New Artist, East North Central, chart.

PIERCING DEBUT: The Pierces are two sisters (Allison and Catherine



In The 'Spirit.' Contemporary Christian singer Mary-Kathryn says her latest album, "One Spirit" (Rhythm House Records), was inspired by the belief that "we are much more powerful together than we are divided. People seem to respond to the music and message of my songs."

Pierce) who write and perform their music in the tradition of **Joni Mitchell** and **Sarah McLachlan**. The Pierces' self-titled debut album has been released on 550 Music/Epic Records, and the first single, "The Way," has been serviced to triple-A radio.

The Birmingham, Ala.-based Pierces have previously been the opening act for **Emmylou Harris** and **Sister Hazel**. The Pierces wrapped up an East Coast tour in September, and more tour dates are expected before the end of the year.

MEHLDAU'S JAZZ: Brad Mehldau has been a regular hitmaker on the Top Jazz Albums chart. His current album, "Places" (Warner Bros.) debuted at No. 6 on that chart in the Sept. 23 issue.

Several of his previous albums have also been hits on the chart: 1998's "The Art Of The Trio Vol. 2—Live At The Village Vanguard" (No. 18); 1998's "Songs—The Art Of The Trio, Vol. 3" (No. 19); 1999's "Elegiac Cycle" (No. 25); and 1999's

"Art Of The Trio 4: Back At The Vanguard" (No. 17).

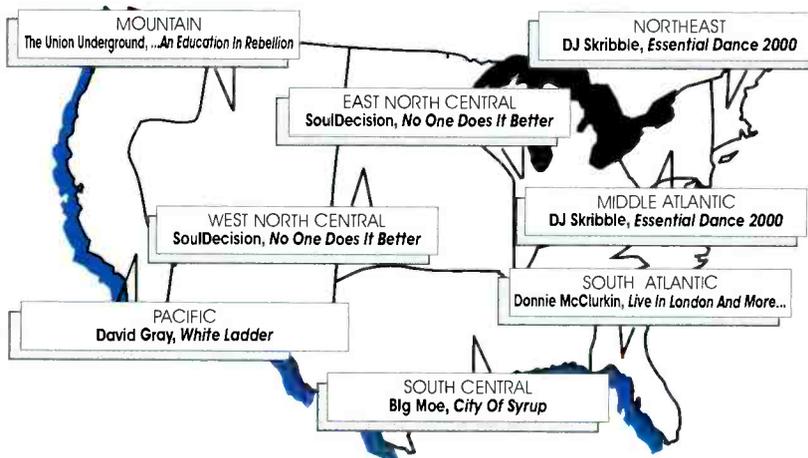
Mehldau was named jazz pianist of the year in the 1999 readers' poll for jazz



Playing Innocent. Pop group Innosense once had Britney Spears as a member. Innosense founder Nikki DeLoach was a member of the Mickey Mouse Club, as were Spears and 'N Sync's Justin Timberlake, and Innosense is managed by Timberlake's mother, Lynn Harless. DeLoach says of young people, "We want to be a positive influence." Innosense's debut album, "So Together" (RCA Records), features first single "Say No More."

magazine Down Beat. His music is featured on the "Space Cowboys" soundtrack.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. The Union Underground...An Education In Rebellion	1. DJ Skribble Essential Dance 2000
2. Blue Man Group Audio	2. David Gray White Ladder
3. Nina Gordon Tonight And The Rest Of My Life	3. Dar Williams The Green World
4. David Gray White Ladder	4. Hangmen 3 No Skits Vol. 1
5. Nickelback The State	5. Buju Banton Unchained Spirit
6. Vast Music For People	6. Major Figgas Figgas 4 Life
7. Brad Paisley Who Needs Pictures	7. Nina Gordon Tonight And The Rest Of My Life
8. OPM Menace To Sobriety	8. Nickelback The State
9. SoulDecision No One Does It Better	9. The Union Underground...An Education In Rebellion
10. Rascal Flatts Rascal Flatts	10. SoulDecision No One Does It Better

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

PAUL SIMON

You're The One
 PRODUCER: Paul Simon
 Warner Bros. 47844
 ♪ Featured in *Music to My Ears*. *Billboard*, Sept. 16.

RICKIE LEE JONES

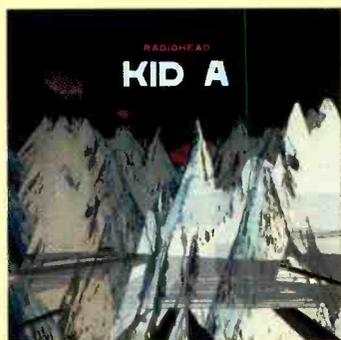
It's Like This
 PRODUCERS: Rickie Lee Jones, Bruce Brody
 Artemis Records 751 054
 Rickie Lee Jones has the rare ability to perform others' material as naturally as she does her own. Her latest set of covers, "It's Like This," resembles 1991's conceptual "Pop Pop" less than the inspired free-for-all that was her '80s EP, "Girl At Her Volcano." Although it doesn't always work as a whole, this adventurous collection echoes Jones' catalog thematically (offbeat characters inhabit an epic version of Traffic's "The Low Spark Of High-Heeled Boys") and musically (traces of "Weasel And The White Boys Cool" and "Gravity" surface in an atmospheric rendition of Marvin Gaye's "Trouble Man"). In a nod to "Flying Cowboys" producer Walter Becker, Jones delivers a happily sleazy take on Steely Dan's "Show Biz Kids." But it is with new cohort Joe Jackson, who anchors Jones' sometimes ethereal vocals with assured pianowork on the Beatles' "For No One" and "West Side Story's" "One Hand, One Heart," that Jones achieves a sweetness and accessibility absent from her work since 1993's "Traffic From Paradise."

R & B / HIP-HOP

★ STEPHEN SIMMONDS

Spirit Tales
 PRODUCERS: various
 Priority 50054
 Stateside R&B has always been champi-

SPOTLIGHT



RADIOHEAD

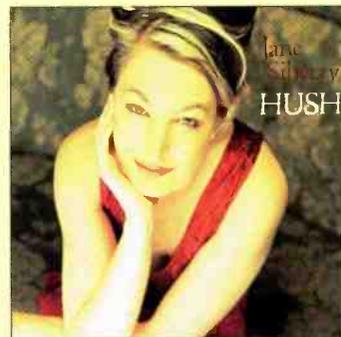
Kid A
 PRODUCERS: Radiohead, Nigel Godrich
 Capitol/EMI 7243 5 27753
 On its fourth album, Radiohead now stands alone at the forefront of experimental rock with "Kid A," defiantly tearing up the blueprints of guitar-based music and reassembling them in awe-inspiring fashion. On "Treefingers," "Idioteque," and the title cut, otherworldly keyboard textures and disjointed, programmed rhythms launch the music into new orbits. Raunchy bass grinds against horn cacophony in "The National Anthem," while carnivorous noises engulf the staggering "In Limbo," just when you thought it could go on for eternity. Throughout, vocalist Thom Yorke is as tortured as ever, proclaiming "I'm not here/This isn't happening" during the haunting "How To Disappear Completely," as if he'd already vanished long ago. Even when he's utterly unintelligible, Yorke's creeping dread punctuates the ragged "Optimistic" and opener "Everything In Its Right Place" with a spine-tingling tension. No specified singles are going to radio, and indeed, this one isn't meant for short attention spans. Instead, "Kid A" immerses listeners in an ocean of unparalleled musical depth. It is, without question, the first truly groundbreaking album of the 21st century.

oned overseas. Now it's time to reciprocate—an easy prospect given this debut by Stockholm native Stephen Simmonds. This is the U.S. version of his successful 1997 Swedish debut, "Alone." With a versatility that calls to mind Stevie Wonder, Prince, and Michael Jackson in his heyday, singer/songwriter/musician Simmonds connects on all cylinders with this

SPOTLIGHT

JANE SIBERRY

Hush
 PRODUCER: Jane Siberry
 Sheeba Records/Sounds True STA MM00121D/SHEE08
 Canadian songstress Jane Siberry has come a long way since releasing her eponymous folk-leaning debut on her own independent label 19 years ago. With each successive album—"Bound By The Beauty," "When I Was A Boy," "Maria," and "New York Trilogy," among others—Siberry managed to surprise her ever-loyal global following with musical soundscapes that included, but were in no way limited to, jazz, ambient, dance, and unadulterated pop. In Siberry's graceful yet deliciously quirky world, it's never been about the almighty dollar but about creating music that is literate,



revealing, honest, and ultimately incredibly rewarding (that is, for those who still listen to music). Well, on the self-produced "Hush," an incredibly pure (some might say stripped-down) collection of traditional American and Celtic spirituals, she doesn't disappoint. Tracks like "Ol' Man River," "Jacob's Ladder," "All Through The Night," "Streets Of Laredo," and "Swing Low, Sweet Chariot" are given new leases on life—Siberry style, that is. Distributed by Boulder, Colo.-based Sounds True Music.

R&B, pop, jazz, and gospel hybrid. The 15-track set incorporates his "Alone" output plus two new songs: drum'n'bass-accented lead single "I Can't Do That," produced by Soulshock & Karlin, and the funky "If I Was Your Man," a collaboration with Lucy Pearl's Raphael Saadiq. With catchy hooks "Alone," "Get Down" and socially conscious lyrics ("All The People") wrapped in tight, rhythmic

SPOTLIGHT



GURU

Jazzmatazz: Street Soul
 PRODUCERS: various
 Virgin 50188
 From the opening bars underlying Guru's introduction to this third installment in his jazz-infused hip-hop series, you're in for a treat. While the 1993 and 1995 volumes featured the likes of Donald Byrd, Roy Ayers, Branford Marsalis, Chaka Khan, and Ramsey Lewis, this set focuses more on the street side of things, with the Gang Starr member offering thoughtful raps on love, racial pride, street life, musical inspiration, and other matters to the edgy/jazzy vocal and instrumental accompaniment of Angie Stone, Donell Jones, Macy Gray, Bilal (keep an ear out for this promising talent), the Roots, Amel Larrieux, Kelis, Craig David, Isaac Hayes, Les Nuhians, Junior Reid, and the inimitable Herbie Hancock. The resulting fusion of hip-hop, soul, and jazz—helmed by such producers as Dallas Austin, DJ Scratch, the Neptunes, and Guru himself—is a flavorful concoction that leaves a pleasing aftertaste.

arrangements, Simmonds lays down a vibe you'll sink your ears—and feet—into for years to come.

UGLY DUCKLING

Journey To Anywhere
 PRODUCER: Ugly Duckling
 1500 Records 81001
 Most everyone's familiar with the story of "The Ugly Duckling." True to the tale, Ugly Duckling's Andy, Dizzy, and Young Einstein transform hip-hop with their sound. The set's aimless title is as deceiving as a wolf in sheep's clothing, with the Long Beach, Calif.-based trio headed in a more musical direction than most hip-hop

groups today. The self-produced set highlights the act's simple, old-school approach to music. The twangy "I Did It Like This" recalls how the three got into the game of hip-hop. The plucky guitar sample and Einstein's turntablism form a great backdrop for the group's two MCs. The album's title track is a little darker, courtesy of a thumping bassline, but still keeps the party going, thanks to the lightweight, cartoon-referencing lyrics. "Journey To Anywhere" is a record of a different feather, swimming upstream against the tides of convention.

SPOTLIGHT

98°

Revelation
 PRODUCERS: various
 Universal 15935
 At a time when only the most distinctive boy bands are surviving and thriving, the pressure is on for 98°. After all, Backstreet Boys have a jump-start on being the "mature" lads, while 'N Sync's members are doing a fine job of being hip-swaying party guys. On its third effort, 98° strives to walk that fine line between its mega-platinum colleagues, casting its members as smooth, modern-day Romeos. Much of the set (largely written by the act) follows along the lines of the tasty first single, "Give Me Just One Night (Una Noche)," which pumps taut pop/funk rhythms beneath slick, R&B-flavored melodies. Of course, there are also



plenty of the act's signature ballads, on which primary belter Nick Lachey exudes palpable soul and sex appeal—particularly on the future smash "Yesterday's Letter" and the lightly percussive "Stay The Night." He's surrounded by plush, tightly woven harmonies that tickle the ear and add rich depth to each arrangement. In all, a fine effort that should have the desired effect on the act's career.

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VITAL REISSUES®

LITTLE FEAT

Hotcakes & Outtakes: 30 Years Of Little Feat
 PRODUCERS: Gary Peterson, Bill Payne, Paul Barrere
 Rhino 79912
 In 1969, former Mother Of Invention Lowell George assembled a group of



accomplished musicians who cranked out a bevy of the coolest rock 'n' roll albums ever, up to and following George's untimely death 10 years later. Little Feat's music is a spicy gumbo, seasoned with elements of

rock, country, jazz, blues, and rockabilly, and this thorough treatment by Rhino via this four-disc boxed set is long overdue. All the best-known Feat songs are here, including the powerful "Cold, Cold, Cold," the rollicking "Tripe Face Boogie," the surreal imagery of "Sailin' Shoes," the funky joy of "Dixie Chicken," and "Willin'." George's much-admired country tour de force. Many of the songs are re-examined—mostly to exuberant effect—in live treatments. Post-George material like "Let It Roll" and "Texas Twister" benefits greatly from the superb musicianship of original members Paul Barrere and Bill Payne and their bandmates but suffers from the lack of George's unique worldview and blazing creativity. Of the studio artifacts, most interesting is a pre-Warner "Teenage Nervous Breakdown" and "Wait Till The Shit Hits The Fan" from the "Little Feat" sessions, both somewhat reminiscent of George's Mothers pedigree. Numerous alternate takes are also present. This band is a purely American rock phenomena, and, thankfully, Rhino's Feat does not fail us.

LOS LOBOS

Los Lobos Del Este De Los Angeles (Just Another Band From East L.A.)
 PRODUCERS: Luis R. Torres, David Sardoval,
 Los Lobos
 Hollywood HR-62242



Those who grew up surrounded by Latin music might be nonplussed with this reissue of the very first album recorded by Los Lobos in 1977, before they had a record deal. A collection of mostly Mexican standards, including "Cielito Lindo" and "Sabor A Mi," "Just Another Band" sounds exactly like its namesake: any old band you're apt to find serenading on a street corner or at a birthday party, musicians singing their hearts out to the strumming of guitars. But this

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

(Continued from preceding page)

disc set issued in the U.K. Key tracks include "If I Survive," "I Know," "Dreaming Your Dreams," "Finished Symphony," "Altitude," and "Kid 2000," a sublime breakbeat cover of the Pretenders' classic "Kid" that features Chrissie Hynde handling lead vocal chores. Take note: Hybrid is the supporting act on Moby's current North American tour.

COUNTRY

▶ KENNY CHESNEY

Greatest Hits
PRODUCERS: Buddy Cannon, Norro Wilson, Kenny Chesney
BNA 7863

This healthy set features all of Chesney's great and not-so-great hits, clocking in with a fan-pleasing 17 cuts. Included among them are a pretty impressive list of winners, as well as six new songs, two of which are rerecorded versions of previous album cuts. Chesney has his vocal limitations, but he has broken bigger than his compatriots, thanks to savvy song choice, acceptance at country radio, and a charismatic stage presence (further enhanced by his appearance on high-profile tours). The singer, whose first album appeared in 1993, knows his way around a ballad, as evidenced by "All I Need To Know," "You Had Me From Hello," and "That's Why I'm Here," with the latter being his most lyrically edgy and ambitious song yet. But Chesney is really at his most effective when he's having fun, either onstage or via cuts like "How Forever Feels" and "She Thinks My Tractor's Sexy." Of the new material, "I Lost It" looks like a sure thing. Country really needs a new male superstar in the worst way, and right now Chesney seems to be headed that way.

JAZZ

▶ REGINA CARTER

Motor City Moments
PRODUCERS: John Clayton, Richard Seidel
Verve 543927

Violinists who have made a major impact on jazz are few and far between. Regina Carter is one of a rare breed, but it is not so much that she plays the violin as it is the way she plays it and her singular creative vision. This set consists of material by composers native to Carter's hometown of Detroit, including big band arranger Thad Jones, vibraphonist Milt Jackson, and Motown legends Stevie Wonder and Marvin Gaye. Carter draws these diverse elements together into a cohesive whole that is as intricate and compelling as it is joyous and uplifting. Carter penned two original compositions, and one of them is the bluesy "Up South," featuring guitarist Russell Malone. Throughout, Carter plays with such intensity and lyricism that it's easy to forget that this is an instrumental project, as Carter truly sings on her violin with a voice that is beautiful and completely original.

LATIN

★ KETAMA

Toma Ketama!
PRODUCERS: Ketama and Cachorro López
Mercury Records/Universal Music Latin 314 542 5272

Never conventional musicians, the pop/flamenco innovators of Ketama kick off their newest album with the musing, reflective "Así Me Siento," inspired by the poem "Muerto De Amor" by Spanish poet Federico García Lorca. That track alone is reflective of the suave sophistication of this album, which interlaces tropical horns, bossa nova beats, jazz improvisations, and a troubadour spirit with Ketama's trademark flamenco guitars and hand-clapping. The band's remake of "El Lago," with guitarist Pepe Habichuela, is a lightly swinging delight with a funky feel, while Caetano Veloso's vocals on "Kanela Y Menta" add a sweet dimension

to the group's edgier feel. Experimental and thought-out, this is an album to discover slowly with each listen.

BLUES

DC BELLAMY

Water To Wine
PRODUCER: Jim O'Neal
Rooster Blues R2640
Journeyman guitarist and longtime Chicago R&B hand leader DC Bellamy has finally cut a record, after 35 years in the business, and it's a winner. Bellamy is one of those players who has devoted his life to playing gigs behind other vocalists. He's logged about a million hours of on-stage time, and you can believe that all that experience welded "Water To Wine" into one tight blues album. Nine of the 12 tunes are Bellamy originals. He credits his half-brother, Curtis Mayfield, as his songwriting inspiration, and if that's so, then kudos to CM, because Bellamy shows a genuine flair for penning a blues number. Trying to select a favorite from his original songs—"I Can't Leave You Alone," "Give Me What I'm Gettin'," "Next Door Neighbor's Woman"—is next to impossible. Even the tunes he covers—"If You See Kay," "Hitch Hike," and "Dimples"—are every bit as tasty as his own material. This is a helluva debut album.

★ SHEMEKIA COPELAND

Wicked
PRODUCERS: Bruce Iglauer, John Hahn, Jimmy Vivino
Alligator ALCD 4875
Shemekia Copeland is actually a small, young woman, but evidently every centimeter of her is voice, judging by what we hear on this, her second album. The opening numbers, "It's 2 A.M." and "Not Tonight," are a one-two punch that lands with amazing force. Copeland's back, she's ready to rumble, and there will be no sophomore slump. Her voice has the emotive equivalent of about 80 years of blues, as well as the energy of youth. This collection showcases that remarkable voice and all of the nuance contained therein. Copeland can shout it down with anyone alive—the proof is right here—but listen to "Love Scene," "Beat Up Guitar," "The Other Woman," and "The Fool You're Looking For" for clues about how she handles material that demands a more subtle vocal interpretation. Copeland also benefits from an impeccable production effort and the chops of some fine musicians. Check out the Uptown Horns on "Up On 1-2-5." Very cool. With a little clean living, Copeland will be singing for your grandchildren, and they will be mightily impressed.

CLASSICAL

PHILIP GLASS: Vocal Works
Crouch End Festival Chorus/National Sinfonia, David Temple

PRODUCERS: Jeremy Marchant, David Temple
Silva Classics 6023
This unique collection will set the Philip Glass faithful running to the shops—and some of it could persuade even staunch nonbelievers. The disc premieres the a cappella "Three Songs," a trio of English, French, and Spanish choruses; the superb French song "Quand Les Hommes Vivront" has a melodic verve that may surprise Glass fans and foes alike. Also featured is a choral number from the film score "Koyaanisqatsi," which is well-sung but for Glass addicts only. The album's centerpiece is Jeremy Marchant's exciting new arrangement of "Songs From Liquid Days," Glass' 1980s cycle to lyrics by Paul Simon, Suzanne Vega, David Byrne, and Laurie Anderson. The six songs are recast for chorus and small instrumental ensemble, with solo voices on four tracks. Najma Akhtar's solo contribution disappoints, but Wills Morgan's plangent tenor is ideal. Via Morgan, Glass' setting of Simon's haunting "Changing Opinion" sounds like a small modern masterpiece. Distributed in the U.S. by Koch.

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ LEIGH NASH Need To Be Next To You (3:45)

PRODUCER: Matt Serletic
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Arista 3912 (CD promo)
The lead vocalist from Sixpence None The Richer takes her first solo steps on this charming acoustic-pop strummer, featured on the motion picture soundtrack to "Bounce," which stars Ben Affleck and Gwyneth Paltrow. Nash's now distinctive, wonderfully ethereal delivery is the fuel that powers the Diane Warren-penned tune, which is not terribly different in style or instrumental execution from her band's output. While that serves the artist well, it's impossible not to wonder how disposable the rest of the Sixpence lineup is. Is this a temporary vacation from the band or the first phase of a permanent solo transition? Only time will tell. In the meantime, bathe in the beauty of this track's romantic prose and sweeping, deliciously dramatic arrangement, courtesy of in-demand producer Matt Serletic. It's already beginning to connect with radio programmers, thus boding well for its commercial future. This song flows as naturally as the mighty Mississippi; it could well be the one to make a name for Ms. Nash.

★ PLUS ONE Last Flight Out (3:57)

PRODUCERS: David Foster, Felipe Elgueta, Chris Farren
WRITER: Alexandra
PUBLISHER: Zomba Enterprises, ASCAP
143 Records/Atlantic 83329 (CD promo)
Nashville-based Christian quintet Plus One is the latest act fortunate enough to be taken under the wing of David Foster's personal imprint, 143 Records. While the act has already created a bit of a stir with an appearance on the latest "Pokémon" soundtrack, this song could provide it with the wings to truly step out and make a name for itself. "Last Flight Out" is your classic boy-band ballad, replete with soaring harmonies, dramatic key changes, and all the trappings of Foster's signature brand of melodramatic glory. It's truly a beautiful outing. Granted, there are many youth acts out there and as many richly produced ballads. This one, however, is special. With its secular lyric about dedicating oneself to that special one, there's no reason this couldn't be the next pick to click on the national top 40 front. Really lovely. Programmers, please do your job and listen without prejudice.

SHIVAREE Bossa Nova (The Luckiest Girl) (3:33)

PRODUCER: Joe Henry
WRITER: A. Parsley
PUBLISHER: not listed
REMIXER: the Elegant Trio
Odeon/Capitol 15646 (CD promo)
The top 10 triple-A hit "Goodnight Moon" is followed by a decidedly low-key, somewhat loungey jam that allows front woman Ambrosia Parsley to play the coy coquette to the hilt. She occasionally hits a playfully girlish squeak that will remind some of Cyndi Lauper, while her smoky lower register oozes with the finesse of a seasoned jazz chanteuse. While the tune benefits from an undeniably infectious melody and an insinuating rhythm foundation, the overall track lacks the punch to transcend

its core triple-A format and catapult Shvaree to its deserved place among top 40 radio's pop elite. It's a shame, since Capitol has a bona fide multiformat smash in the album cut "Pimp," which percolates with a killer chorus. Perhaps the label will wise up for the next single go-round. In the meantime, use this fine effort (nicely produced by Joe Henry, a noteworthy artist in his own right) as incentive to investigate the band's lovely (and memorably titled) debut, "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump."

R & B

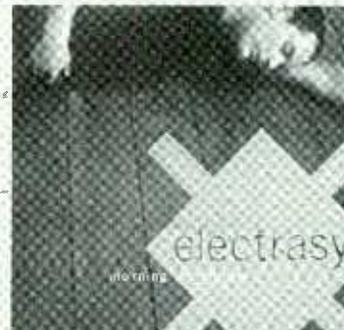
★ KEITH SWEAT FEATURING LIL' MO I'll Trade (A Million Bucks) (4:07)

PRODUCER: Barry Salter
WRITERS: C. Loving, M. Loving
PUBLISHER: Salter Sounds Production, ASCAP
Elektra 1535 (CD promo)
After a nearly two-year hiatus, Keith Sweat returns to the scene with the single "I'll Trade (A Million Bucks)." It's also been four years since Sweat had a major hit: It was 1996 when he reached No. 1 on the R&B/Hip-Hop Singles & Tracks chart twice, with the singles "Twisted" and "Nobody" (with Athena Cage). This time out, he's joined with labelmate Lil' Mo, who not only sings on the record but also wrote "I'll Trade." In fact, when listening to the ballad, it sounds more like a record by Mo than a duet between the two. Sweat is mainly featured in the hook and in one or two verses, but it works. She gives the record a younger edge, while Sweat's signature "heggin'" will keep his die-hard fans happy. In fact, it's been 13 years since Sweat's debut with the Teddy Riley-produced track "I Want Her" in 1987. At that time, Sweat's peers included bad boy

NEW & NOTEWORTHY

ELECTRASY Morning Afterglow (3:59)

PRODUCERS: Electrasy, Jon Sweet
WRITER: N. Nisbet
PUBLISHERS: Wika Wika Publishing/Windswept Pacific Ltd., PRS; Songs of Windswept, BM
Arista 3863 (CD promo)



U.K. rock outfit Electrasy traverses the Atlantic with this first sampling from its "In Here We Fall" disc, released Sept. 26. "Morning Afterglow" already found success in the U.S. a year ago, when modern rocker WBRU Providence, R.I., added the song as an import, resulting in a No. 1-requested song. In four minutes, the ballad builds and builds and then builds some more, from an acoustic guitar to the energetic climax, with front man Ali McKinnell singing his heart out, backed by the entire band and augmented by a string section. The tune has pop radio written all over it: The lyric is straight-ahead and more intelligible than many rock tunes, perfect to sing along with. Then there's the hook—after a listen or two, the chorus sticks in your head like gum. Also, don't miss the cool video, shot backward in a single take, featuring unbreaking glass and all sorts of cool tricks. Could be the one to break these guys wide open.

Bobby Brown, Riley's group Guy, and Al B. Sure, none of whom have been able to stand the test of time, as Sweat seems to have been able to do. "I'll Trade (A Million Bucks)" is already starting to earn spins nationally. His seventh album, "Didn't See Me Coming," is scheduled to be in stores Nov. 14.

COLE FEATURING QUEEN LATIFAH I Can Do Too (3:37)

PRODUCER: Dallas Awesome
WRITERS: D. Austin, L. Bass, J. Cameron, Queen Latifah, T. Shapiro
PUBLISHERS: Crypton Music/EMI-Blackwood/Soutron Tunes/Diva Two Music/Cachabri/Mud Luscious Music, BMI; L.B.S. Publishing/Queen Latifah Music/Golden Rule, ASCAP
Capitol 15625 (CD promo)
Wow, here's one of those songs you don't even have to hear to get. Plug in Destiny's Child instrumentation, beats, harmonies, vibe, etc., and change the face (but don't look too much like Pink). Simply add radio and hope for a stir. Oh, brother, here we go again. Is there anyone out there who has another idea to launch a young female R&B singer? New York-based newcomer Cole may be talented, but here, she's the puppet of producer Dallas Austin, who simply uses her as a color in his paint-by-numbers palette. Lyrically, the song is yet another way-worn cliché, as Cole tells her man, "Anything you can do, I can do better," among a tirade of other insults. Yawn. The one redeeming quality in "I Can Do Too" is a hasty but attitude-filled rap from Queen Latifah. It's fun, but way out of place. This is R&B fodder at its absolute bargain-basement worst, offering nothing more than the lowest common denominator rehashed at the expense of a videogenic new artist. Boo!

COUNTRY

▶ ALAN JACKSON www.memory (no timing listed)

PRODUCER: Keith Stegall
WRITER: A. Jackson
PUBLISHERS: WB Music Corp./Yee Haw Music, ASCAP
Arista 60338 (CD promo)
Leave it to Alan Jackson to create a tune that marries modern technology and the Internet craze with sawdust-floor, traditional-to-the-core country music. The first offering from his forthcoming Arista album, "When Somebody Loves You," the track is a winning little tune drenched in steel guitar and resonating with good-ole-boy country charm. The lyric treads the well-worn country path of love gone wrong, but it adds a new twist in that the guy invites his old flame to take a stroll down memory lane via www.memory. Penned by Jackson, the lyric is cleverly written and delivered in his usual impeccable style. Country programmers already seem inclined to log on to this one, as it blasts onto the Hot Country Singles & Tracks chart at a lofty No. 46. Watch this one work its way to the upper reaches of the chart in seconds.

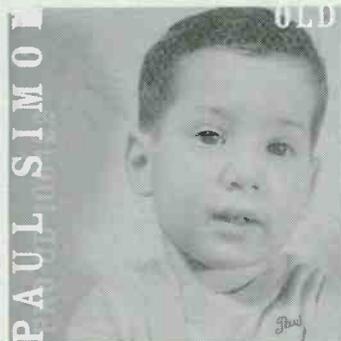
★ WILLIAM LEE GOLDEN The Stone (4:17)

PRODUCER: Chris Golden
WRITERS: D. Mayo, B. Regan
PUBLISHERS: BMG Songs/Sierra Music, ASCAP, Universal-Polygram International Music, BMI
Audio Visual Arts 20917 (CD promo)
Oak Ridge Boy William Lee Golden has always been one of the country music community's unique voices and has sung lead on many of the Oaks' classic hits, among them "Trying To Love Two Women" and "Thank God For Kids." He's a true stylist with a knack for wringing each ounce of emotion from a lyric, and he puts that gift to good use on this stellar ballad. Each verse reveals a character that has overcome a challenge ranging from unwed motherhood to alcoholism. The lyric is a testament to the power of faith, as Golden sings in the chorus: "Like the stone from David's sling/A little faith is a mighty thing/Let your hopes and

(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.)

SPOTLIGHT



PAUL SIMON *Old* (2:22)
 PRODUCER: Paul Simon
 WRITER: P. Simon
 PUBLISHER: Paul Simon Music (BMI)
Warner Bros. 100422 (CD promo)
 Short, sweet, witty, and wise, Simon's latest rhym'n is nothing less than spectacular and certain to be one of the most beloved singles he's ever cut. Tight drums erupt with effortless precision. The simple, irresistible glide of Simon's crisply strummed electric guitar surfaces. And a warm, candid, and smoothly hilarious soliloquy ensues. Nobody else in the world sings with the boyish authority of Simon, and he has a spellbinding tale to tell, encompassing the rise of Buddy Holly, the first time Simon heard "Satisfaction" ("I was young and unemployed"), and the history of creation. What's the one thing everyone everywhere will get this holiday season? "Old"! So live, learn, listen, sing along—and turn it up!

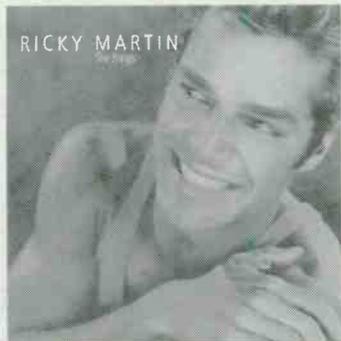
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dreams take wing/And they'll be strong like the stone from David's sling." The single was produced by Golden's son, Chris, who demonstrates a skilled touch as the piano and mandolin soar and swell around William Lee's weathered vocals. The track is from Golden's new solo project, "My Life's Work." Two mixes are being serviced to radio. The longer of the options features some gorgeous mandolin work by Marty Stuart. Given a fair chance, this single could work at country radio on the strength of the song and Golden's charismatic performance. It could also fare especially well on country gospel shows because of the beauty of the message. In these days of vanilla-pudding country, here's something with heart, soul, and substance that deserves to be heard. Contact 615-824-1328.

ROCK TRACKS

BLINK-182 *Man Overboard* (2:48)
 PRODUCER: J. Finn
 WRITERS: M. Hoppus, T. DeLonge
 PUBLISHER: not listed
MCA 25224 (CD promo)
 Blink-182 follows its quadruple-platinum "Enema Of The State" with a live album, "The Mark, Tom & Travis Show," in stores Nov. 7. The bonus studio track "Man Overboard" precedes the set, a hypertempo rocker like many of the San Diego trio's previous hits. Like "Dammit (Growing Up)," "What's My Age Again?," and "Adam's Song," the song is characterized by an infectious guitar line courtesy of front man/guitarist Tom DeLonge. Drummer Travis Barker provides aggressive, raging beats, paying homage to the early-'90s punk renaissance from which the band came forth. The lyrical content here doesn't rival the suicide message in "Adam's Song," but the guitar refrain can be whistled. And at 2:48, although seemingly epic for Blink, the tune is still a tidy package, friendly for rock radio. After the last album took the group mainstream ("All The Small Things" went to No. 6 on The Billboard Hot 100), this could cross over to top 40 territory as well.

SPOTLIGHT



RICKY MARTIN *She Bangs* (4:02)
 PRODUCERS: Ian Blake, Walter Afanasieff, Desmond Child
 WRITERS: I. Blake, W. Afanasieff, D. Child
 PUBLISHERS: A Phantom Vox/Warner Tamerlane, BMI; Muziekuitgeverij Artemis B.V., BUMA; Sony/ATC Tunes/Wallyworld Music/Desmundo Music, ASCAP
Columbia 15158 (CD promo)
 The first single from Ricky Martin's as-yet-untitled second English-language opus, due in November, is what our industry likes to call an event record. While there's no doubt the talented, ever-radiant entertainer was overexposed by the pop-culture media machine a year ago, this new track should whitewash that image and quickly return Martin to favor in fans' minds and over the airwaves. Before we tell you how wonderful the song is, there are two bones to pick: What's with the atrocious title—we all get what it really means—and good Lord, the lyric here is so inane that cynics will be barking in triumph: "Talk to me, tell me the news/You'll wear me out like a pair of shoes/We'll dance until the band goes home/Then you're gone, yeah baby." Ouch! With that said, "She Bangs" truly is simply manic with exuberance and energy—and, in fact, was quite obviously designed to ignite the same sort of fervor as Martin's No. 1 pop classic "Livin' La Vida Loca." As in that song, Latin influences abound, from trumpet blasts and a tropical beat to a pace so furiously afire that it is simply impossible not to give in to the motion. This kicky number is just what radio needs to keep its summertime uptempo fervor fueled as we head into the saner fall season. Prepare for a full-on assault across the board, including Spanish radio, since the track was recorded from the get-go in both English and Spanish. A festive video will only help the cause. Go get 'em, Ricky.

SPOTLIGHT



TRAVIS Turn (3:22)
 PRODUCER: Mike Hedges
 WRITER: F. Healy
 PUBLISHER: Sony/ATV Songs, BMI
Epic 16133 (CD promo)
 Scottish quartet Travis definitely raised the musical bar with its previous release, the wonderfully indulgent and self-defeating "Why Does It Always Rain On Me?" Unfortunately, few rock programmers realized the treasure they had before them, and the record slipped through their hands. On the bright side, current album "The Man Who" has more gems awaiting radio action, including this enchanting Britpop-sounding rock ballad, as melancholy as a foggy day and as affecting as the chilly breeze that might accompany the gray. Lead Fran Healy is replete with passion in this song that he penned, which already has been a smash at home. In it, he sings of his need to reach higher in order to attain what he wishes for. The mostly single-word chorus, "If we turn, turn, turn," is repeated until it not only burns a hole in your memory but you truly believe Healy is on the verge of catharsis, about to realize the breakthrough that will allow him to push forward. This is a mighty moment captured on tape, a wondrous performance that rates with some of the finest musical moments of the year. Epic should push this hard across the board, from top 40 and adult top 40 to triple-A and modern rock. Meanwhile, don't miss the band's kitschy cover of Britney Spears' "... Baby One More Time," also being worked by the label. But please, focus on "Turn." It's exquisite.

remake of "Bette Davis Eyes" on the motion picture soundtrack, in which she weaves her voice around those oh-so-familiar notes in a way that truly breathes new life into the Kim Carnes chestnut. No shame here.

RAP

CAZ FEATURING JAYO FELONY *Pop Pop* (timing not listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Glass House/Serchlite/Warlock (CD promo)
 Every so often the hip-hop nation picks up on a new move. First there was breakdancing, and since then other popular moves have included the Cabbage Patch and the Bankhead Bounce. The current craze is collar popping. So it was only a matter of time before some MC took himself or herself to pay tribute to the shirt-grabbing move. Enter Caz—a Los Angeles young gun looking to make a name nationwide with his debut effort, "Thundadome." Caz teams with fellow Left Coaster Jayo Felony for this head-nodding track. Caz shows a lot of potential as he holds his own against Felony, a seasoned veteran. Although the song references collar-popping, the two MCs show their versatility by flipping subject matter throughout the track. The single should receive love from mix-show and club DJs, as the subject is contemporary enough and the single's hook is infectious.

IN PRINT

STATION TO STATION: The History Of Rock 'n'Roll On Television
 By Marc Weingarten
 Pocket Books
 300 pages; \$19.95

Today's pop pundits take for granted the hand-in-glove relationship between TV and rock music. Were these two cultural phenomena destined to dovetail as they reached out to young consumers? Nothing intrinsic to the complexion of either form suggests a perfect match, despite their concurrent evolution.

In its nascent years during the '50s, rock was unruly, anti-formalist, sexually charged, larger-than-life, and loud, while early TV was a source of heavily censored, flickering black-and-white images accompanied by tinny sound. What both media did share was a marketer's

dream come true: the ability to influence a huge, impressionable audience with a substantial amount of disposable income to spend.

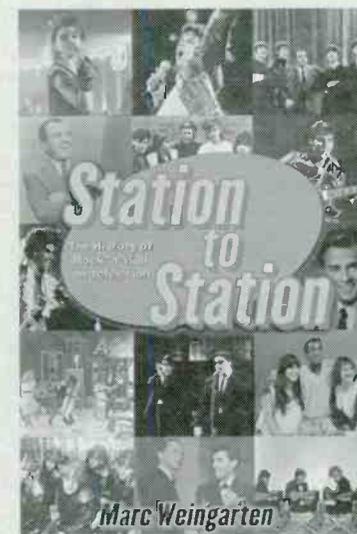
"Rock'n'roll was sex; TV was violins," is how author Marc Weingarten neatly sums up the apparent disparity between the two in the introduction to his "Station To Station: The History Of Rock'n'Roll On Television." He then proceeds, with considerable insight, wit, and impeccable documentation, to show how TV and rock music—"hot" and "cool" cultural agents, respectively, in media watchdog Marshall McLuhan's estimation—combined to shape the cultural landscape of the past half-century.

Weingarten's survey begins with Elvis Presley's appearances on "The Ed Sullivan Show," then moves on to local TV dance-party shows, of which Dick Clark's "American Bandstand" was the ultimate manifestation. The chapter on "The Idolmaker," as Weingarten refers to Clark, is a fair measure of the worth of "Station To Station," being equal in its coverage and analysis to whole other books on the subject. A chapter is devoted to the media machinations of band-leader Ozzie Nelson, whose idealized family lived life on TV decades prior to "The Truman Show" and whose son Ricky launched his own successful singing career via the tube.

The landmarks of cathode-tube rock are all here: the Beatles and the Rolling Stones on the "Sullivan" show; the meteoric rise and fall of the Monkees, a band assembled on the basis of their telegenic, rather

than their musical, abilities; Elvis' '68 "comeback" special; and the many varieties of pasteurized, pre-pubescent rock that dominated TV during the '70s. Weingarten has an enthusiast's take on his subject matter, as well as an eye for historical detail. The connection between the Golden Age of '50s exotica and the Monkees (their musical director, Don Kirshner, was partnered with Al Nevens, former guitarist for the Three Suns) may be found in these pages, as can the gory details of the Smothers Brothers' battle with CBS over the duo's controversial variety show.

Throughout, Weingarten evinces a canny understanding of image-doctoring and the requisite elements of mass-media success. The book benefits in no small measure from its author's willingness to skewer sacred cows. His objectivity as to the Beatles' "Anthology" series is welcome, and the descriptions of network misfires are frequently hilarious. Describing the retooling of the moribund VH1 network for younger viewers, Weingarten quotes, then deflates,

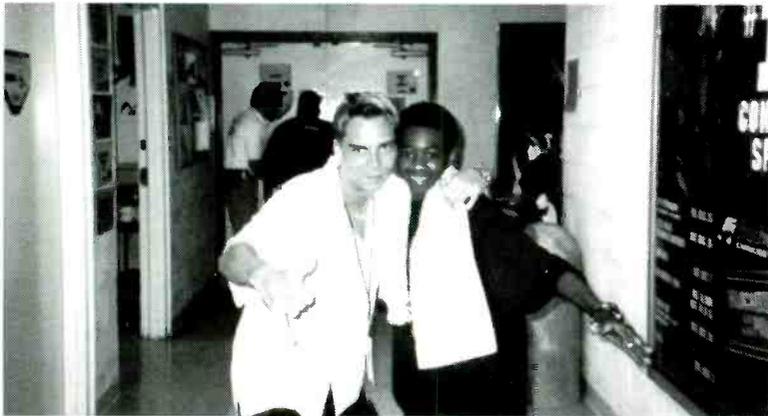


its new positioning line: "VH1. It'll suck you in.' Few were sucked."

With savvy gleaned from a life lived entirely in the media spotlight, Michael Jackson was perfectly prepared to become the most video-genic star of the early '80s. Documenting Jackson's ascendance to self-styled "King of Pop" status by means of painstakingly crafted videos, Weingarten footnotes the strategies the singer employed to shatter the color bar then in place at MTV. Curiously, the role played by Walter Yetnikoff (the then president of Columbia Records, the parent of Jackson's Epic label) in getting a black artist's video onto the fledgling network goes unmentioned. It is an unusual omission, given the wealth of detail provided elsewhere in "Station To Station."

Overall, Weingarten's book scores via an all-stops-out verve and electric immediacy that perfectly mirror its subject matter. The "hot dots" on the TV tube, which relayed the Stones to a young Patti Smith, have colonized the collective subconscious of more than one generation. With his keen observations and acerbic quips, Weingarten has connected those dots in a meaningful fashion.

RICHARD HENDERSON



All That. Capitol labelmates Bosson, left, and Sammie were among the featured performers at Nickelodeon's "All That And More" music festival. Sammie's debut CD, "From The Bottom To The Top," has been certified gold by the Recording Industry Assn. of America. Sweden native Bosson has a forthcoming album, "One In A Million."

Chanté's Got Edge On 'Exposed'

MCA Artist Goes For More Aggressive Style On Fourth Set

BY DAVID NATHAN

LOS ANGELES—There seems little doubt that four albums into her career as a recording artist, Chanté Moore is finally on the verge of achieving the across-the-board breakthrough that's eluded her since her 1992 gold-certified debut album, "Precious."

A staple at R&B radio with top 20 singles like "Love's Taken Over," "It's Alright," and "Old School Lovin,'" the San Francisco native enjoyed her biggest success in 1999 with the Grammy-nominated No. 1 R&B and top 10 pop single "Chanté's Got A

Man," which was certified gold.

Just 18 months after MCA Records issued the certified-gold album "This Moment Is Mine," Moore is unleashing "Exposed," a 12-track set due in stores Nov. 14. Preceded by the infectious radio-friendly single "Straight Up"—one of seven tunes Moore co-wrote for the project—the album includes production by Jermaine Dupri, Jimmy Jam and Terry Lewis, Tim and Bob, Laney Stewart, Jamey Jaz, Donnie Scantz and Kevin Hicks, Katrina Willis and Colin Morrison, and Chris "Tricky" Stewart. Da Brat is the featured guest on the cut "Take Care Of Me."

"The album picks up where 'Chanté's Got A Man' left off," says the singer/songwriter, who recently completed a six-week tour with Gerald Albright, Phil Perry, and Will Downing (with whom she sings the duet "When You Need Me" on Downing's

latest album, "All The Man You Need").

"There's no question that 'Chanté's Got A Man' opened up a lot of doors for me," Moore continues. "I've been on fire ever since, ready to work and ready to make some more music. This new record was the fastest one

I've ever made. We started in January, and I put the finishing touches on the song 'I'm Keeping You' the same day I was appearing at Los Angeles' Greek Theater in August."

"Exposed" is notably different from Moore's three other albums. Although the set boasts standout ballads in "Love Is Alright" and "I'm



MOORE

Keeping You," its musical emphasis is more edgy and street-oriented than Moore's previous work.

"The songs are more aggressive because I'm in a place where I know what I want out of life," says the singer.

(Continued on next page)

Patrice Rushen Keeps It Positively Real; Saadiq Produces Tracks On Ginuwine Set

SISTA POWER: Sharing through music has always been an integral part of pianist/singer/songwriter Patrice Rushen's makeup. Now she and self-described "partner in crime"/singer/songwriter/guitarist Sheree Brown are Sisters Being Positively Real (SBPR). That's the name of their new Brown Baby Entertainment Group musical project, which can be found on the Internet by visiting bbeg.8m.com. The first single is "Beautiful Woman," which features a spoken-word intro by acclaimed poet Nikki Giovanni.

"SBPR represents a collection of artists who are looking for a platform to present ideas musically," says Rushen. "It gives us an opportunity to present new music and mesh our experiences and growth with that of the younger generation, especially women. Things have become so strict and formatted that it's sacrificing the hand that's feeding us: the music itself. And the music is what's important. We're being real with the music and with who we are inside."

"Woman," which the duo has previously performed only in concert, fits SBPR's focus on "urban folk music." Says Brown, "Urban is cified, and music is about folk and their social mores/behavior. And that's the grassroots feeling we wanted."

A "Woman" video is in preproduction, with the full album—featuring young spoken-word artist Juliana Jai, among others—slated for release at year's end via the Brown Baby Web site.

ON THE RECORD: Raphael Saadiq, one-third of the recently gold-certified Lucy Pearl, is busy producing several tracks on Ginuwine's January 2001 Epic effort, "The Story," and working on upcoming projects by Kenny Lattimore (Arista) and Alechia James (RuffNation). Saadiq has also established Saadiq-Fareed Productions with artist Q-Tip... It's been five years since its sophomore Delicious Vinyl set, "Labcabinicalifornia." Now the Pharcyde returns Nov. 7 as a trio and with a new album, "Plain Rap," on Delicious Vinyl/Edel America. The lead single is the J-Swift-remixed "Trust." Guests include the Roots' Black Thought. Former Pharcyde Patlip surfaces in 2001 with his Delicious Vinyl solo, "Revenge Of The Nerd"... On tap Oct. 10 is "Warriorz," the Loud release by M.O.P. (Mass Out Posse). Tracks include "G-Building" and "Everyday" with the Product G&B.

A Taste Of Honey's Janice-Marie Johnson has

secured national distribution for her "Hiatus Of The Heart" CD (The Rhythm and the Blues, Billboard, June 26, 1999) through Lightyear Entertainment/WEA. The original EP on her Tastebuds Records has been expanded to 11 tracks and will be rereleased Nov. 7... The soundtrack to HBO's popular series "Oz" is coming in November from Avatar Records via EMI Music Distribution. And speaking of "Oz," cast member Dean Winters joins Fo' Reel/Universal rapper Nelly as a star of "Snipes," the first film produced by Chris Schwartz's RuffNation Films. The feature, directed by music video veteran Rich Murray, is shooting in Philadelphia through the middle of November.

HIDDEN INTERN PROGRAM: Initiated two years ago, Hidden Beach Recordings' national college internship program is now being officially unveiled by president/CEO Steve McKeever. Through college reps in such markets as Los Angeles, Chicago, London, and Paris, Hidden Beach is monitoring emerging music trends and

enlisting feedback on unreleased material, among other projects. The reps themselves earn applicable college credit. For more information, E-mail internadvisor@hiddenbeach.com

DATELINE: Radio One founder/chairperson Cathy Hughes is the host of this year's LIFEbeat fund-raising breakfast. The event is Thursday (5) in New York's Radio City Music Hall lobby prior to the official opening of Billboard/Airplay Monitor's radio convention. Now in its seventh year, the annual breakfast series has raised more than \$456,000 to fight HIV/AIDS... Mary J. Blige, Kelly Price, Erykah Badu, and Macy Gray are among the slated performers Oct. 16 at the fifth annual Million Family March in Washington, D.C. Russell Simmons and his wife, Kimora Lee, are on the co-chair committee that includes Will Smith and Jada Pinkett-Smith. Public service announcements voiced by DMX, Isaac Hayes, Joe, dead prez, and others will help promote the event... The NAACP is accepting nomination submissions in 41 categories, including recording, for the 32nd annual Image Awards. The eligibility period is Jan. 1, 2000-Dec. 31, 2000; the submissions deadline is Oct. 31. For submissions forms, call 323-937-2454.

CLARIFICATION: The self-titled Capitol debut of newcomer Pru (Billboard, Sept. 30) is set for release Nov. 7.



by Gail Mitchell



Dice Raw 'Reclaims The Dead' On His Motive/MCA Solo Debut

BY RASHAUN HALL

NEW YORK—How many rappers would stand on New York's 34th Street handing out samplers from their forthcoming albums? Philadelphia-based MC Dice Raw, a longtime Roots associate, is doing just that with his MCA/Motive debut, "Reclaiming The Dead," due Oct. 24.

Raw received his moniker growing up in Philadelphia's Logan Valley area. "I used to gamble a lot when I was little," he says. "And everybody in my neighborhood was 'Raw'—that was how you knew who was from Logan. It was all raw because we were all crew."

Raw gets down to business on the set's first noncommercial single, "Thin Line (Between Raw And Jiggy)." The track, featuring Roots members Black Thought and Malik B., offers Raw's opinion on the materialistic state of hip-hop.

"I figured when I came out that I'd be going against the grain," says Raw, who's published by Dice Raw Publishing (BMI) and managed by

(Continued on page 30)



DICE RAW



Lights, Camera, Action. Epic duo Ruff Endz recently filmed the video for their "No More" single under the direction of Bille Woodruff. Pictured, from left, are Epic VP of video production Scott Spanjich; Ruff Endz's Davich; Woodruff; Ruff Endz's Chi; and the duo's manager, Troy Patterson.

CHANTE'S GOT EDGE ON 'EXPOSED'

(Continued from preceding page)

"They're not sugarcoated; they're more honest and blunt. With this album it's like, 'Let's get down to basics.' It's about the bitter and sweet of love. The other records were more about the sweet. But sometimes things hurt."

Longtime Moore fans may be surprised at her frankness, especially on the cut "Bitter," written with Phillip Stewart and Willis, in which the singer addresses the end of a relationship. The song's hook includes the repeated use of the word "nigger."

Moore, who's quick to state that "Bitter" wasn't written as a direct result of her real-life split with actor Kadeem Hardison, is aware that "some people will be shocked at hearing me use that word. But the song is about what happens in

real life when people break up."

According to Cassandra Ware, MCA's VP of marketing, the label's "Exposed" campaign actually got under way with the 1999 single "Chanté's Got A Man." "We began setting this record up with 'Man,' understanding that there were other sides of Chanté that hadn't been seen," says Ware. "So we began having lots of conversations with her about moving in a new direction."

One of the key components of MCA's "Exposed" strategy is to emphasize Moore's natural beauty. "When Chanté first came out, she was much more mature in terms of music and image," says Ware. "Now we want to show her versatility. That will be reflected in her appearance

and the imagery associated with the album. This project is going to reveal more of her musically and visually."

In tune with the label's efforts, director Bille Woodruff's "Straight Up" video reveals a hipper, more sensual side to Moore's persona. And an E-flash card sent to radio Sept. 8 includes the clip and album artwork. Promotion of the noncommercial, Dupri-produced "Straight Up" began with an early-August vinyl shipment to mix shows, street DJs, and clubs. The single was also sent to R&B and rhythm-crossover radio in August; the album will be serviced to radio Nov. 1.

Moore will also undertake a full-court radio, retail, and press promotional tour Oct. 8-26, with stops in New York, Los Angeles, Atlanta, Chicago, Houston, Dallas, and Washington, D.C.

Initial reaction at both retail and radio is exceptionally positive. "Chanté's finally made the album that's going to really sell," says Violet Brown, director of urban music at Wherehouse. "The first single is very current-sounding and shows she can compete with other female R&B singers who've made it in the past few years."

Gary Young, PD of WKKV-FM Milwaukee, calls the new single "a smash. I put it on the air the moment I heard it. We got a favorable response from the 25-plus demo right away, and now we're getting calls from the younger audience."

Moore, who established a strong European presence with her first two albums, will also be the subject of an international campaign, notes Karen Goodman, MCA's senior director of international. "It's been a while since there was a concerted effort behind Chanté's music," she says. "We plan to release 'Exposed' simultaneously with the U.S. release in Canada and Japan. We've already begun setting up the marketplace in Europe with remixes on 'Straight Up,' which will go to radio in January and be released commercially in February. We're looking at a March release for 'Exposed' [with a bonus track] in Europe, with specific emphasis in the U.K., France, Germany, and Italy."

Goodman adds that the label plans to have Moore visit Europe early next year and is eyeing South Africa as "an untapped market."

Managed by Jeff Sharp of Artistic Control, ASCAP writer Moore—whose songs are published by Chante 7 Publishing—says she approached making "Exposed" with the aim of "expressing who I am and being true to myself. When I first came into the business, I had a perception of what was required of me. Now I have less concern about that. I'm coming more from my heart and exposing more of myself through my music."

Excited about the album's impending release (which will include a special calendar in its initial pressing), Moore takes in stride the prospect of having what looks like her biggest record to date. "I'm at peace with the fact that [having a multi-platinum record] hasn't happened yet," she says. "I don't think I've missed my chance, and maybe before I wasn't prepared. Now I'm ready."



LADY SINGS THE BLUES: After a three-year hiatus, Erykah Badu returns to the top of the Hot R&B/Hip-Hop Singles & Tracks chart. Her return to the prized position comes via "Bag Lady" (Motown/Universal), which soars 7-1. The biggest part of this surge is due to the retail-available single, which jumps 39-1 on Hot R&B/Hip-Hop Singles Sales. "Bag Lady" had previously been available as a 12-inch only, but the release of the CD and cassette versions brings its total at core R&B stores up to the tune of 16,000 singles sold. These sales contribute to the 116% gain in total points for "Bag Lady." Badu's debut album, "Baduizm," spawned three No. 1 singles on Hot R&B/Hip-Hop Singles & Tracks and was certified triple-platinum. Her sophomore double-platinum live album yielded yet another chart-topper. Badu's upcoming release, titled "Momma's Gun," is due in early November and is sure to follow suit.

TRUTH BE TOLD: Motown Records seems to be on a hit-single streak. The label gained the No. 1 slot last issue on Hot R&B/Hip-Hop Singles & Tracks with Profyle's "Liar" (Motown). This issue, "Liar" increases in both radio airplay and retail sales to cause a 6.4% increase in total points over last issue's numbers. This move, however, was not enough to keep the coveted slot, as labelmate Erykah Badu overshadows the group. This gain in total points causes a backward bullet on Hot R&B/Hip-Hop Singles & Tracks, as "Liar" gets pushed back to No. 2.

Profyle emerged in 1999 with its debut album, "Whispers In The Dark" (Motown/Universal), which fostered two mid-chart singles. This time around, Profyle's biggest single to date has managed to gain early support from radio nationally. Stations like WBLS New York, KKDA Dallas, WPHI Philadelphia, KATZ St. Louis, and KKBT Los Angeles are just some of the key Airplay Leaders this issue. The second album, which will contain "Liar," is tentatively titled "Nothin' But Drama" and is an expected fourth-quarter release.

PRODIGAL SON RETURNS: Is he really gone after all? This will soon be the question on many minds this holiday season, as 2Pac returns to Hot R&B/Hip-Hop Singles & Tracks with the Hot Shot Debut at No. 68. His newest single, "Thug Nature" (Death Row), is, in my opinion, the best of the previously unreleased tracks issued since he died. In just a week, it acquired enough spins to also be the highest debut, at No. 52, on the Hot R&B/Hip-Hop Airplay chart. The early leaders in the track's radio parade are KBXX Houston, WPOW Miami, KKFR Phoenix, KPWR Los Angeles, and WHHH Indianapolis.

2Pac's discography includes two multi-platinum singles and two gold singles. His biggest success to date on Hot R&B/Hip-Hop Singles & Tracks was "How Do You Want It"/"California Love" (Death Row/Interscope), which featured K-Ci and JoJo. "How Do You" hit the No. 1 slot for three weeks in 1996 and went on to sell double-platinum.

Death Row is contemplating whether it has enough unreleased material on hand to make "Thug Nature" the centerpiece of yet another posthumous 2Pac album or whether the song will instead be the anchor of a multi-artist compilation.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<div style="float: right;"> </div> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
<div style="float: right;"> </div> No. 1					
1	1	1	9	BOUNCE WITH ME (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 7 weeks at No. 1
2	2	23	4	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
3	3	2	13	CALLIN' ME (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING I12
4	4	—	2	FLAWLESS (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
5	7	4	11	YEAH THAT'S US (C) (D) (T) RUFFINATION 16854/WARNER BROS. †	MAJOR FIGGAS
6	5	3	27	I LIKE DEM GIRLZ (C) (D) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
7	6	10	6	CONNECT (C) (D) (T) TYT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
8	8	5	5	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
9	9	6	3	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
<div style="float: right;"> </div> GREATEST GAINER					
10	15	17	3	AND YOU KNOW THAT (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN
11	11	9	7	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
12	12	13	9	HOW MUCH YOU WANT ME (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
13	14	8	6	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
14	10	11	10	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
15	13	12	15	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
16	NEW ▶	—	1	FIRE IT UP (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
17	16	36	4	MS. FAT BOY 2 (T) RAWKUS 269*	MOS DEF FEATURING GHOSTFACE KILLAH
18	18	7	8	UN-HUH (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
19	24	—	2	BALLERS (UP IN HERE) (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
20	17	16	13	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
21	34	19	18	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
22	22	25	10	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG †	JA RULE FEATURING CHRISTINA MILIAN
23	35	—	2	TRUST (T) DELICIOUS VINYL 18226*/EDEL AMERICA	THE PHARCYDE
24	19	18	17	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84658/AG †	CUBAN LINK
25	23	15	7	MONET (C) (D) (T) WINGSPAN 0008	CAMARA
26	30	21	31	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
27	26	20	18	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
28	28	—	2	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
29	42	46	55	WHO LET THE DOGS OUT? (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
30	29	24	17	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
31	20	26	6	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
32	31	22	11	THE LIGHT (T) MCA 195763* †	COMMON
33	32	42	3	SPREAD IT OUT (T) YOSUMI 2202*/LANDSPEED	MASTER ACE
34	25	27	11	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/IDJMG †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
35	21	14	11	BALL BALL (C) (D) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL GANGSTA, SHORT, HERON, V.S.
36	40	34	33	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
37	NEW ▶	—	1	YA STYLE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
38	RE-ENTRY	36	36	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
39	47	40	19	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
40	41	—	19	ONE FOUR LOVE PT. 1 (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
41	NEW ▶	—	1	TAKE IT OFF (T) DEF JAM 572645*/IDJMG	LL COOL J
42	NEW ▶	—	1	LIFT YOUR FIST (T) VIRGIN 38732*	GURU'S JAZZMAZZ FEATURING THE ROOTS
43	NEW ▶	—	1	GET IT UP (T) UNIVERSAL 158115*	STICKY FINGAZ
44	36	28	8	THE WAY I AM (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
45	RE-ENTRY	11	11	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
46	RE-ENTRY	3	3	PULL OVER (T) SLIP-N-SLIDE 84701*/ATLANTIC †	TRINA
47	45	31	3	2000 (C) (D) (T) LAIDBACK 7373	CCA FEATURING MR. NARCOTIX
48	43	33	16	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
49	49	45	36	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
50	48	32	18	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS

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

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'SHAKE YA ASS MYSTIKAL (JIVE)' and 'BAG LADY ERYKAH BADU (MOTOWN)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'WHAT'CHU LIKE DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)' and 'DANCE TONIGHT LUCY PEARL (OVERBROOK/POOKIE/BEYOND)'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)' and 'TRY AGAIN AALIYAH (BLACKGROUND/VIRGIN)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'YOUR CHILD MARY J. BLIGE (MCA)' and 'GET IT ON TONITE MONTELL JORDAN (DEF SOUL/DJ/MG)'.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with their respective artists and labels.

Hot R&B/Hip-Hop Singles Sales

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



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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)' and 'WITHOUT YOU CHARLIE WILSON (MAJOR LABEL)'.

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

OCTOBER 7, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	—	2	LL COOL J DEF JAM 546819*/DJMG (12.98/18.98)	G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME 2 weeks at No. 1	1
				HOT SHOT DEBUT		
(2)	NEW	1	1	CAM'RON UNIVERSAL 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
3	2	—	2	CASH MONEY MILLIONAIRES CASH MONEY 153291*/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
4	5	3	13	NELLY ▲ FO' REEL 157743*/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
5	4	—	2	TOO SHORT SHORT 41711*/JIVE (11.98/17.98)	YOU NASTY	4
6	3	—	2	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
7	6	5	19	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
(8)	NEW	1	1	TELA RAP-A-LOT 49856*/MIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
9	7	1	4	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
10	9	6	53	YOLANDA ADAMS ▲ ELEKTRA 62439*/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
11	8	2	4	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)		1
(12)	NEW	1	1	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
(13)	NEW	1	1	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
14	10	4	3	MACK 10 HOO-BANG'IN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
(15)	15	9	5	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
16	11	12	10	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	11
17	12	10	13	KELLY PRICE DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	3
18	14	8	22	TONI BRAXTON ▲ LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
19	13	—	2	B-LEGIT SICK WID' IT/IN THE PAINT 8167*/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
20	16	—	2	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
21	17	7	4	DO OR DIE RAP-A-LOT 49072*/MIRGIN (12.98/17.98)	VICTORY	4
22	19	14	19	BIG TYMERS ▲ CASH MONEY 157673*/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
23	18	13	5	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
24	22	19	24	CARL THOMAS ● BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
25	21	15	11	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
26	20	11	4	BEBE MOTOWN 159405*/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
27	25	21	23	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
28	23	18	41	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
(29)	32	28	11	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	18
30	24	16	13	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
31	27	24	14	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
(32)	NEW	1	1	KANDI COLUMBIA 63753*/CRG (11.98 EQ/17.98)	HEY KANDI...	32
33	30	23	26	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
34	31	27	20	AVANT ● MAGIC JOHNSON 112069*/MCA (11.98/17.98)	MY THOUGHTS	6
35	26	20	45	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
36	29	17	9	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
37	28	22	6	VARIOUS ARTISTS DEF JAM 542829*/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16
38	33	25	15	THREE 6 MAFIA ● HIPNOTIZE MINDS 1732*/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
(39)	37	34	22	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
40	35	26	14	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
41	34	30	8	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
(42)	40	37	25	PINK ▲ LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
43	38	32	5	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
(44)	42	31	6	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325*/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	21
45	36	33	61	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
(46)	46	60	5	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	29
				GREATEST GAINER		
(47)	57	71	3	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750*/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *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.

DICE RAW 'RECLAIMS THE DEAD' ON HIS MOTIVE/MCA SOLO DEBUT

(Continued from page 25)

Richard Nichols of Watch Your Back Management. "Hip-hop has always been flamboyant, but there's a thin line that you shouldn't cross. You can still be jiggy and keep it raw, too."

He tackles the music industry on the symbolic "Lockdown." "When I rhyme, I'm trying to achieve something, and sometimes you just feel that all odds are against you," says Raw. "Trying to get a record deal is almost like being in prison. Some rappers put in mad work and

then get time off for good behavior by going platinum. But they're still locked up because they're inside the system."

MCA will play on Raw's Roots association to help promote his debut. "Obviously, our first target audience is the loyal Roots fan base that's already familiar with him," says Tim Reid, MCA senior director of marketing.

MCA has distributed album samplers to fans who submitted bounce-back cards enclosed with

'This is a solid project that offers more than the normal street hip-hop sound'

- DARRYL KING -

the latest projects by the Roots and Common. Dice will also join

the Roots on the Okayplayer tour, which begins Wednesday (4). Both Okayplayer and MCA's street teams will promote the album, and Raw will visit local retailers in New York, Philadelphia, and other key Roots markets. In the meantime, fans can download "Thin Line" at okayplayer.com (the Roots' fan site). Dice's site is at diceraw.com.

The label is pushing the digitally animated, Seth Fershko-directed "Thin Line" video. "This is the

first video to be done totally using [Macromedia's] Flash," says Fershko. "So it can be seen on television as well as on the Internet."

Retailers believe the Roots' success and the video will translate into Raw sales. "Everything the Roots touch seems to do well," says Darryl King, manager of Philadelphia's Sound of Market. "This is a solid project that offers more than the normal street hip-hop sound. It's very reminiscent of what hip-hop is all about."

48	45	40	27	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
49	41	35	18	LUCY PEARL ● POOKIE 78059*/BEYOND (11.98/17.98)	LUCY PEARL	3
50	43	39	43	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
51	48	38	21	MARY MARY ● C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
(52)	NEW	1	1	SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY	52
53	47	41	43	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
54	50	47	21	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
55	44	36	36	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
56	49	42	28	SAMMIE ● FREEWORLD 23168*/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
57	39	29	5	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
58	51	48	39	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
59	53	49	50	DONNIE JONES ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
60	54	55	29	GERALD LEVERT ● EASTWEST 62417*/EEG (11.98/17.98)	G	2
61	55	50	3	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
(62)	60	43	29	METHRONE CLATOWN 27567*/CAPITOL (10.98/16.98) HS	MY LIFE	31
63	52	44	61	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
64	63	58	19	THE TEMPTATIONS MOTOWN 157742*/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
65	56	45	15	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
66	61	57	58	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
67	64	52	6	S.P.M. DOPE HOUSE 153292*/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	26
				PACESETTER		
(68)	86	—	2	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO	68
69	58	46	47	IDEAL ● NOONTIME 47882*/MIRGIN (10.98/16.98) HS	IDEAL	19
70	62	53	19	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
71	59	54	27	SOUNDTRACK ▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
(72)	75	69	32	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
73	65	70	13	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
74	66	61	10	WILL DOWNING MOTOWN 157881*/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
75	72	51	9	C-BO WEST COAST MAFIA 2829*/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
76	70	—	2	SOUNDTRACK RUFFNATION 47859*/WARNER BROS. (12.98/18.98)	BAIT	70
(77)	77	—	2	VARIOUS ARTISTS YOSUMI 2201*/LANDSPEED (11.98/16.98)	GAME OVER	77
78	71	67	83	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
79	69	62	10	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
80	68	56	24	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
81	73	65	10	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
82	82	87	94	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
(83)	NEW	1	1	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	83
84	76	76	5	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	61
85	81	73	99	JUVENILE ▲ CASH MONEY 153162*/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
86	83	75	36	D'ANGELO ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
87	74	64	22	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
(88)	87	99	3	DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.	87
89	78	63	4	LV LOUO 1868 (11.98/17.98) HS	HOW LONG	59
90	80	72	34	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
91	84	79	27	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
(92)	92	90	28	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
(93)	97	81	30	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
94	89	80	71	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
(95)	RE-ENTRY	10	10	CAMOFLAUGE PURE PAIN 61965*/RND (11.98/16.98) HS	I REPRESENT	58
96	90	88	17	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
(97)	99	97	7	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
(98)	NEW	1	1	AL GREEN HI/THE RIGHT STUFF 28679*/CAPITOL (20.98 CD)	TAKE ME TO THE RIVER	98
99	79	59	15	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
100	95	74	26	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1

Chris Brann's Ananda Project Sees King Street 'Release'

BY RICK SALZER

NEW YORK—Over the past eight years, Atlanta-based producer/remixer/multi-instrumentalist Chris Brann has been a prolific individual. Aside from his busy production schedule as the Wamdue Project, Brann has spawned multiple aliases over the years, including P'Taah, Santal, and the Ananda Project.

On Oct. 31, the Ananda Project will take a giant step forward when King Street/Nite Grooves



BRANN

issues its debut album, "Release." In Japan, Cutting Edge/Avex issued the set Sept. 25. At press time, "Release" was slated to street Nov. 6 throughout Europe via VC/Virgin.

Although the Ananda Project was originally intended as a side project for Brann, the guise has, over the past three years, swelled into a diverse collective of talented Atlanta-based musicians, vocalists, and songwriters.

The Ananda Project debuted

two years ago with the single "Cascades Of Colour," a collaboration between Brann and singer/songwriter Gaelle Adisson. The single proved to be the catalyst for the act to continue. (The pair also collaborated on the Wamdue Project's European hit "King Of My Castle.")

Since its original release, "Cascades Of Colour" has become a staple within the sets of such underground DJs as Danny Tenaglia, Deep Dish, John Digweed, and Pete Tong, among others.

In June, King Street reissued the track with new remixes from Everything But The Girl's Ben Watt, the Underground Sound Of Lisbon, Tenaglia, Joe Claussell, and Plasmic Honey.

"Release" will be preceded by "Glory, Glory," which finds Terrance Downs handling lead vocal chores. The single, with remixes by David Morales, is scheduled to be in stores Sept. 26. On Nov. 14, the label will issue a second 12-inch single of the track, with remixes by the Timewriter and Karmadelic.

Brann's songs are published by Chrysalis Music.

Managed by New York based Shifty Entertainment, Brann—who recently remixed k.d. lang's "Summerfling" and Everything But The Girl's "Temperamental"—is a man completely comfortable behind the scenes. In fact, he prefers it that way.

"The Ananda Project is totally an unconventional project," says Brann. "I really enjoy collaborating with other talented artists, and by doing so I can hopefully expose some of the other artists in the Atlanta area, while at the same time deflect any attention away from myself."

In addition to Downs and Adisson, "Release" includes contributions from vocalist Heather Johnson, percussionist Genoa Mungin, and acoustic guitarist Ede Wright.

Brann says he doesn't like to categorize his music, except to say that "it's something I'm passionate about. I like to take a subtle approach that engulfs you slowly, as opposed to hitting you over the head with obvious musical clichés."

Similarly, Zach Westerfield, the director of promotion at King Street/Nite Grooves, believes the music of the Ananda Project is not easy to categorize. "It is a combination of house, soul, Afro-rhythms, Brazilian and Latin influences, as well as lounge," says Westerfield. "That's precisely why it's a priority release for the label. We really believe that with the proper special marketing, this record can cross over into lifestyle areas—in addition to the club and dance buyers."

To help make this happen, the label is servicing club DJs with

promotional product, taking out a series of advertisements in lifestyle/music consumer publications, participating in retail buy-ins at chain stores like Tower, and heavily promoting the album via

the Internet, especially at its own Web site (kingstreetsounds.com).

"I realize this album is a combination of many different elements as well as contributors," explains Brann, who is booked by Chris

John Rowley of London-based Primary Talent International. "My goal was to act as the cohesive element to pull together all of these classic ideas and mesh them together. I think I succeeded."

U.K.'s Peterson Keeps It Eclectic

BY JUNE JOSEPH

NEW YORK—Whether through his syndicated radio show, his DJ residency at London's Bar Rhumba, or his global jet-setting as an in-demand DJ, Britain's Gilles Peterson has become synonymous with the very best dance music has to offer.

Defying classification, Peterson has made a career playing the game his own, incomparable way. In the almost two decades since he first entered the dance music arena, the 35-year-old London resident has been responsible for breaking cutting-edge acts with the assistance of his own label, Talkin' Loud Records.

Under his guidance, many notable acts—including the Young Disciples, Galliano, the Roots, Urban Species, Masters At Work's Nuyorican Soul project, and, most recently, two-step *Wunderkind* MJ Cole—have gone on to achieve worldwide acclaim.

Peterson has set major milestones throughout his illustrious career, so it's ironic that he missed one of the biggest milestones of them all, the 10th anniversary of Talkin' Loud.

"In fact, it's 11 years," says Peterson, laughing. "We forgot about [our own anniversary] last year, so we decided to do it this year. This is a good year to do a 10th anniversary. It's a good thing to remind people of Talkin' Loud's history, especially, in the U.K., where people are always into the next big thing. But what I'm really happy about is the fact that we're still here after 10 years. That's a major accomplishment these days."

Starting Talkin' Loud, a subsidiary of Mercury Records U.K., in 1989 after a fruitful tenure at Acid Jazz Records, Peterson garnered a reputation for the label as a vehicle for acid jazz. But with such left-field acts as Nicolette, Peterson adopted an eclectic approach that has influenced many and ensured his longevity.

"I was into what was going on in all the aspects of club culture, which, at the time, was really growing," explains Peterson. "There was so much coming out of the scene, from hip-hop to

house to all these other interesting hybrids. I wanted a label that could represent the wider, more alternative side of club culture. That's what's given the label the edge over the past 10 years."

Peterson continues, "For me, this means that if a MJ Cole comes along with a really interesting U.K. garage record, it can work on Talkin' Loud. The same goes for Roni Size/Reprazent or the Innerzone Orchestra. The

year or early next year."

Both collections seamlessly intertwine Peterson's love of jazz, house, Latin, and classic soul and feature tracks like Jill Scott's "Slowly Surely," Sarah Vaughan's "The Mystery Of Man," Rotary Connection's "Respect," Lenny Fontana Presents Black Sun's "Spread Love," Nuyorican Soul's "I Am The Black Gold Of The Sun," MJ Cole's "I See," Minnie Riperton's "Les Fleur," and Pharoah Sanders' "Rejoice," among others.

Peterson says, "'INCredible' was an album that Sony asked me to do. And as much as I'm a DJ, I'm probably the last person to realize the worth of DJing and that it has become a kind of career. I was really the last one on the boat for that one."

The irony of the deal is not missed on Peterson, who follows a long line of DJs, including Metalheadz Records founder Goldie, who've done mixes for the "INCredible" series and also have their own labels.

"I run and I work for another competing record label, [but] I did it because it's a very good brand," Peterson notes. "And the DJs who are doing it are all people I respect. It was just really good fun, and musically I made an album that represents what I do. It's got quite a lot of my history in it. In that respect, it's kind of a brief introduction to Gilles Peterson."

For "Worldwide," he says, "I've just gone a bit deeper. People who've been introduced to me through the 'INCredible' album and who want to travel a bit deeper can give 'Worldwide' a listen."

One area that Peterson has yet to seriously venture into is production. With the 10-year milestone behind him, the multitalented innovator is keen to explore this territory, though even he is unsure where it'll take him, given his love for the abstract and eclectic.

"I want to take some time out next year and spend three or four months working on my own music," he says. "I just want to see what happens, especially since I'm really interested in producing and making my own music."



PETERSON

label is regarded as one that represents the interesting things coming out of alternative club culture. And that gives us the width and space to keep going."

Managed by Guy Trezise of London-based Head on Management—and booked overseas and in the U.S. by Peter Elliot of London-based Primary Talent and Kim Benjamin of New York-based Kimeo Entertainment, respectively—Peterson follows the same credo of eclecticism for his global DJ sets, internationally syndicated radio show, and mix CDs.

In early September, Giant Step/Epic issued "The INCredible Sounds Of Gilles Peterson." This was preceded, in July, by the release of "Worldwide," Talkin' Loud's first part of its official anniversary collection. According to Talkin' Loud A&R director Paul Martin, the set's second volume will street "at the end of the

Billboard. **Dance**
HOT Breakouts

OCTOBER 7, 2000
CLUB PLAY

1. SOUL HEAVEN THE GOODFELLAS
JELLYBEAN
2. GIRL FROM THE GUTTER KINA
DREAMWORKS
3. MOST GIRLS PINK LAFACE
4. WHAT YOU DO BIG BASS VS
MICHELLE NARINE STONEBRIDGE IMPORT
5. GRAZIN' IN THE GRASS
BONEY JAMES/RICK BRAUN WARNER BROS

MAXI-SINGLES SALES

1. HIGHER THINGS KIM ENGLISH
NERVOUS
2. I DON'T CARE ANGELA VIA ATLANTIC
3. YOU SHOULD'VE TOLD ME
KELLY PRICE DEF SOUL
4. FOUR TON MANTIS AMON TOBIN
NINJA TUNES
5. AIRTIGHT MAX GRAHAM KINETIC

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	7	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	3	9	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
3	3	5	6	YOUR CHILD MCA PROMO †	MARY J. BLIGE
4	4	7	7	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
5	6	10	8	CONTROL 4 PLAY 82027	ABEL
6	9	14	7	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
7	8	11	7	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
8	11	15	8	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
9	14	17	6	CADA VEZ RAMPAGE 0178	NEGROCAN
10	12	16	8	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
11	5	2	11	CHECK IT OUT JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
12	18	32	3	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
13	7	4	8	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
14	17	27	4	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
15	10	6	10	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
16	21	30	4	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
17	19	26	5	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
18	33	—	2	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
19	27	46	3	I TURN TO YOU VIRGIN PROMO	MELANIE C
20	16	21	7	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
21	13	9	12	STRONGER RCA 60281 †	KRISTINE W
22	26	34	5	X-HALE LOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
23	30	37	4	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
24	15	8	13	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
25	22	23	7	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
26	20	22	7	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
27	35	48	3	LOVE ONE ANOTHER TOMMY BOY 2146	AMBER
28	29	19	10	FREEBASE MOONSHINE 88470	TALL PAUL
29	28	31	5	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16
30	23	13	10	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
◀ POWER PICK ▶					
31	38	—	2	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
32	31	25	7	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
◀ HOT SHOT DEBUT ▶					
33	NEW ▶	1	1	PASILDA JELLYBEAN 2609	AFRO MEDUSA
34	34	41	4	AYLA PART II EDEL AMERICA 008213	AYLA
35	36	42	4	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHNS
36	24	12	12	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
37	41	—	2	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
38	39	49	3	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	AUICE DEEJAY
39	NEW ▶	1	1	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
40	47	—	2	NEVER GONNA COME BACK DOWN NETTWERK 33114	BT FEATURING M. DOUGHTY
41	48	—	2	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
42	25	20	11	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
43	37	35	6	I THINK I'M IN LOVE WITH YOU COLUMBIA 79467 †	JESSICA SIMPSON
44	45	—	2	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
45	NEW ▶	1	1	THAT OTHER WOMAN ATLANTIC PROMO †	CHANGING FACES
46	RE-ENTRY	5	5	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
47	NEW ▶	1	1	ELECTRIFIED (THE TIME HAS COME) AUTHORITY 009	TIKI JONES
48	32	18	13	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
49	NEW ▶	1	1	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
50	NEW ▶	1	1	MORE THAN LIFE CURB PROMO/LONDON-SIRE	JANA

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	6	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	3	3	22	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
◀ GREATEST GAINER ▶					
3	42	—	2	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
4	4	4	11	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	2	2	9	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
6	5	5	18	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
7	7	7	6	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
8	6	6	15	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
9	8	10	14	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
10	9	8	24	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
11	10	9	8	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
12	11	11	25	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
13	14	13	9	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
14	12	12	29	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
15	13	14	5	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456/SONY DISCOS †	GLORIA ESTEFAN
16	17	16	20	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
17	16	15	4	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
18	21	18	4	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
19	15	17	21	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
20	19	21	41	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
21	18	19	10	STRONGER (T) (X) RCA 60281 †	KRISTINE W
22	24	34	23	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
23	20	—	2	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
24	22	25	31	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
25	RE-ENTRY	3	3	MOVIN' UP (T) (X) NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
26	25	23	22	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
27	23	22	5	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
28	33	26	11	DREAMING (T) (X) NETTWERK 33105	BT
29	30	30	8	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
30	27	24	24	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
31	28	27	4	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
◀ HOT SHOT DEBUT ▶					
32	NEW ▶	1	1	LOVE ONE ANOTHER (T) TOMMY BOY 2145	AMBER
33	26	20	23	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
34	NEW ▶	1	1	WHERE IS MY MAN (T) (X) GROOVILICIOUS 225/STRICTLY RHYTHM	EARTHA KITT
35	31	31	18	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
36	29	29	49	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
37	38	33	13	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
38	46	46	96	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
39	35	39	14	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
40	32	28	5	DON'T BE AFRAID OF THE DARK (T) (X) NERVOUS 20433	CHARLOTTE
41	40	41	29	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
42	39	32	7	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
43	48	40	42	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
44	41	38	24	DON'T STOP (T) (X) RADIKAL 99015	ATB
45	49	50	3	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
46	RE-ENTRY	35	35	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
47	34	—	2	INVID (T) PALM 7037/RYKO PALM	DIESELBOY
48	47	47	19	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
49	44	44	6	HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM †	DJ JURGEN
50	45	—	4	PORCELAIN (T) V2 27650 †	MOBY

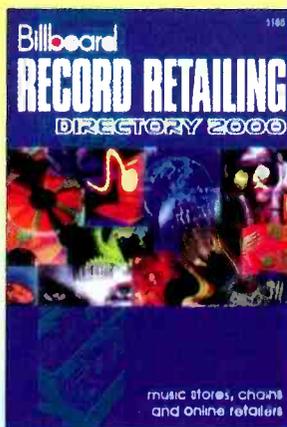
Ⓢ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. 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.

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Texas Chicks. Officials at Frank Erwin Center at the University of Texas in Austin present Dixie Chicks with Texas Longhorn jerseys at the group's recent performance there. Shown, from left, are Dixie Chicks Martie Seidel, Natalie Maines, and Emily Robison. At rear, from left, are the venue's Jimmy Earl, associate director, and John Graham, director; Chicks manager Simon Renshaw; and promoter Louis Messina of SFX.

Maytag Puts New Spin On Tour

Firm Uses Concerts To Promote Energy-Saving Appliances

BY RAY WADDELL

NASHVILLE—While country music's popularity may have fallen off in some areas, the genre is still well-loved by the corporate community, as evidenced by the Maytag Making Music Matter Family Concert For Conservation concerts, featuring RCA Label Group artists Kenny Chesney, Sara Evans, and Jennifer Day.

Mitch Berk, president/CEO of Chicago-based Entertainment Marketing and one of the partners in putting the tour together, says country music's link with corporate

America is "still on the rise." He adds that the Maytag tour's conservation theme enhances the link.

"Country music has always embraced the family point of view and has always had a strong concern for the environment and how we leave this world for our children," says Berk.

The marketing team at Maytag felt that country was a good fit for its message, which is basically the promotion of its Neptune series washer and dryers as environmentally sound alternatives. "We were looking for a fun and creative way to make energy conservation exciting, which is not an easy thing to do," says Maytag VP Linda Buckley. "The great thing about country music is not only is it very popular, it cuts across so many demographic segments."

Buckley says the Making Music Matter marketing initiative represents about a \$2.5 million investment for Maytag. "Concerts aren't cheap, but they're very cost-effective for us vs. television," she says. "They also allow us to connect with consumers one on one and take our message about conservation to them in a fun way."

In addition to Maytag, second-tier sponsors are Best Buy, the Department of Energy, and Procter & Gamble. The RCA Label Group will also be heavily involved with the tour, as will local radio stations and utility companies.

The series of six free concerts begins Oct. 28 at Boston Symphony Hall. Other markets are New York (as part of the Macy's Thanksgiving Day Parade), Phoenix, Los Angeles, Chicago, and Washington, D.C. The tour wraps on Earth Day, April 22, 2001, in D.C.

As the exclusive retail partner for the campaign, Best Buy will host "enter and win" sweepstakes at tour market stores. The promotion is a good fit for Best Buy because the chain sells not only recorded music but also appliances, including Maytag washers and dryers.

"We will be doing in-store promotions in both our appliance and music areas," notes Nancy Johnson, Best Buy events manager. Chesney will appear in stores to help promote the kickoff show, and he and the other artists on the tour will appear in each tour market. Tour artists will also receive in-store displays.

Chesney, who will be working a new BNA greatest-hits package in the coming months, considers the tour a great opportunity to promote an environmental cause he believes in.

"I love that I get to work with

Maytag in promoting energy conservation," he says. "It's important to our everyday lives and especially to the future. This tour [demonstrates] Maytag's commitment to public awareness and my commitment to taking the message of energy conservation to my fans."

PROMOTIONAL CLOUT

In addition to the local effort, Best Buy will offer a national sweepstakes beginning in February 2001 for tickets to the final Earth Day show in D.C. Other promotional giveaways involve washers and dryers and Best Buy gift certificates.

The Maytag tour is just the latest live music tie-in for Best Buy, a company that has also helped sponsor tours ranging from Ozfest to Tori Amos and Alanis Morissette. Best Buy also presented Sting last month in New York City's Central Park.

Entertainment Marketing will produce and market the six concerts. Berk says there will be a "festival atmosphere" at each show, with product demonstrations from Maytag, exhibits from the Department of Energy, and giveaways from second-tier sponsors.

The fact that tickets are free will reduce promotion costs. "It will be promoted as 'festival' seating, with tickets available from Best Buy, radio, and an Internet component that launches [this month]," says Berk. He adds that Chesney as a headliner works on many levels.

"Kenny is not only a good guy, he's a rising star, and he also promotes conservation on all of his shows," says Berk. He adds that

Evans, as a young mother, also fits the tour demo well.

"The country music statistical overlay includes families, women, and children, as well as people with

respect for the environment," says Berk. "It's a very relevant fit, and Kenny Chesney is a guy who leads that charge."

Berk's history with country music and corporate America dates back to Kenny Rogers' 1983 relationship with Jovan, one of the very first of its kind for the genre. Since then, Berk has worked with Barbara Mandrell and No Nonsense, Trisha Yearwood and Discovery Card, Rogers and Dole, and George Strait and Bud Light. Berk expects more such relationships to come.

"The biggest thing corporate America can count on from country music is consistency," Berk says. "They can count on the artists, on the quality of the tours, and the message they deliver. Country artists are the best ambassadors out there for corporate names."



CHESNEY

Leadership Music Program Nominates Harris, Jackson, Jones, Krauss, Richey

THE BEST of the best in the Nashville music industry were honored Sept. 26, when nominations were announced for the Leadership Music program's sixth Nashville Music Awards. The 165 nominees in 33 categories span all genres of music created in and around Nashville.

This year, the annual awards show has been replaced by seven nominee showcases, which will take place Oct. 20-26 at several Nashville venues. Ballots will be distributed at each of the showcases and will also be available in the weekly alternative magazine *The Nashville Scene*. Nominees were selected by judges who specialize in each category and genre and are based on artistic rather than commercial success.

Following are the nominees in several of the major categories. A complete list of nominees is available at nma.com.

Female vocalist of the year: Mandy Barnett, Emmylou Harris, Martina McBride, Donna Summer, CeCe Winans.

Male vocalist of the year: Trace Adkins, Alan Jackson, George Jones, Scat Springs, Roscoe Shelton.

Group/duo of the year: Bare Jr., Lonestar, She-daisy, Sixpence None The Richer, the Del McCoury Band.

Songwriter/composer of the year: Steven Curtis Chapman, Keith Follesé, Marcus Hummon, Aimee Mayo, Brad Paisley.

Country album of the year: Gary Allan, "Smoke Rings In The Dark" (MCA); George Jones, "Cold Hard Truth" (Asylum); Alison Krauss, "Forget About It" (Rounder); Brad Paisley, "Who Needs Pictures" (Arista/Nashville); Marty Stuart, "The Pilgrim" (MCA Nashville).

Contemporary Christian album of the year: Steven Curtis Chapman, "Speechless" (Sparrow); Jars Of Clay, "If I Left The Zoo (Essential/Zomba); Newsboys, "Love Liberty Disco" (Sparrow); Ginny Owens, "Without Condition" (Rockettown); Sonicflood, "Sonicflood" (Gotee).

Pop album of the year: Fleming & John, "The Way We Are" (Universal); Radney Foster, "See What You Want To See" (Arista); Owsley, "Owsley" (Giant); Doug Powell, "Curiouser" (Not Lame); Kim Richey, "Glimmer" (Mercury Nashville).

ON THE ROW: Autumn House joins Capitol Records as director of A&R. Her previous experience includes stints as professional manager at Starstruck Entertainment and Maverick Music.

Jimmy Harnen is elevated from Northeast regional promoter at DreamWorks Records Nashville to a co-national East Coast promotion and artist development position at the company, which does not use titles. He will continue to handle Northeast regional duties.

Michael Cooper joins talent agency Buddy Lee Attractions as an agent. Previous experience includes stints at Akasha Artists Agency, Triad Artists, and the William Morris Agency.

Vince Gill and Ford Motor Company's **Al Giombetti** have been appointed to the Country Music Hall of Fame's board of officers and trustees for one-year terms, along with Acuff-Rose Music Publishing's **Jerry Bradley** and retired Gaylord Entertainment CEO **E.W.**

"Bud" Wendell, MCA Nashville chairman **Bruce Hinton** was re-elected to a fifth term as chairman, and **Marty Stuart** will serve a fifth consecutive term as president.

ARTIST NEWS: Dash Crofts, half of the legendary duo **Seals & Crofts**, will release his first solo effort, "Dash Crofts Today," Oct. 17 on Nuance/Lightyear.

Nashville-based Eminent Records has signed singer/songwriter **Greg Trooper** to its roster. His first album for the label is due March 2001.

Capitol artist **Chris LeDoux** has been diagnosed with the liver disease primary sclerosing cholangitis. He will require a liver transplant, after which a full recovery is expected.

Toby Keith donated \$10,000 to the Nashville Songwriters Assn. International's (NSAI) newly created artist endowment fund, which will help fund the organization's efforts to fight for copyright protection throughout the world. Keith is the fund's first contributor. Also, the NSAI will change its name to the National Songwriters Assn. in January 2001, in recognition of its more than 100 chapters across the country.



by Phyllis Stark



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	21	▶ No. 1 ◀ THAT'S THE WAY B.GALLIMORE,T.MCGRAW (A.ROBOFF,H.LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
2	2	2	39	I WILL...BUT D.HUFF (K.OSBORN,J.OEERE)	SHEDAISI LYRIC STREET ALBUM CUT †	2
3	3	7	20	KISS THIS A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN,P.DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	3
4	4	8	20	COUNTRY COMES TO TOWN J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH (V) DREAMWORKS ALBUM CUT †	4
5	10	12	8	THE LITTLE GIRL B.CANNON,N.WILSON,J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	5
6	6	9	11	GO ON T.BROWN,G.STRAIT (T.MARTIN,M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	6
7	7	10	41	LET'S MAKE LOVE B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	7
8	13	14	15	BEST OF INTENTIONS B.J.WALKER,JR.,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	8
9	12	13	26	I NEED YOU B.HEARN,E.DEGARMO,E.LAMBER,M.CURB (T.LACY,D.MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	9
10	9	5	26	WHAT ABOUT NOW D.HUFF (A.SMITH,A.BARKER,R.HARBIN)	LONESTAR (V) BNA 60212 †	1
11	5	6	35	IT'S ALWAYS SOMETHIN' D.COOK,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	5
12	14	15	21	FEELS LIKE LOVE T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	12
13	11	3	24	IT MUST BE LOVE K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	1
14	16	17	18	JUST ANOTHER DAY IN PARADISE B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	14
15	8	4	33	YOUR EVERYTHING M.ROLLINGS,K.URBAN (C.LINDSEY,B.REGAN)	KEITH URBAN (V) CAPITOL 58847 †	4
16	17	18	22	THERE YOU ARE M.MCBRIDE,P.WORLEY (B.DIPIERO,E.HILL,M.D.SANDERS)	MARTINA MCBRIDE (V) RCA 60214	16
17	19	21	15	WE DANCED F.ROGERS (B.PAISLEY,C.DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	17
◀ AIRPOWER ▶						
18	23	27	11	WITHOUT YOU B.CHANCEY,P.WORLEY (N.MAINES,E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	18
19	18	20	20	LONELY F.ANDERSON,T.LAWRENCE,B.CARR (R.DEAN,R.L.BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	18
20	26	30	8	I LOST IT B.CANNON,N.WILSON (N.THRASHER,J.OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	20
21	24	26	15	BORN TO FLY P.WORLEY (S.EVANS,M.HUMMON,D.SCOTT)	SARA EVANS RCA ALBUM CUT †	21
22	31	38	22	MY NEXT THIRTY YEARS B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	22
23	20	19	34	YES! N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
24	21	16	29	I HOPE YOU DANCE M.WRIGHT (M.D.SANDERS,T.SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
25	28	28	14	KATIE WANTS A FAST ONE S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	25
26	27	29	18	THAT'S THE KIND OF MOOD I'M IN E.GORDY,JR. (R.GILES,T.NICHOLS,G.GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	26
27	30	31	14	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582	27
28	32	32	14	YOU WON'T BE LONELY NOW D.HUFF (B.JAMES,J.BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	28
29	33	33	12	A LITTLE GASOLINE S.SMITH,K.STEGALL,T.CLARK (D.MILLER,T.ROGERS)	TERRI CLARK (V) MERCURY 172178 †	29
30	34	34	16	LOVE SHE CAN'T LIVE WITHOUT C.BLACK (C.BLACK,S.EWING)	CLINT BLACK RCA ALBUM CUT	30
31	35	36	10	THE VISIT N.WILSON,B.CANNON (C.STEFL,G.ELLSWORTH,B.RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	31
32	36	37	11	I CAN'T LIE TO ME S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	32
33	37	39	11	MY LOVE GOES ON AND ON R.WRIGHT (C.CAGLE,D.PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867	33
34	39	40	15	HE WILL, SHE KNOWS K.ROGERS (S.LESLIE,F.ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	34
35	40	41	11	MEANWHILE BACK AT THE RANCH B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	35
36	41	42	5	WE'RE SO GOOD TOGETHER D.MALLOY,R.MCENITRE (A.ROBOFF,B.DIPIERO,J.S.SHERILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	36
37	47	58	4	TELL HER D.HUFF (C.WISEMAN,KWESI B.)	LONESTAR BNA ALBUM CUT	37
38	42	43	9	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	38	35	20	ONE VOICE D.COOK,B.CHANCEY,D.MALLOY (D.MALLOY,D.COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
40	46	59	8	THIS EVERYDAY LOVE M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	40
41	43	44	11	I'M GONNA LOVE YOU ANYWAY T.BRUCE (D.MILLER,S.D.CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	41
42	44	46	9	EVERYBODY'S GOTTA GROW UP SOMETIME J.SLATE,M.WRIGHT,SONS OF THE DESERT (C.LINDSEY,S.SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	42
43	45	47	6	TAKE ME WITH YOU WHEN YOU GO B.J.WALKER,JR.,T.BYRD (M.NESLER,J.HANSON)	TRACY BYRD RCA ALBUM CUT	43
44	50	52	6	EVERY MAN FOR HIMSELF E.SEAY,J.HOBBS (M.ELLIOTT,T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	44
45	60	75	4	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C.CHAMBERLAIN (L.ANDERSON,B.REGAN)	MARK WILLIS MERCURY ALBUM CUT †	45
▶ HOT SHOT DEBUT ◀						
46	NEW ▶	1	1	WWW.MEMORY K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	46
47	58	—	3	GEORGIA P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT	47
48	51	55	8	SHE'S GONE D.MALLOY (J.STEELE,J.HOBBS,M.DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
49	48	48	18	PARADISE B.CANNON,N.WILSON (C.MORGAN,H.ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
50	55	60	4	SWIMMING IN CHAMPAGNE K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT †	50
51	52	53	13	ONCE IN A LIFETIME LOVE D.JOHNSON,C.WALKER (C.WALKER,M.J.GREENE)	CLAY WALKER GIANT ALBUM CUT	50
52	62	66	10	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	52
53	57	63	5	SO WHAT B.CHANCEY (R.DEAN,S.TILLIS,J.O'NEAL)	TAMMY COCHRAN EPIC ALBUM CUT †	53
54	53	54	15	TIRED OF LOVING THIS WAY D.HUFF,C.RAYE (G.LESAGE,A.MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	50
55	59	57	12	I KNEW I LOVED YOU G.COLE (D.HAYES,D.JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
56	63	62	4	MAKIN' UP WITH YOU J.TAYLOR (P.O'DONNELL,J.CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	56
57	66	69	3	ALL NIGHT LONG J.SCAIFE (C.DANIELS,T.DIGREGORIO,C.HAYWARD,J.GAVIN,B.R.BROWN)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	57
58	64	64	4	I WOULD D.HUFF (T.VERGES,B.JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	58
59	70	—	2	NOBODY'S GOT IT ALL B.CHANCEY,P.WORLEY (L.MARTINE,JR.,K.M.ROBBINS)	JOHN ANDERSON EPIC ALBUM CUT	59
60	61	—	2	LIVE IT UP R.BYRNE,P.VASSAR (R.BYRNE,P.VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	60
61	56	56	14	I PRAY FOR YOU J.RICH,S.VAUGHN (J.RICH,K.ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
62	NEW ▶	1	1	A GOOD DAY TO RUN F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	62
63	72	—	2	WHAT DO YOU KNOW ABOUT LOVE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	63
64	54	51	10	RUN AWAY R.HERRING (S.MCANALLY,R.HERRING,B.DALY)	SHANE MCANALLY (D) CURB 73114	50
65	67	67	6	NOW THAT'S AWESOME D.GRAU (B.ENGVAL,P.HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
66	73	—	2	YOU MADE ME THAT WAY D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	ANDY GRIGGS RCA ALBUM CUT	66
67	68	61	7	MY CELLMATE THINKS I'M SEXY C.T.JUDD,C.CLARK (P.OVERSTREET,J.COLLINS,C.T.JUDD,C.CLARK)	CLEDUS T. JUDD (C) (D) MONUMENT 79495 †	61
68	NEW ▶	1	1	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN CAPITOL ALBUM CUT †	68
69	75	—	2	LOST IN THE FEELING M.WRIGHT,M.STUART (L.ANDERSON)	MARK CHESNUTT MCA NASHVILLE ALBUM CUT †	69
70	69	74	15	SEVENTEEN B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER,C.LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
71	NEW ▶	1	1	MORE OF A MAN R.CARRINGTON,T.GRISWOLD,S.ALLEE,M.CLARK (R.CARRINGTON,T.NORTHERN,B.HOBAN)	RODNEY CARRINGTON CAPITOL ALBUM CUT	71
72	RE-ENTRY	2	2	LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISI LYRIC STREET ALBUM CUT	70
73	71	73	4	I DON'T PAINT MYSELF INTO CORNERS M.WRIGHT (R.L.HOWARD,T.BRUCE)	REBECCA LYNN HOWARD (V) MCA NASHVILLE 172171	71
74	74	65	13	SIN WAGON B.CHANCEY,P.WORLEY (N.MAINES,E.ROBISON,S.SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	62
75	NEW ▶	1	1	ASHES BY NOW M.WRIGHT (R.CROWELL)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT †	75

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

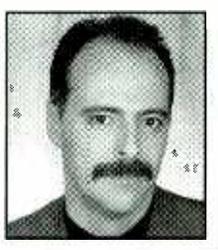


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	▶ No. 1 ◀ CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116 4 weeks at No. 1	LEANN RIMES
2	3	3	22	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
3	2	2	10	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
4	NEW ▶	1	1	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
5	4	4	9	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
6	5	11	3	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
7	6	5	16	THAT'S THE WAY CURB 73106	JO DEE MESSINA
8	7	6	12	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
9	8	7	34	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
10	10	8	22	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
11	9	9	13	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
12	11	10	33	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
13	17	—	2	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	13	55	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
15	13	14	8	NOW THAT'S AWESOME BNA 60286/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
16	14	12	31	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
17	15	19	17	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
18	16	15	23	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
19	19	16	172	HOW DO I LIVE CURB 73022	LEANN RIMES
20	18	17	27	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
21	22	22	8	I PRAY FOR YOU BNA 60269/RLG	JOHN RICH
22	21	21	32	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
23	20	20	28	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
24	24	24	53	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
25	23	18	52	BIG DEAL CURB 73086	LEANN RIMES

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 Jensen

RARE BREED: With Hot Shot Debut honors high atop Billboard's Top Country Albums, George Strait's self-titled outing (MCA Nashville) scans more than 106,000 units, his sixth-biggest opening week with a set of new, nonseasonal material since we began using point-of-sale data nearly a decade ago. "George Strait" is the Texan's sixth title to bow at No. 1 on the country chart since then and the seventh to do so in his 20-year career on that chart. Strait has the rare distinction of landing a No. 1 debut prior to our switch to SoundScan—"Ocean Front Property" opened there and dominated for six weeks in 1987.

Strait is well-known for releasing a new set of songs once a year—usually in the spring to coincide with the Academy of Country Music Awards. However, an October 1999 seasonal set and a hits package that bowed in the March 25 issue threw his typical release schedule off a bit.

Strait's new release hit retail two weeks prior to the Country Music Assn. Awards, scheduled Wednesday (4) on CBS, so look for a stellar increase next issue after he performs on the show. He is nominated in four categories, including entertainer of the year and male vocalist of the year. "Murder On Music Row," his controversial collaboration with fellow traditionalist Alan Jackson, is up for song of the year and vocal event of the year honors.

Meanwhile, "Go On," the lead single from "George Strait," gains 320 detections to bullet at No. 6 on Hot Country Singles & Tracks.

THE GOOD LIFE: The country mix of LeAnn Rimes' "I Need You" (Sparrow) is commercially available for the first time, as the multi-artist "Wings Of A Dove" (Curb) peeks in on Top Country Albums at No. 75. Prior to the July 25 release of a commercial single, the pop version had been available only on the soundtrack to "Jesus—The Epic Mini Series" (Sparrow), which has spent 26 weeks on Top Contemporary Christian albums.

"Wings Of A Dove" is a mix of positive and Christian songs by more than a dozen Curb artists, including Tim McGraw, Wynonna, Jo Dee Messina, and Lyle Lovett. The title track, a new reading of Ferlin Husky's 1960 chart-topper, is sung by Canadian artist Jim Witter. The album will be worked at Christian retail by Sparrow and Chordant Distribution. On Hot Country Singles & Tracks, "I Need You" becomes Rimes' ninth top 10 entry, as it increases 128 plays to hop 13-9.

Rimes again dominates Top Country Singles Sales with "Can't Fight The Moonlight," which scans more than 16,000. Although the track isn't being officially promoted to country stations, it logs 48 spins at four monitored stations this issue.

IN THE BUNKHOUSE: Best wishes to fellow Westerner Chris LeDoux, who has been diagnosed with a serious liver disorder and is awaiting a transplant donor (see Nashville Scene, page 33). You embody and exemplify all the best in Western culture and keep the "code of the cowboy" alive and relevant in country music. I respectfully add my prayers for a speedy recovery to those of your many fans and friends during this difficult time.

Brenn Hill Takes 'Trail' To Real West

BY DEBORAH EVANS PRICE

VAIL, Colo.—After two highly acclaimed independent albums that helped earn him a reputation as one of the western music community's most promising new talents, Utah native Brenn Hill has inked a deal with Real West Productions for his forthcoming release, "Trail Through Yesterday."

Produced by Ian Tyson and Bruce Innes, the album reveals 24-year-old Hill to be a bridge between western music's best traditions and the future of the genre as cowboys and cowboy singers evolve with the changing times. Hill's music echoes the integrity, morality, and character associated with legends like Roy Rogers and Gene Autry while also exploring contemporary themes.

"I'm just trying to create a bridge between the people who live the life and understand it and the people who don't live the life but are interested," he says, sitting near a chuck wagon in Vail after a performance at Michael Martin Murphey's annual West Fest. "I want to try to give them things they can understand about it."

Hill spent time in Nashville and had major country labels interested in grooming him for mainstream country success. He politely said no and returned to Utah.

"It's not that I'm so much of a maverick that I didn't want to follow what they believed would work for me," he says. "I just think you have to be creative, keep the music contemporary, and yet at the same time keep it within the genre . . . I get satisfaction from realizing the stuff I'm writing is affecting people's lives. I feel like I'm really doing something with my life. And I feel like the Lord has meant for me to do that."

Hill has a definite philosophy on what moves consumers. "I honestly feel there are people in this business that don't realize music has to be felt before it can be bought. That's what is important to me. There's not an awful lot of music out there inspiring people to do the right thing."

"Western music is about people who work with the land, and they have values that run really deep," he continues. "They believe in God.

They say their prayers, and they don't complain when times are tough. They just realize they are lucky to have the opportunity to be here and live this lifestyle, and it's important for the rest of the world to know this. I hope that those values don't get lost in the mainstream culture. I hope to bring this music to the next generation and influence them."

Well-written songs are the vehicle Hill is using to spread the spirit of the West. The lyrics paint vivid portraits of the people and lifestyle.

"Brandings and roundups and basically all cowboy work is images, and it plays on the senses," says Hill, citing a song he wrote called "Burnin' Hair" that contains the line "There's nothin' like the smell of burnin' hair."

"If you've ever been at a branding and held that calf down, that's what you remember," Hill says.

"Daddy's Last Waltz" is a sentimental ballad he wrote after performing at a wedding. "It's a tradition for daddies and daughters to dance at the end of the reception, and we were playing a cowboy wedding in west Utah when [a man] came up to me and said he wanted to dance to a waltz. The old cowboy waltzes are basically about buffalo hunts. I decided there should be a song for the occasion."

Though Hill is considered a western artist and proud of it, one of the goals Real West has in marketing "Trail Through Yesterday" is to expand his fan base.

"This artist has taken it upon himself to be the next generation of western musicians and poets," says Real West marketing director Lourdes Vitor. "That's such a great thing. He's really out there trying to promote that way of life. He embodies it. It's not superficial. It's something that is really a part of him. This is his mission."

Vitor admires Hill's focus yet feels his appeal can easily cross boundaries. "We're going to start with the western base and cover that," she

says. "We're going to get him out for as many promotional appearances as we can . . . Short-term, we want to address his base, but I definitely want to make sure he gets coverage in the mainstream too."

Vitor says Real West will be soliciting coverage from the mainstream press. Plans also call for the album to be serviced to stations that play western music, including country stations with western specialty shows and syndicated radio shows such as Red Stegall's "Cowboy Corner."

Vickie Mullen, owner of Monroe, Wash.-based retailer Hitching Post Supply, expects Hill's new project to do well.

"He's an exciting new talent," she says. "Ian Tyson wrote and produced a couple songs on the new album, and that's a big deal in our part of the world . . . Brenn has got the backing and support of a lot of people within the cowboy and western industry. I think he'll do well. He may even cross over more into [mainstream] country. He may be the type of artist who will make that transition. We're going to get behind him and really push his new product."

Hill is seeking management and booking. One of the goals is to find representation that can broaden his touring base. "He tours throughout the year, but we want to widen that area and get him further East," says Vitor. "We want to slowly and surely widen the coverage of his touring circuit."

"We want to make sure he's in the listening-station programs in key markets," she says, adding that point-of-purchase materials will include 11-by-17 posters and countertop displays. "We're also looking at getting him into national parks and any type [of] accounts that would be open to the western music genre."

Boulder, Colo.-based Real West is distributed by Four Winds Trading Co. Hill will be featured on both the Four Winds and Real West Web sites, as well as being featured in Four Winds' fall newsletter, which goes out to more than 5,000 accounts. The album will also be promoted via ads in Western Horseman magazine and American Cowboy.



HILL

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

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

- | | | | |
|--|--|--|--|
| 57 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM | 24 Red Tractor, ASCAP/CG, ASCAP/Ice Trey, ASCAP) WBM | 65 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI) | 38 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL |
| 75 ASHES BY NOW (Tessa, BMI) | 1 HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM | 51 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI) | 16 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM |
| 8 BEST OF INTENTIONS (Post Oak, BMI) HL | 1 KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM | 39 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL | 40 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM |
| 21 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 55 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM | 49 PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM | 54 TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL |
| 68 EUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, EMI/Coburn, BMI/Ten Ten, BMI) | 20 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 52 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL | 31 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM |
| 4 COUNTRY COMES TO TOWN (Tokco Tunes, BMI) | 41 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/WcSpadden, BMI/Reynson, BMI/Wrensong, BMI) HL | 64 RUN AWAY (Curb, ASCAP/Shane McAnally, ASCAP/Reynson, BMI) HL/WBM | 17 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 42 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM | 27 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL | 70 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL | 36 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM |
| 44 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL | 61 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL | 48 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 | 10 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 |
| 12 FEELS LIKE LOVE (Viny Mae, BMI) WBM | 13 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM | 53 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM | 63 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 47 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM | 11 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM | 43 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Glitterfish, BMI/Chaylynn, BMI) WBM | 18 WITHOUT YOU (Scraperin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL |
| 62 A GOOD DAY TO RUN (EMI Blackwood, BMI/Harley Creek, BMI/Mike Curb, BMI) HL | 45 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL | 50 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRB, ASCAP) | 46 WWW.MEMORY (WB, ASCAP/tee Haw, ASCAP) HL |
| 6 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM | 2 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL | 43 TAKE ME WITH YOU WHEN YOU GO (Songs Of Universal, BMI/Glitterfish, BMI/Chaylynn, BMI) WBM | 23 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 34 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL | 58 I WOULD (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracel, BMI) HL/WBM | 26 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM | 66 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) |
| 32 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI) WBM | 14 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Rebecca Lynn Howard, ASCAP/Mopan River, ASCAP/Big | 37 TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP) | 15 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Vesiree Bob, ASCAP) CLM/HL |
| 73 I DON'T PAINT MYSELF INTO CORNERS (Tennessee Colonel, ASCAP/Rebecca Lynn Howard, ASCAP/Mopan River, ASCAP/Big | | 22 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 28 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL/WBM |
| | | 59 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Irving | |

OCTOBER 7, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	8	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98) 1 week at No. 1	GEORGE STRAIT	1
2	1	1	8	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
◀ Greatest Gainer ▶						
3	2	2	46	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	4	56	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	3	3	14	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
6	6	5	9	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
7	5	—	2	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
8	NEW	1	1	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
9	7	6	18	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	10	9	151	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
11	8	7	8	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
12	9	8	72	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	11	10	73	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
14	12	11	69	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
15	13	12	47	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
16	14	13	29	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
17	16	16	48	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
18	17	19	82	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
19	15	15	5	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
20	18	22	49	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
21	20	18	34	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
22	19	17	44	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
23	21	21	72	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
24	25	26	69	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
25	24	23	6	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
26	22	14	16	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
27	26	25	97	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
28	27	24	8	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
29	28	29	54	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
30	29	30	52	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
31	23	20	4	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
◀ Pacesetter ▶						
32	38	37	6	ELVIS PRESLEY TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY	26
33	33	38	31	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
34	32	31	68	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
35	30	28	23	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
36	40	42	48	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
37	31	27	16	VARIOUS ARTISTS JTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	35	32	57	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
39	36	33	98	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
40	37	—	2	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
41	34	—	2	THE WARREN BROTHERS BNA 67903/RLG (10.98/16.98) HS	KING OF NOTHING	34
42	39	36	23	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
43	43	39	77	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
44	45	41	48	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
45	44	40	21	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
46	42	34	21	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
47	41	35	37	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
48	47	45	22	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
49	50	49	77	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
50	61	56	25	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
51	48	44	68	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
52	57	57	25	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
53	53	48	23	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
54	54	47	26	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
55	46	50	16	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
56	51	51	4	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
57	58	61	15	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
58	63	63	34	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
59	60	53	23	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
60	59	60	71	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	55	—	2	WADE HAYES MONUMENT 69955/SONY (7.98 EQ/13.98)	HIGHWAYS AND HEARTACHES	55
62	49	46	16	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
63	64	58	19	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
64	62	54	22	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
65	69	65	25	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
66	56	43	10	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
67	52	—	2	VARIOUS ARTISTS REDLINE 75003 (24.98 CD)	FARM AID: VOLUME ONE — LIVE	52
68	68	62	53	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
69	72	66	60	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
70	66	59	17	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
71	70	64	50	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	65	55	5	NEAL MCCOY GIANT 24748/WARNER BROS. (11.98/17.98)	24-7-365	28
73	67	52	10	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
74	RE-ENTRY	14	1	MERLE HAGGARD SMITH MUSIC GROUP 85000/RAZOR & TIE (10.98/15.98)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
75	NEW	1	1	VARIOUS ARTISTS CURB 77973 (11.98/17.98)	WINGS OF A DOVE	75

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

Billboard Top Country Catalog Albums

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

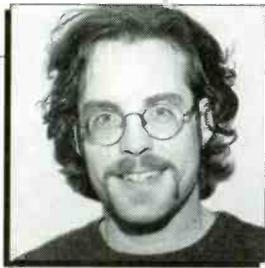
OCTOBER 7, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS 5 weeks at No. 1	WIDE OPEN SPACES	139
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	173
3	4	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	127
4	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	158
5	7	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	118
6	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	329
7	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	257
8	5	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	132
9	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	93
10	10	TIM MCGRAW ▲ ³ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	339
11	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	111
12	12	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	705
13	13	CHARLIE DANIELS ▲ ⁴ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	295

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	139
15	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	535
16	15	SOUNDTRACK ▲ ³ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	123
17	19	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	294
18	17	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	232
19	21	ALISON KRAUSS ▲ ² ROUNDER 610325*/JDMJG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	206
20	22	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	109
21	20	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	161
22	18	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	29
23	24	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	159
24	23	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	313
25	25	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	134

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

Classical KEEPING SCORE



by Bradley Bamberger

THE SOPRANO: Whether divine or decidedly otherwise, the "diva" ideal has come to be a common draw across the musical spectrum, as nothing quite moves record buyers en masse like the high-flying vocal art. Back home in the classical world, few fit the bill in the best sense of the word like **Renée Fleming**, who presents an irresistible mix of old-school prima donna and down-to-earth modern artist. The American soprano is a perennial presence on Billboard's Top Classical Albums chart—not only with her Decca recital albums but, uniquely, with such full-opera sets as the label's recent **Massenet** "Thaïs," which charted on the strength of her star power.

This season should be a red-letter one for Fleming, with a new Decca disc just out and a full, varied slate of high-profile performance and promotion. "Renée Fleming" features the singer in a crowd-pleasing menu of Italian and French arias, accompanied by the

London Symphony Orchestra under **Sir Charles Mackerras** (the conductor of her Decca debut, a wonderful recital of **Mozart** arias from 1996). In coming up with the repertoire for the new album, Fleming canvassed some of her nonmusical friends as to what they would like to hear her sing. The command performances include such great tunes as **Bellini's** "Casta Diva" from "Norma," **Puccini's** "O Mio Babbino Caro" from "Gianni Schicchi," and a pair of arias from **Massenet's** "Manon," as well as more limpid favorites and lesser-known items by **Puccini**, **Verdi**, **Bizet**, **Leoncavallo**, **Gounod**, and **Cilea**.

Brought up in Rochester, N.Y., by music-teacher parents, Fleming was surrounded by all kinds of music as a youngster, with the environment instilling an appreciation for singers ranging from **Leontyne Price** and **Victoria De Los Angeles** to **Ella Fitzgerald** and **Joni Mitchell**. After graduating from the Eastman School of Music, she took a Fulbright scholarship to study in Germany, where she honed her way with the language and studied with such vocal luminaries as **Elisabeth Schwarzkopf** and **Arleen Auger**. In 1986, Fleming made her European operatic debut in Mozart's "Abduction From The Seraglio" at the Salzburg Festival, and two years later, she made her U.S. bow as the Countess in "The Marriage Of Figaro" at Houston Grand Opera, filling in at the last minute and earning the enduring esteem of conductor **Christoph Eschenbach**. Praise and prizes on both sides of the Atlantic followed.

Over the past dozen years, close relationships with such conductors as Eschenbach, Mackerras, and **Sir Georg Solti** have yielded success after success on record and the international stage. Her famously rich, dulcet tones have graced not only the key Mozart and **Strauss** roles but such far-flung characters as **Dvořák's** Rusalka and **André Previn's** Blanche Dubois. And Fleming's Decca solo catalog is a carefully cultivated garden of delights: the bejeweled Mozart debut, a disc of **Schubert** lieder with Eschenbach at the piano, a set of great opera scenes conducted by Solti, the aptly titled Grammy-winner "The Beautiful Voice," the Gramophone Award-winning

American arias collection "I Want Magic!," and the gorgeous "Strauss Heroines," which resided in the Billboard classical top 20 for nearly half a year. Fleming has also branched beyond the Decca fold to artful effect, having recorded a lauded Strauss "Four Last Songs" with Eschenbach on RCA and taken a star turn in **William Christie's** recent **Handel** "Alcina" on Erato.

Despite all her achievements, Fleming feels the pressure of singing music so closely associated with great divas past—a fact she refreshingly shares. "The opera audience may be a relatively small one, but it's made up of really dedicated, knowledgeable listeners—true fans," she says. "Having to live up to everyone's favorites can be scary, because everyone's heard 'O Mio Babbino Caro' sung by the great Italian singers. And a musician is one of the few professions where you do your job and the next day you're criticized in the newspaper. It can make you feel vulnerable, but that becomes part of the art. Without that vulnerability, music would boring."

On Sept. 25, her first New York opening night since 1995 (when she sang in "Otello" with **Plácido Domingo**), Fleming sang Donna Anna to acclaim in the Metropolitan Opera's "Don Giovanni," a production that sees her singing alongside the likes of **Bryn Terfel**

throughout October. In addition to various song recitals this fall, she reprises her role as the Marschallin in the San Francisco Opera's "Der Rosenkavalier." In concert, Fleming figures in an Oct. 4 broadcast of "Live From Lincoln Center" on PBS with **Dmitri Hvorostovsky** and the **Orchestra Of St. Luke's**. A week later, she visits the Miller Theater at Columbia University in New York to host an evening in Universal's series of informal "20/21 Club" music-and-discussion events.

Having already shipped 40,000 copies of "Renée Fleming," Universal expects big things for the singer—and the company is putting its money where its distribution is by planning a major campaign not only for the fall but for first-quarter 2001, when Fleming continues her activity unabated. On Jan. 4, a second "Live From Lincoln Center" spotlights her in intimate recital. Timed with that broadcast will come a TV commercial for "Renée Fleming" that features the soprano intoning "Un

Bel Di Vedremo" from "Madame Butterfly" in the company of live lepidopterans. Making her big-screen debut, Fleming will sing a song by **Alma Mahler** in the **Bruce Beresford** film about the Viennese icon (and wife of the composer). Of the celluloid experience, Fleming says, "I loved every minute of it." Her vocal performance will also figure on the bio-pic's Deutsche Grammophon soundtrack album, to be issued late this year or early next.

In the spring, Fleming will tour the world with pianist **Jean-Yves Thibaudet** on behalf of another Decca album, a very promising set of *fin-de-siècle* "night songs" by the likes of **Strauss**, **Marx**, **Fauré**, and **Debussy**. Another Universal release will see her sing alongside **Andrea Bocelli** in a Verdi Requiem led by **Valery Gergiev**. (Regarding the superstar Italian tenor, Fleming says, "He's a serious artist who is dedicated to singing well... And there's a sweetness in his voice that lends itself to this piece.") Another Fleming solo disc—of bel canto arias—is also nearly complete and could see release before the end of 2001. And a project particularly close to her heart, an album of pop and jazz standards, is in the works.

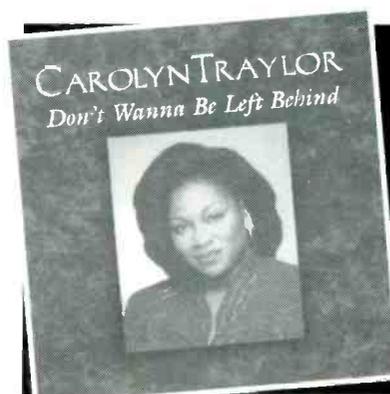


FLEMING

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	53	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [RS]	NO. 1 MOUNTAIN HIGH...VALLEY LOW
2	2	4	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
3	3	21	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
4	4	6	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
5	5	6	DONNIE MCCLURKIN VERITY 43150 [RS]	LIVE IN LONDON AND MORE...
6	NEW	▶	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
7	6	28	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
8	7	3	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC [RS]	YOU CAN MAKE IT
9	9	33	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
10	8	50	CECE WINANS WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
11	NEW	▶	B.B. JAY HARRELL 41699/JIVE [RS]	UNIVERSAL CONCUSSION
12	10	10	RICKY DILLARD & "NEW G" NEW CRYSTAL ROSE 20960	NO LIMIT
13	11	48	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
14	15	5	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
15	13	40	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
16	14	46	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [RS]	FAMILY AFFAIR
17	NEW	▶	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
18	16	42	NORMAN HUTCHINS JDI 1258 [RS]	BATTLEFIELD
19	20	23	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
20	19	26	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
21	33	5	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
22	17	4	DARYL COLEY SPARROW 20296	COMPOSITIONS: A DECADE OF SONG
23	18	30	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
24	30	4	PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES J & M 7284	YOU ARE THE ONE
25	22	23	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
26	23	77	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG [RS]	SACRED LOVE SONGS
27	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
28	32	12	TONY TIDWELL & RIGHTEOUS LIVING MEEK 4011	GET YOUR PRAYZE ON
29	39	10	BISHOP ANDRE WOODS AND CHOSEN SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
30	28	18	SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004	CALLING ALL SAINTS
31	36	14	DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
32	24	14	TARRALYN RAMSEY VERITY 43118	TARRALYN RAMSEY
33	27	88	VARIOUS ARTISTS MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
34	26	61	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG [RS]	BRENT JONES AND T.P. MOBB
35	21	56	WINANS PHASE2 MYRRH/WORD 69881/EPIC [RS]	WE GOT NEXT
36	29	12	MASQUE MEEK 4008	THANK YOU
37	25	83	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
38	35	70	RICHARD SMALLWOOD WITH VISION VERITY 43119 [RS]	HEALING—LIVE IN DETROIT
39	31	34	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
40	RE-ENTRY		DARWIN HOBBS EMI GOSPEL 20252	VERTICAL

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



Don't you be left behind when Carolyn Traylor's debut album, "Don't Wanna Be Left Behind", skyrockets up the charts. Produced by the legendary Dorothy Norwood and Derrick Lee, Malaco's newest gospel star is a sound to behold.



In the SPIRIT



by Lisa Collins

TIS THE SEASON: If for every thing, there is a season, the season is now for **Yolanda Adams**. Everything is going Adams' way, including the platinum certification of her Elektra debut CD, "Mountain High, Valley Low," last month; news that she and her husband are expecting their first child; and the completion of her first holiday project, "Christmas With Yolanda Adams," which is set for release Oct. 10. All of which means that Adams' fans will get a double dose of the singer, who still rates premium rotation at three formats (contemporary Christian, gospel, and R&B) with her current Grammy-winning album.

The holiday entry—produced by **Buster and Shavoni**—is a collection of Christmas standards, including "Have Yourself A Merry Little Christmas," "Silent Night," and "The First Noel." Adams—currently headlining the Sisters in the Spirit tour with **Shirley Caesar** and **Mary Mary**—will promote the album during the two-monthlong concert tour, which is set to wind down Nov. 26 in Sacramento, Calif.

SACRED HOLIDAY: Another holiday project slated for release Oct. 10 is **Jeff Major's** "Sacred Holiday," the third in the increasingly popular harpist's "Sacred" series, launched in 1998 by Baltimore-based Music One.

In fact, so popular is the gospel instrumentalist that his "Sacred 2000" was found to be among the most-bootlegged CDs on the Eastern seaboard. This album—which intertwines holiday favorites like "Little Town Of Bethlehem" and "Holy, Holy, Holy" with several original compositions from Majors, including the lead single, "Pretty Little Baby"—is likely to be a big hit with record buyers as well. It doesn't hurt that Majors—a major player on the gospel radio scene—programs gospel on all of Radio One's R&B formats, including such trendsetting markets as Baltimore; Washington, D.C.; Richmond, Va.; and Detroit.

BRIEFLY: Last month Verity Records released "Universal Concussion," the first CD from gospel/hip-hop artist **B.B. Jay**, formerly known as the Pentecostal Papa. Jay was featured on **Hezekiah Walker's** "Let's Dance" and **Mary Mary's** hit project. Verity's promotional team will concentrate its efforts on the forthcoming "His Love" single and video . . . Meanwhile, Gospo Centric is gearing up for the Tuesday (3) release of "His Woman, His Wife," the recording of the highly successful gospel stage production by playwright **David Talbert** that is now in its second national run. Aside from a stirring duet by Walker and **Donald Lawrence**, the album features **Destiny's Child** members **Kelly Rowland** and **Beyoncé Knowles**, the **Family's David Mann** and **Tamela Mann**, **Dawkins & Dawkins**, **David Hollister**, **Lecresia Campbell**, and **Tony Terry**, who shares a tune with new Gospo Centric act **Natalie Wilson & the S.O.P. Chorale**. Wilson's own debut release has been rescheduled from Tuesday (3) to Oct. 31 . . . **Dorinda Clark** (of the **Clark Sisters** fame) is set to record her gospel solo debut on Gospo Centric Records Saturday (30) in Detroit.

HIGHER GROUND



by Deborah Evans Price

NQC 2000: Louisville, Ky., was the place to be Sept. 18-23 for Southern gospel music fans. The entire community of artists, labels, agents, and media converged for the National Quartet Convention (NQC). Billboard director of country, Christian, and gospel charts **Wade Jessen** and I were among the thousands in attendance enjoying music from the top names in the Southern gospel industry.

"NQC 2000 was a tremendous success," says NQC executive director **Clarke Beasley** at the close of the convention. "Friday night was a sellout. Saturday night was a near sellout, and it was an all-time record year for the number of exhibitors. There was 175,000 square feet of exhibit space and 435 exhibitors."

Beasley says he was also pleased with the quality of performance footage shot for an upcoming "NQC 2000" video. "The 'NQC 1999' video sales have been tremendously successful," he says, and he expects this year's release will also sell briskly.

It's not surprising attendees want to take the memories home with them. I know I've said it before, but this is probably my favorite event to cover each year. The performances are absolutely riveting. These are artists whose music and ministry are so passionately intertwined, there's never room for that old entertainment vs. ministry debate that the contemporary side of the industry constantly wrestles with. There's no debating the directness of the lyrical content. The songs are straightforward declarations of the gospel performed by artists who deliver the music with pas-

sion and conviction. Many of the artists are second- and sometimes third-generation members of families who have been performing Southern gospel for decades.

The highlights this year were many. It's hard to single out performances from the main stage during the evening shows because they are all pretty impressive, but I have to say **the McKameys'** Wednesday night performance was incredible, especially on "Even The Valley Is Higher Ground." There is just such pure joy that radiates from **Peg McKamey's** face as she performs that I never fail to be moved. Later that night **the Gaither Vocal Band** delivered an amazing set. **Mark Lowry** has never been funnier, and **Bill Gaither's** verbal sparring with Mark always has the audience laughing. **Guy Penrod** and **David Phelps** round out the foursome. The group delivered a rousing rendition of "Let Freedom Ring," and Penrod took lead on "The Baptism Of Jesse Taylor," one of my favorite performances of the week.

Earlier that day, Spring Hill Music Group hosted a breakfast for Southern gospel radio station personnel to introduce the Gaither Vocal Band's upcoming "I Do Believe" album, due Oct. 24. It was a wonderful event that demonstrated yet again why Gaither continues to set the standard for the Southern gospel community, not only in business acumen but in all aspects. He generously took time to field numerous questions from the audience on a variety of topics, from his health (he's fine), to unity among those in the Southern gospel radio, to changes at The Nashville Network, now called The National Network (Gaither says his show is contracted to run on Saturday nights through 2002). It was a rare opportunity to spend time with Gaither and vocal bandmates Lowry, Penrod, and Phelps. Radio personnel seemed to relish the opportunity to have that dialogue with one of the industry's leaders.

On Thursday morning, Daywind Music Group hosted its annual riverboat cruise on board the *Star of Louisville*, and attendees were

(Continued on page 60A)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	53	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	NO. 1 MOUNTAIN HIGH...VALLEY LOW
2	2	4	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
3	3	3	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
4	4	17	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
5	5	52	P.O.D. ● ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
6	6	6	KIRK FRANKLIN PRESENTS INC B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
7	7	5	DONNIE MCCLURKIN VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
8	8	11	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
9	9	18	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
10	13	5	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
11	RE-ENTRY		MARK CONDON HOSANNA/INTEGRITY 1780/WORD HS	MARVELOUS THINGS
12	11	4	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
13	12	26	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
14	10	67	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	14	49	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
16	17	16	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
17	NEW ▶		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD HS	AWESOME WONDER
18	15	27	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
19	19	14	VARIOUS ARTISTS ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
20	20	48	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
21	16	2	BILL & GLORIA GAITHER SPRING HILL 2264/CHORDANT	HARMONY IN THE HEARTLAND
22	18	8	RACHAEL LAMPA WORD 6036 HS	LIVE FOR YOU
23	21	15	NICOLE C. MULLEN WORD 6762 HS	NICOLE C. MULLEN
24	23	67	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
25	25	6	ZOEGIRL SPARROW 51734	ZOEGIRL
26	30	17	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
27	24	49	CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
28	28	9	4HIM BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
29	22	2	B.B. JAY HARRELL/VERITY 43151/PROVIDENT HS	UNIVERSAL CONCUSSION
30	29	83	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
31	27	19	MXPX TOOTH & NAIL/A&M 11567/CHORDANT	THE EVER PASSING MOMENT
32	36	38	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
33	31	20	POINT OF GRACE WORD 7572	RARITIES & REMIXES
34	34	104	KIRK FRANKLIN ▲ ² GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
35	33	24	YOLANDA ADAMS VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
36	35	26	SOUNDTRACK SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
37	38	14	WATERMARK ROCKETOWN 7592/WORD HS	ALL THINGS NEW
38	40	30	JENNIFER KNAPP GOTEE 2816/CHORDANT	LAY IT DOWN
39	37	38	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE
40	32	2	AURORA RED HILL 2168/PAMPLIN	AURORA

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

TOP WORLD MUSIC 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 SoundScan®				
NO. 1				
1	1	9	WHO LET THE DOGS OUT S-CURVE 751052/ARTEMIS	BAHA MEN
2	2	78	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	3	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
4	4	21	TANTO TEMPO ZIRIGUI/BOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
5	NEW		WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
6	5	20	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG HS	OMARA PORTUONDO
7	6	68	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
8	7	25	O RCA VICTOR 63358	CIRQUE DU SOLEIL
9	8	30	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
10	9	81	THE IRISH TENORS ● MASTERTONE 8552/POINT HS	JOHN MCDERMOTT/ANTHONY KEARNS/ROANAN TYNAN
11	10	31	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
12	NEW		TRIBUTE TO THE CUARTETO PATRIA HIGHER OCTAVE WORLD 49640/VIRGIN	ELIADES OCHOA
13	12	29	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT HS	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT
14	13	6	POCKET FULL OF PARADISE THE MOUNTAIN APPLE COMPANY 83013	NA LEO
15	11	4	MARDI GRAS MAMBO-CUBANISMO! IN NEW ORLEANS HANNIBAL 1441/PALM	CUBANISMO!

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1				
1	1	15	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
2	NEW		MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
3	2	46	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
4	4	101	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
5	3	50	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	5	79	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	6	25	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	8	64	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
9	7	20	CIRCLE PACHYDERM 8 HS	INDIGENOUS
10	9	71	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
11	10	50	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 HS	SHANNON CURFMAN
12	12	53	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
13	13	53	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
14	11	3	FOREVER GOLD ST. CLAIR 5723	B.B. KING
15	15	54	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1				
1	1	11	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
2	2	5	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH HS	BUJU BANTON
3	3	18	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
4	4	45	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
5	5	4	WORDS OF TRUTH VP 1597*	SIZZLA
6	6	27	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
7	12	2	BOBA ASHANTI GREENSLEEVES 259	SIZZLA
8	9	62	REGGAE PARTY POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
9	8	43	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
10	11	19	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
11	7	4	REGGAE LEGEND ST. CLAIR 5813	BOB MARLEY
12	10	18	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
13	15	3	DANCEHALL 101 VOLUME 2 VP 1593*	VARIOUS ARTISTS
14	14	64	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
15	RE-ENTRY		THE BEST OF BOB MARLEY RETRO 9805/ST. CLAIR	BOB MARLEY

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

Whalum Is 'Groverworked' On Warner

WALKING THE LINE: Throughout his career, Kirk Whalum has trod the fine line between artistic freedom and commercial success, peppering his contemporary jazz releases with more than a hint of post-bop firepower.

His last release, 1998's "For You" (Warner Bros.), consisted of songs made popular by singers he had worked with, pushing the saxophonist closer toward the "smooth" side of smooth jazz than on any of his previous releases.

While Whalum is proud of that release, he refers to it as "a great idea that I would not have come up with on my own."

In contrast, Whalum penned the bulk of the material found on his upcoming "Unconditional" (Warner Bros., Oct. 17), choosing a handful of cover songs that he felt presented a canvas on which to add his own personal brush strokes. These include "God Must Have Spent A Little More Time On You" by boy band 'N Sync and "I Try" by neo-soul singer Macy Gray. "It is easy to be narcissistic and



by Steve Graybow

insular, to want to get your own point across every time," says Whalum. "These songs are accessible to the public, and there is nothing wrong with that. If you think about Louis Armstrong or Count Basie, who have as much integrity as anyone who ever picked up an instrument, they played things that appealed to the public, things that would make people dance. That's not a crime."

Whalum says that his original composition "Groverworked And Underpaid" "encapsulates the feel" of "Unconditional." With its deep R&B grooves and gritty, aggressive saxophone lines, it resonates with the vitality and grace of its namesake, the late Grover Washington Jr. "Everything Grover played, even the ballads, had a raw element to them, and that is something I felt was worth capturing," explains Whalum. "Sometimes it is thought that the listeners of what is termed 'smooth

jazz' want some sort of background music, but I think most of them want something honest and a bit raw, something with substance."

The saxophonist says that the song's title "is a play on words, but one that speaks a bit of truth," says Whalum. "Many artists never get their just rewards, and it speaks of the climate of our culture that the artists who sell the most records tend to be the ones that do the thing that fits into the marketing machine. They are not always the ones that have the most to say."

Along with "Unconditional," Whalum has recorded an album of spirituals, "Hymns In The Garden," on his own Top Drawer label. It is available, along with an album of standards sung by his uncle, Hugh "Peanuts" Whalum, exclusively at kirkwhalum.com.

AND: Diane Schuur successfully walks the line between jazz and adult pop on the Phil Ramone-produced "Friends For Schuur" (Concord, Sept. 26), adding flawless jazz vocal phrasing to material by writers such as Burt Bacharach, Steven Bishop, and Stevie Wonder, whose "Finally" was penned specifically for the vocalist.

COLLECTIVE SOUL FEEDS 'BLENDER'

(Continued from page 20)

the band began touring with Creed to support "Blender." At press time, 16 dates were confirmed through Oct. 17, including ones in Dallas, Denver, Salt Lake City, and San Francisco. These will be immediately followed by several weeks of touring in Canada. Collective Soul will also host a VH1 special, "Best Of VH1 Hard Rock Live," set to air after Thanksgiving.

"We're hoping to do some TV [appearances] around the holidays to really drive home that the record's there, but not for the initial release," says Atlantic senior director of product development Jeff Dandurand. "This band is such a strong band at radio and always has been. That's really been one of our strongest areas where we can get out the word that the record's here."

"We're going after the base we've always had, because it's important that the fans they've had since day one are aware of the record," Dandurand adds. "I think once that's accomplished, that's when we move out to that other audience we know is there for them and really start courting them and getting them aware of the project—hopefully through video and different radio formats that [Collective Soul] haven't really gone to before."

According to Dandurand, "Why Pt. 2" was the No. 1 most-added song at alternative and modern rock radio upon release. "When we tell radio we have a new track, I feel really fortunate that we're always able to land No. 1 most-added at both [rock and alternative] formats right away," he says.

"Blender" will be advertised in such magazines as Rolling Stone, Spin,

Maxim, and Yahoo! Life. Atlantic is negotiating contests with radio stations that will give listeners chances to win the album before street date.

Dandurand says Collective Soul is one of Atlantic's first acts to offer digital downloads of singles—"Why Pt. 2" and a live version of "Shine"—from atlantic-records.com starting Oct. 31. The band will be a featured act of the month on America Online (AOL) and will participate in online chats. Streaming singles are being made available from AOL, spinner.com, and winamp.com. A relaunch of the official Collective Soul Web site (collectivesoul.net) is planned, and a promotion is being coordinated with the

Internet service provider EarthLink for 2001.

"[With] the last record, we did a lot of promotions with Earthlink, which was then MindSpring.com," Dandurand says. "They're based in Atlanta, and they're enormous fans of the band. We're going to be doing some promotions with them probably in January. Last time, when Earthlink released some new software, we included some music and stuff and gave away CDs at retail. We'll probably do something similar to that."

Collective Soul is managed by Farshid/Arshid Entertainment, booked through Creative Artists Agency, and published by Warner/Chappel Music.

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Songwriters & Publishers

ARTISTS & MUSIC

Ex-Heartbreaker Now Songwriter

Former Tom Petty Drummer Stan Lynch Thrives On Collaboration

This issue's column was prepared by Deborah Evans Price.

WHETHER HE'S co-writing with Don Henley or visiting Nashville to work with some of country music's top songwriters, Stan Lynch approaches each musical collaboration with the same enthusiasm and creative philosophy: writing the best song possible.

In every circumstance, Lynch brings to the table a wealth of experience as a musician, writer, and producer that is drawn from more than two decades on the road and in the studio.

"When you write, you have no idea where the song will go," he says. "It's an interesting process every time. You are trying to write a decent song . . . There is no change. That's the wonderful thing about writing. You just wake up and say what's in your heart and what's on your mind and put your message out there."

Lynch is one of the most versatile songwriter/producers in the industry, and his résumé reads like a who's who of the most-acclaimed acts in the business. A love of music and an affinity for various styles has produced an eclectic body of work ranging from the Eagles to the Mavericks, from Matraca Berg to Meredith Brooks.

A founding member of Tom Petty & the Heartbreakers, Lynch is an Ohio native who grew up in Gainesville, Fla., and now resides in St. Augustine, Fla. He spent years traveling with the band and playing drums on countless sessions.

"When I was playing sessions as a drummer, you can see that the good songs were always easier to play," says Lynch, who left the Heartbreakers in 1994. "So, from a drummer's point of view, it started to make a little sense to me now that [with] really good songs, there's no way to screw them up. I can play badly and the song still sounds amazing . . . I started to see that what you really needed to do is have a really great song. All the best musicians in the world can't save a bad song. Being in a band for 20 years helps you understand what makes a good song and what makes a song go, and why some work and some don't."

Lynch's experiences cover a wide variety of musical territory. As a drummer, he's played on albums by Bob Dylan, Jackson Browne, Aretha Franklin, Eurythmics, the Byrds, and Stevie Nicks, among others. As a producer, he's worked with a diverse array of talent, such as Henley, the Band, and Keith Richards. As a songwriter, he also has a penchant for collaborating with a

variety of personalities. He's co-written with or written for numerous acts, including Berg, Brooks, the Fabulous Thunderbirds, Toto, June Pointer, the Jeff Healey Band, Eddie Money, Tora Tora, James House, and Ringo Starr.

His most visible project this year has been as co-writer and co-producer on Henley's current Warner Bros. album, "Inside Job." Lynch first began working with Henley in the '80s when writer/producer Danny Kortchmar



invited him to co-write a tune for Henley's "Building The Perfect Beast" album. The result was "Driving With Your Eyes Closed," a track that opened the door to a working relationship with Henley that has grown over the years.

"Don and I started to write together and in the process . . . we did a song ['Learn To Be Still'] for the Eagles, for the 'Hell Freezes Over' record, and we sort of got a rhythm together," says Lynch. "Don and I had a way that we would work. I got some music started, Don would have a title, so we had a good thing going. We decided to write a few songs to see if we could get something going

'Being in a band for 20 years helps you understand what makes a good song and what makes a song go'

- STAN LYNCH -

for the record for Don. He was thinking about making a record. That's how it got started, and the next thing I knew we were in the studio cutting the tracks."

Since then the two artists have been friends. Lynch says he's always looked at Henley as a brother, so working with him was especially rewarding.

"I didn't think for a second that we would ever be producing a record together," he says. "He made me learn my trade. It was very generous of him to let me serve my apprenticeship with him and [Kortchmar]. I really do owe them this huge debt of gratitude."

Lynch says the friendship with

Henley makes the process thoroughly enjoyable. "I'd go fishing with him, or I'd go make a record with him," he says. "I didn't care. Either way, it's a great day."

His history with the Heartbreakers and his high-profile work with Henley might cause some to peg Lynch as a rock'n'roll guy, but the Warner/Chappell Music writer is just as comfortable collaborating with country songwriters.

"I came to Nashville for the first time in '91 or '92, and the first guy I met was Raul," Lynch says of Mavericks lead singer Raul Malo. "The Mavericks had had one record, 'From Hell To Paradise,' and I didn't even know him. We got to talking, and we both had the same boxed sets [including] Hank Williams, and we said, 'We should write a song.' So that was my introduction to Nashville."

Lynch has continued to co-write with Nashville tunesmiths. In June, he participated in Warner/Chappell's 2000 Summer Camp, a gathering of writers that some have compared to Miles Copeland's songwriting retreat, minus the castle as a setting.

Lynch enjoys the creative atmosphere on Music Row. "There's that Brill Building feeling," he says. "It's like we are all just going to get together and try to write songs, and let the best song win. In L.A. it's a little trendy for me. It's a little tough . . . Everybody is saying, 'Well, that won't work for so and so.' And I'm like, 'Gosh, who cares? I have this idea in my head today that needs to come out.'"

Lynch, who returned to Music City in August, adds, "I just did another round in Nashville, and I have some good people to write with there, and it's really great. I really enjoy writing with Jeff Stevens and Steve Bogart and Marv Green. Those guys have just been wonderful. Mostly what I want to do between now and the end of the year is just write. I want to get as good a hatful of songs as I can."

In addition to writing and producing, Lynch lends his musical expertise to New York-based Straight Line Records, providing A&R input. However, he's is eager to let people know he could never see himself as "a suit."

"I'm a hard worker, and I've done this a long time. I love music and love making music," says Lynch. "There's nothing else I'd rather do with my life. I've stumbled from one wonderful experience to the next in my career. It's been a remarkable experience since I was 18, and when I woke up I was 45."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MUSIC • Madonna, Mirwais Ahmadzai	WB/ASCAP, Webo Girl/ASCAP, 1000 Lights/BMI, Warner-Tamerlane/BMI	
HOT COUNTRY SINGLES & TRACKS		
THAT'S THE WAY • Annie Roboff, Holly Lamar	Almo/ASCAP, Anwa/ASCAP WB/ASCAP Platinum Plow/ASCAP	
HOT R&B SINGLES		
BAG LADY • Isaac Hayes, Andre Young, E. Bailey, C. Longmiles, B. Brown, Nathaniel Hale, Erykah Badu • Irving/BMI, WB/ASCAP, Ain't Nuthin' Goin' On But Funkin'/ASCAP, Loot On Loose Leaves/ASCAP, Big Yacht/ASCAP, Sony/ATV/ASCAP, Phat Cat/ASCAP, Antraphil/BMI, Sharon Hill/BMI, Nate Dogg/BMI, Divine Pimp/ASCAP BMG/ASCAP		
HOT RAP SINGLES		
BOUNCE WITH ME • Jermaine Dupri, Da Brat, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC		
HOT LATIN TRACKS		
CUANDO • Ricardo Arjona	Sony/ATV Discos/ASCAP, Arjona Musical/ASCAP	



ASCAP Honors Jazz Legends. At the recent ASCAP Jazz Wall of Fame induction ceremony in New York, the names of 10 jazz greats were posthumously added along with those of two ASCAP Jazz Living Legends, clarinetist Artie Shaw and bassist Milt Hinton. On hand to entertain were bassist Ron Carter and clarinetist Ken Peplowski. Shown seated in the first row at the ceremony, from left, are Hinton and his wife, Mona. Shown in the second row, from left, are ASCAP board member Alan Bergman, ASCAP president/chairman Marilyn Bergman, Carter, ASCAP board members Johnny Mandel and Dean Kay, and Peplowski.



Windswept Deals With Corlew. Following the recent co-publishing agreement between Los Angeles-based independent publisher Windswept Holdings LLC and Nashville's Corlew Music Group, the two principals, Windswept CEO Evan Medow and Corlew president David Corlew, met in Nashville to celebrate. Corlew Music Publishing has recently had three country hits with Lonestar, Martina McBride, and Tim McGraw, all written by Keith Follese. Shown seated in the front at the celebration, from left, are Medow and Corlew. Shown behind them, from left, are Jeff Sacharow, attorney for Windswept, and Corlew's Linda Edell.

Audio Engineering Convention Breaks New Sound Ground

MORE THAN 400 EXHIBITORS and some 19,000 visitors converged at the 109th Audio Engineering Society (AES) Convention, held Sept. 22-25 at the Los Angeles Convention Center.

Though DVD Audio has been held back by delays in development of authoring tools and format specifications—and the fear that encryption codecs will not deter hackers—the “Surrounded by sound” theme was nonetheless in evidence everywhere.

Manufacturers introduced an abundance of equipment for the creation of multichannel mixes and the authoring of DVD discs. Several manufacturers also introduced new recording equipment utilizing hard disc recording technology—rather than tape-based systems—as digital recording proliferates in both professional and project studios.

The convention's opening ceremonies featured keynote speaker **Herbie Hancock**, an ideal choice given his history as both a creative and technical innovator. Hancock noted that it was **Miles Davis**, with whom he played in the 1960s, who taught him that there are in fact several ways to look at a challenge or question, that possibilities are infinite. Hancock has kept that notion in mind throughout his career.

In the 1970s, the eclectic Hancock merged many genres, pioneering the style that would come to be known as fusion. His 1973 “Headhunters” album broke new ground, as did 1983's “Rockit,” from the “Future Shock” album, which used hip-hop's scratching technique on turntables.

It was the desire of Hancock and longtime associate **Bryan Bell** to integrate the diverse equipment in Hancock's studio that led to their development of such innovations as the first master clock, the first digital patchbay for music, and the first SMPTE reader interface. This, Bell explained, enabled Hancock to write some 16 songs in a six-week period, creating new sounds and discovering new possibilities along the way. Hancock, therefore, is excited by the potential of multichannel audio.

“I want to talk about how this new technology has the capacity for affecting the shape of music,” he said in the keynote address. “It allows an added dimension which can be considered in creation of music. It is also an aid to establish that music is created out of a desire to break down walls.”

On the convention floor, I was often reminded of Hancock's words. The AES Convention is the largest gathering of audio professionals and allows manufacturers the opportunity to gain exposure to those who purchase and use equipment for the facilities in which music is made.

New equipment is breaking down walls, to be sure. Euphonix, whose System 5 digital console won the Technical Excellence and Creativity (TEC) Award in the large-format console category, demonstrated its InterNetworking technology. After introducing Listen In in the spring of this year, which enables remote monitoring of mixes at any System 5-equipped facility with an Internet-enabled PC, the company demonstrated nine interrelated audio stations at AES. Among them was the Internet Control for System 5, a wireless tablet PC to remotely access mixing functions on the Internet or local wireless Ethernet link via a touch-screen interface. Euphonix also announced collaborative partnerships with Digidesign (maker of the Pro Tools workstation), Rocket Network, and Sonic Solutions.

Marking the first anniversary of the two-channel Super Audio CD's (SACD) commercial availability, Philips and Sony, co-developers of the SACD, reported new developments and highlighted a few titles, including the first multichannel SACD. Both companies introduced new players: Sony offered the DVP-S9000ES, a combination SACD/DVD Video player, and the SCD-C333ES, for SACD/CD playback; Philips showed the SACD1000, a SACD/DVD Video

player with multichannel playback capability. More than 3,000 SACD titles are slated for 2001 release. The SACD format is based on Direct Stream Digital (DSD) processing, a technology that records music signals at a high sampling frequency and converts them to 1-bit data. A demonstration of **Joni Mitchell's** “Both Sides Now,” recorded at Hollywood's Ocean Way Recording, made clear what audiophiles already know: The sound quality SACD delivers is astonishing. Sony also honored Hancock with its Media Masters Award, which commemorates the corporation's 50th anniversary in recorded media. A new company, Scarab Technology, debuted the Trimension-1 Surround Sound Mixing System. Trimension-1 enables any stereo production facility to upgrade to multichannel capability without



by Christopher Walsh

replacing or modifying existing equipment, for a fraction of the cost of a large-format digital console.

Console manufacturer AMS Neve introduced its first new analog console in almost 20 years, the 88R. The 88R features the Encore automation system with moving mini and large faders. Designed for stereo as well as 5.1, it includes surround capabilities as standard. AMS Neve also announced the first sale of an 88R, to Plus Trente Studios in Paris.

In the world of digital audio workstations, Digidesign demonstrated Pro Tools software version 5.1 to large and enthusiastic crowds. Version 5.1 brings integrated surround mixing, editing, and processing capabilities to Pro Tools 24 MIX and MIXplus systems, with support for all standard surround formats up to 7.1. Digidesign's third-party plug-in developers continue to grow in number, as more facilities and engineers equip themselves with Pro Tools and more and more content is created in the digital domain.

The trend of cheaper and more powerful equipment hasn't slowed. Another trend is that of manufacturers offering components designed to work together, such as a console and hard disc recorder; the Euphonix System 5 console and R-1 multi-

track recorder offers an example at the high end. At a lower price point, Tascam unveiled the DM-24 digital mixing console. The announcement of the DM-24's \$2,999 list price actually drew gasps from attendees. The DM-24, states the manufacturer, is an ideal companion to Tascam's MX-2424, a 24-track, 24-bit hard disc recorder.

Tascam and Sony jointly announced plans to develop a version of the Tascam DA-98HR digital multitrack recorder that supports the Sony DSD format for SACD.

Since ending its longtime distribution agreement with the Otari Corp. earlier this year, iZ Technology has begun direct distribution of the Radar line of hard disc recorders. With an eye on both the low and high ends of the market, iZ Technology announced a new line of Radar products at AES, including Radar 24, a 24-track hard disc recorder starting at \$4,995. iZ Technology also offers the RADAR 48, the M8 Surround Master Recorder, and the Eclipse remote control.

Also in the hard disc recording business is Fairlight, which announced that its 48-track Merlin digital multitrack recorder will immediately ship. Fairlight's 24-track Merlin was introduced in 1999.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 23, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)	LIAR Profyle/ T. Riley, R. Hamilton (Motown)	THAT'S THE WAY Jo Dee Messina/ B. Gallimore T. McGraw (Curb)	LOSER 3 Doors Down/ P. Ebersold	BOUNCE WITH ME Lil Bow Wow Feat. Xscape/ J. Dupri, B.M. Cox (So So Def/Columbia)
RECORDING STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Mark "Spike" Stent	UNIQUE (New York) Andrew Manzano	OCEANWAY (Nashville) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	SOUTHSIDE (Atlanta, GA) Brian Frye John Horesco IV Cariton Lynn
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	custom Oceanway 8078	custom Neve 8038	SSL 4064G plus
RECORDER(S)	Pro Tools/Sony 3348	Studer A800	Sony 3348	Ampex ATR 124	Sony APR 24
MIX MEDIUM	BASF 931	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC (London, ENGLAND) Mark "Spike" Stent	FUTURE (Norfolk, VA) Teddy Riley, George Meyers Frantz Verna	IMAGE (Nashville) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Toby Wright	SOUTHSIDE (Atlanta, GA) Phil Tan Jermaine Dupri
CONSOLE(S)/ DAW(S)	SSL 4000G	Euphonix	SSL 4056E w/ G computer	SSL 4080 G plus	SSL 4064G plus
RECORDER(S)	Sony 3348 HR	Pro Tools, Tascam DA-98/38	Sony 3348	Pro Tools Sony 3348	Panasonic 3800
MASTER MEDIUM	Quantegy GP-9	DAT	Quantegy GP-9	Quantegy GP-9	DAT
MASTERING Engineer	BERNIE GRUNDMAN Bernie Grundman	STERLING SOUND Chris Gehringer	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	METROPOLIS Tim Young
CD/CASSETTE MANUFACTURER	WEA	UNI	WEA	UNI	BMG



150 And Counting. At the 109th Audio Engineering Society (AES) Convention in Los Angeles, Solid State Logic celebrated the 150th installation of its 9000 J Series console with a champagne reception. Pictured at center with glass held high is SSL president Rick Plushner, surrounded by AES attendees from around the world. (Photo: David Goggin)

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Sanz Finds Early Success With Set

ALEJANDRO SANZ'S much-anticipated follow-up to his *über*-successful "Más" had been scheduled for a worldwide Sept. 26 release. But on the weekend prior to that date, reports from the singer's native Spain upset that plan.

Sanz's label, Warner Music, started receiving calls from anxious retailers who'd heard the disc was already pirated and would be out on the streets before the official date. That wasn't the case. Nevertheless, "El Alma Al Aire" went on sale four days earlier than expected—four days prior to the massive publicity campaign that accompanied it.

No matter. The album sold 200,000 copies in its first, unpublicized day in Spain's stores, according to Warner. And Sanz, the singer/songwriter who prides himself on the complexity and depth of his work, was once again basking in popularity.

"When I first played this album to my friends [in the radio industry] in Spain, I would see in their faces that they'd listened to the entire song thinking about what they were going to tell me," says Sanz, acknowledging that his music is not "easy" at first listen.

"It's a complex album, yes, but I want to give something to music," he says. "I don't want to only sell many albums at any price. I think music has to be taken care of, and the best situation is when you're successful and you have something to give."

"El Alma Al Aire," whose first single—"Cuando Nadie Me Ve"—is No. 15 on this issue's Hot Latin Tracks, initially shipped more than a million and a half copies worldwide, an astounding number for an album entirely in Spanish. It's doubly astonishing considering how far removed this album is from commercial Latin pop.

"El Alma" is made up of 10 tracks, all of them harmonically and melodically complex, with multiple sonic and stylistic layerings and meandering melodic lines. ("I always try to record 10-track albums," says Sanz. "And if I don't have 10 tracks I think are marvelous, then I place seven or eight. Stuffing is for turkeys.") It's also an album that's addictive; each listen affords something different, and Sanz's raspy voice is irresistible in its honesty and lyrical content.

"I always find producers who say, 'You have to give people stuff that's easy to listen to,'" says Sanz. "I don't believe that. I think people are very prepared to listen."

On this side of the Atlantic, they've been prepared to do so since the release of "Más" in 1997, the album that contained "Y Si Fuera Ella" and the hit "Corazón Partío." Thanks to the latter, which has since been covered by a wide array of artists—most recently Julio Iglesias—Sanz has become an international star.



by Leila Cobo

"I don't believe in things 'clicking,'" says Sanz. "But when I made 'Más' I clearly felt there would be a before and an after. 'Corazón Partío' was a song that filled me with such uncertainty, because I felt I'd found—more than a song—the path to recognize myself in music."

Sanz, who's only played one U.S. tour, plans to return in the spring as part of a world circuit that will kick off in the Dominican Republic in February and will take him through Latin America, the U.S., and finally Europe. Mark Fisher, who's worked with the Rolling Stones and Peter Gabriel, has been tapped to stage the tour.

Sanz says he's aiming for an "intimate" setting—even in the biggest venues—which will allow him to go into the audience. He's also planning street theater prior to the performances in order to "take the show to the streets before it reaches the theater."

Also, recognizing the disenfranchisement of women in India, Sanz has opened a music school for girls in Calcutta together with former Mecano member Nacho Cano. Plans are under way to open similar schools in Chile and Mexico that will be available to both girls and boys. This, however, is as far as Sanz goes when it comes to globalization.

"Globalization can't exist in music," he says. "This Latin boom tends to globalize music, and if we're not careful, we'll end up being merely a product to sell in the U.S. And people will never know true Latin music."

LOS TIGRES DEL NORTE celebrated the release of their new album, "Paisano A Paisano" (streeting Sept. 26), by performing a two-hour showcase at Las Vegas' Venetian Hotel and Casino Sept. 19 for a small group of industry people as well as winners of various radio contests. The showcase was designed to be a television special, but no announcement has been made about when or where it will air.

Domestically, Fonovisa has already shipped 500,000 copies of "Paisano," whose title track—No. 14 this issue on Hot Latin Tracks—deals with the travails of immigrants.

"It's a common subject matter that continues to be relevant," says Los Tigres' Jorge Hernandez. "We wanted to make an album that expressed what people think, that encompasses stages in the lives of immigrants there." Although "Paisano" has a healthy dosage of romantic material, it also includes tracks such as "A Quien Corresponda," which talks about border issues, and "De Harina Y De Maiz," which deals with the various customs of different Mexican regions.

Currently in the midst of an in-

store promotional campaign in Chicago, Dallas, Houston, New York, Atlanta, and Phoenix, among other cities, Los Tigres are slated to travel to Spain in November as part of an educational tour with UCLA in which they'll perform for and talk to students in several universities there. The trip is part of the work Los Tigres are doing with UCLA through the newly formed Los Tigres Del Norte Foundation, which, among other things, seeks to provide educa-



LOS TIGRES DEL NORTE

tional opportunities in Mexican and Latin music. The group will later travel to Italy and Germany to perform concerts at several U.S. Army bases.

MEMBERS OF la Sociedad Chilena del Derecho de Autor (SCD)—Chile's authors' rights organization—

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 4 A ELLA (Huina, BMI)
- 4 A PURO DOLOR (EMOA, ASCAP)
- 35 BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)
- 19 COMO DUELE (Ventura, ASCAP)
- 5 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
- 1 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 15 CUANDO NADIE ME VE (Alkazul, S.L.)
- 7 CUANDO UNA MUJER (EMOA, ASCAP)
- 14 DE PAISANO A PAISANO (Not Listed)
- 39 EL COYOTE (Arpa, BMI)
- 36 EL ORIGINAL (Arpa, BMI)
- 13 EN CADA GOTA DE MI SANGRE (Mundo Musical)
- 18 ENTRE TU Y MIL MARES (Warner/Chappell)
- 23 ERAS TODO PARA MI (ADG, SESAC)
- 38 FUERTE NO SOY (Ser-Ca, BMI)
- 2 IMAGINE SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
- 11 JURAME (F.I.P.P., BMI)
- 24 LA BOMBA (Sony/ATV Discos, ASCAP)
- 25 LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)
- 37 ME TRAES DE UN ALA (Edimat)
- 40 MENTIROSA (Arpa, BMI)
- 22 MUEVELO (Universal-Musica Unica, BMI/Insugnia, ASCAP/Universal, ASCAP/Linker, BMI)
- 16 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
- 34 NO PUEDO OLVIDAR TU VOZ (Not Listed)
- 26 PA' QUE SON PASIONES (San Antonio, BMI)
- 8 PARA QUE QUIERES QUE VUELVA (El Zaz)
- 30 PDR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
- 31 POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)
- 17 QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)
- 33 REGRESA A MI (F.I.P.P., BMI)
- 9 SECRETO DE AMOR (Edimusa, ASCAP)
- 6 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)
- 27 SI TE VAS (F.I.P.P., BMI)
- 29 SIN TU AMOR (Sony Music, BMI)
- 32 TE SONE (Mas Music)
- 28 TU Y LAS NUBES (Not Listed)
- 3 VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chryslas Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)
- 12 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
- 10 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)
- 21 YO TE CONFIESO (Sony/ATV Latin, BMI)

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	4	5	7	RICARDO ARJONA SONY DISCOS †	CUANDO R.ARJONA,A.CUCCO PEÑA (R.ARJONA)
2	2	3	13	LUIS FONSI UNIVERSAL LATINO †	IMAGINE SIN TI R.PEREZ M.PORT MANN R.PEREZ
3	5	6	4	CHRISTINA AGUILERA RC+BMG LATIN	VEN CONMIGO (SOLAMENTE TU) R.PEREZ J.ABERG PREIN R.PEREZ
4	3	2	32	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN O.ALFANNO
5	1	1	9	GLORIA ESTEFAN EPIC/SONY DISCOS †	COMO ME DUELE PERDERTE E.ESTEFAN JR. G.NORIEGA R.BLADES (M.FLORES)
6	NEW		1	RICKY MARTIN COLUMBIA †	SHE BANGS WAFANASIEFFI BLAKE D.CHILD D.CHILD WAFANASIEFFI BLAKE E.MONROIG SIERRA D.LOPPEZ
7	13	14	7	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A.JAEN O.ALFANNO
8	9	11	10	CHRISTIAN CASTRO ARIOLA/BMG LATIN	POR AMARTE ASI K.SANTANDER E.REYES A.MONTALBANI
9	6	4	23	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN J.SEBASTIAN
10	10	13	25	BANDA EL RECODO FONOVISIA	YO SE QUE TE ACORDARAS G.LIZARRAGA J.MARQUEZ
11	11	8	18	GISSELLE ARIOLA/BMG LATIN †	JURAME K.SANTANDER B.OSSA K.SANTANDER
12	7	10	17	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T.SANDOVAL S.TWAIN R.LANGE
13	14	12	10	CONJUNTO PRIMAVERA FONOVISIA	EN CADA GOTA DE MI SANGRE J.GUILLEN J.DE JESUS PINEDA RAMOS
14	15	15	5	LOS TIGRES DEL NORTE FONOVISIA	DE PAISANO A PAISANO LOS TIGRES DEL NORTE (NOT LISTED)
▶ GREATEST GAINER ◀					
15	34	—	2	ALEJANDRO SANZ WEA LATIN †	CUANDO NADIE ME VE E.RUFFINENGO (A.SANZ)
16	12	7	25	MARC ANTHONY COLUMBIA †/SONY DISCOS †	MUY DENTRO DE MI C.ROONEY (M.ANTHONY C.ROONEY)
17	24	34	6	LUIS ENRIQUE WEACARIBE/WEA LATIN †	QUE SE YO O.HERNANDEZ L.ENRIQUE MEJIA J.ENRIQUE MEJIA
18	28	38	3	LAURA PAUSINI WEA LATIN †	ENTRE TU Y MIL MARES A.CERRUTI J.BALLESTEROS B.ANTONACCI
19	19	18	11	VICTOR MANUELLE SONY DISCOS	COMO DUELE S.GEORGE A.JAEN
20	23	25	6	EL PODER DEL NORTE DISCOS CISNE	A ELLA M.TORRES E.GUERRA
21	20	39	3	ANTHONY J&N/SONY DISCOS	YO TE CONFIESO L.A.CRUZ E.CRESPO L.A.CRUZ
22	16	17	7	REY RUIZ BOHEMI/UNIVERSAL LATINO	MUEVELO J.SILVESTRINI J.FLORES A.GARCIA N.SEROUSSI
23	21	16	9	LOS TEMERARIOS FONOVISIA †	ERAS TODO PARA MI A.A.ALBIA A.A.ALBIA
24	29	37	5	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA F.ZAMBRANA MARCHETTI
25	22	21	4	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A.FERNANDEZ R.GONZALEZ A.MATHEUS
26	18	20	4	TIRANOS DEL NORTE SONY DISCOS	PA' QUE SON PASIONES NOT LISTED J.A.MORANTE
27	8	9	12	ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E.ESTEFAN JR. K.SANTANDER K.SANTANDER
28	16	30	3	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES NOT LISTED (NOT LISTED)
29	NEW		1	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H.PATRON J.HARRIS D.TERRY JR.
30	30	—	5	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	PARA QUE QUIERES QUE VUELVA RURIAS J.SILVA
31	27	22	3	LIMITE UNIVERSAL LATINO †	POR ENCIMA DE TODO J.CARRILLO A.GUTIERREZ
32	17	23	4	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E.PAEZ J.A.LUGO RUBIO J.SASUETA
33	25	19	4	THALIA EMI LATIN †	REGRESA A MI E.ESTEFAN JR. L.DERMER E.ESTEFAN JR. L.DERMER A.CHIRINO T.SODI R.DERMER
34	33	27	16	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	NO PUEDO OLVIDAR TU VOZ J.A.LEDESMA M.A.RUIZ
35	NEW		1	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ J.V.FLORES
36	NEW		1	LOS ORIGINALES DE SAN JUAN EMI LATIN †	EL ORIGINAL J.CHAVEZ LOS ORIGINALES DE SAN JUAN (PGARZA)
37	39	—	2	BANDA LA COSTENA RC+BMG LATIN	ME TRAES DE UN ALA NOT LISTED (PSOSA)
38	37	—	2	INTOCABLE EMI LATIN	FUERTE NO SOY J.L.AYALA (M.A.PEREZ R.J.MUNOZ)
39	36	—	3	ORO NORTENO DISCOS CISNE	EL COYOTE MUSIDEAS (PGARZA)
40	40	33	8	LOS RIELEROS DEL NORTE FONOVISIA	MENTIROSA M.MORALES (PGARZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICARDO ARJONA SONY DISCOS CUANDO	1 CHRISTINA AGUILERA RC+BMG LATIN VEN CONMIGO (SOLAMENTE TU)	1 BANDA EL RECODO FONOVISIA YO SE QUE TE ACORDARAS
2 LUIS FONSI UNIVERSAL LATINO NO IMAGINE SIN TI	2 RICARDO ARJONA SONY DISCOS CUANDO	2 CONJUNTO PRIMAVERA FONOVISIA EN CADA GOTA DE MI SANGRE
3 RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	3 LUIS FONSI UNIVERSAL LATINO NO IMAGINE SIN TI	3 LOS TIGRES DEL NORTE FONOVISIA DE PAISANO A PAISANO
4 CHRISTINA AGUILERA RC+BMG LATIN VEN CONMIGO (SOLAMENTE TU)	4 LUIS ENRIQUE WEACARIBE/WEA LATINA QUE SE YO	4 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
5 SON BY FOUR SONY DISCOS A PURO DOLOR	5 VICTOR MANUELLE SONY DISCOS COMO DUELE	5 EL PODER DEL NORTE DISA/EMI LATIN A ELLA
6 MELINA LEON SONY DISCOS CUANDO UNA MUJER	6 MELINA LEON SONY DISCOS CUANDO UNA MUJER	6 TIRANOS DEL NORTE SONY DISCOS PA' QUE SON PASIONES
7 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	7 REY RUIZ BOHEMI/UNIVERSAL LATINO MUEVELO	7 LOS TEMERARIOS FONOVISIA ERAS TODO PARA MI
8 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	8 DOMINIC PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS	8 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
9 ALEJANDRO SANZ WEA LATINA CUANDO NADIE ME VE	9 ANTHONY J&N/SONY DISCOS YO TE CONFIESO	9 POLO URIAS Y SU MAQUINA NORTENA FONOVISIA PARA QUE QUIERES
10 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	10 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	10 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
11 GISSELLE ARIOLA/BMG LATIN JURAME	11 GISSELLE ARIOLA/BMG LATIN JURAME	11 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
12 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	12 RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	12 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON DE TU PELO
13 CHAYANNE SONY DISCOS ATADO A TU AMOR	13 RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	13 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
14 THALIA EMI LATIN REGRESA A MI	14 LIMITE 21 EMI LATIN Y DALE	14 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO
15 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	15 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	15 LOS ORIGINALES DE SAN JUAN EMI LATIN EL ORIGINAL

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.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	2	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
2	2	32	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
3	3	2	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
4	4	30	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
▶ HOT SHOT DEBUT ◀					
5	NEW		LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
6	6	3	GIPSY KINGS	NONESUCH/ATLANTIC 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
7	8	18	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
8	7	4	RICARDO ARJONA	SONY DISCOS 84014 HS	GALERIA CARIBE
9	9	49	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
10	11	3	CONJUNTO PRIMAVERA	FONOVISA 10118 HS	EL RECADO
11	10	6	PEPE AGUILAR	MUSART 12326/BALBOA HS	LO GRANDE DE LOS GRANDES
12	16	9	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS
13	18	79	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
14	12	46	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
15	13	8	LOS HURACANES DEL NORTE	FONOVISA 6088 HS	EN QUE TRABAJA EL MUCHACHO
16	17	66	MANA	WEA LATINA 27864	MTV UNPLUGGED
17	14	22	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
18	20	22	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
19	15	22	THALIA	EMI LATIN 26232 HS	ARRASANDO
20	19	13	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
21	21	20	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79632/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
▶ GREATEST GAINER ◀					
22	35	87	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
23	22	16	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
24	23	30	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
25	27	61	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
26	29	2	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
27	26	48	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
28	32	35	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA HS	MORIR DE AMOR
29	31	20	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
30	24	50	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
31	30	6	TITO ROJAS	M.P. 56328/SONY DISCOS	ROMPIENDO NOCHES
32	28	18	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO
33	36	6	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
34	37	69	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
35	25	14	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
36	42	12	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
37	38	8	AZUL AZUL	SONY DISCOS 83941	EL SAPO
38	33	42	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
39	47	5	OV7	SONY DISCOS 83967	CDOO
40	34	30	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
41	41	2	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 27707	TE SONE
42	NEW		PEDRO FERNANDEZ	MERCURY 542880/UNIVERSAL LATINO	YO NO FUJ
43	49	2	BANDA EL RECODO	FONOVISA 10121	PLAZA DE TOROS MEXICO
44	44	68	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79632/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
45	45	14	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
46	46	10	TITO PUENTE & EDDIE PALMIERI	RMM 284033	OBRA MAESTRA (MASTERPIECE)
47	RE-ENTRY		CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL
48	39	14	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO
49	40	2	LOS LOBOS	HOLLYWOOD 62242	DEL ESTE DE LOS ANGELES (JUST ANOTHER BAND FROM EAST L.A.)
50	RE-ENTRY		EL PODER DEL NORTE	DISA 28227/EMI LATIN	A ELLAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	1 SON BY FOUR SONY DISCOS SON BY FOUR	1 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
2 VARIOUS ARTISTS EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	2 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA — CARIBBEAN SOUL	2 CONJUNTO PRIMAVERA FONOVISA EL RECADO
3 SHAKIRA SONY DISCOS MTV UNPLUGGED	3 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	3 PEPE AGUILAR MUSART/BALBOA LO GRANDE DE LOS GRANDES
4 GIPSY KINGS NONESUCH/ATLANTIC/VOLARE! VERY BEST OF THE...	4 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO	4 LOS HURACANES DEL NORTE FONOVISA EN QUE TRABAJA EL...
5 RICARDO ARJONA SONY DISCOS GALERIA CARIBE	5 OMARA PORTUONDO WORLD CIRCUIT/NONESUCH/BUENA VISTA...	5 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
6 ROCIO DURCAL ARIOLA/BMG LATIN CARICIAS	6 MELINA LEON SONY DISCOS BANO DE LUNA	6 LOS TEMERARIOS FONOVISA EN LA MADRUGADA SE FUE
7 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA...	7 TITO ROJAS M.P./SONY DISCOS ROMPIENDO NOCHES	7 INTOCABLE EMI LATIN CONTIGO
8 MANA WEA LATINA MTV UNPLUGGED	8 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/BUENA VISTA...	8 BANDA EL RECODO FONOVISA LO MEJOR DE MI VIDA
9 ALEJANDRO FERNANDEZ SONY DISCOS ENTRE TUS BRAZOS	9 TITO PUENTE & EDDIE PALMIERI RMM OBRA MAESTRA	9 CONJUNTO PRIMAVERA G.M.P./FONOVISA MORIR DE AMOR
10 THALIA EMI LATIN ARRASANDO	10 HUICHO Y TONO FONOVISA A PURA BAYOYA	10 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
11 PAULINA RUBIO UNIVERSAL LATINO PAULINA	11 ELIADES OCHOA HIGHER OCTAVE WORLD/VIRGIN TRIBUTE TO THE...	11 BANDA MACHOS WEAMEX/WEA LATINA MI GUITARRA Y YO
12 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	12 GISELLE ARIOLA/BMG LATIN VOY A ENAMORARTE	12 GRUPO BRYNDIS Y LOS ACOSTA DISA/EMI LATIN LOS DOS GRANDES...
13 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	13 DLG SONY DISCOS GREATEST HITS	13 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2
14 JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA	14 CUBANISMO! HANNIBAU/PALM MARDI GRAS MAMBO-CUBANISMO!	14 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
15 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	15 ANTHONY MALDONADO J&N/SONY DISCOS SERAS PARTE DE MI MUNDO	15 PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO YO NO FUJ

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Lat n awards: ○ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/PI Communications and SoundScan, Inc.

NOTAS

(Continued from preceding page)

and the Assn. of Cable Television Operators have reached an agreement regarding the use of music in television programs. According to the new deal, cable networks will pay 1% of their publicity and subscription revenues in exchange for musical productions. Those signing the deal were Santiago Schuster, GM of SCD, and Arturo Rique, president of the Assn. of Cable Television Operators, which includes companies such as Metrópolis Intercom, Cable Aconcagua, and TV Luxor. VTR, which along with Metrópolis is one of the two cable giants in Chile, did not sign, citing its desire to "preserve conceptual, technical, and legal differences regarding SCD charges," according to a news release.

FLAMENCO GUITARIST and two-time Grammy winner Tomatito will be playing an almost solid week of dates Oct. 3-8 at New York's Blue Note with pianist Michel Camilo, with whom he recorded the Grammy-winning "Spain." The shows are quite possibly the first for a flamenco musician in the noted jazz venue.

"This album proves that piano and guitar do communicate," said Camilo. "It was a difficult album to record. But now that we've played 60 concerts worldwide, everyone loves it."

Tomatito, in the meantime, is about to begin recording a new flamenco-only album, with collaborations to be announced.

PIONEERING LATIN alternative show "The Red Zone" has left its one-year home at KLYY (Y107) Los Angeles after its one-year contract at the station expired in September. The station, which now has a Latin pop format, was English-language alternative when the show—which highlighted Latin alternative music from around the world and supported itself commercially—was picked up.

"We should have a new home for it within the next 10 days," says executive producer Tomas Cookman. "It's a pity, because what we don't need is another [romantic] KLVE [Los Angeles]," he adds, lamenting the lack of alternative Latin music shows.

Cookman, who handles several prominent alternative acts, including Los Fabulosos Cadillacs and Aterciopelados, is also in the process of setting up his own record label—Atomiko—with expectations to launch in the beginning of 2001. A distribution deal with a major is in the works.

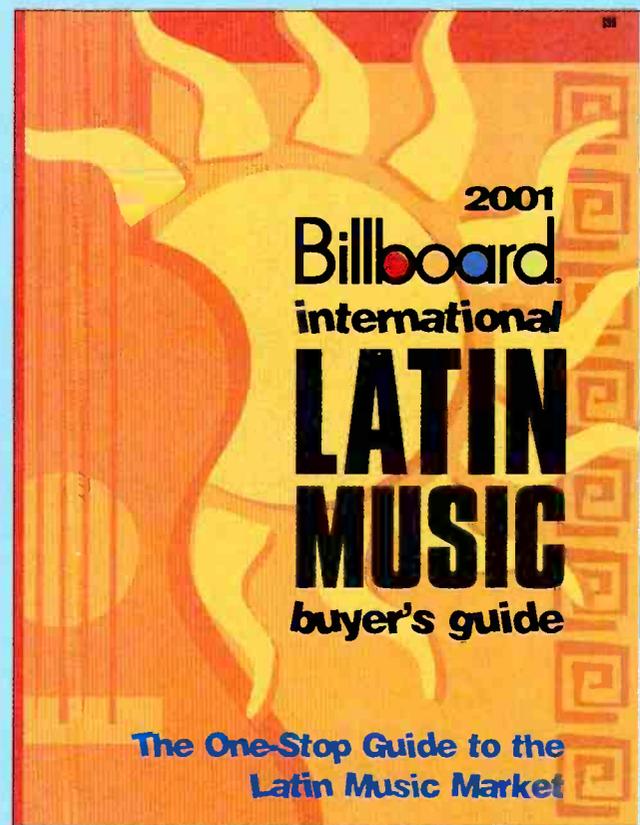
LATIN ACADEMY of Recording Arts and Sciences (LARAS) senior VP/executive director Mauricio Abaroa traveled to Spain Sept. 26 to begin the process of opening a LARAS office in that country, based in Madrid.

"It's the first step toward beginning operations not only in Spain but also in Mexico," says Abaroa, who will also travel to Mexico in October and will be meeting with prospective local directors. LARAS hopes to open offices throughout the world in an effort to recruit academy members from various countries and expand operations.

Assistance in preparing this column was provided by Sergio Fortuno in Chile. Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com.

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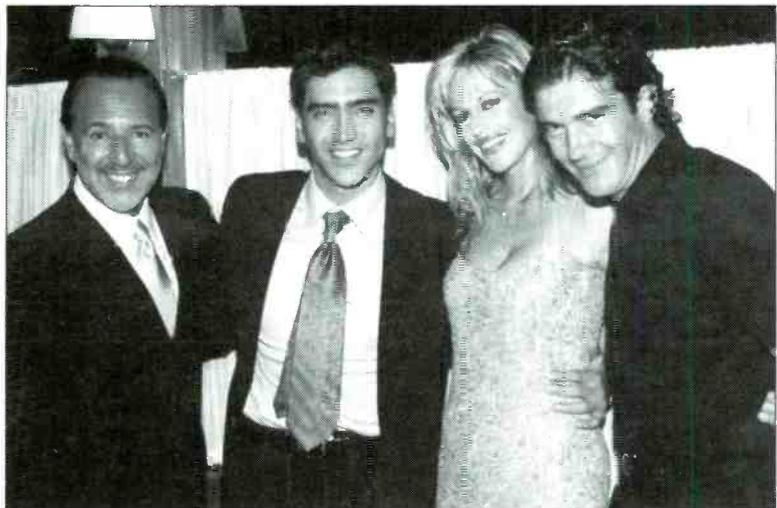
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Labels Find Much To Celebrate After 1st Latin Grammys



Shown at Ago, from left, are Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Sony Music recording artist Alejandro Fernandez; Melanie Griffith; and Antonio Banderas.

LOS ANGELES—The first-ever Latin Grammys took place Sept. 13 at the Staples Center in downtown Los Angeles. Seats to the live telecast were sold out, and awards were given in 40 categories covering a wide variety of genres of Latin music, ranging from flamenco to *ranchera*.

Following the event, major record labels hosted a variety of parties around the city. Prior to the awards ceremony, producer Emilio Estefan was honored with the first person of the year award. The Latin Grammys were put together by the National Academy of Recording Arts and Sciences (NARAS) and its sister organization, the Latin Academy of Recording Arts and Sciences (LARAS).



Many attended Warner Music Latin America's party at the Cicada restaurant. Shown in the back row, from left, are Banda Machos' Mauricio Bueno Camacho; Lizzy Cancino, international exploitation manager for domestic repertoire at Warner Music Mexico; Kariano Perez, managing director of Warner Mexico; Café Quijano's Manuel Quijano; Olga Tañon, recording artist; Iñigo Zabala, executive VP at Warner Music Latin America; Fernando Osorio, recording artist; Café Quijano's Oscar Quijano; and André Midani, president of Warner Music Latin America. In the front row, from left, are Café Quijano's Raul Quijano, Banda Machos' Ivan Alejandro Diaz Lozano, and Banda Machos' Bernardo Lomeli Roman.



Sony Music Entertainment's post-Latin Grammy celebration was held at Ago in West Hollywood. Shown, from left, are Son By Four's Javi Montes; Rick Dobbis, president of Sony Music International; Son By Four's Pedro Quilez; Frank J. Welzer, president of Latin America for Sony Music International; Son By Four's Gordie Montes and Angel Lopez; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; and Oscar Llord, president of Sony Discos.



Christina Aguilera, left, and Leslie Zigel, VP of business and legal affairs for the Latin-American region at BMG, are pictured at the party.



At the Sony celebration, from left, are Emilio Estefan Jr.; Sony Music recording artist Shakira; Jennifer Lopez; Gloria Estefan; Jose Feliciano; Angel Carrasco, senior VP of A&R, Latin America, for Sony Music International; Celia Cruz; and Thomas D. Mottola, chairman/CEO of Sony Music Entertainment.



Shown at the BMG celebration, from left, are producer Rudy Perez; Rodolfo Lopez Negrete, VP for the Latin region at BMG; BMG artist Christina Aguilera; and Lopez Jorge Doriga, VP of marketing for the Latin region at BMG.



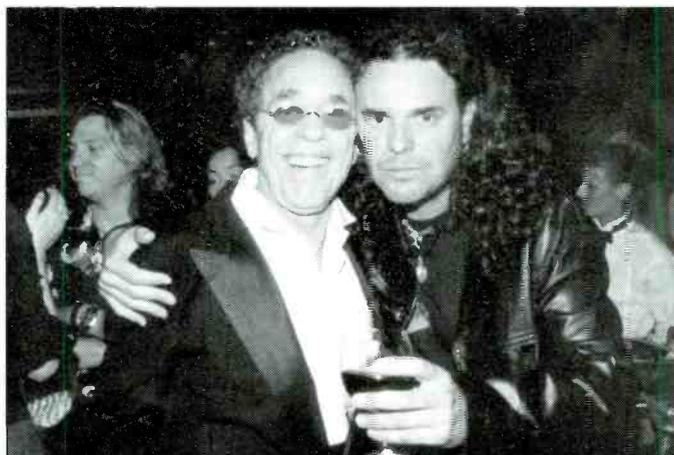
Beto Cuevas, right, of rock band La Ley and his wife, Estela Cuevas, enter the Warner Music Latin America party at Cicada.



From left, LARAS senior VP/executive director Mauricio Abaroa, LARAS person of the year Emilio Estefan, and producer Phil Ramone are shown during LARAS' person of the year awards dinner honoring Estefan at the Beverly Hilton.



Grammy winner Celia Cruz, left, and NARAS president/CEO Michael Greene enjoy the festivities at the LARAS person of the year dinner.



Andre Midani, left, president of Warner Music Latin America, is shown with Fher Olvera, lead singer of Grammy-winning band Maná.



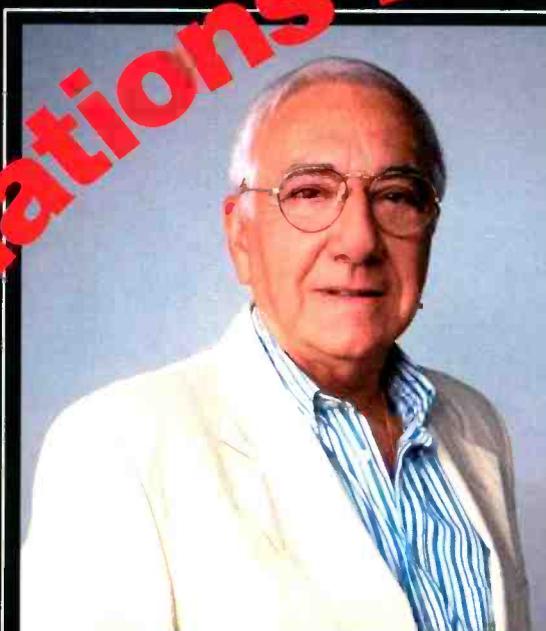
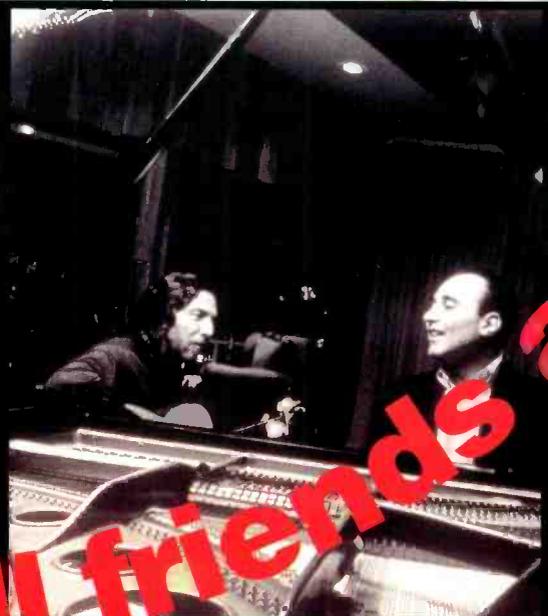
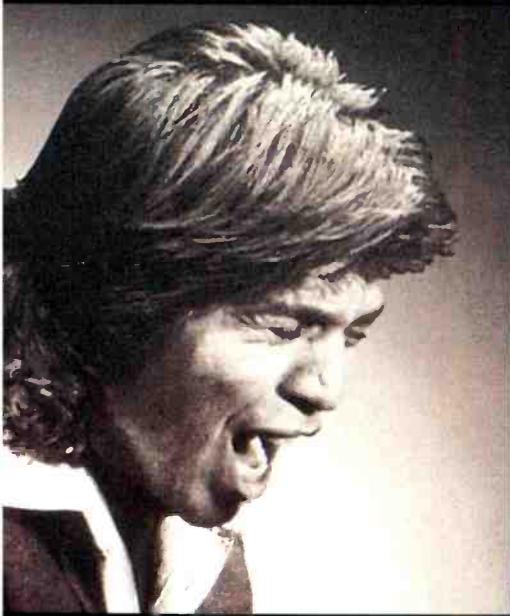
At the BMG Grammy after-party at Le Doum in Los Angeles, Latin Grammy winner Carlos Santana, right, celebrates with BMG artist Alexandre Pires of Só Pra Contrariar.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

European National Groups Are Taking On The Pirates

Spanish Industry Bodies Team Against 'Mafia Situation'

BY HOWELL LLEWELLYN

MADRID—The Spanish music industry is set to launch a major anti-piracy campaign Oct. 11, but while their counterparts in Belgium are hoping to stop a stream of home-recorded CD-Rs, Spain's labels and publishers are looking to cripple professional counterfeiters.

According to BMG-Ariola Spain president José María Cámara, one of the Spanish campaign's architects, it is aimed at combating "a massive and sophisticated industrial process with well-organized manufacturing and distribution of illegally copied CDs."

It marks the first time that the industry's three main institutions—IFPI-affiliated labels' body AFYVE, authors' society SGAE,

and artists' association AIE—have joined forces on a single issue.

The presidents of all three—AFYVE's Jesús López, SGAE's Teddy Bautista, and AIE's Luis Cobos—will present the campaign in Madrid "with the massive presence of leading artists," says Cámara.



LOPEZ

López says that piracy accounted for just 5% of the Spanish market until "fairly recently" but that the figure is now at least 15% and growing. "In other words, if the industry sells 60 million legal sound carriers, some 9 million more will have been sold illegally on the

street," he says.

Cámara says AFYVE estimates that "the annual impact, in terms of lower sales of legal CDs," is between 15 billion and 20 billion pesetas (\$80 million-\$107 million). He adds that "Spain is without doubt the worst-affected country in Europe."

Campaign details are being finalized, but Cámara confirms that it will include TV and radio spot ads, plus posters and stickers at sales points and in music retailers. "We expect a lot of artists to participate," he adds, "which is a sure way of

(Continued on page 56)

IFPI Belgium Targets Home-Copied CDs

BY MARC MAES

BRUSSELS—The biggest-ever media campaign undertaken by the Belgian music industry has been launched in an attempt to make young consumers aware of the fact that trading in home-copied CDs is a criminal offense.

In Belgium, sales of blank CD-Rs topped 30 million units last year, and according to the local affiliate of the International Federation of the Phonographic Industry (IFPI), an

estimated 12 million were used to copy music tracks. The labels' body says this resulted in a sales drop of 1 million units for legitimate prerecorded CDs.

The multi-level anti-copying campaign launched Sept. 28 and will run until early next year. It was set up by IFPI Belgium, along with authors' body SABAM, collecting society Microcam, and computer giant Microsoft. The cost of the whole campaign, including a four-week run of cinema advertisements, is estimated at 10 million francs (\$212,000). IFPI Belgium director Marcel Heymans says, "It was important to reach our target public with the campaign—youngsters on

(Continued on page 59)



Malaysia Sets Counterfeit Law

Labels' Group Says Illegal Plants Are Clearing Out

BY STEVE McCLURE

TOKYO—As expected, Malaysia's Optical Discs Act 2000 has become law, following approval by the country's Senate earlier this month (Billboard, July 29).

Optical disc manufacturers have until March 1, 2001, to register with the government in order to be compliant with the law, which is broadly based on Hong Kong's Optical Disc Ordinance.

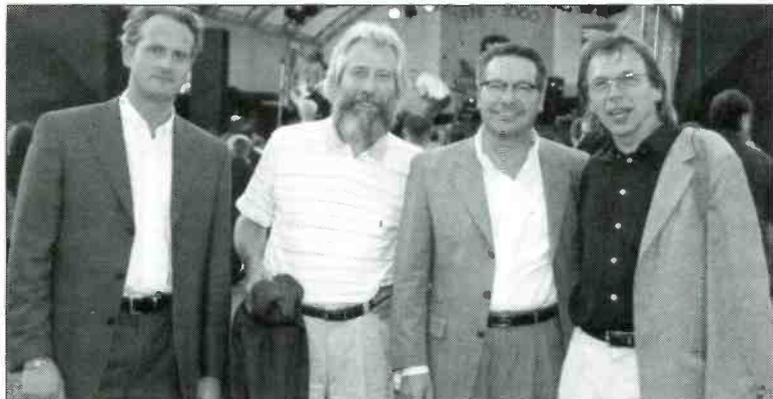
Labels' body the Recording Industry of Malaysia (RIM) says there are at least 40 plants in Malaysia operating an estimated 90 production lines. RIM estimates the annual production capacity of these plants is at least 10 times the local demand of 20 million units for optical media products.

Companies convicted of manufacturing optical discs without a license will be fined a minimum of 500,000 ringgit (\$131,582), rising to a minimum fine of 1 million ringgit (\$263,164) for a second offense. Indi-

viduals found guilty of violating the law face a minimum fine of 250,000 ringgit (\$65,791) or imprisonment for a maximum of three years, or both. This penalty rises on second offense to a minimum fine of 500,000 ringgit (\$131,582) or a maximum prison term of six years, or both.

Now that the bill has become law, RIM says, illegal Malaysia-based plants are relocating to territories such as Indonesia, the Philippines, and Burma. RIM CEO Sandy Monteiro says the trade body believes the supply-side crackdown will reduce piracy in Malaysia from its current 45%-plus rate to 20% or less over the next 18 months.

In the wake of the bill's passage, RIM is planning a major anti-piracy awareness campaign, which will be spearheaded by Domestic Trade and Consumer Affairs Minister Tan Sri Muhyiddin Yassin. The campaign, to be launched this month, will aim to discourage consumers from buying pirated music.



Silver Lining. Guests from Warner Music International affiliates world-wide joined over 3,000 employees and their families at the Warner Music Manufacturing Europe (WMME) plant in Alsdorf, Germany, to celebrate the pressing and distribution operation's 25th anniversary. Among the acts performing at the event were SCYS (Warner Music Germany), Ayman (EastWest Germany), Point Break, and Glatma Kid (both with WEA U.K.). Shown attending the event, from left, are WMME director of information technology and business development Udo Lange, Warner Music Eastern Europe president Manfred Lappe, Warner Music Central and Northern Europe president Gerd Gebhardt, and WMME director of international services Cippi Frenger.

Digital Issues Come To The Fore At PRS Meeting

BY LARS BRANDLE

LONDON—Members of the U.K.'s Performing Right Society (PRS) heard government minister Janet Anderson confirm government support for rights owners in the digital age at the society's Sept. 22 annual general meeting (AGM) in London.

In her keynote speech, Anderson, MP, minister for tourism, film, and broadcasting at the Department for Culture, Media, and Sport, emphasized

(Continued on page 57)

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LONDON-BASED BMG INTERNATIONAL has revamped its European marketing division. Richard Dinnadge, former director of BMG Classics U.K., has been named director of European marketing, overseeing the marketing of U.K.- and German-signed pop acts and the international marketing of U.K. commercial division artists. Marcus Ehresmann, former promotions manager at Epic International, becomes senior manager of European marketing, responsible for rock and alternative. Mervyn Lyn has been promoted to head of R&B marketing, Europe, following a stint as head of R&B for BMG U.K. BMG European promotions coordinator Petter Nilsson is promoted to international marketing manager, overseeing European marketing and promotion of U.S.-signed pop acts and Scandinavian repertoire. BMG Benelux E-business manager Marcel Swagers has been appointed senior European online marketing manager. The team reports to Sara Silver, VP of European marketing. **LARS BRANDLE**

UNIVERSAL MUSIC HOLLAND A&R director Paul Zijlstra is leaving his post, effective Sunday (1), to become an independent A&R consultant, with EMI Music as his first major client. His consultancy firm is named Bula, derived from the Fijian word for "life." Zijlstra is also aiming to launch his own record label, Bula Recordings. After the Universal/PolyGram merger in 1998, former Polydor Holland A&R manager Zijlstra was appointed A&R director for the new company. His most-prominent A&R success is Marco Borsato, the Netherlands' biggest-selling domestic artist ever. Zijlstra says his departure from Universal was an amicable split. "I simply wanted something less political and more music-driven—the main reason I first got involved in this business anyway," he says. **ROBERT TILLI**

LONDON-BASED CONCERT BOOKER the Agency Group (TAG) has opened a Scandinavian affiliate in Copenhagen. Brian Nielsen, a former partner in Copenhagen-based booking agency ETC Concerts, becomes GM of the new unit, reporting to TAG chairman Neil Warnock. The office represents such acts as Espen Lind (Universal Music Norway), A*Teens (Stockholm Records), a-ha (WEA Germany), E-Type (Stockholm Records), and Kashmir (Sony Music Denmark) on a regional and international basis. Warnock says Nielsen is likely to hire additional Copenhagen-based staffers. TAG already has offices in London, New York, Toronto, and Amsterdam. **KAIR LOFTHUS**



BIRCH

U.K. ROCK LABEL GROUP Revolver is shifting its distribution from the Sony/Warner joint venture the Entertainment Network to Universal, effective Monday (2). Revolver aims to open the deal up to third-party labels, according to managing director Paul Birch. He says, "We are hoping to interest labels, [regardless] of genre, in our logistics operation at Universal." Birch adds that the Universal deal gives Revolver "access to their sales team and the ability to develop third-party distribution, which we have been planning for some time." Revolver labels include Revolver, Black, FM, and Heavy Metal Records. **LARS BRANDLE**

VICTORIA RODRIGUEZ CAMPOAMOR has been appointed director of operations at the Amsterdam-based 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). Campoamor was head of audiovisual operations at Spanish authors and publishers' society SGAE through Sept. 22. Her new role requires her to relocate from Madrid to Amsterdam, where she will report to IMJV CEO Ijsbrand Galema. Her start date at IMJV has not yet been announced. **ROBERT TILLI**

MUSIC CHOICE, the Pan-European subscription Internet and digital TV music service, has named sales and marketing director Margot Daly as its COO, ahead of a planned flotation on the London Stock Exchange. In the new London-based post, Daly, who reports directly to CEO Simon Bazalgette, will be responsible for relaunching the Music Choice brand and launching Web and mobile services. The flotation at the end of September is expected to raise 45 million pounds (\$65 million), valuing the company at approximately 190 million pounds (\$266 million). Music Choice is a joint venture between broadcaster BSkyB, Warner Music, and Sony Music. **LARS BRANDLE**

U.K. LABELS' BODY the Assn. of Independent Music (AIM) has appointed Mo Darbyshire to manage the development of its online music-licensing trial, which began at the end of July. In the new London-based position, effective immediately, Darbyshire reports to AIM CEO Alison Wenham. Darbyshire will continue in her role as director of music services at Sky Television and head the broadcast consultancy company Soundmouse, which she co-founded. **KAIR LOFTHUS**

How Brussels Sees The Music Biz

Warner/EMI Merger Document Analyzes Effects On Industry

BY GORDON MASSON

LONDON—The clock is ticking.

As staffers at Time Warner and EMI Group await the European Commission's (EC) imminent decision on their merger plans, lawyers for both parties, and those of objectors to the \$20-billion deal, continue to pore over the documents produced by the commission's merger task force. Those interested in the structure of the European entertainment industry are also studying the papers in an effort to find out just how Brussels perceives the music business.

The EC's "Market Testing" document of Warner/EMI's proposed undertakings, dated Sept. 19 and sent to

all interested parties, breaks down the merger into various aspects. The eventual ruling of the commission will not only seal the fate of this particular deal but will presumably dictate the future of any significant consolidation between the majors.

Examining recorded music and music publishing, the Brussels-based regulators state that under its Merger Regulation, a merger shall not be allowed "if it creates or strengthens a dominant position in the common market, or a significant part of it."

According to documents obtained by *Billboard*, the commission's assessment is as follows:

RECORDED MUSIC

"The recorded music industry consists of the large vertically integrated

record companies Time Warner/EMI, Sony, Bertelsmann (BMG), and Universal (the "majors") as well as a large number of smaller competitors ("the independents"). The commission has found that the present merger would lead to a collective or oligopolistic dominant position being held jointly by the four majors Time Warner/EMI, Sony, BMG, and Universal. The basis for this finding was in particular the following:

- "The independents are not effective competitors to the majors to an extent where they could disturb any kind of 'mutual understanding' between the majors. This means that the market is basically controlled by the majors.

- "The market characteristics are so that there are few incentives for the majors to compete on price, but rather a strong incentive to reach a mutual understanding about what the pricing policy in the market should be. In particular the commission has noted that the majors are basically in terms of firm structure and costs. Furthermore, the recorded music industry is characterized by a standardized pricing system, and the market is very transparent as far as prices are concerned. Finally, the majors are linked through numerous joint ventures and other commercial deals, which create a commonality of interests.

- "Competition on prices has not been a prevalent feature of competition between the majors. The commission has also noticed the history of cooperation and antitrust investigations of the industry.

- "The merger will increase the concentration of the industry significantly and will make the market much 'tighter.' It will also further marginalize the independents, because the merger is likely to reinforce an existing trend toward higher promotion and marketing expenditures. As a result the merger is likely to lead to a much higher degree of 'mutual understanding' between the remaining majors, which could, for example, result in higher prices to consumers. The commission

(Continued on page 60A)

Canadian Act Great Big Sea Records Life On The Road

BY LARRY LeBLANC

TORONTO—Listening to Great Big Sea's concert album "Road Rage"—released Oct. 3 on WEA Records in Canada—is as close as it gets to attending a Newfoundland after-hours kitchen party where fiddles, button accordions, tin whistles, *bodhráns* and mandolins, and hammered dulcimers are likely to resound until near dawn.

This 19-song album—with its cover artwork featuring a photo of a grandmother in full biker leathers driving a motorcycle, and with audiences singing along verse by verse to most songs—is certainly the most boisterous live recording in Canadian music history. That's perhaps not surprising. After all, Newfoundland's most popular musical export cut its teeth in the early '90s performing in the gritty George Street club district of its home-

town St. John's.

As Great Big Sea lead singer Alan Doyle, who also plays guitar and mandolin, recalled in *Billboard* (June 14, 1997), "George Street probably has more pubs per square feet than anywhere in the world... With that amount of playing [four 45-minute sets each night], you just get so tight."

The other members of Great Big Sea are vocalist Darrell Power (also on bass and harmonica), Sean McCann (*bodhrán*, guitar, tin whistle), and Bob Hallett (accordion, fiddle, mandolin).

Contrasting with Pearl Jam's unprecedented release Sept. 26 of 25 double-disc "bootlegs" culled from shows on the European leg of its current tour, Great Big Sea members opted to select only the foremost performances from its 1999 35-date Cana-

(Continued on page 57)



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THIS WEEK	LAST WEEK	SINGLES
1	2	RION HEART SMAP VICTOR
2	NEW	BOY FRIEND AIKO PONY CANYON
3	3	SAUTERZI PORNO GRAFFITTI SONY
4	4	ZOO AIWO KUDASAI SYUKA HASUI SONY
5	1	ZETTYOSYUU RINGO SHEENA TOSHIBA-EMI
6	5	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR
7	6	I WISH MORNING MUSUME ZETIMA
8	11	ZOO ECHOES SONY
9	8	NATSU MATSURI WHITEBERRY SONY
10	NEW	PRECIOUS LOVE 20TH CENTURY AVEV TRAX
11	9	GET U'RE DREAM ZARD B-GRAM
12	12	AH YOKATTA HANA HANA WARNER MUSIC JAPAN
13	7	TOMADDO GLAY UNLIMITED
14	13	GEKKOH CHIHURO ONITSUKA TOSHIBA-EMI
15	14	TEARS FAYRAY ANTINOS
16	16	HOW YOU LIKE ME NOW? M-FLO RHYTHM ZONE
17	15	MADAN DER FREISCHUTZ T.M. REVOLUTION ANTINOS
18	NEW	MARIA HITOMI AVEV TRAX
19	17	TOPLESS DRIVER SNAIL RAMP KING
20	18	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR
ALBUMS		
1	1	VARIOUS ARTISTS IMAGE SONY
2	NEW	DIR EN GREY MACABRE SONY
3	3	YUKI KOYANAGI EXPANSION EASTWEST
4	12	MADONNA MUSIC WARNER MUSIC JAPAN
5	NEW	THE ELEPHANT KASHIMASHI SWEET MEMORY FAITH
6	NEW	GREEN DAY WARNING WARNER MUSIC JAPAN
7	NEW	MASAYOHI YAMAZAKI ONE NIGHT STANDS UNIVERSAL
8	2	L'ARC-EN-CIEL REAL K/00N
9	NEW	BLANKEY JET CITY LAST DANCE UNIVERSAL
10	NEW	FUJIKO HEMMING YUUSYUU NO NOCTURNE VICTOR
11	NEW	BUCK-TICK ONE LIFE, ONE DEATH BMG FUNHOUSE
12	NEW	FUJIKO HEMMING LA CAMPANELLA VICTOR
13	4	WHITEBERRY HATSU SONY
14	18	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
15	16	S.E.N.S. TOMEI NA ONGAKU BMG FUNHOUSE
16	6	BOYZ II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL
17	7	SARAH BRIGHTMAN LA LUNA TOSHIBA-EMI
18	13	VARIOUS ARTISTS SUPER EUROBEAT VOL.110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX
19	NEW	SUNNYDAY SERVICE LOVE ALBUM MIOI
20	9	MAI KURAKI DELICIOUS WAY GIZA STUDIO

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
2	3	I TURN TO YOU MELANIE C VIRGIN
3	7	MY HEART BLEEDS LIKE A DRUM ATC HANSA
4	2	LUCKY BRITNEY SPEARS JIVE/ZOMBA
5	5	MUSIC MADONNA MAVERICK/WEA
6	10	SANDSTORM DARUDE UNIVERSAL
7	4	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL
8	8	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL
9	11	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
10	6	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL
11	9	WIE ES GEHT DIE ARTZE MOTOR/UNIVERSAL
12	12	WE WILL ROCK YOU FIVE & QUEEN RCA
13	13	SUPER FLY MUSIC INSTRUCTOR EASTWEST
14	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER UNIVERSAL
15	15	ISCH LIEBE DISCH TIC TAC TOE RCA
16	19	ANOTHER WAY GIGI D'AGOSTINO ZYX
17	14	AROUND THE WORLD ATC HANSA
18	17	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
19	RE	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL
20	16	IT FEELS SO GOOD SONIQUE UNIVERSAL
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WARNER
2	1	PUR MITTENDRIN EMI
3	3	CRAIG DAVID BORN TO DO IT EDEL
4	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
5	NEW	FUNF STERNE DELUXE NEO.NOW ZOMBA
6	4	ROSENSTOLZ KASSENGIT POLYDOR/UNIVERSAL
7	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
8	5	THE CORRS IN BLUE 143/LAVA/EASTWEST
9	8	MELANIE C NORTHERN STAR VIRGIN
10	11	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
11	6	RONAN KEATING RONAN POLYDOR/UNIVERSAL
12	10	JANTJE SMIT EIN BISSCHEN LIEBE KOCH
13	9	ANASTACIA NOT THAT KIND EPIC
14	13	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
15	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA
16	18	REAMONN TUESDAY VIRGIN
17	14	BON JOVI CRUSH MERCURY/UNIVERSAL
18	15	MICHELLE SO WAS WIE LIEBE EMI
19	19	SANTANA SUPERNATURAL ARISTA/RIOLA
20	RE	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	NEW	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA
2	NEW	KERNKRAFT 400 ZOMBIE NATION DATA
3	1	LADY (HEAR ME TONIGHT) MODJO POLYDOR
4	NEW	SOMETHING DEEP INSIDE BILLIE PIPER INNOCENT/VIRGIN
5	NEW	MOST GIRLS PINK LAFACE/ARISTA
6	NEW	UNLEASH THE DRAGON SISQO DEF SOUL/MERCURY
7	NEW	I'M OUTTA LOVE ANASTACIA EPIC
8	4	SKY SONIQUE SERIOUS/UNIVERSAL
9	6	OVERLOAD SUGABABES LONDON
10	3	NATURAL S CLUB 7 POLYDOR
11	2	ON A NIGHT LIKE THIS KYLIE MINOGUE PARLOPHONE
12	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY
13	5	ORDINARY WORLD AURORA FEATURING NAIMEE COLEMAN POSITIVA
14	11	MUSIC MADONNA MAVERICK/WEA
15	9	BIG BROTHER UK TV THEME ELEMENT FOUR CHANNEL 4 MUSIC
16	8	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA
17	12	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA
18	NEW	MINORITY GREEN DAY REPRISE/WEA
19	NEW	YOU USED TO HOLD ME SCOTT & LEON AM-PM
20	14	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WEA
2	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
3	2	CRAIG DAVID BORN TO DO IT WILDSTAR
4	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	4	DAVID GRAY WHITE LADDER JIVE/EASTWEST
6	14	SONIQUE HEAR MY CRY UNIVERSAL
7	7	SPANDAU BALLET GOLD—THE BEST OF CHRYSALIS
8	RE	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
9	5	RONAN KEATING RONAN POLYDOR
10	11	COLDPLAY PARACHUTES PARLOPHONE
11	6	MELANIE C NORTHERN STAR VIRGIN
12	8	THE CORRS IN BLUE 143/LAVA/ATLANTIC
13	12	MOBY PLAY MUTE
14	10	JIMI HENDRIX EXPERIENCE HENDRIX—THE BEST UNIVERSAL MUSIC TV/MCA
15	9	THE DOORS THE BEST OF THE DOORS ELEKTRA/EASTWEST
16	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
17	18	S CLUB 7 7 POLYDOR
18	15	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT/VIRGIN
19	RE	LENE MARLIN PLAYING MY GAME VIRGIN
20	20	TOPLOADER ONKA'S BIG MOKA SONY S2

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL
2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	3	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	4	ANGELA SAJAN SUPA CREW SOURCE/VIRGIN
5	5	ELLE EST A TOI ASSIA VIRGIN
6	6	I'M OUTTA LOVE ANASTACIA EPIC
7	7	J'PETE LES PLOMBS DISIZ LA PESTE BARCLAY/UNIVERSAL
8	8	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
9	10	MUSIC MADONNA MAVERICK/WEA
10	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
11	11	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
12	13	AROUND THE WORLD ATC BMG
13	12	CES SOIREES LA YANNICK EGG/SONY
14	15	BELSUNCE BREAKDOWN BOUGA VIRGIN
15	16	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
16	19	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
17	14	AU CAFE DES DELICES PATRICK BRUEL BMG
18	18	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
19	17	FREESTYLER BOMFUNK MC'S EPIC
20	NEW	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WEA
2	1	MICHEL SARDOU FRANCAIS TREMA/SONY
3	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
4	NEW	BJORK SELMASONGS (SOUNDTRACK) BARCLAY/UNIVERSAL
5	3	MOBY PLAY MUTE/LABELS/VIRGIN
6	7	ISABELLE BOULAY MIUEX QUICI-BAS V2/SONY
7	4	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
8	5	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
9	12	SOUNDTRACK O BROTHER, WHERE ART THOU? MERCURY/UNIVERSAL
10	9	SANTANA SUPERNATURAL ARISTA/BMG
11	13	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
12	6	CLAUDE NOGARO EMBROQUEMENT IMMEDIAT EMI
13	10	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
14	8	THE CORRS IN BLUE 143/LAVA/EASTWEST
15	11	SAJAN SUPA CREW KLR SOURCE/VIRGIN
16	15	ANASTACIA NOT THAT KIND EPIC
17	14	PATRICIA KAAS LIVE COLUMBIA
18	NEW	CRAIG DAVID BORN TO DO IT EDEL/SONY
19	RE	ST. GERMAIN TOURIST EMI
20	18	MADONNA RAY OF LIGHT MAVERICK/WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC (IMPORT) MADONNA MAVERICK/WARNER
2	2	MUSIC MADONNA MAVERICK/WARNER
3	3	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
4	4	THE HAMPSTEAD DANCE SONG HAMPTON THE HAMPSTER KOCH
5	5	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL
6	6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
7	7	BANG BANG BANG THE MOFFATTS EMI
8	8	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK
9	9	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG
10	10	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL
11	11	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY
12	13	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY
13	12	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
14	16	CAROUSEL THE BRATT PACK POPULAR/EMI
15	19	LAST KISS PEARL JAM EPIC/SONY
16	14	RIDDLE GIGI D'AGOSTINO POPULAR/EMI
17	RE	AMERICAN PIE MADONNA MAVERICK/WARNER
18	NEW	LET'S GET MARRIED JAGGED EDGE SO SO OFF/ COLUMBIA/SONY
19	RE	I NEED YOU (IMPORT) LEANN RIMES CURB/ SPARROW/CAPITOL/EMI
20	18	UGLY (PART 2) DAPHNE & CELESTE ISLAND/ UNIVERSAL
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WARNER
2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER
3	3	EMINEM THE MARSHALL MATHERS LP WEB/ AFTERMATH/UNIVERSAL
4	4	CRED HUMAN CLAY EPIC/SONY
5	2	BARENAKED LADIES MAROON REPRISE/WARNER
6	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ BMG
7	10	BABY BLUE SOUNDCREW PRIVATE PARTY: COLLECTORS EDITION MCA/UNIVERSAL
8	7	NELLY COUNTRY GRAMMAR FO' REAL/UNIVERSAL
9	9	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL
10	12	SARAH BRIGHTMAN LA LUNA NEMO STUDIO/ ANGEL/EMI
11	11	SOUNDTRACK COYOTE UGLY CURB
12	8	VARIOUS ARTISTS PLANET POP 2001 BMG
13	13	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
14	5	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM/UNIVERSAL
15	15	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
16	17	MOBY PLAY V2/BMG
17	20	'N SYNC NO STRINGS ATTACHED JIVE/BMG
18	18	M.C. MARIO PARTY MIX SONY
19	19	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
20	NEW	BJORK SELMASONGS (SOUNDTRACK) ELEKTRA/ WARNER

THIS WEEK	LAST WEEK	SINGLES
1	1	QUE SI, QUE NO JODY BERNAL DINO
2	4	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
3	2	I TURN TO YOU MELANIE C VIRGIN
4	3	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC
5	7	HIDE U KOSHEEN ZOMBA
6	10	LADY (HEAR ME TONIGHT) MODJO POLYDOR/ UNIVERSAL
7	5	SUPERSTRIN CYGNUS X ID&T
8	6	I WOULD STAY KREZIP WARNER
9	9	MUSIC MADONNA MAVERICK/WARNER
10	8	7 DAYS CRAIG DAVID EDEL
11	15	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR
12	11	I'M OUTTA LOVE ANASTACIA EPIC
13	17	WALK ON WATER MILK INC. EMI
14	14	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE
15	NEW	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
16	12	MICHEL ANOUK DINO
17	NEW	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM BMG
18	13	LUCKY BRITNEY SPEARS JIVE/ZOMBA
19	19	(DES'N) SCHOON WAOGE FRED VAN BOESSCHOTEN THAT'S/EMI
20	16	ROCK DJ ROBBIE WILLIAMS EMI
ALBUMS		
1	1	MADONNA MUSIC MAVERICK/WARNER
2	2	CRAIG DAVID BORN TO DO IT EDEL
3	4	DE DIJK ZEVENDE HEMEL MERCURY/UNIVERSAL
4	3	THE CORRS IN BLUE 143/LAVA/WARNER
5	19	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
6	6	EMINEM THE MARSHALL MATHERS LP POLYDOR/ UNIVERSAL
7	5	KREZIP NOTHING LESS WARNER
8	NEW	ANDREA BOCELLI VERDI UNIVERSAL
9	RE	BON JOVI CRUSH MERCURY/UNIVERSAL
10	7	ANASTACIA NOT THAT KIND EPIC
11	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
12	15	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ ZOMBA
13	NEW	KANE AS LONG AS YOU WANT THIS BMG
14	9	ANOUK URBAN SOLITUDE DINO
15	RE	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
16	11	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
17	13	MADONNA THE IMMACULATE COLLECTION MAVERICK/WARNER
18	10	MELANIE C NORTHERN STAR VIRGIN
19	14	RONAN KEATING RONAN POLYDOR/UNIVERSAL
20	RE	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	2	MUSIC MADONNA MAVERICK/WEA
2	7	MOST GIRLS PINK ARISTA/BMG
3	1	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL
4	3	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
5	5	ROCK DJ ROBBIE WILLIAMS EMI
6	NEW	EVERYTHING YOU NEED MADISON AVENUE VIRGIN
7	10	FILL ME IN CRAIG DAVID SHOCK
8	4	I'M OUTTA LOVE ANASTACIA EPIC
9	6	LUCKY BRITNEY SPEARS JIVE/ZOMBA
10	17	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC
11	12	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
12	13	I TURN TO YOU MELANIE C VIRGIN
13	8	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA
14	9	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
15	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA
16	18	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA/BMG
17	11	WE WILL ROCK YOU FIVE & QUEEN BMG
18	20	LAST ONE STANDING GIRL THING BMG
19	NEW	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
20	NEW	DON'T YOU WORRY MADASUN V2/ZOMBA
ALBUMS		
1	11	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD: OFFICIAL MUSIC FROM THE OPENING CEREMONY SONY/BMG
2	NEW	MADONNA MUSIC MAVERICK/WARNER
3	1	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D/ UNIVERSAL
4	2	THE CORRS IN BLUE 143/LAVA/WEA
5	4	ANASTACIA NOT THAT KIND EPIC
6	7	VANESSA AMOROSI THE POWER TRANSISTDR/BMG
7	10	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
8	3	JOHN FARNHAM 33 1/3 BMG
9	5	RONAN KEATING RONAN POLYDOR/UNIVERSAL
10	8	CRAIG DAVID BORN TO DO IT SHOCK
11	9	MOBY PLAY FESTIVAL
12	6	FUEL SOMETHING LIKE HUMAN EPIC
13	NEW	VARIOUS CAFE DEL MAR VOLUME 7 MERCURY/ UNIVERSAL
14	20	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL
15	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA
16	19	HI-5 IT'S A PARTY EPIC
17	13	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI
18	15	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ ZOMBA
19	14	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
20	NEW	ANDREA BOCELLI VERDI ACH/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WEA
2	9	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	3	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
4	4	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/ UNIVERSAL
5	5	FREESTYLER BOMFUNK MC'S SONY
6	6	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
7	2	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
8	13	I'M OUTTA LOVE ANASTACIA EPIC
9	8	ROCK DJ ROBBIE WILLIAMS EMI
10	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
11	7	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
12	NEW	TORO LOCO REMIX PIERO PELLU' WEA
13	12	IT FEELS SO GOOD SONIQUE UNIVERSAL
14	10	THE REAL SLIM SHADY EMINEM INTERSCOPE/ UNIVERSAL
15	11	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
16	RE	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
17	NEW	GROOVEJET (IF THIS AIN'T LOVE) SPILLER J.T.
18	14	LUCKY BRITNEY SPEARS JIVE/ZOMBA
19	15	PAROLE DI BURRO CARMEN CONSOLI POLYDOR/ UNIVERSAL
20	NEW	BOYS B.O.N. S4/SONY
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WEA
2	NEW	LAURA PAUSINI TRA TE E IL MARE CGD/WEA
3	1	LUNA POP SQUE' REZZ' UNIVERSO-BANANA/UNIVERSAL
4	2	SANTANA SUPERNATURAL ARISTA/BMG
5	4	MORCHEEBA FRAGMENTS OF FREEDOM WEA
6	3	THE CORRS IN BLUE 143/LAVA/WEA
7	9	BON JOVI

HITS OF THE WORLD

C O N T I N U E D

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (MUSIC & MEDIA) 09/30/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WARNER BROS.
2	4	LADY (HEAR ME TONIGHT) MODJO BARCLAY
3	2	LUCKY BRITNEY SPEARS JIVE
4	3	I TURN TO YOU MELANIE C VIRGIN
5	5	THE REAL SLIM SHADY EMINEM INTERSCOPE
6	9	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY
7	8	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
8	6	I'M OUTTA LOVE ANASTACIA EPIC
9	RE	MOI... LOLITA ALIZEE POLYDOR
10	7	AROUND THE WORLD ATC HANSA
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
3	3	CRAIG DAVID BORN TO DO IT WILDSTAR
4	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
5	4	RONAN KEATING RONAN POLYDOR
6	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
7	9	MELANIE C NORTHERN STAR VIRGIN
8	8	MOBY PLAY MUTE
9	7	SANTANA SUPERNATURAL ARISTA
10	NEW	PUR MITTENDRIN ELECTROLA

SPAIN (AFYVE/ALEF MB) 09/16/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WEA
2	2	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
3	NEW	UN BUEN DIA LOS PLANETAS RCA
4	4	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
5	5	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
6	3	IT FEELS SO GOOD SONIQUE UNIVERSAL
7	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA
8	8	CUDIATE/MARIPOSA/LOS AMANTES DEL LA OREJA DE VAN GOGH EPIC
9	6	ROCK DJ ROBBIE WILLIAMS EMI
10	NEW	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
ALBUMS		
1	NEW	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
2	1	ESTOPA ESTOPA ARIOLA
3	NEW	LAURA PAUSINI ENTRE TU Y MIL MARES DRO
4	2	MANA UNPLUGGED WEA
5	8	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
6	6	THE CORRS IN BLUE 143/LAVA/DRO
7	4	JOSE EL FRANCES ALMA ARIOLA
8	3	REVOLVER SUR WEA
9	5	RAUL SUEÑO SU BOCA HORUS
10	7	LA UNION GRANDES EXITOS WEA

MALAYSIA (RIM) 09/12/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CRAIG DAVID BORN TO DO IT BMG
2	4	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 3 WARNER
3	1	VARIOUS ARTISTS MTV MUSIC I LIKE BMG
4	2	M2M SHADES OF PURPLE WARNER
5	5	RONAN KEATING RONAN UNIVERSAL
6	3	WESTLIFE WESTLIFE BMG
7	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
8	10	VARIOUS ARTISTS VOYAGE WARNER
9	NEW	RICHIE REN/MICHAEL WONG/A NUI LIU LANG HAN COMPILATION ROCK
10	RE	LEE HOM WANG FOREVER'S FIRST DAY SONY

HONG KONG (IFPI Hong Kong Group) 08/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG GREATEST HEAT AVCD UNIVERSAL
2	4	ELLE ELLE EP 02 IN SUMMER BMA
3	5	EKIN CHENG BEAUTIFUL LIFE BMG
4	2	NICHOLAS TSE TO UNDERSTAND EEG
5	7	VARIOUS ARTISTS EMPEROR'S BEST VOL. 2 EEG
6	3	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
7	6	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
8	NEW	LEO KU JUMPING GAME WARNER
9	10	KELLY CHEN PAISLEY GALAXY GO EAST
10	9	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST

IRELAND (IRMA/Chart-Track) 09/30/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA
2	1	LADY (HEAR ME TONIGHT) MODJO SOUND OF BARCLAY/POLYDOR
3	2	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA
4	3	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
5	4	GRADUATION (FRIENDS FOREVER) VITAMIN C ELEKTRA
6	NEW	BIG BROTHER ELEMENT FOUR CHANNEL 4
7	NEW	KERNKRAFT 400 ZOMBIE NATION DATA
8	5	LUCKY BRITNEY SPEARS JIVE
9	10	MUSIC MADONNA MAVERICK/WARNER
10	6	ORDINARY WORLD AURORA FEATURING NAIMEE COLEMAN POSITIVA
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WARNER
2	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
3	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	4	DAVID GRAY WHITE LADDER IHT
5	3	CRAIG DAVID BORN TO DO IT WILDSTAR
6	5	THE CORRS IN BLUE LAVA/ATLANTIC
7	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
8	NEW	THE DOORS THE BEST OF THE DOORS ELEKTRA
9	9	MELANIE C NORTHERN STAR VIRGIN
10	RE	COLDPLAY PARACHUTES PARLOPHONE

BELGIUM/FLANDERS (Promuvi) 09/29/00

THIS WEEK	LAST WEEK	SINGLES
1	1	I WOULD STAY KREZIP WARNER
2	2	QUE SI QUE NO JODY BERNAL BMG
3	4	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC
4	3	THE 6TH GATE D-DEVILS BYTE/ZOMBA
5	NEW	HIDE U KOSHEEN JIVE/ZOMBA
6	7	YOU SANG TO ME MARC ANTHONY COLUMBIA
7	6	MUSIC MADONNA MAVERICK/WARNER
8	5	ALLE KLEUREN K3 BMG
9	9	TAKE ME LA LUNA ANTLER-SUBWAY/EMI
10	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
ALBUMS		
1	2	K3 ALLE KLEUREN BMG
2	4	MADONNA MUSIC MAVERICK/WARNER
3	1	KREZIP NOTHING LESS WARNER
4	3	HOOVERPHONIC THE MAGNIFICENT TREE COLUMBIA/SONY
5	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
6	5	THE CORRS IN BLUE 143/LAVA/WARNER
7	8	CRAIG DAVID BORN TO DO IT EDEL
8	7	LIVE THE DISTANCE TO HERE UNIVERSAL
9	RE	LIMP BIZKIT SIGNIFICANT OTHER UNIVERSAL
10	RE	MOBY PLAY PIAS

AUSTRIA (Austrian IFPI/Austria Top 40) 09/18/00

THIS WEEK	LAST WEEK	SINGLES
1	2	I TURN TO YOU MELANIE C VIRGIN
2	1	LUCKY BRITNEY SPEARS JIVE/ZOMBA
3	3	WE WILL ROCK YOU FIVE & QUEEN BMG
4	4	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL
5	5	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
6	NEW	ELECTRONIC LADY MARQUE EDEL
7	NEW	BUM BUM MABEL WARNER
8	8	MUSIC MADONNA MAVERICK/WARNER
9	6	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
10	NEW	MY HEART BEATS LIKE A DRUM ATC BMG
ALBUMS		
1	NEW	MADONNA MUSIC WARNER
2	1	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
3	2	NOCKALM QUINTETT VOM WINDE VERWEHT KOCH
4	3	AUSTRIA 3 DIE DRITTE BMG
5	7	MICHELLE SO WAS WIE LIEBE EMI
6	NEW	MADONNA THE IMMACULATE COLLECTION WARNER
7	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN ZOMBA
8	NEW	CRAIG DAVID BORN TO DO IT EDEL
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	4	JANTJE SMIT EIN BISSCHEN LIEBE UNIVERSAL

SWITZERLAND (Media Control Switzerland) 10/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MUSIC MADONNA MAVERICK/WARNER
2	8	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
3	2	THE REAL SLIM SHADY EMINEM UNIVERSAL
4	NEW	BISCH PARAT? LASSO MUSIKVERTRIEB
5	3	I TURN TO YOU MELANIE C EMI
6	4	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL
7	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
8	5	LUCKY BRITNEY SPEARS JIVE/ZOMBA
9	NEW	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
10	10	I'M OUTTA LOVE ANASTACIA SONY
ALBUMS		
1	NEW	MADONNA MUSIC MAVERICK/WARNER
2	NEW	SUBZONIC ACHTERBAHN SONY
3	NEW	LAURA PAUSINI TRA TE E IL MARE WARNER
4	4	RONAN KEATING RONAN UNIVERSAL
5	1	ANASTACIA NOT THAT KIND SONY
6	2	THE CORRS IN BLUE 143/LAVA/WARNER
7	3	PUR MITTENDRIN EMI
8	6	CRAIG DAVID BORN TO DO IT PHONAG
9	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
10	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA

LA OREJA DE VAN GOGH (Van Gogh's Ear) is the only Spanish pop group to have triumphed commercially in the past two years, and its debut album, "Dile Al Sol" (Sony Epic), sold 700,000 units in Spain. The follow-up, "El Viaje De Copperpot" (Copperpot's Journey), was released Sept. 11. It not only charted at No. 1 but went platinum (100,000 units) on the first day, according to Sony international exploitation manager, **Amelia Santos**. Singer **Amalia Montero** and the band come from the Basque seaside resort of San Sebastian, a beautiful region that has been torn by strife, with armed Basque organization ETA fighting for independence from Spain. Much of the music from the region is a punklike scream of angry rock sung in the Basque language, Euskera. **La Oreja** stands out because it sings light and simple pop in Spanish. The album is scheduled for late fall release in Italy, Germany, and Latin America.

HOWELL LLEWELLYN

FRANCE'S BOB SINCLAR, the man with the most frequently misspelled name in pop, regularly bridges that elusive gap between dancefloor and chart success. His new album, "Champs-Élysées" (Yellow Recordings/France), continues the variety of material evident on "Paradise," his 1998 debut, although overall the feel is more disco. "But disco in the good sense," he says. "I concentrated on re-creating the best sounds from the '70s and '80s." The sophomore set was recorded using real instruments rather than samples. "It definitely has an old-school feel, which is deliberate," he says. Lead single "I Feel For You," which went top 10 in the U.K., will be followed by "Save Our Soul," although in France the single will probably be "Freedom," according to Sinclar. The album is released in most European territories Oct. 10.

GARY SMITH

WHILE FINNISH-LANGUAGE RAP is dominating the charts, local rappers performing in English are also preparing to break through. And the most likely to make it seems to be **Paleface**, who was already getting radio and record-company people excited last winter before he was signed. "In the end he had 11 record-label offers to choose from. BMG Finland wanted him because we saw a guy who was extremely talented and determined to work for success," explains BMG Finland A&R manager **Kimmo Valtanen**. So far Paleface has one single out on BMG, "The Ultimate Jedi Mind-Trick," which has been aimed for the underground market. "That was to get the word out, to show his skills and gather some credibility. Next we'll put out some hits," says Valtanen. "He uses his knowledge of hip-hop to create something unique using

innovative and unexpected samples." Paleface is also an energetic performer who has experience with **Hoax**, a funk band for which he is an MC.

JONATHAN MANDER

AFTER A FOUR-YEAR HIATUS, modern jazz saxophonist **Courtney Pine**, who has recorded for Island and Talkin' Loud, launched "Back In The Day," his debut for Blue Thumb/Universal, with a special London showcase Sept. 20. The live set, like the album, featured several of the U.K.'s best young R&B vocalists—**Beverly Knight**, **Lynden David Hall**, and **Kele Le Roc**. Following the album's release Oct. 2, other live dates by Pine—who was earlier this year awarded the Order of the British Empire by Queen Elizabeth II—include the London Jazz Festival Nov. 17 and his annual end-of-the-year residency Dec. 27-31 at London's Jazz Cafe. Pine will also present the TV special "African Renaissance" for BBC 2 this fall.

KWAKU

WITH FOLK MUSIC currently booming in Belgium, **Urban Trad** has managed to combine the finest in local traditional music with modern dance rhythms. **Yves Barbieux**, a talented young composer from the band **Coincidence**, put together the project combining new material and folk covers under the name **Urban Trad** for the album "One O Four" (Universal Music). The results are astonishing, as Barbieux persuaded the country's best folk musicians to join him. Apart from fellow members of **Coincidence** and musicians from **Orion**, **Ambrozijs**, **Kadri**, and the Spanish-Galician female sextet **Ialma**, the album also features **Perry Rose** on "Rap-A-Doo," one of the album's potential singles. The 17-piece band played the **Dranouter Festival** in August. Universal has just announced another live outing and plans for an international release this fall.

MARC MAES

AMERICAN SINGER/SONGWRITER Andrew Gold has extended his association with U.K. indie **Dome Records**. The label has the worldwide rights to his new album, "The Spence Manor Suite," named for the Nashville hotel where he wrote it. The set was released in Britain, ahead of any other territory, on Sept. 11. "To me it sounds very country," says Gold, "but the basic thing I'm getting is it's much more of a return to my earlier sound." Dome managing director **Peter Robinson** hopes there will be a wider release for the new album, especially in Japan and the U.S. "Andrew's not a country artist per se, but the reaction of most country radio presenters in the U.K. has been overwhelming," he says. He cites particular support from **BBC Radio 2**.

PAUL SEXTON

Aussie Hit Act Powderfinger Aims At Europe

BY CHRISTIE ELIEZER

SYDNEY—Australian contemporary rock band Powderfinger sings about emotion on its new single—and Universal Music Australia clearly figures it's time to spread that happiness to the international market.

Powderfinger is Universal's biggest local act, having sold half a million copies of its last two albums, "Odyssey Number Five" (issued Sept. 4) and 1998's "Internationalist."

"Odyssey Number Five," the band's fourth studio record, debuted on the Australian Record Industry Assn. chart at No. 1. It held that position for two weeks and had shifted 140,000 copies by the end of September, according to Universal. The top five lead single, "My Happiness," was certified gold, marking Australian sales of over 30,000 copies. And a national four-week tour beginning the first week of October has shifted 40,000 tickets—an impressive figure for this market.

Internationally, Powderfinger has undertaken three global treks since 1996, including dates in North America and Europe, and may visit Japan this year. "Internationalist" has sold 300,000 units here since its release, making it the biggest-selling Australian release during 1999. Despite that success, the repercussions of the Universal/PolyGram merger—the act was originally signed here to Polydor—saw the album slip through the cracks internationally.

Says singer Bernard Fanning, "We got caught up in the merger. It was not a time to explain to [record labels] what you were trying to do when executives were being swapped around and bands were being dropped."

This time around, there is a greater focus. The band undertakes U.K. club dates in November; Universal executives from its European affiliates will be in London to check out the biggest date on the tour, Nov. 17 at the 2,000-capacity Astoria. "We've had a better response from our international affiliates than for anything in the past," says Paul Krige, managing director of Universal Music Australia. "Certainly the band's No. 1 debut here helped spark interest—so did the fact it sold 100,000 copies in the first week."

Adds the band's manager, Paul Piticco of Brisbane-based Secret Service Management, "There's already a small awareness of Powderfinger within the U.K. and European media and music industry." While the act is booked for Europe through London-based Helter Skelter, Piticco is considering setting up a London office in early 2001. He is also shopping a publishing deal in Europe and North America; in Australia, Festival Mushroom Publishing administers the band's latest material. Universal Music Publishing handles its back catalog.

At home, Powderfinger has been one of the few local acts to successfully build its sales slowly, appealing as much to the listeners of progressive radio network Triple J as to those of the more commercial Austereo network. This has been due to the band's insistence that marketing be based around its strengths as a live act and as a songwriting unit.



Fanning says of the new album, "The sound is a lot more broader, layered, and more atmospheric, less direct than the other records."

Despite the two-year wait after "Internationalist," the band continued to get airplay from two songs included on soundtracks—"These Days" from high-profile Australian movie "Two Hands" and "My Kind Of Scene" from "Mission: Impossible 2."

"The impetus was already there even

before the [new] album came out," points out Krige. "With 'My Happiness' having such an anthemic chorus, it was just the kind of track that [modern rock] radio was waiting for."

In addition to the single, top 40 station Triple M in the band's hometown of Brisbane is also playing the more experimental album tracks. "It's going through the roof at our station," says assistant music director Mitch Braund. "The album is researching well. When listeners fax in their requests, there's usually a Powderfinger song in there somewhere."

Kylie Davidson, floor manager of one of HMV's Brisbane outlets, recounts that expectations for the new album were high. "People were waiting for this one," she says. "The first-day sale was crazy; we'd never seen anything like it. It's still selling steadily—it'll definitely be our biggest release of the year."

Other retailers and media report a similar response. Kim Poulter, man-

ager of independent store Wayne's Music World in Sydney, adds, "Their fans know what to expect. They don't necessarily have to listen to it first—they know it's going to be good. Sales have been good right from the start."

Peter Davidson, music director at contemporary rock station 8HOT in Darwin, adds, "We were one of the first stations to jump on 'My Happiness' when it came out. There's been such a strong reaction to the album, lots of requests—especially at nighttime. Aside from the single, we're playing a couple of album tracks. Powderfinger would be one of our most popular local acts."

The initial response has meant that Universal will not have to kick in TV advertising until just before Christmas, in the wake of the band's national tour. "By then, I expect the album to have hit 200,000, and we'll put the second single out," says Krige. "We're in no rush—this album is a yearlong project for us."

Mercury Nod Wins Fans For Kathryn Williams

Indie U.K. Folk Singer's Sales Explode After Awards; U.S. Debut Planned

BY CHRIS BARRETT

LONDON—Opinions about the merits of the annual Technics Mercury Music Prize are always divided—but inclusion on this year's short-list of the 12 best British and Irish albums certainly paid off for relatively unknown folk singer Kathryn Williams.

This year's Mercury winner was indie artist Badly Drawn Boy (Billboard, Sept. 23), but Williams' live performance was hailed as one of the highlights of the televised Sept. 12 awards ceremony in London, and sales of her "Little Black Numbers" album have climbed since the nominations were published on July 24. The attention generated by her inclusion on the list has led to approaches from U.S. labels and agents keen to introduce the unassuming, Liverpool-born 26-year-old's music to a trans-Atlantic audience.

According to Rod McLennan, product controller at Virgin Megastores, "There has been a sixfold increase in sales across the chain in the two weeks since the awards; interestingly, Badly Drawn Boy's sales have leveled off." Williams says that prior to her nomination, U.K. sales of "Little Black Numbers" were under 3,000 but are now approaching 15,000.

Williams released "Little Black Numbers" in June on her 3mv-distributed label Caw Records, based in her Newcastle home. Besides heading her own label, Williams co-manages herself. The album was, she says, recorded for a mere 3,000 pounds (\$4,650)—and it's more than recouped its costs since. Williams is currently considering offers for distribution outside the U.K.

One week after the nominations were unveiled, HMV reported that unit sales of the album had increased by a remarkable 221% across the music merchants' U.K. stores. And despite her failure to win the coveted album of the year



WILLIAMS

award, sales have continued to soar. The day after the televised awards, HMV recorded a further sales increase of 300%, with Badly Drawn Boy's sales up 260% on the same day. HMV U.K. product director David Roche says he believes the album's success is due to a combination of "an effective PR campaign and Kathryn Williams' ability to capture the public's imagination."

Gaining airplay for non-mainstream genres—particularly folk-styled music—is difficult in the U.K., but Williams does have several on-air supporters. They include John Kennedy, DJ with London alternative station XFM, who recently broadcast a live session by Williams and made "Little Black Numbers" album of the week on its release.

Kennedy says, "Her music is timeless; I like it because of the honest and direct way it's presented and the music's intimate feel and simple beauty. What's special about Kathryn is that she writes songs to sing, not just to generate money."

National AC station BBC Radio 2 producer Ken Phillips, who broadcast live her Cambridge Folk Festival appearance in July, says, "She is very assured and accomplished for someone so young, and her work is exceptional—especially considering her budget."

Although refreshingly down-to-earth and self-effacing, Williams says she is "definitely" keen to make her mark in the U.S. market, adding, "it

seems to be an open-minded and welcoming place for songwriters."

Co-manager Bob Fisher tells Billboard that the pair are currently in negotiation with two U.S. independent labels and one major, while several U.S. agents have also approached her offering representation. Plans are being finalized to bring her hauntingly beautiful voice to U.S. ears, with a New York showcase slated for early next year.

Williams first came to attention in early 1999 following the release of her debut album, "Dog Leap Stairs," which cost her the princely sum of 80 pounds (\$125) to record. That attracted critical acclaim—and overtures from a string of tenacious A&R executives. Tempting though such offers were, Williams admits to being "wary of big corporations," and she opted to continue with her own label.

In the U.K. press, Williams' music has been compared with that of the late English folk legend Nick Drake, fellow Brit Beth Orton, and even Canada's Cowboy Junkies. Certainly there are echoes of Drake in her emotive lyrics, fragile yet resonant vocals, and understated instrumentation. Williams herself is not keen on being labeled as a folk artist, saying that her music is "original in a traditional way but is not purely based in tradition."

She is set to release a new single, "Soul To Feet" (Caw), on Oct. 16. Following the release, Williams will go on an 11-date U.K. tour ending Nov. 12. Two days later, she embarks on a 10-date tour of Italy; dates in France and Scandinavia are also in the pipeline.

Asked what she believes the future holds, Williams replies, "At the moment I'm just thinking of my holiday—the future is a diary you haven't bought yet."

"This is my chance to do what I've always wanted to do," she adds. "I'll do it as long as I'm sane, and as soon as I go a bit freaky, I'll have a rest."

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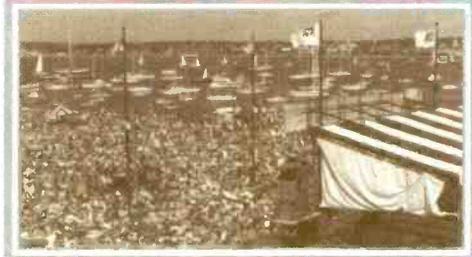
FESTIVAL PRODUCTIONS, INC.

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Blues for GW: onstage with B.B. King and Jimmy Smith, 1976

GEORGE WEIN
75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

America's Premier Big-Show Presenter Is A Fit 50

The firm that made "Newport" synonymous with the country's most prestigious and profitable jazz and folk concerts is still around—and busier than ever.

BY JIM BESSMAN

The history of Festival Productions, Inc. (FPI) is essentially the history of contemporary music festivals, stretching from its roots in the celebrated Newport Jazz and Folk festivals of the '50s and '60s to the New Orleans Jazz & Heritage Festival, the ongoing Newport Jazz and Folk festivals which are now under corporate sponsorship, and way beyond.

The New York-based music-production company was founded there in 1960 and has since gone on to stage hundreds of festivals in the U.S. and around the world while establishing offices in Los Angeles, New Orleans, Boston and Newport, with affiliates in Europe and Asia. Along the way, FPI also developed Festival Marketing, Inc., a fully integrated marketing company which has created and produced lifestyle-marketing and entertainment programs for scores of corporations, most notably JVC, which currently sponsors the JVC Jazz Festival in New York and Newport, and Playboy, which sponsors the Playboy Jazz Festival in Los Angeles.

It all started with a young jazz piano player named George Wein.

A student of classical piano as a youngster in Boston, Wein switched over to big-band jazz and began a professional career as a bandleader during his high school years. Following an army stint during World War II, he entered Boston University as a pre-med major, all the while furthering his main goal of playing piano and learning jazz. And, while he played with such great jazzmen as Pee Wee Russell and Max Kaminsky, he found his true calling was producing jazz events.

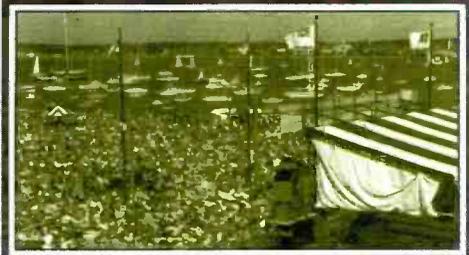
GREAT NAMES IN JAZZ

Talked into opening a jazz club in Boston, Wein invested \$5,000 left over from his G.I. Bill benefits and in 1950 launched Storyville—a club named after the New Orleans birthplace of jazz—in a Boston hotel. For the next decade, he packed the place with the greatest names in jazz: Louis Armstrong, Duke Ellington, Count Basie, Ella Fitzgerald, Sarah Vaughan, Charlie Parker, Charlie Mingus, Miles Davis, Thelonius Monk, Billie Holiday—every major jazz artist of the period.

Continued on page W-36

Newport aerial photograph: John W. Corbett

GEORGE WEIN
75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

GEORGE WEIN

The Billboard Interview

BY JIM BESSMAN

George Wein, the founder and CEO of Festival Productions, launched the company in 1960, six years after introducing the first Newport Jazz Festival to an SRO crowd at the landmark Newport Casino—and generating an entire summer-music industry. The venerable impresario, who now celebrates his 50th year as a music-concert producer, had taken his experience as a Boston jazz-club operator to Newport, where he later launched the companion and equally historic Newport Folk Festival.

Finding the formula for successful music-festival production, Wein applied it to the world-famous New Orleans Jazz & Heritage Festival and then went on to create the now commonplace practice of corporate sponsorship for music concerts and events, tying in with such major corporations as JVC, Miller Brewing Company, Brown & Williamson and American Express in establishing festivals all over the world. He has been rewarded internationally with citations, including the Chevalier of the French Legion of Honor, Commandeur de L'Ordre des Arts et Lettres, the 1999 Da Capo Foundation Lifetime Achievement Award for Cultural Innovation (along with Mikhail Gorbachev, Zubin Mehta and Michael DeBakey), the Frederick Douglass Award from the New York Urban League, and honorary degrees from Rhode Island College and Berklee College of Music.

Wein also founded the New York Jazz Repertory Company and the Carnegie Hall Jazz Band. He has been recognized by Presidents Jimmy Carter and Bill Clinton at White House cere-

monies commemorating the 25th and 40th anniversaries of the Newport Jazz Festival.

Clearly, George Wein could write a book about his career—and is currently doing so. But he also finds time to continue his original music goal—playing the piano professionally.

So how did this all start?

I was one of those kids who played piano—starting when I was seven or eight years old. I also sang as a kid—on a kids' amateur radio show in Boston, where I'm from. My family loved music, though it wasn't a musical family: My father was a doctor, and my mother was a nice Jewish girl. They loved entertaining and entertainment.

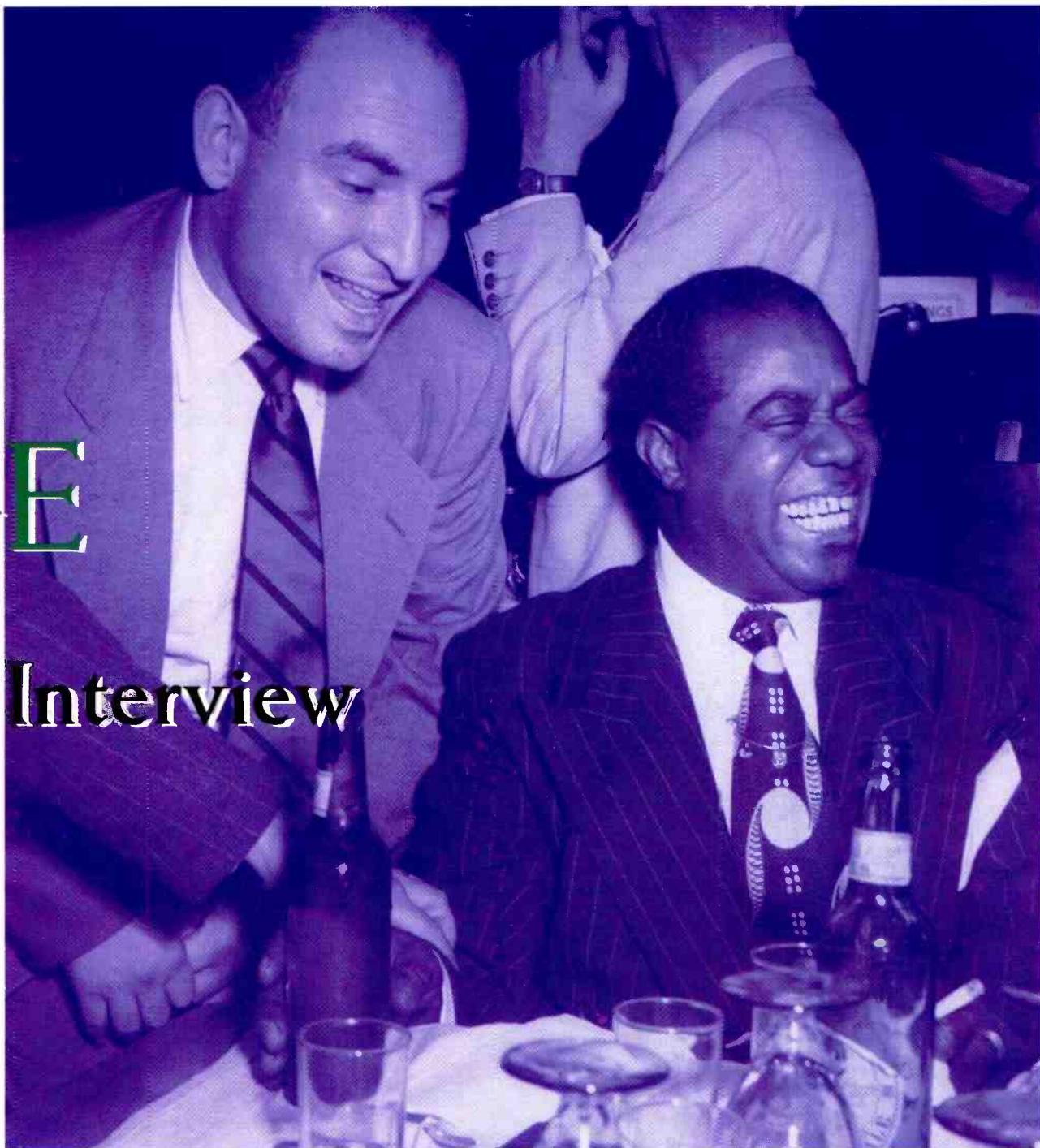
Why piano?

Because I sang a bit when I was a kid, I wanted to play piano to accompany myself. So I studied classical music and then what you call "popular" music. The next thing I got into was jazz.

Did you play in bands?

I was in a band in my early teens. It was like kids in a rock band today, but I had 12 pieces, including four saxophones, two trombones, three trumpets, four rhythm instruments and a vocalist. We played stock arrangements of Tommy Dorsey, Glenn Miller and Benny Goodman. We rehearsed every Sunday in the cellar of our home in Newton, Mass.

Continued on page W-7



With Louis Armstrong, 1950

Like most of us, George is a multi-dimensional individual. Unlike most of us, he excels in each aspect of his varied life—as husband, musician, businessman and pioneer. George has left Brobdingnagian footprints in the sands of life. I unabashedly maintain that his most indelible imprint has been the creation of the New Orleans Jazz & Heritage Festival. The jazz festival, which annually attracts 500,000 attendees, is the undisputed jewel in his crown of achievements. And, on behalf of the board of directors, the advisory council and staff, I extend best wishes for a jazzy birthday!

—Judge Michael G. Bagneris, president,
New Orleans Jazz & Heritage Foundation

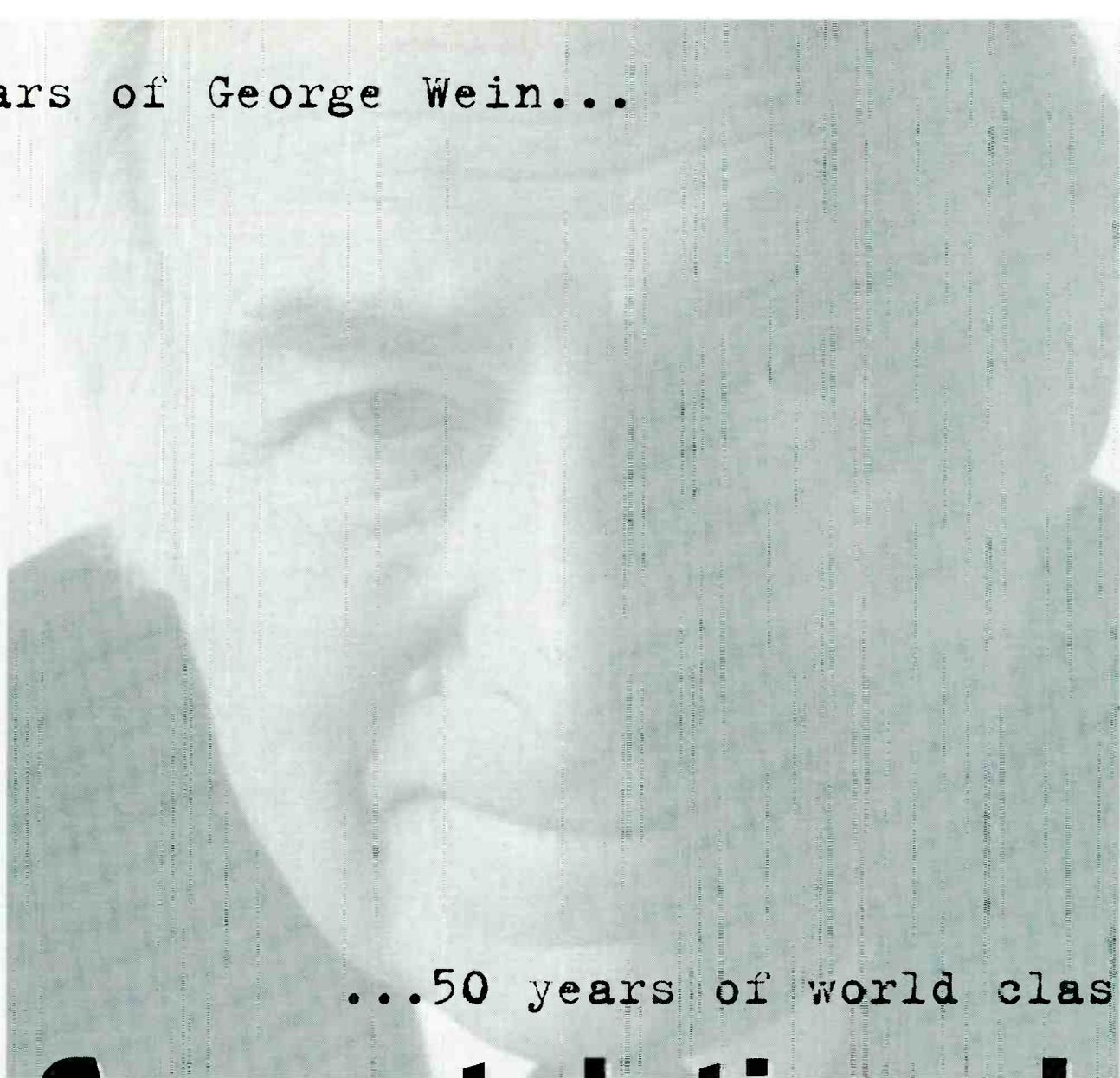
In the early 1980s, I shot a story in the South of France, a profile of Dizzy Gillespie. At the time, George and Joyce were doing the jazz festival in Nice. It was the first George Wein-produced festival I'd been to and the first time I met the two of them. The festival was absolutely amazing. With his festivals, George opened up a whole new venue and business for everybody. He took music to outdoor settings around the world. Because of him, music became available to those people who didn't go to clubs and bars. George forever changed the way we all enjoy music.

—Ed Bradley, journalist

In the beginning, George put together tours in Maine and Vermont. At that time, like a roadie, George drove the car, set up the microphones and even set up chairs in the auditorium. But all he talked about was someday putting together a festival at Newport. I've been with George since his first daydreams. And I've been in on the reality too, playing at almost every Newport festival from the beginning. I consider George and his wife Joyce among my best friends.

—Dave Brubeck

75 years of George Wein...



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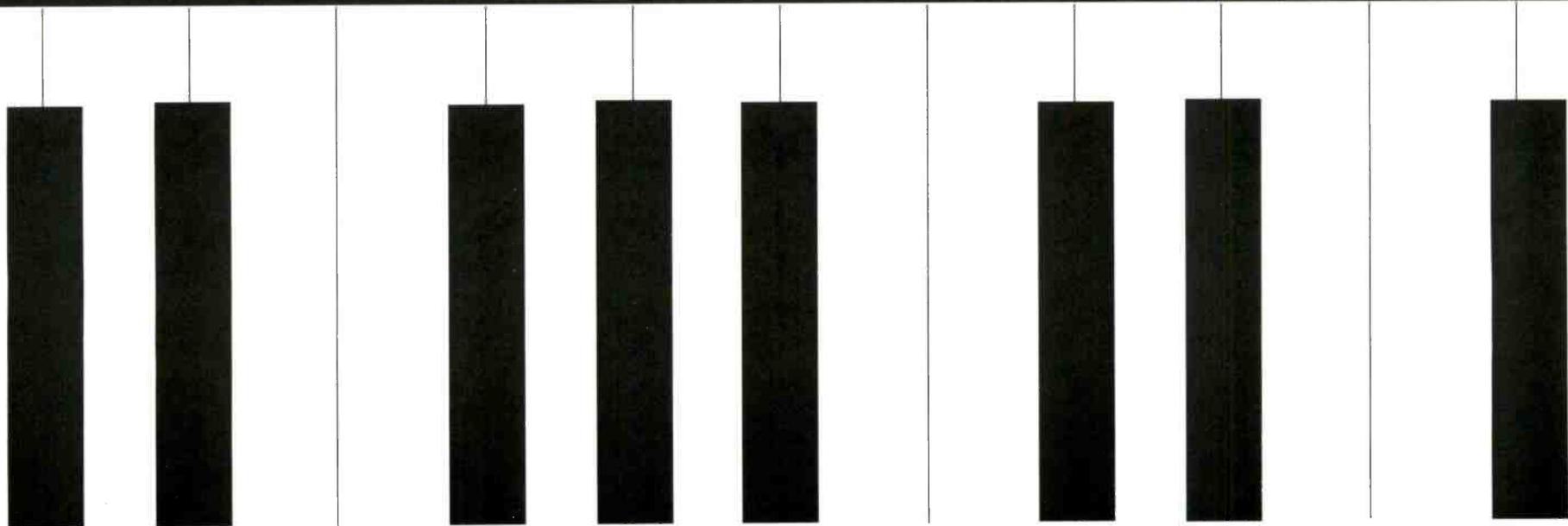
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George Wein has contributed to the happiness of so many people, to the livelihood of so many musicians, to the concept of having a good time, to the consternation of so many critics, and to the enrichment of adult social life around the world. He is a connoisseur of wine, a collector of fine art, a lover of spirited discourse on varied subjects, and he plays good piano. He is also married to Joyce. What more can a man ask for?



Happy 75th





George,

The support and guidance that you gave Vernon and I twenty years ago was crucial to establishing a strong foundation for Wynton Marsalis' career; Branford, Kenny Kirkland, Marcus Roberts, Nicholas Payton, Kenny Garrett, Jackie Terrason, and many many others. In the ensuing two decades you are the only impresario with whom we've worked and never needed a contract. Your word is your contract. We appreciate you and your wonderful wife Joyce, and we have the highest respect for your integrity, tough-mindedness and taste for fine wine. Here's to the next 75. Keep on swinging.

Love,
Ed Arrendell & Vernon Hammond



With Joe Williams and Count Basie

THE BILLBOARD INTERVIEW

Continued from page W-4

Music became a major part of my life and, as I got more involved in it, people started to call me to play "bucket of blood" nightclubs for \$2 a night. I was in high school and not thinking about a musical career. By 17, I was learning to play piano and becoming slightly professional. In 1943, I was inducted into the army. Even though I wasn't in a musical organization, there were a lot of good musicians in our battalion. We formed our own little band and played officers' dances and USO shows. So, again, piano was a very important part of my life.

What happened when you got out of the army?

I went to Boston University, and, because my father was a doctor, I majored in pre-med. But a doctor's life was not for me. I was playing piano and learning about jazz. I started playing with people like Pee Wee Russell, Max Kaminsky and Edmund Hall, who was Louis Armstrong's clarinetist. Sometimes, I worked seven nights a week and Sunday afternoons, once for six weeks in a row. I was still going to college, but I had no direction in life. I didn't feel I had the talent to be a great piano player. I didn't think I could be Art Tatum! I was too awed by the great players, but by now I was getting to know many jazz musicians and had graduated college. Like a lot of kids, I didn't have the slightest idea what to do. Then somebody said, "Open a club!" The next thing I knew I was in the business! I'd saved \$5,000 for my education which I hadn't used because of the G.I. Bill, so I leased a room from a hotel in Boston and called it Storyville, after the legendary birthplace of jazz in New Orleans. And that's how I got in the business—but it was the piano that drove me to it.

Did you continue to play piano after you got into running clubs?

Yes, I still play! I did a lot of playing and touring over the years. I've made over 35 albums and played with some of the greatest musicians: Sidney Bechet, Lester Young, Buck Clayton, Clark Terry, Ruby Braff, Pee Wee Russell, Flip

Continued on page W-18

GEORGE WEIN 75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

Festival Productions New Orleans

JAZZ, HERITAGE AND 75 FOOD BOOTHS

The hard truth about the Big Easy's premier cultural event: "It's not just a party. It's about something, about music and history, and people appreciate that."

BY RAY WADDELL

In a region and time frame now crowded with multi-stage, multi-genre music festivals, the New Orleans Jazz & Heritage Festival still reigns supreme as the event that set the tone for numerous followers.

Founded in 1970, New Orleans' biggest party outside of Mardi Gras was executive-produced then and now by George Wein, and he still has his hands very much in this flavorful bowl of jambalaya.

"The New Orleans Jazz & Heritage Festival is all George Wein's vision, but he's a visionary with his hand on the wheel," says Quint Davis, longtime producer/director of the event. "George is the only man I've ever worked for in my life, and when I'm 70 he'll probably still be sitting in a chair somewhere saying 'You don't know shit!'"

It's no stretch to say that Davis found his dream job when he hooked up with Wein in the late 1960s. Davis was a Tulane student who spent most of his days hanging out at the university's Hogan Jazz Archives and nights haunting the city's numerous blues and jazz joints.

"I was just a New Orleans music kid," Davis recalls. "I hung out at gospel churches, second-line parades and blues bars when I was supposed to be in school."

BOURBON AND DICE

By the time Durel Black, producer of a small jazz fest in New Orleans, approached Wein about taking the reins, Wein's Newport festivals were already venerable and highly successful entities. Wein had a history with the Big Easy that transcended his love of acts like Louis Armstrong and Mahalia Jackson. According to Davis, Wein's band had played at a jazz club in the city's Royal Sonesta Hotel, and Wein had spent much time on Bourbon Street in the French Quarter. When he was asked to produce a festival there, the die was already cast.

"George had a great feel for this city," says Davis. "He said he would come do a festival here. but, in a visionary moment, he said there was no point in doing a Newport-style festival in New Orleans because Newport was already the most famous festival in the world of its kind, and New Orleans would always play second fiddle to that."

Instead, Wein realized New Orleans had its own status already in place. "New Orleans was the birthplace of the jazz culture, the place where African music met European music and jazz was born," says Davis. "George had in mind the New Orleans Jazz & Heritage Festival, celebrating the heritage of jazz. He took Pete Seeger's ideas about the Newport Folk Festival and traditional music and applied it to jazz."



Jazz & Heritage Festival producer Quint Davis



New Orleans enjoys the party.

EDUCATIONAL PROGRAMS

Allen Jaffe, founder of Preservation Hall, and Dick Allen, curator of Tulane's Hogan Jazz Archives, steered Wein toward Davis as a likely candidate to put together a New Orleans-flavored lineup for the first Jazz & Heritage Festival. Davis met Wein at the Cafe Dumonde and has been working for him ever since.

"He told me he had an idea for a festival and he wanted me to be involved," says Davis. "I didn't know the music

business, but I knew the people, and I asked them to take part."

The first New Orleans Jazz & Heritage Festival took place on Congo Square (formerly Beuregard Square, a site Davis labeled "the most historical spot for African-American music on the planet") and at the adjacent Municipal Auditorium. Now as then, the festival includes free educational programs for school kids, concerts, and "heritage" aspects that include food and craft booths, second-line parades and music ranging from blues and jazz to gospel and zydeco.

"To meet George was the dream," says Davis. "To be able to make a living producing the art form I love most in life—I met the only guy in the world to build a worldwide industry presenting the music I love. It's a blessing beyond compare."

Davis' life soon changed completely through his association with George Theodore Wein. "In 1971, I met Duke Ellington and his orchestra for the first time and toured with them behind the Iron Curtain—my first tour," says Davis. "In '73, I took B.B. King to Africa for the first time in history. Me, a kid hanging out in the blues bars in New Orleans."

Tours with Miles Davis, Sarah Vaughan, Dizzy Gillespie and Thelonious Monk followed. These were heady times for Quint Davis.

"It was like a kid collecting baseball cards in his garage getting a call to fly to New York to pitch against Mickey Mantle and the Yankees in the World Series," Davis explains. "I was responsible for them."

BIG GROWTH IN BIG EASY

After two years in Congo Square, the New Orleans Jazz & Heritage Fair Grounds Race Course Festival moved to the Fair Grounds Race Course in 1972, where it remains. "We went through various growth stages," says Davis. "We lost money the first couple of

years, and the original organization wanted to do away with it. They wanted to keep the concerts and lose the 'fair' aspects, and George said he would resign if they did."

F.P.N.O. EMERGES

Eventually, there was a split in factions, and Festival Productions New Orleans was created. "It was 10 or 12 years before we broke even, and then we broke even with sponsorship money," says Davis. "George had a relationship with

Continued on page W-10



*Congratulations
& Happy Birthday,
George.*

*You are truly
an American Original.
Thanks for all that
you have done over the years.*

*Branford Marsalis
Harry Connick, Jr.
Joshua Redman
David Sánchez
& all of your friends
at Wilkins Management, Inc.*

GEORGE WEIN 75TH BIRTHDAY



50TH ANNIVERSARY FESTIVAL PRODUCTIONS INC.

JAZZ, HERITAGE AND FOOD

Continued from page W-8

Schlitz from his Newport festival which expanded into New Orleans, and that kept us afloat for a while."

The concept remained the same, with a gospel tent, Mardi Gras Indians, blues, R&B, every type of jazz, Cajun, zydeco and local talent galore. "The first national act we had was Bonnie Raitt, who was very popular with our audience," says Davis. "We also had Stevie Wonder, Nina Simone and Miles Davis."

And, while multi-stage spring concerts have sprung up in city's like Memphis, Atlanta, Birmingham and San Diego, many of them capitalize on routing opportunities created by New Orleans' success.

"Our festival is 10 days, draws a half a million people and is in New Orleans," Davis points out. "Our festival is like a microcosm of the city itself. We have 13 stages, 8,000 musicians, and 75 food booths, but when you leave the fair grounds you're in a city with 25 stages and 175 restaurants."

The economic impact on the city by Jazz Fest is estimated at about \$300 million annually, and people keep coming. "We feel like our festival operates well, runs on time, and you can get around really easily. And people have a good time," says Davis. "The overall feeling is great. It's not just a party, not Mardi Gras. It's about something, about music and history, and people appreciate that."

"CAN THEY PLAY?"

Today, the New Orleans Jazz & Heritage Festival is owned by a community-run, non-profit board that puts all surplus revenue back into a foundation that supports educational and arts projects. Festival Productions New Orleans produces, Wein is still executive producer, and Davis is producer/director and primary booker.

"Our primary criteria for booking acts is musicianship," says Davis. "We want the best players."

The festival hosts roughly 65 gospel acts, 35 traditional jazz acts, 35 contemporary jazz acts, 25 New Orleans second-line jazz acts and 35-40 R&B acts, along with cajun, zydeco, rock, blues and other performers who fit the mold. "We have different coordinators who are experts in their field that book their particular area, trying to reflect what's going on in the genre," says Davis. "The big thing is when they get on stage, can they play?"

The festival has taken a little heat from traditionalists, who think that bringing in acts like Dave Matthews Band and Phish take the fest too far from its roots. Davis disagrees.

"As soon as I heard Dave Matthews Band, I thought this was a group that belongs at our festival," he says. "Phish is a very improvisational band. Just because a group becomes very popular, we won't stop having them if they play the same kind of music."

Davis says last year's festival was perhaps the deepest and broadest in terms of music ever, with acts ranging from Chick Corea and Diana Krall to Joe Sample, Yolanda Adams, the Staple Singers, King Sunny Ade, Eriqah Badu and Pete Fountain. All stages were packed.

"When we first started, the trad jazz people said the modern jazz didn't belong, and the modern jazz people said the be-boppers didn't belong," Davis recalls. "I think it's great that some people care enough to be enraged about something they feel shouldn't be at the festival, but George once said to me that the definition of jazz is music played by jazz musicians. I never forgot that."

And Wein taught Davis another lesson about making a festival work in the long haul. "He said, 'If you want to do something important, you have to master the economics of creativity,'" says Davis. "Anybody can create something big and lose exorbitant amounts of money. Right now, we're really going on all cylinders in a very fresh and vibrant manner. The ultimate judge of our success or failure is the people that come."

The next New Orleans Jazz & Heritage Festival is set for April 28-May 7. ■

Working with George and his staff at Festival Productions over the past 23 years has been a wonderful experience. The Jazz Festival is one of the best events we present each season. We look forward to many great festivals to come.

—Herbert A. Chesbrough, president/executive director, the Saratoga Performing Arts Center

George Wein is my good friend and has been for many, many years. We have been through the highs and lows of this wonderful business. He is definitely one of the real gentlemen left in our business, and that does not mean he hasn't been tough. I love you, George, and I wish you all the best of continued success and good health that I would want for myself. Best wishes on your 75th birthday and congratulations on 50 years in the business!!

—Oscar Cohen, president, Associated Booking Corp

I first met George Wein 15 years ago 40,000 feet in the air when I was flying back from L.A. That's when he informed me that, after discussions with JVC in Japan, we were initiating the JVC Jazz festival in the United States. I feel like I've known George all my life. Not only is he a dear business associate, but he is also a dear friend. He is probably one of the most respected men in the entertainment field. I hope we can celebrate many more years professionally, but also celebrate many more birthdays as well.

—Harry Elias, executive VP/COO, JVC Company of America

In 1955, my brother Nesuhi and I produced an album by George Wein, which was entitled "Wein, Women And Song." Ever since then, he has been a close family friend. From the days of his Boston club, Storyville, to the golden years of the Newport Jazz Festival, through his many activities today, George has been the No. 1 promoter and champion of jazz in the world. It is with great love that I join all my colleagues at Atlantic Records in saluting George and his charming wife and partner, Joyce, as he celebrates his 75th birthday and the 50th anniversary of his company.

—Ahmet Ertegun

We've had a close working relationship since I became musical director of the Carnegie Hall Jazz Band in 1992. He helps me create the themes of the concerts, and he knows how to sell tickets. Congratulations, George, on your 75th birthday!

—Jon Faddis

George Wein, thanks for filling our lives with Jazz.



CONGRATULATIONS ON YOUR 75TH BIRTHDAY
AND 50 WONDERFUL YEARS IN THE MUSIC INDUSTRY.

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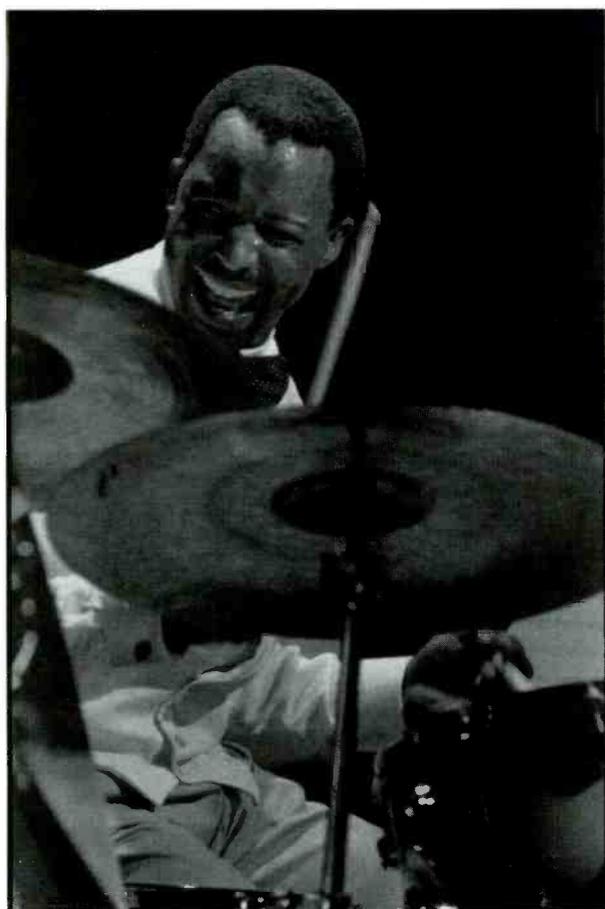
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Festival Productions, Inc.**
on many years of success!

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Wynton Marsalis, Artistic Director
Rob Gibson, Executive Producer & Director

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2000-2001 is our 10th Anniversary Season!

Photo: Herin Riley of the Lincoln Center Jazz Orchestra
by Frank Stewart.

GEORGE WEIN

75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

AND NOW A WORD FROM OUR SPONSORS

Festival Marketing Inc.

FMI has developed ground-breaking relationship-marketing programs, using entertainment to bring together a wide array of clients and customers.

BY DEBBIE GALANTE BLOCK

Festival Marketing Inc. (FMI), is yet another collaboration of George Wein. Laura Loughlin, president, describes the company as "a high-performance entertainment-marketing agency that develops experience-marketing strategies and creates lifestyle events for clients worldwide."

Festival Productions creates festivals, and festivals attract sponsors. "These sponsors see the value of associating themselves with fun and meaningful events," Loughlin explains. FPI began to separate its marketing activities as it became more evident that each festival sponsor was another opportunity to talk about new services or promotions that could be created specifically for them.

"Some sponsors' marketing objectives went beyond attaching themselves to a festival. Clients would call up George and say, 'Could you do this or that for us,' and George would say, 'I can't, but Laura can.'" By 1985, it was clear this marketing division could exist on its own. That was the beginning of FMI.

FMI IS BORN

FMI's first commitment 15 years ago was with Miller Brewing Co. "They wanted a big proprietary touring property that had a music festival center but was supported by advertising, point-of-sale, merchandise, hospitality, etc. It

was a big account, and we had to expand our capabilities considerably," Loughlin remembers.

Through the years, FMI has had the opportunity to develop ground-breaking relationship marketing programs. "We have a real handle on what people like to do with their leisure time. By conducting careful research and maintaining a variety of key industry relationships, we're able to determine what Broadway plays and concerts they want to see, where they want to travel to, the wines they want to drink, the restaurants they want to eat in and the products they want to be associated with," Loughlin says.

American Express, now one of FMI's biggest clients, also had its own goals. FMI has had a 15-year relationship with American Express and created such innova-

tive programs as Gold Card Events and Platinum Card® By Invitation Only. "This is something both George and I are very proud of. Gold Card Events remains one of the largest ticket-access programs in the country," Loughlin says. "It enables Gold Card and Platinum Card members to get prime tickets to Broadway shows, concerts and popular events like Cirque du Soleil. By Invitation Only is a sexy lifestyle program where private and extraordinary experiences are created especially for cardmembers with experts and celebrities in places like Napa Valley, Mardi

Continued on page W-14



Photo by Bryce Lambert
Standing: FMI's Joe Kilian, Matt Hessberg; seated, Carl Barnes, Laura Loughlin, Liam Lynch; sitting on floor, Ethan Silverman

ICM ARTISTS

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GEORGE WEIN

on his 75th birthday and on the

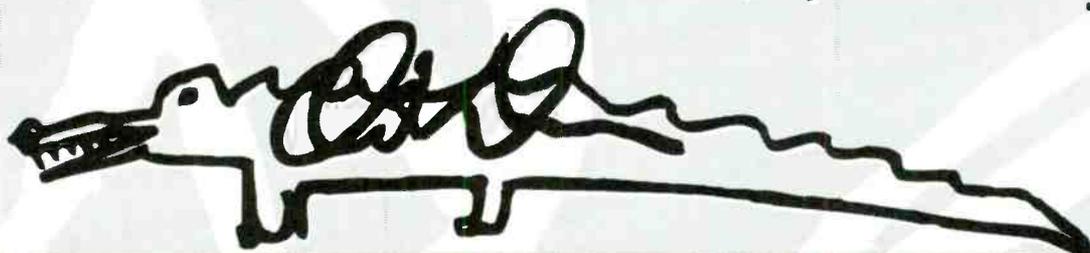
50th anniversary of Festival Productions.

festival
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NEW ORLEANS

October 2, 2000

George,
Happy 75th!

Love,
Quint Davis
& the New Orleans Family



Festival Productions Inc. - New Orleans

336 Camp Street Suite 250 New Orleans LA 70130 (504) 410-4100

*Producers of The New Orleans Jazz & Heritage Festival,
The Essence Music Festival, and other important special events.*

George:

When the ultimate history of jazz is written, your name will loom large.

Thanks for all that you have done for America's original musical art form, and very special thanks for all you've done to make Playboy Jazz Festival such a phenomenal success for more than two decades.

Hugh M. Hefner, Richard Rosenzweig
and the staff of the Playboy Jazz Festival



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GEORGE WEIN
7 5 T H B I R T H D A Y



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

Without George Wein, a lot of the great jazz of the last 50 years would not have been exposed to the public. He certainly brought jazz to the attention of the whole world.

—Ira Gitler, journalist

Our relationship dates back longer than either one of us can remember. We worked together in the Boston area back in the early '50s, and I recall, in detail, the day I played for Billie Holiday at the first Festival in Newport. That event was followed by involvement through the years in countless Festival productions in Newport, New York and Europe. Each occasion was unique, and I know we both share a special set of memories about them.

Throughout the years, George, you have been a pillar in the jazz community. You have supported musicians—up front and behind the scenes. You have stood up and stood firm on many important musical, as well as social issues, and you have spread the jazz word across the globe for at least five decades. Most importantly, for me, is that your contributions to America's music and to American culture have been documented and preserved for generations to come.

George, Mona joins me in wishing you and Festival productions, a very happy birthday and many many more.

—Milt Hinton

George and Joyce are two of the earliest and most fearless examples of the territory in every way. Thanks for many, many acts of kindness and many more beautiful memories. With big-time love.

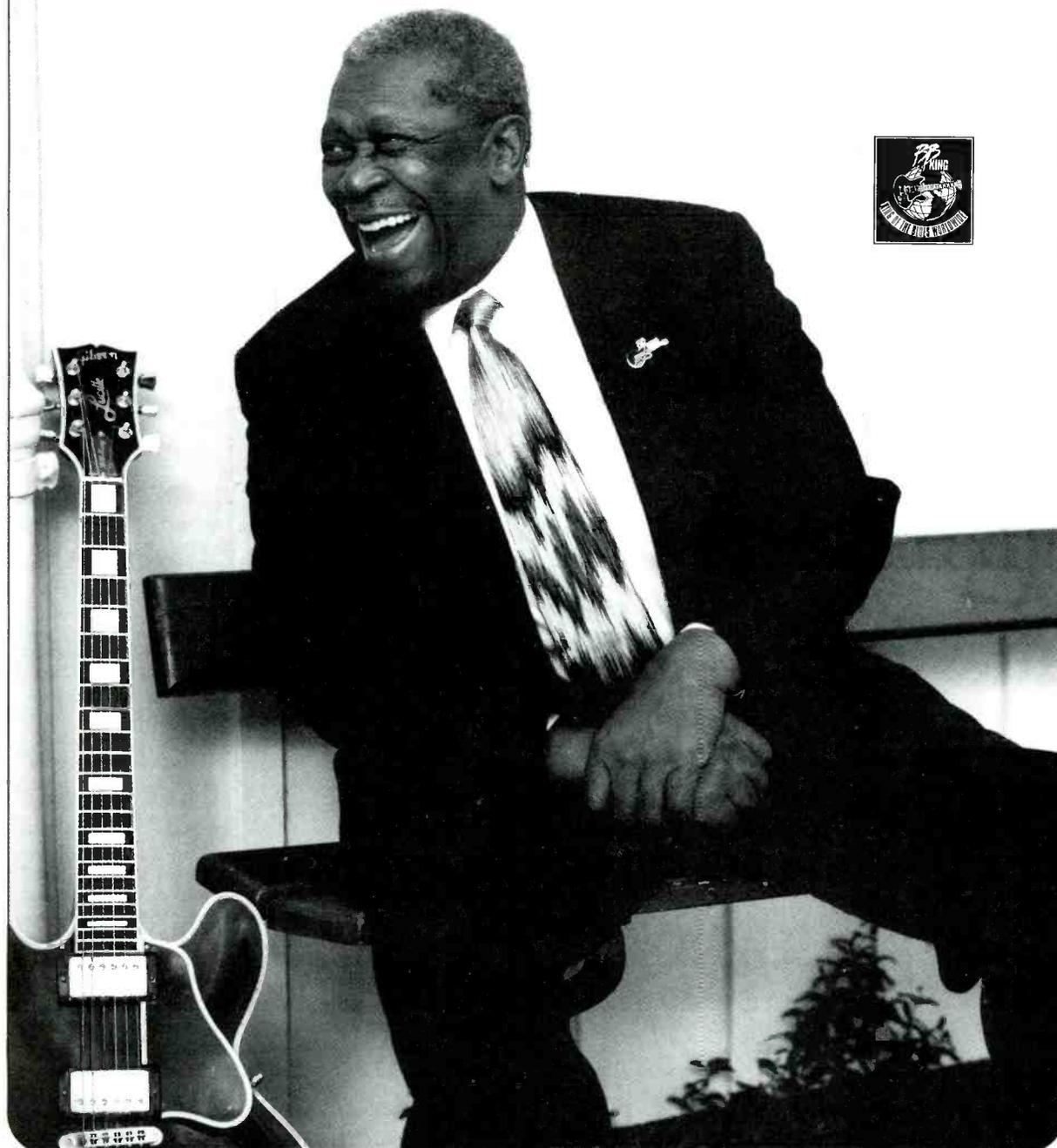
—Quincy Jones

I've known George for probably 20 years, but in the past 10 years I've gotten to know him really well, and I consider him a good friend. One thing that stands out in my mind: whether we're talking about art, music, food or wine, George has impeccable taste.

—Tommy LiPuma, chairman, Verve Music Group

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AND KING ROAD SHOWS, INC. SALUTE...

GEORGE WEIN
FESTIVAL PRODUCTIONS



FESTIVAL MARKETING

Continued from page W-12

Gras, Bordeaux, blockbuster museum events and the U.S. Open, among many others," Loughlin further explains.

GETTING WITH GUINNESS

Other clients in the FMI portfolio include *Self* and *GQ* magazines, *Naya*, Merrill Lynch and *The New York Times*. Loughlin says she has a nice balance of clients both small and large: "Our projects begin with a very unique notion and blossom. I feel I am judged by the effectiveness of our programs in the marketplace."

In conjunction with the Mean Fidler Organisation, FMI is also famous for creating the Guinness Fleadh in 1997. This critically acclaimed Irish music festival has reportedly attracted over 150,000 fans and featured such artists as Van Morrison, Sinéad O'Connor and Elvis Costello.

THE HEART AND SOUL OF FMI

FMI's staff of 18 is diverse and talented, according to Loughlin, who lists "The Powerhouse" Joe Killian and directors Matt Hessburg, Ethan Silverman, Carl Barnes and Liam Lynch as just some of the company's top performers. "We can be strategic planners, but what separates us is our ability to support the platforms we create with advertising, public relations, ticketing and fulfillment," Loughlin says.

Wein has let his younger partners shape and map new directions, although Loughlin says, "We are still very much a part of the FPI heritage, but we have taken a marketing perspective and built a business around that."

Like Quint Davis, this has been Loughlin's only job, her home for 24 years. She cherishes her involvement with Wein. "We talk every single day," she notes. "George likes to say we are a good team, and I never underestimate his value, experience or insight." ■

Happy 75th Birthday, George. Congratulations on 50 years of making history.



Your Festival Marketing Family

Laura Loughlin
Joe Killian

Ondine Landa Abramson

Patricia Allen

Carl Barnes

Corinna Gaal

Rob Hazel

Matt Hessburg

Beth Jacangelo

Liam Lynch

Kristina Martens

Cristie Mayhew

Eva Mosakowski

Joanna Omilinsky

Judy Robles

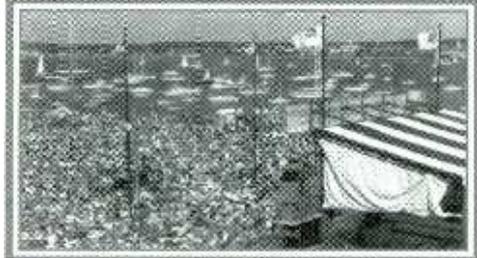
Ethan Silverman



FESTIVAL
Marketing, Inc.

GEORGE WEIN

75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

JOHN PHILLIPS

A Q&A With FPI-New York's President

John Phillips has been with Festival Productions, Inc. for 23 years and is currently the president of FPI-New York.

Tell us a bit about the company, Festival Productions, Inc.

In a world of multinational corporations where everyone, including the once unfettered music industry, has felt the effects of "globalization," a relatively small, full-service company has become an unusual entity. That is what FPI continues to be, and we are very proud of that. Whether we are working with a corporate sponsor, a civic organization or a resort area, we are able to provide an attention to detail and a genuine concern for the events we produce that transcend mere business. We are fortunate to have an excellent staff of producers with decades of experience. Such long-term Festival Productions stalwarts as Darlene Chan, Bob Jones, Art Edelstein, Dan Melnick and Rick White have been around the world many times over, producing music festivals and concert tours and encountering every situation imaginable. Charlie Bourgeois has been the public-relations face of the company for almost 50 years, and his influence has been vast. The structures that George Wein has created have given us all a space in which to flourish. We have branched out into radio and television production, as well.



What important festivals or concert series are you working on now, and who are some of the sponsors you work with?

While the Newport Folk and Jazz Festivals are the longest-running and most influential festivals in the world, JVC—our primary festival sponsor since 1984—has become the most important corporate supporter of jazz ever. JVC has sponsored close to 200 festivals, reaching over 3.5 million concertgoers and television and radio audiences of 80 million. JVC's involvement in the jazz genre has been nothing short of phenomenal and has certainly contributed substantially to the continuation of the status of jazz around the world today. We look forward to working with them for many years to come.

What does the future hold for FPI?

We are constantly exploring new ideas for festivals and other projects, and in 2001 we will be working on the JVC Jazz Festivals around the world; Mellon Jazz Festivals in Pittsburgh and Philadelphia; Citibank Newport Jazz Festival in Madarao, Japan; the Playboy Jazz Festival in California; Newport Creamery Folk Festival in Newport; the Hollywood Bowl Jazz Series and many other great events. ■

George has been one of my mentors in this business. As general manager of the Monterey Jazz Festival, I share a link with George and Festival Productions as a producer of one of the world's oldest jazz festivals. In the U.S., the Newport Jazz Festival started in 1954 and the Monterey Jazz Festival in 1958. When I joined the Monterey Jazz Festival in 1991, George and his staff (particularly Darlene Chan), made me feel welcome and valued as a fellow festival producer. That felt good.

Over the years, I made sure to stay in touch with George. I served on a committee several years ago to honor him with a gala dinner in New York. When I make periodic business trips to New York, George is kind enough to invite me to his office or share a meal together. Those are cherished memories. Most recently, I saw George and his wonderful wife Joyce at the Vence Jazz Festival in France. We had a wonderful time visiting. I am always moved by the respect and good feelings that George endears throughout the jazz community. George was the pioneer of the jazz festival concept, and we owe him our thanks.

—Tim Jackson, GM, Monterey Jazz Festival

George Wein is the papa of jazz-festival producers. I am particularly grateful to him, because, if it were not for George creating the model for jazz-festival producing, I might not have had the opportunity to have this great job in this wonderful field. George's impact on the growth of jazz worldwide is profound. He continues to bring a staggering amount of good music to millions of jazz fans. Thanks, George. You're a man of refined taste, and the world is a richer place because of it.

—Randall Kline, executive director, SF JAZZ and producer, San Francisco Jazz Festival

We at Essence are very proud to have worked with George and Festival Productions over the last six years to produce the Essence Music Festival—one of the country's grandest annual celebrations of African-American music and culture. George's career is a tale that is not only astonishing in its longevity and success but remarkable in its groundbreaking endeavors and brilliance. His is a story filled with countless chapters of innovation, a great passion for music and musical artists, and an undying commitment to music-lovers around the world. On the occasion of his 75th birthday and his half-century in business, we are honored to salute the legend that is George Wein and the legacy that is Festival Productions. Congratulations, George, and best wishes from everyone at Essence.

—Ed Lewis, Publisher and CEO, Essence

Carnegie Hall salutes you
on your 75th birthday and
40th Year as CEO of
Festival Productions!

George, We love You.

Carnegie Hall Board Member since 1994
Carnegie Hall Jazz Band since 1992
JVC Jazz Festival at Carnegie Hall since 1992

Isaac Stern
President

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Franz Xaver Ohnesorg
Executive and Artistic Director

CARNEGIE HALL

"I've always told the musicians in my band to

play what they know and then
play above that.

Because then anything can happen, and that's where

great art and music
happens."

– Miles Davis

Heartfelt congratulations – and all that jazz – to George Wein,
trailblazer and music impresario par excellence.



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Congratulations
GEORGE

**HAPPY BIRTHDAY!
 HAPPY ANNIVERSARY!**

From Your Friend
BOBBY SHORT

Congratulations
 George

from two of your
 West Coast fans

Monterey Jazz Festival
 &
 San Francisco Jazz Festival

GEORGE WEIN
 75TH BIRTHDAY



**50TH ANNIVERSARY
 FESTIVAL PRODUCTIONS INC.**



Wein at the piano, with friends, including Edmund Hall and Bud Freeman (third and fourth from left)



Swingin' at Storyville, 1950

BILLBOARD INTERVIEW
Continued from page W-7

Phillips, Illinois Jacquet, Lew Tabackin. I only wanted to play with the best musicians, because I wasn't that good and knew they'd make me sound better! But I didn't hurt a group when I played. I became a good leader, from so much experience watching Ellington and Basie and people like that. I knew how to present my men and program a concert.

Where did you tour?

I played hundreds of concerts all over the world: Japan, Australia, Europe. We had what we entitled The Golden Age of Jazz, a unique style that represented the swing era of jazz. It became the Newport All-Stars. We recorded for Columbia, Atlantic, Impulse, Bethlehem, RCA Victor, Concord and some European labels.

Did you ever play at your festivals?

Yes, but only with the All-Stars. I didn't feature myself per se but had fun and took advantage of the fact that I could have fun. We got good reviews, but a few people figured we were there because I was doing the festival. But I'd been playing with great musicians long before I produced festivals.

What was it like at Storyville?

At first, it was packed every night. Louis Armstrong, after a concert in Symphony Hall in Boston, came into the club when we'd only been in business a few weeks. He sang a few songs. There was such excitement that I realized I had to be associated with big names. So, for the next 10 years, from 1950 to 1960, every major artist—from Duke to Louis,

Continued on page W-20

Berklee College of Music
 congratulates its
 honorary degree alumnus
 and dear friend

George Wein

*Best wishes on your birthday and
 memorable anniversary.*

*Your vision and achievements are
 an inspiration to us all.*

President Lee Eliot Berk

Mrs. Susan G. Berk

Berklee
 COLLEGE OF MUSIC

Congratulations on 75 years of living your life with verve.

George Wein

You have provided a forum for a music that allows men and women of all races, creeds, and classes to express their joy and suffering with dignity. Jazz is a uniquely American phenomenon, just like you. Congratulations.

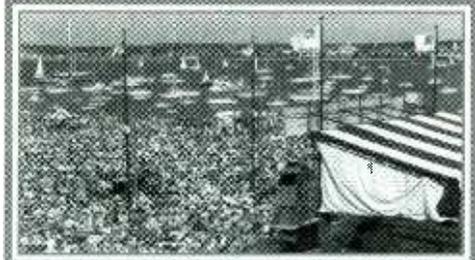
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GEORGE WEIN

75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

BILLBOARD INTERVIEW

Continued from page W-18

Basie, Ella Fitzgerald, Sarah Vaughan, Charlie Parker, Mingus, Miles, Monk, Billie Holiday, Art Tatum, Oscar Peterson, you name it—worked Storyville. I got to know the entire jazz world, anybody who was anybody in jazz in the '50s. The club was a training ground for my learning the business. I never made a dime, but when it closed I was only in debt a few thousand dollars.

Why did you close Storyville?

The big names that were playing outgrew the club! They became concert and festival attractions, and major world attractions. When we started, a club gig was important. Ellington's band played for an entire week for \$4,000. Armstrong's price was \$5,000. Ella Fitzgerald's fee was \$2,500 a week. The first time Brubeck played, he got \$800 for seven nights and Sunday afternoon and paid his own travel and hotel. That's what jazz was in the '50s.

If the big names outgrew the club and became concert and festival attractions, presumably, you yourself were now getting into festival presentations—if you hadn't been doing them already.

Our club was a nice club—not a joint. A lot of college professors came to it. One was a man named Donald Born, who was an English professor at Boston University. A woman

who was in one of his classes, who was from Newport, came into the club with Professor Born one night and she said Newport was dull in the summer and that something needed to be done. Don suggested to Elaine that maybe I could do something with jazz. Conversations like this happened many times. Usually, I'd never hear back from the person. But a few nights later, Elaine was back with her husband—Louis Lorrillard—and we talked about doing a festival. It was a big decision for me because I'd never worked with other people's money. But I decided to lay out a plan for the first Newport Jazz Festival in 1954. Louis set up a \$20,000 drawing account—which was a fortune in those days. That first year, we did the festival on the Newport Casino tennis court. 5,000 people each night. We broke even! I had a \$5,000 salary as a producer. I didn't take it because the books would have shown a loss.

The Newport Festival, then, was successful from the start.

It took off immediately, and the next seven years made a lot of jazz history: Duke Ellington made his famous Newport album there in 1956 and made the cover of *Time* afterwards. Duke used to say, "I was born in Newport...in 1956!"

Continued on page W-22



Onstage with Duke Ellington

When George decided he was going to do a festival in the summer of 1972, he asked my partner [Art Weiner] and myself to work on it. That's really how we got to know each other. Over the years, I brought him different shows; we've even co-promoted different shows. For the last four years, SRO has done the advertising for the JVC Jazz Festival. I think of George in the same way I think of Bill Graham. He's one of the greatest concert producers; up there with the very best.

—Julie Lokin, owner, New Audiences and SRO Advertising

George Wein and I go back many festivals! Our earliest collaboration was the Young Lions Concert in 1982. It was conceived by Nesuhi Ertegun and myself and was designed to introduce the best young jazz musicians on the scene at that time. Musicians from Wynton Marsalis to Bobby McFerrin played their newly written compositions in a big-band context. We recorded a live album and at George's suggestion named the concert "The Young Lions" (we had to talk Nesuhi out of the title "The Young Turks"). The concert didn't draw well, and the album was less than a bestseller, but, because of George's title, I think we coined a phrase that has come back to haunt the younger generation of jazz musicians to this day!

We do a Blue Note night with George at JVC almost every year, and I'm completely awed by his enthusiasm when he discovers a new player or singer who excites him onstage.

George, I treasure your friendship, and I'm inspired by your love of art, fine wine, food and, of course, jazz. You're a very young 75, and may you celebrate many more years of George Wein Presents!

—Bruce Lundvall, president, jazz & classics, Capitol Records

It's difficult to think of a person who has made a greater contribution to the growth of jazz during the last half century than George Wein. In creating and popularizing the jazz festival as we know it today, he has made an indelible impression on American culture by bringing the rich heritage of jazz music to millions of people throughout the world.

—Richard Parsons, president, Time Warner Inc.

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BILLBOARD INTERVIEW

Continued from page W-20

What other memories stand out from the early years of the Newport Jazz Festival?

Miles Davis made his comeback there after 1955. People thought he was finished, but he was the hit of the festival. It was really just the beginning of his great career, because Columbia signed him right after. There was a gospel afternoon with Mahalia Jackson—which had never been done—and a tap-dancing afternoon. And I met and worked with people like John Hammond and Marshall Stearns, the early jazz scholar. They were a big help. I learned from people who knew more than I did. I established relationships with record companies and executives, and Newport became the focus of the jazz world.

Were you working Newport exclusively?

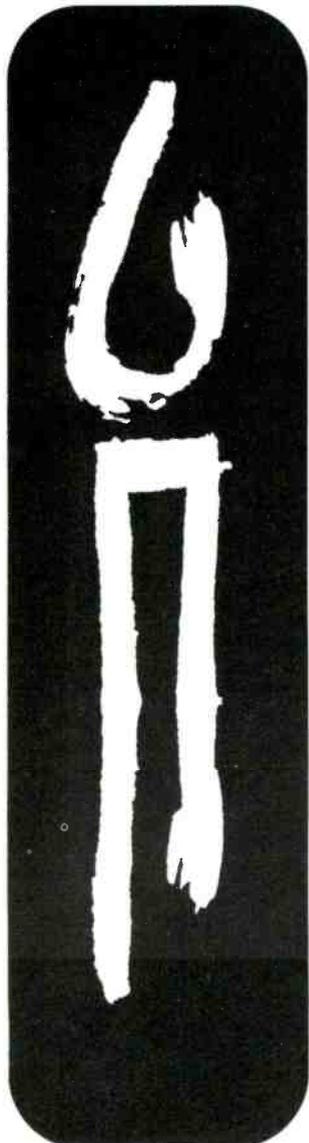
For four or five years, I did only Newport, and then I was asked to do festivals elsewhere. We did a festival in French Lick, Indiana, future home of Larry Bird, which was a tremendous success. It showed me the power of jazz festivals, even way out in the woods! We drew more than 5,000 people a night when they never had more than 700 at any entertainment event. The crowd came from all over Kentucky, Indiana and Ohio.

You ran the Newport Jazz Festival, then, from 1950 to 1960.

There was a riot at Newport in 1960, and the old non-profit foundation behind the festival dissolved. The Lorilards divorced, and the board gave up on Newport. Then in 1961, Sid Bernstein tried to do it there and it flopped. But I saw what was happening and felt I could make a go of it. I raised \$10,000 to \$15,000 and applied for and got the license. Ever since then, I've owned the Newport Jazz Festival. From 1962 to now, it has existed in one form or another—the Kool Jazz Festival to the JVC Jazz Festival, but it's still Newport and in Newport. There was a hiatus of several years when it wasn't there and came to New York, and now we have it in Newport and New York. I own the trade name "Newport Jazz Festival."

What about the Newport Folk Festival?

In 1958 at Storyville, I presented folk artists—Josh White, Pete Seeger, the Tarriers, Odetta. I saw all these young people listening to Odetta, so I decided to do a folk afternoon



GEORGE WEIN!

HAPPY BIRTHDAY

To one of jazz's greatest friends

from Bruce Lundvall and the staff of

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Even though George is a great business man, he's not in it for the business. He's in it because he loves and believes in the music. Before I had really toured a lot, he was one of the first major promoters to take a chance on me and gave me the chance to play at a lot of his festivals. I'll always be grateful to him for that, but grateful even more for his enduring support for the music. George is obviously a very wise man—he's learned a lot—but he has a youthful spirit and enthusiasm.

—Joshua Redman

Long before there was a word for it, George, you were the original multi-tasker. I will never forget the first time I met you, almost 25 years ago. You were seated behind your desk at the old office at 33 Riverside Drive, and, in the space of five minutes, you gave orders/direction/advice on various and sundry on that June's Newport Jazz Festival in New York, that week's KOOL Jazz Festival somewhere, suggested repertoire for a New York Jazz Repertory Company concert, an upcoming Count Basie/Joe Williams tour of Europe and Lord knows what else. I thought then (and still think) that you had the best job in the world. Lucky for me, I've gotten to work for you and with you ever since, and there hasn't been a day when your sense of business integrity, passion for your profession, good instincts and good sense haven't informed some aspect of my life. I lucked out in the mentor department. Happy birthday, Pops. Much love on your twin milestones. Like Louis, Duke, Dizzy and Billie, there's no one like you.

—John Schreiber, president, The John Schreiber Group

at the Jazz Festival with the Kingston Trio and the Weavers and Pete Seeger. The response was so great I talked the board into doing the Newport Folk Festival. It was relatively successful in 1958 and 1959 but was canceled after the riot at the jazz festival in 1960.

What was the riot all about?

It wasn't at the festival, but in the town. Rhode Island has a 1 a.m. bar closing time, but the bars were allowed to stay open until 4 or 5 a.m. during the festival. Thousands of people descended upon Newport because it was an oasis in a sea of 1 a.m. closings. After a few years, the town got rowdier and rowdier. The night of the riot—which was outside the festival—the police asked me to keep the concert going until 2 a.m. so as not to discharge another 10,000 people into the streets until they had things under control. The next day, news media all over the world said, "Thousands Riot At Newport Jazz Fest." It was a serious incident. The Folk Festival was closed down. In '63, after I had brought back the Jazz festival, I called Pete Seeger and asked, "Should we start the Folk Festival again?" and the Newport Folk Festival was on from 1963 to 1970.



Joni Mitchell was a New Face at Newport.

The Newport Folk Festival, too, made history.

It was the years when Dylan went electric and Joni Mitchell and Arlo Guthrie made their debuts. James Taylor was part of the New Faces program, and there were folk singers from all over the world. We even brought in prisoners from institutions in Texas singing prison work songs! I got to know Alan Lomax and everyone in the folk world. It was great, and at the same time the Jazz Festival was prospering. We were the summer entertainment center for music in America. Then the Beatles came along, and rock 'n' roll came along, and everything changed: Dylan went electric. The Folk Fest stood for something—the purity of acoustic music. Many kids came to Newport with their

Continued on page W-26

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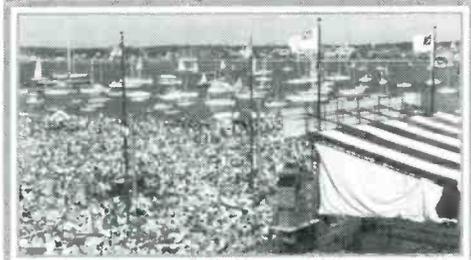
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GEORGE WEIN 75TH BIRTHDAY



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VIEW FROM THE WEST

BY JEFF SILBERMAN

If the Newport Jazz and Folk concerts are Festival Productions' signature events on the East Coast and the New Orleans Jazz & Heritage Festival the most-renowned event in the South, then the Playboy Jazz Festival at the Hollywood Bowl is the pearl event on the West Coast.

Overseeing the Playboy extravaganza for the past 23 years is Festival senior VP of the West Coast Darlene Chan. She began with George Wein 31 years ago, working out of her apartment. Now she oversees not only the Playboy but the JVC Jazz Fest (also at the Hollywood Bowl) and jazz festivals in Santa Barbara and Concord, Calif.

Although Chan also gets involved in the New Orleans Jazz & Heritage Festival and the Essence Music Festival (also in the Big Easy), clearly her main priority is the Playboy Jazz bash, where she lines up talent and sponsors—in conjunction with Playboy—as well as a bevy of minute details that go into a successful music fest.

"Besides getting the right artists, the key is creating an atmosphere where it becomes an event," Chan says, "so people want to go there, no matter who's playing. It's not just another concert. It has to really be an event."

She certainly has accomplished that goal, as 70% of the two-day event's tickets are sold before the first participating artist is even announced. The event sells out annually in spite of predictable criticisms of "commercialism" by jazz purists. "We have to find a balance of new and old-world music," Chan says. "I think the critics finally get it. It's not your regular straight-ahead jazz festival. We try to cover a lot of bases, and this year we actually got compliments from them."

"I really think the Playboy fest is one of the leaders that really brought Latin music into the mainstream in jazz festivals," she continues. "When you see [a music trend] happening like that, you can't be afraid to go for it. Sometimes it works, sometimes it doesn't, but Mr. Hefner and the people at Playboy have been very good about letting us try new things. And our batting average has been pretty good."

One recent hit was last year's appearance by Southern California's young multi-ethnic music ensemble Ozomatli. "We really pushed the envelope for them, and they went over great," Chan says. "We like to try groups who are sometimes out of the



FPI VP Darlene Chan



Envelope-pushers at Playboy: Ozomatli

box, and it hasn't always worked. But Ozomatli was very smart. They knew where they were playing, who they were playing to and, from note one, they had the audience in the palm of their hands. We were very pleased."

Chan admits that, while getting the right talent is one thing, creating the right lineup is more difficult. "I just close my eyes and visualize hearing the bands in my head, and I decide who goes next to whom," she says. "Sometimes, I'm contractually bound for [bands to perform at] a certain time. Other times, I have to make a specific playing time a part of the offer up front, because those are the only slots available to them."

"Sometimes, it comes down to who's available and when they're available," Chan adds. "Many groups like to do their own tours and not multi-act festivals. It's hard for those who primarily use their own lights and sound, because they have to go with what the house gives you."

Although the two-day Playboy fest draws the lion's share of attention, Chan oversees a month-long series of events. "We do free community events that draw big numbers," she says. "We drew 75,000 in Pasadena over Memorial Day weekend and about 4,000 to 5,000 in Baldwin Hills. We have very successful free events everywhere, from a Crenshaw district shopping center to a senior center in South Central L.A."

Although they have toyed with the idea of doing festivals in Seattle and Portland, Chan notes that she has higher priorities. "I would love to keep the ones we have going strong, vibrant and meaningful musically," she says. "We're just trying to keep up with what's happening. If we can come up with new concepts, that would be great, but for now, I'm not sure what they are. Either way, the audience has to go along with us when we do." ■

To George Wein

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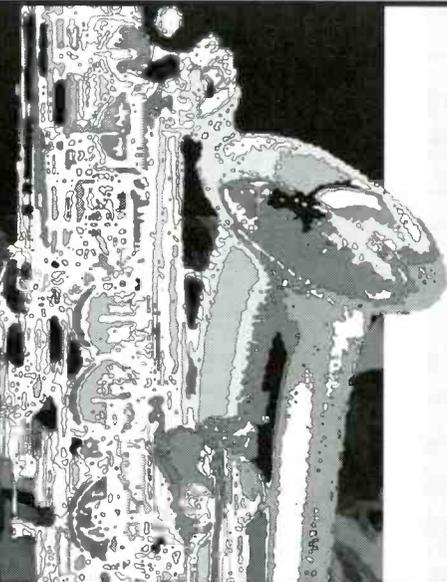
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BILLBOARD INTERVIEW

Continued from page W-23

friends who were getting interested in rock 'n' roll. When their idol Bob Dylan went electric, these folks could then feel it was OK to like the Beatles and the Rolling Stones.

What Dylan did up there was important to the world and rock 'n' roll. While there were a lot of cheers and a thundering of boos, things were never the same after that. There were 15,000 to 18,000 people that night. I said, "Bob, you have to go back and sing a couple acoustic songs!" He said he didn't have an acoustic guitar. I yelled, "Does anyone have an acoustic guitar for Dylan?" and suddenly there were 40 guitars in the air! I think it was Peter Yarrow who gave him a guitar.

So now you had the Newport Folk Festival as well.

I was very proud of creating the Folk Festival, even though that wasn't my expertise. But I learned from them, and producing festivals became my way of life. At the same time, I was taking artists to Europe and building a business there. I became an international impresario. I worked with Duke Ellington from 1953, when I first met him at Storyville. I was involved in 360 days of his life, promoting him all over the world. I took Thelonius Monk to Europe, Asia and Australia 10 or 12 times and presented him in well over 200 concerts.

You must have been pretty close with a lot of musicians.

I gained the trust of many of these great musicians. I worked with Miles Davis the last 20 years of his life. I also represented artists like Sarah Vaughan, Herbie Hancock, Charles Mingus and a host of others, not as an agent or manager, but in setting up tours of Europe and Japan.

Did you ever think of taking on artist management?

I've been asked to manage many times, but I wanted my freedom!

Are you still involved in European festivals?

I still produce events over there because of JVC. Recently, I've visited festivals in France and Italy. I was treated like

Continued on page W-28

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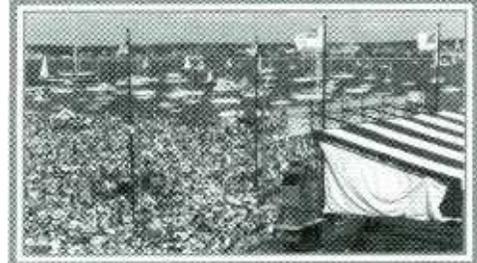
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BILLBOARD INTERVIEW

Continued from page W-26

a king. The producers, my friends, continually credit me with being the inspiration for their festivals.

How did New Orleans come about?

In 1962, before the Civil Rights Bill was passed, I was called about a jazz festival in New Orleans. I already had a reputation because of Newport and was known as a festival producer. But they had their segregation laws. I had a nice meeting there with the mayor and members of the board of trade and the chamber of commerce. We spent several hours trying to get around their own laws that were in effect. We had a friendly parting, and they said they would call me if things changed. The call came. I went to New Orleans again to announce the festival. An all-star professional football game had been scheduled for Christmas week. It had to be canceled because many of the black players who were all-stars weren't treated very well. New Orleans just wasn't ready yet for integration. I received a call again in '68, but I was told they couldn't give me the job because I was married to a black woman, Joyce, who I've been married to 42 years now. The mayor felt it would be embarrassing to him politically. In December 1970, I took a job at the Royal Sonesta Hotel in New Orleans playing piano with Red Norvo, Barney Kessel and Ruby Braff.

A representative from the two-year-old Jazz Fest came to see me. It wasn't working out, so would I now come down to produce it. Of course, I told them I was still married to Joyce. I was told, "Everything is OK now." So, in 1970 I started the New Orleans Jazz & Heritage Festival—though it was called the New Orleans Jazz Festival and Louisiana Heritage Fair, the longest title of any festival! It had been just a jazz festival before.

What was that festival like in the beginning?

When we started, I combined what I learned with jazz and folk at Newport. In the afternoon, we set up the Fair with gospel music and Cajun music and old-time jazz. In the evening, we did the jazz concerts. It's since become the biggest-ticketed festival in the U.S. and one of the greatest in the world, drawing 400,000 to 500,000 in over 10 days. We built up the staff there, with Quint Davis, who was working at Tulane in the jazz archives, as the director. Gradually, Quint took over after the first few years and has done just a wonderful job as producer. But I've always done that: The West Coast office has Darlene Chan, who produces the Playboy Festival and has been with me for 30 years. I've always had creative people and allowed them autonomy. But they still need me. I keep my eye on everything. I'm the CEO!

Speaking of Playboy—and JVC and Kool—you've really pioneered the use of corporate sponsorship in music presentations.

Continued on page W-32



Wein (center) with the Newport All-Stars, ca 1970s

GEORGE W ANSWERS THE BIG QUESTIONS

There are a few questions I'm continuously asked:

When will you—and why don't you—retire? And, to what do you credit your longevity, and how could you have remained an independent for more than 50 years in business?

I will retire someday, if a major corporation buys FPI because it would be a valuable asset to them and after they give me the money they tell me to go home and practice the piano. If this happy scenario doesn't occur, I will quit when the good people who have made it possible for me to stay in business so long tell me that they don't need me: "George, please stay home." On the other hand, if I feel that they can get along without me, then I might quit of my own volition.

The fact is, I don't want to retire, because I love the business with its inevitable problems and challenges that loom every year; getting to know the younger musicians and wondering where the hell jazz is going; keeping up with being the No. 1 producer of jazz festivals for so long; the continual battle with critics (many of whom are friends) who sincerely believe they know more about jazz and producing festivals than I do; the camaraderie with the legion of festival producers who treat me with a love and respect I never thought possible. All of these reasons and many more make me want to stay around forever.

Why should I quit? I'm my own boss. I go to the office when I want to. My wife Joyce and I take off whenever the spirit moves us, and, most of all, I have a great bunch of people who know what they are doing and keep in touch with me on a daily basis, wherever I am in the world.

The other element that would cause me to say goodbye is if each of our sponsors looked elsewhere rather than

Continued on page W-30



Happy 75th George, and
Congratulations on Festival's 50th!

As long as you keep producing them,
we'll keep ticketing them...

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George,

We can't thank you
enough for all of your
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are the best!

Happy Anniversary
Festival Productions

P.S. We love you Charlie B.

-Norman & David Chesky

We salute George Wein,
a pioneer of America's music

J.P. Morgan is proud to salute jazz pioneer
George Wein on his 75th birthday, and
Festival Productions on their 50th anniversary.
Thank you, George, for all the music.

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GEORGE WEIN 75TH BIRTHDAY



50TH ANNIVERSARY FESTIVAL PRODUCTIONS INC.

BIG QUESTIONS

Continued from page W-28

staying with us and we couldn't find quick replacements. I think it would be too difficult to face the problems of the cost of artists, advertising and production that are so immense compared to when I started. You can make more money now, with the right support. But one mistake can wipe out a year's work in one day. Unless we could replace the people that have shown such faith in us, like JVC, Mellon Bank, Playboy, the L.A. Philharmonic, American Express, Acura, New Orleans Jazz & Heritage Foundation, Essence Communications, Newport Creamery, Madarao Ski Resort and many other sub-sponsors, I might throw in the towel. Between the megalith corporations that control the facilities and the buying of talent, and the world of non-profit cultural organizations that are supported by a society that has prospered and apparently has limitless wealth, there is not much room for the independents like myself.

Which brings me to the second question: I guess I've been able to stay alive in business for quite a few reasons.

BOTTOM-LINE CONSCIOUSNESS

First, I knew that, no matter what, I could always make a living in music, the milieu that I loved, playing the piano, whatever the level my meager talent could carry

me to. I never had a five-year plan for growth. I was mentally prepared to go out of business each and every year. I've always told that to any of the people that have given me so much of their lives: There are no guarantees.

Because of lack of any significant financing, I became totally conscious of the bottom line. We had no choice but to try to finish in the black each year. Many years, we did not, and it was necessary to borrow money from lenient banks or friends who had faith in us.

No matter how greatly in debt we might have been, we never ran away from our friends or creditors. I could have gone bankrupt two or three times in my life, but I always felt that people helped you because of a belief in you as a human being and perhaps even a love for jazz. I always paid my debts, even if it took several years to do so. If I owed \$10, I would pay back three dollars when I had it. My friends, and even banks, would wait for the next payment. They always knew where I was.

RELATIONSHIPS BUILT ON TRUST

As for sponsors, I believe they looked upon us in a slightly different way than other clients. Because, for our part, we don't look upon them as simply a nameless money tree. We try to get to know them as individuals, give them a true sense of our need and commitment to their involvement with us, and, above all, establish a sense of ethics in our business dealing that, in a world layered with suspicion of dishonesty and malpractice in business, is as irrefragable as possible.

As for our dealings with musicians, we understand the need for patience in establishing a relationship built on trust. Eventually, most of the musicians we deal with understand where we are coming from and that our word is good. I have always had one philosophy with musicians: They might have to break their word or negate a deal with me, but, no matter what inconvenience it might cause me, I couldn't hold it against them. I learned to be on my guard, but I've never said, "That guy will never work for me again." I must admit I have given a few guys a leave of absence. On the other hand, I never go back on my word to a musician unless circumstances are such that I have to. Then I try to explain it to him and endeavor in whatever way I can to make it up to him.

FAMILY RESPONSIBILITIES

I've never had any permanent partnerships except in



Joyce and George, 2000

special projects. My late close friend, Dino Santangelo, was an invaluable associate in the Kool years. Also, when I formed FPI N.O. and FMI, Quint Davis and Laura Loughlin became vested and now run these corporations.

I like to think that, at FPI, I'm responsible to no one but myself. But the truth is, I'm responsible to the FPI family that has created itself from the people who have worked for me for so many years. I could list their names, but you can find them on another page. I have received a loyalty from a group of unique and talented people that is perhaps the most rewarding thing in my life, so my loyalty to them is a welcome challenge to be met.

I could go on and on with advice to young entrepreneurs as to how to try to exist in a tough world. I could write a book about it. In fact, I am writing a book that I hope is read when it comes out in a year or so.

Above all, the best reason for my stamina and longevity, aside from people in the medical profession who look after my health, is the love and support of my wife of nearly 42 years. She is my best friend, my closest advisor and my severest critic. She doesn't let me get away with a thing. I love her deeply. She is the base of whatever strength I have. It will always be easy for me to continue this never-ending saga of my life as long as we are together. ■

On behalf of

TED KURLAND ASSOCIATES

and our entire roster of artists ...

Thank you, George
for supporting the music!

*George We Love You
Happy Birthday
We hope you have 75 more!*

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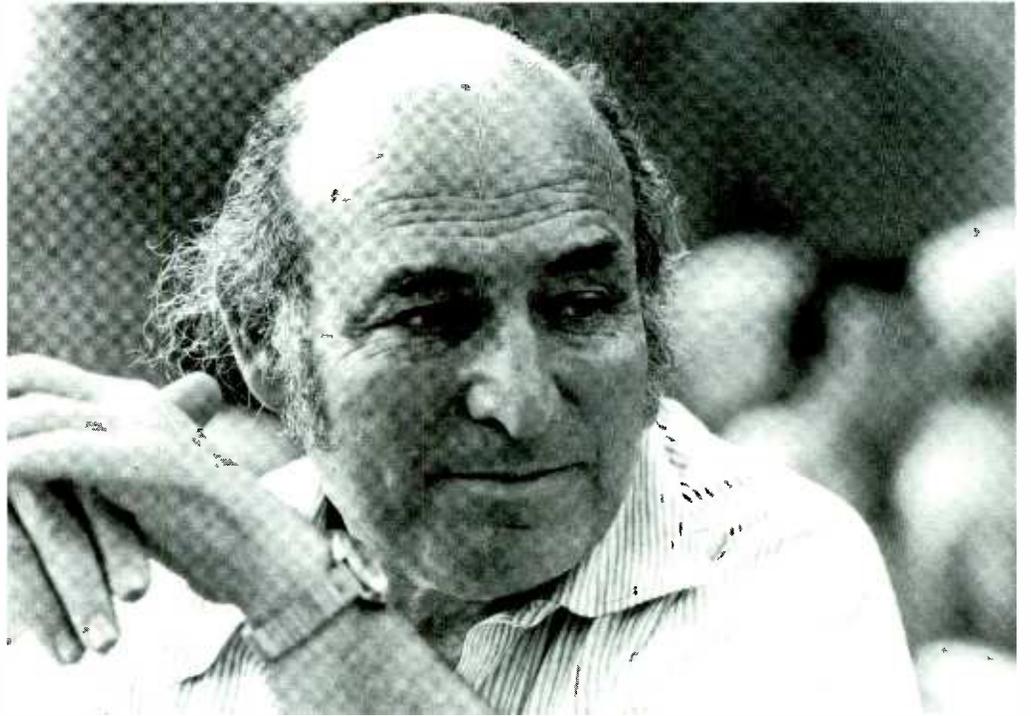
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producer \ prə-ˈdüs-ər \ *n* 1: One that begins, forms or gives shape to raw materials 2: A person who supervises or finances the production of a stage or screen production



Dear George,

It's not surprising there's a picture of you next to the word "producer" in the dictionary. For fifty years you've defined what superb producing is all about.

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GEORGE WEIN

75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

BILLBOARD INTERVIEW

Continued from page W-28

That's one of the most important things—working with sponsors. There had always been corporate sponsorship of radio and TV, but not for live-entertainment events. But a good friend of mine, Ben Barkin from Milwaukee, was a p.r. man for Schlitz and had seen the visibility we had from the Newport Jazz Festival. With Ben's vision, Schlitz sponsored an evening of a salute to big bands. Because of the success of this event at the Newport Jazz Festival, we were able to get Schlitz to sponsor a 20-city national tour, the Schlitz Salute to Jazz.

The Newport festival, of course, continued.

Yes. In 1971, there was another incident at Newport—but it was totally different. It was "the music should be free" syndrome. There were 20,000 people in the park and 7,000 stoned-out kids outside. They broke down a chain link fence, and I had to stand on stage and ask the 20,000 to please file out because the kids were breaking the fence down. The whole country was aware of what was going on: Kids had



Pete Seeger appeared at the first Newport Folk Festival in 1958.

broken into Woodstock in '69. But Newport was too important to jazz—we couldn't let it die. So I had to hold the festival in an urban area and not a resort. Kids couldn't be controlled in a resort area. The major urban area with meaning was New York City, where I was now living.

You moved to an urban area, and you moved the festival to an urban area. Did this have any affect on the festival itself?

After the French Lick festival, we started the Ohio Valley Jazz Festival in Cincinnati. When I came to New York, I realized I would have to do something that I'd never done before. I rented Carnegie Hall and Lincoln Center, held midnight jam sessions in Radio City, had a boat ride on the



Stevie Wonder has played the JVC Jazz Festival.

Hudson River and did stadium concerts. Again, I revolutionized the concept of jazz festivals, with 40 concerts in 10 days in 1972. That festival in New York City still exists, now as the JVC Jazz Festival—New York. But somewhere around that time, there were people from Brown and Williamson who attended our festival in Cincinnati, which by now had a 95% black attendance and featured Marvin Gaye, Stevie Wonder and Gladys Knight & The Pips. It was still called a jazz festival, but it was no longer a jazz festival. It became the Kool Jazz Festival—and the biggest thing in the United States. There were stadium concerts in 20 different cities. All these things developed over the years. Finally, Kool made music thematic and spent a fortune. My contract with them made me financially secure for the first time in my life! JVC came along as Kool was bowing out, and JVC has been with me for 18 years. They are the best sponsor I have ever had.

You also started a jazz repertory project.

In the middle of all this was the New York Jazz Repertory, which we started in the mid-'70s. Just because great artists like Louis Armstrong and Duke Ellington died doesn't mean that great music dies with them! My idea was that people should be playing this great music, and Carnegie Hall was a big help as a sponsor; and we received some funding from the National Endowment for the Arts. The critics insisted that jazz must be of the moment, but some of the work we did with the NYRC was fantastic, with musical directors like Sy Oliver, Dick Hyman and Gil Evans. It lasted two years and was an amazing experience. Now Lincoln Center, with Wynton Marsalis as artistic director of jazz, is an outgrowth of it. We built up a tremendous library and still use elements of it today: We did an Armstrong program that the U.S. government sent to tour Russia. All these

Continued on page W-34

★ Congratulations George ★

It has been a pleasure to work with such a gentleman all these years. You are a rare gem in this business. Sal Michaels



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George,

There may have been long days and hard nights; but, oh, what wonderful years you and Joyce have given to the entertainment business and to music lovers around the world!

All the best on your 75th birthday and 50th anniversary. Bebop... don't stop!

Carolyn LaNita Carmelita
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George, you are my friend -
and my very favorite Dixieland piano player.

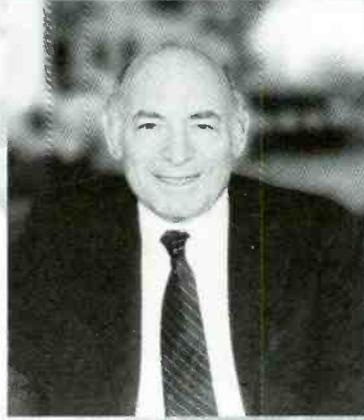
We've been through it all from the very beginning, and I'm
looking forward to sharing another fifty years with you.

John Levy



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New Orleans Music Has Many Faces.



George Wein



Marc H. Morial
Mayor

George Wein has been at the center of New Orleans music for the past 50 years. He is the architect of the New Orleans Jazz and Heritage Festival whose vision has become an international phenomenon. We salute this champion of our City's musical heritage. Thank you, George. You are as dear to New Orleans as our musicians are to the world.

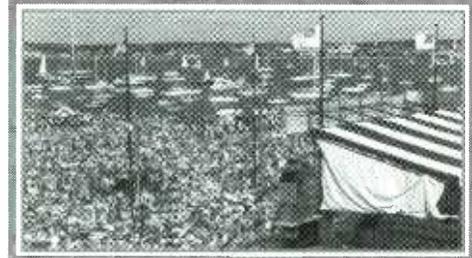


Jackie Harris
Executive Director

*Congratulations
to My Friend
George*



GEORGE WEIN
75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

BILLBOARD INTERVIEW

Continued from page W-32

things were done before anybody else was doing them.

You've always been innovative in the concert industry.

We always try to do things that haven't been done, but I never saw myself as that creative. I was just "doing my thing." Our biggest problem now is that so many festivals are doing what I've done! In New York, there's tremendous competition. We have to look for avenues where we are not copying people who are copying me—and that's very interesting!

Haven't you ever thought about writing a book?

I'm doing a book right now! I've worked with just about every major jazz figure—I can't name any I haven't worked with. I've done 600 to 700 festivals and affected the economies of Newport and New Orleans: I went to some friends at *Essence* magazine and talked them into going to New Orleans the July 4 weekend, a dead time in New Orleans, for the Essence Music Festival. I knew there was a

Photo by Edward M. Monahan III



Wein in tribute to Sidney Bechet, Economy Hall, 1997

need for a celebration for African-Americans. It was an instant success, drawing 120,000 over a three-day period at the Superdome. It is now in its sixth year.

You've also had a big effect internationally.

The French government gave me the Legion of Honor. I started a major festival in Nice that ran for 18 or 19 years—the Grand Parade de France—so now there are six or seven major jazz festivals in France, which were nurtured because of hundreds of artists I would bring to Nice each summer. These festivals have a major effect on the summer economy in France.

Just what, then, is Festival Productions today?

As the company grew, we established a relationship with American Express. So there's a separate company now called Festival Marketing, Inc., which is run by Laura Loughlin and works with Amex for gold and platinum card-



With President Clinton at the White House's 40th-anniversary salute to the Newport Jazz Festival, 1993.

holders. Now we have three corporations: Festival Productions, Inc. with John Phillips as president, Festival Marketing, Inc., and Festival Productions, Inc. New Orleans with Quint Davis as president. I'm the CEO of all of them. There are about 70 people working for us. The West Coast office handles *Playboy* and the Hollywood Bowl. The Newport office is run by Jill Davidson. It's quite an organization, and I'm very proud of it. We do a lot of work and have a lot of friends, and right now I'm very active: Dick Parsons has asked me to be on the board of the Apollo Theater. We are involved in revitalizing it and 125th Street in Harlem. I'm also on the board of trustees of Carnegie Hall. There is a never-ending source of things to do in New York City.

So when is your book coming out?

I hope it will be ready in a year. The only things younger people know are what's been in books, because they weren't there. You have to get your own story out.

And you still play piano?

All the time. I've been playing piano and enjoying myself! I don't tour like I used to, but I've played occasional concerts since last touring Germany with Clark Terry and Al Grey seven or eight years ago. I played a club in Switzerland for a few days two years ago with Warren Vache—just for kicks and not for the money, that's for sure! So music is still my driving force and motivation—but I just found that I had a head for creating events and finding people with talent, who have stayed in my company for many years. ■

TO GEORGE WEIN
ASSOCIATE, COLLABORATOR, CLIENT, MENTOR, FRIEND
HAPPY 75TH BIRTHDAY

IT REMAINS A PRIVILEGE TO WORK *IN CONCERT* WITH YOU.

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Thanks for the Memories George!

Newport salutes George Wein for his many contributions to the world of Jazz! Be sure not to miss the living legend in Newport next summer. The Newport Cremery presents The Newport Folk Festival August 3,4,& 5, 2001. The JVC Jazz Festival/Newport August 10,11, & 12, 2001.

For more information on Newport festivals & events contact the Newport County Convention & Visitor's Bureau toll free at 800-976-5122 or visit our web site at GoNewport.com



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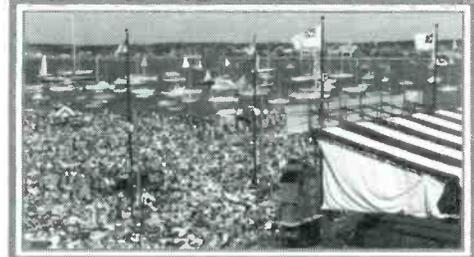
The Hampton Jazz Festival

SALUTES

*G*eorge Wein on his 75th Birthday,
50 outstanding years in the music business
and **33 magnificent years** of the
Hampton Jazz Festival,
which is still **goin' strong!**

From your friends at The City of Hampton
and Hampton University

GEORGE WEIN 75TH BIRTHDAY



50TH ANNIVERSARY
FESTIVAL PRODUCTIONS INC.

BIG-SHOW PRESENTER

Continued from page W-3

But these big names eventually grew too big for Storyville. Prodded by club patrons who were bored with the resort town of Newport, R.I., Wein established the first Newport Jazz Festival in 1954 at the historic Newport Casino, which was built in 1880 as the first commissioned project of the world-renowned architectural firm McKim, Mead and White. The site was the birthplace of American Lawn Tennis, having hosted the first U.S. Nationals in 1881; it is now the home of the National Historic Landmark International Tennis Hall Of Fame.

But in 1954, the Newport Casino earned lasting fame as the home of the Newport Jazz Festival. An immediate success in its first year, the festival has since presented a virtual pantheon of jazz immortals together with rising young stars—Cassandra Wilson, Dianne Reeves, Bobby McFerrin, Wynton Marsalis, Joshua Redman, Diana Krall—who are now well on the way to joining them. Meanwhile, Wein was experimenting with folk music presentations at Storyville

with artists like Josh White and Odetta, and in 1958, the Newport Jazz Festival spawned the equally famed Newport Folk Festival.

UNCOMMON FOLK

The Folk Festival also showcased the biggest names in its genre—the Kingston Trio, the Weavers, Pete Seeger—and established the careers of such folk-music legends as Joan Baez, James Taylor, Joni Mitchell and, of course, Bob Dylan, whose controversial electrified performance there in 1965 is now rightly regarded as a watershed event in rock-music history.



Recent Newport performer Diana Krall

Wein, who had also made inroads in setting up jazz tours in Europe, solidified his festival-production endeavors in 1960, when FPI was officially founded. Producing festivals, as he has said, had become his way of life, now both in the U.S. and all over the world. But his next major achievement was the initiation of corporate sponsorship into the concert-production arena. Having successfully established the Newport festivals, Wein was enlisted by the Sheraton Hotel corporation to apply the principles elsewhere, namely French Lick, Indiana. Again, the festival met with instant success, paving the way for what would become a sister com-

Continued on page W-38

Congratulations & Happy Birthday George

You keep the
music flowing
all the best,



IMPACT ARTIST MANAGEMENT

NEW YORK CITY

ED GERRARD PETER HIMBERGER

Angelique Kidjo · Cassandra Wilson · Dr. John · Gipsy Kings · Olu Dara

Dear George, happy birthday! 75 years and 50 years in the music business! It's funny, I thought you celebrated your 75th birthday 12 years ago! You are a visionary and, more importantly, you set a standard for ethics and intelligence in the music business. I am proud to be able to call you a colleague and a friend.

—Shelly Schultz, VP, William Morris Agency

In the late 1950s, George came to me and asked, "What do you think about putting together a Newport Folk festival?" I said, "Let's try it." After it was over, I told him, "You didn't have enough old-timers." He said, "How can we get them?" I said, "Let's pay everybody the same—\$50 a day—whether they are famous, infamous or unknown." He said, "Would they come?" I said, "You bet they would."

Johnny Cash came for \$50, as did all sorts of other people. As a result, we were able to afford to bring completely unknown people. For example, Jay Abbott was a former lumberjack. He was 93 years old and living up in Canada. We brought him and his family down, and he was one of the hits of the show.

Another hit was a Montreal taxi driver who was one of the best fiddlers in North America—Jean Carignan. He played with no accompaniment, except his feet would tap as he sat there in the chair. George must have trusted me. I told him about this penny-whistle player in South Africa, Spokes Mashiane. George said, "You want to bring him all the way from South Africa?" I said, "yes." The plane fare was something like \$10,000. It was worth it. George played piano, and I played guitar, someone else played bass to back him. And, for 20 minutes, Spokes had that entire huge crowd mesmerized. George and Joyce have been close friends of mine ever since.

—Pete Seeger

I've known George for many many years—back in Boston when I was working with the Duke Ellington Band, the Count Basie Band and others. I've done lots of records and tours with him. I've played Nice an innumerable amount of times. I remember one particular occasion, I was due to play the Nice festival. However, I had just had an operation and wasn't up to playing. But, George said, "Come on down anyway." I went, and he still paid me. He's a beautiful person; well deserving of all the beautiful things that have come and will continue to come his way. I feel honored to have been a friend of his for such a long time, and I look forward to being a friend for a long time to come.

—Clark Terry

GEORGE

MAY WE CONGRATULATE

A LEGEND ON YOUR

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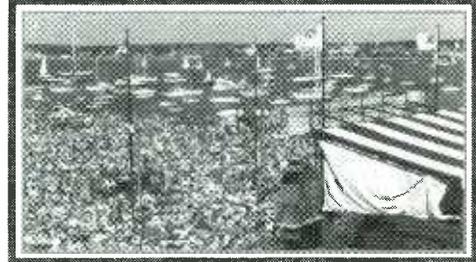
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GEORGE WEIN 75TH BIRTHDAY



50TH ANNIVERSARY FESTIVAL PRODUCTIONS INC.

BIG-SHOW PRESENTER

Continued from page W-36

pany of FPI in Festival Marketing, Inc.

In 1968, Wein's friendship with a Schlitz executive led first to the Milwaukee brewery's sponsorship of a big-band salute at Newport and then to the first corporate-sponsored national jazz tour, the 20-city Schlitz Salute To Jazz. Wein's Ohio Valley Jazz Festival in Cincinnati, which developed out of the French Lick production, influenced the Brown and Williamson tobacco company into presenting the Kool Jazz Festival as a 20-city stadium tour featuring a more classic R&B line-up including the likes of Marvin Gaye, Stevie Wonder and Gladys Knight & The Pips.

SHOWS AND SPONSORS

JVC has since taken over from Kool and currently presents the JVC Jazz Festival in both New York and Newport. Other major jazz festivals presented by FPI in conjunction with corporate sponsors include the Playboy Jazz Festival in Los Angeles, Frehofer's

Jazz Festival in Saratoga Springs, N.Y., Fidelity Investments-Park City (Utah) International Jazz Festival, and the Mellon Jazz Festivals in Pittsburgh and Philadelphia; JVC also sponsors the JVC Jazz Festival—Paris and Amsterdam. The Newport Festival brand name, meanwhile, is also in use overseas—specifically Madarao.

Next to the Newport festivals, however, FPI's best-known production is the New Orleans Jazz & Heritage Festival. While it originated in New Orleans prior to Wein's involvement, it wasn't until he took over in 1970 that the festival, which combined top-notch jazz artists with the ethnic-heritage musicians so vital to New Orleans and Louisiana, took off as the biggest pay festival in the country, setting the standard for popular-music festivals all over the world. Also in New Orleans, FPI in 1995 created the ongoing Essence Music Festival, which has become America's leading celebration of African-American culture.

JAZZ REPERTORY COMPANY

But Wein's business interests didn't end with his festival productions. To continue the interest in and the appreciation for the classic jazz music of his background, he founded the New York Jazz Repertory Company in 1974. The company performed concerts at Carnegie Hall and was the precursor of the jazz programs of the Smithsonian Jazz Orchestra and Jazz at Lincoln Center. In 1992, he created the Carnegie Hall Jazz Band, which performs regularly in New York and also tours internationally.



John Fogerty at N.O.'s Acura festival, 2000

Now, as George Wein celebrates his 50th year in business, his company, which employs 70 people, is as active as ever—if not more so. Its continuing corporate—marketing savvy was evident during this summer's Acura Music Festival to New Orleans, which brought together John Fogerty, Dr. John and Aaron Neville in a national shed tour. But the company's signature festivals, the Newport Jazz and Folk festivals, remarkably carry on even to this day, presenting the finest artists in both genres, both young and old. Indeed, the music that Festival Productions, Inc. has done so much to celebrate has essentially become its own heritage. ■

It was one of those right place/right time things. There I was, fresh out of law school (where I had been playing soprano sax with the Elm City 5+2 in New Haven), when I heard about a first-ever "jazz festival" in Newport. I had never met the Wein guy or the Lorrillard lady who were putting it on, but a few years before, when I was in college, I had nursed quite a few ginger ales at Storyville and Mahogany Hall, two fabulous jazz clubs owned by this same Wein guy and had heard him play Earl Hines-inspired piano with the likes of Sydney Bechet, Billie Holiday and Lester Young. The idea of a jazz festival, presumably with some of my 52nd St heroes, sounded interesting.

So off I went to Newport to look around. It was a pretty modest festival by today's standards, so it was easy to introduce myself to George and even to help set up folding chairs for him on the grass. I didn't do much else and, of course, I didn't get paid for anything I did (although that ticket I bought to that Newport festival was probably the last time I ever paid to get into anything of George's).

For a while after that first meeting, George remained in Boston while I was a federal prosecutor in New York. Then George closed up shop in Boston and moved his operations to the Big Apple, and there I was, his official lawyer. All-work-and-no-pay was our deal in those early years. We both knew that whatever I was doing for him was for the love of the music. Neither of us even mentioned the words "legal fees" for the first few years (good thing. I still had a lot to learn). That was about 45 years ago, and very little has changed between us, except that my bills get paid these days.

Since then, it's been nothing short of an honor for me, as well as for those of my partners who now work with George and his Krewe as regularly as I do—Mike Beldock, Larry Levine, Jeff Greenberg, Peter Matorin, Bruce Trauner and others—to traipse along and help him. It's not easy to describe the thrill of just being there each time, with our sleeves rolled up, at the birth of the Newport Folk Festivals, the New Orleans Jazz & Heritage festival, the JVC Jazz festivals, two Jazz festivals at the White House, an opera festival, the Essence festivals and what must be, by now, a thousand other fabulous ventures involving music and musicians.

And, miracle of miracles, we're all still here, jazz, George, me and the festivals. Who would have guessed it? (I hope nobody ever tells George that I'd have paid him to let me take on Thelonious Monk, Bill Evans, Horace Silver, Dizzy Gillespie, Stan Getz, Milt Jackson, Eubie Blake, John Lewis, Jimmy Rushing—and all the rest of the incredibly brilliant artists that entrusted their careers to me because of my friendship with George. Shhh.)

—Elliott L. Hoffman, Beldock Levine & Hoffman

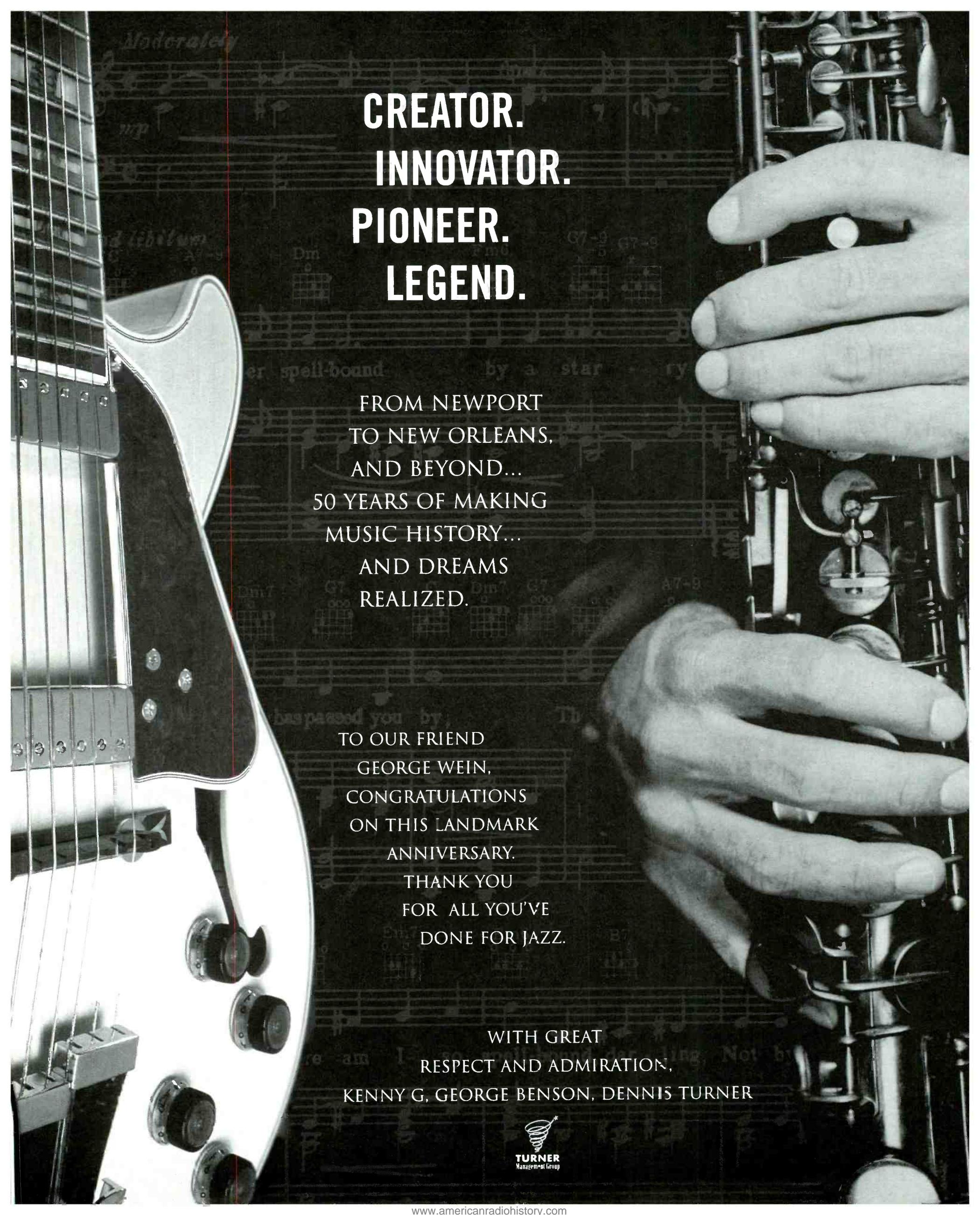
(Quotes compiled by Debbie Galante Block)

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2001

- FEBRUARY 1 CARNEGIE HALL JAZZ BAND SERIES - CARNEGIE HALL, NEW YORK
"CHJB SALUTES COUNT BASIE"
April 12 CARNEGIE HALL JAZZ BAND SERIES - CARNEGIE HALL, NEW YORK
"Miles AGAIN: Kind of Blue"
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April 27-MAY 6 NEW ORLEANS JAZZ & HERITAGE FESTIVAL - NEW ORLEANS, LA
May 26-28 PLAYBOY JAZZ AT THE OLD PASADENA SUMMER FEST
JUNE 3 PLAYBOY JAZZ IN SANTA MONICA
JUNE 12-17 MELLON JAZZ FESTIVALS - Philadelphia & PITTSBURGH, PA
JUNE 16-17 PLAYBOY JAZZ FESTIVAL - HOLLYWOOD BOWL, LOS ANGELES
JUNE 22-24 HAMPTON JAZZ FESTIVAL - HAMPTON, VA
JUNE 22-30 JVC JAZZ FESTIVAL - NEW YORK
JUNE 30-July 1 FREIHOFFER'S JAZZ FESTIVAL - SPAC, SARATOGA SPRINGS, NY
July 5-7 ESSENCE MUSIC FESTIVAL - NEW ORLEANS, LA
July/AUGUST JVC JAZZ FESTIVALS - ATLANTA - CHICAGO - WINTERPARK, CO
AUGUST 3-5 NEWPORT CREAMERY PRESENTS THE NEWPORT FOLK FESTIVAL
FT. ADAMS, NEWPORT, RI
AUGUST 3-5 CITIBANK PRIVATE BANK NEWPORT JAZZ FESTIVAL-MADARAO, JAPAN
AUGUST 10-12 JVC JAZZ FESTIVAL - NEWPORT, RI
AUGUST 18 JVC JAZZ FESTIVAL - CONCORD, CA
AUGUST 19 JVC JAZZ FESTIVAL - LOS ANGELES, CA

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Trans World Embraces Positive Change

Higgins, Madden Address Confab With In-Store, Web, Used-CD Plans

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—Trans World Entertainment, enjoying the third year of a rebirth generated by a restructuring in 1996-97, is taking advantage of prosperous times by strengthening its in-store execution, improving its systems and operations, and enhancing the visual store elements necessary to drive sales.

That was the message that Trans World management sent to its staff at the company's annual fall conference, which carried the theme "A year of positive change."

In a copy of his opening-day speech made available to Billboard, Bob Higgins, chairman/CEO of the Albany, N.Y.-based chain, acknowledged the hard work staffers had done to effect change and produce great financial performances.



HIGGINS

He then said, "I know that none of you are happy with our stock price today, and it's understandable when looking at how undervalued our stock is, based on our good financial results. I'm not happy, and neither are our investors. If you analyze our company based on earnings per share or [earnings before interest, taxes, depreciation, and amortization], our stock is trading at one of the lowest multiples of any stock, no matter what the industry." He noted that retailing, "especially in our industry, is somewhat out of favor on Wall Street. But that will change—it always does."

He pointed out that the first part of that change is already under way, as many E-companies that were previously the darlings of Wall Street now have much lower valuations or have even gone out of business. He told staffers, "If we continue to run our business to maximize shareholder value, we will be rewarded."

In his opening-day address, according to a copy made available to Billboard, Trans World president/COO Michael Madden expounded on the theme of the convention. "The company is changing into a people-centered, store-centered, customer-driven, sales-driven organization with visually attractive stores," he said.

In order to be people-centered, said Madden, the company has "acted on our commitment to promote from within." He pointed out that, in the past year, 10 store managers and one merchandise replenishment analyst had been promoted to district managers. Those promotions account for 14% of the company district managers. Also, 17 home office associates, or 5.6% of the headquarters staff, have been upped to management positions.

In another move, the company has "institutionalized its great district management program across the entire field system and upgraded the great store manager program," he said.

"Each leader in this organization is responsible and accountable for finding and keeping the best people available, and it is obvious you have been doing a great job," said Madden. "We have great people."

Moving on to how the company is achieving store-centered status, Madden said it is working on improving the way it handles, flows, and manages product at the store level. Furthermore, the company has streamlined electronic- and voice-communication systems and enhanced control in inventory management.

But, Madden said, better staffing and more efficient stores aren't enough to be a winner in the current competitive environment, which is why Trans World also has targeted ways it can be customer- and sales-driven.

The company has implemented the "Whatever it takes" policy to deal with returns. Also, it has created WINS—Welcome, Inform, Note, Suggest—a

sales and service program that seeks to improve interaction with customers so that sales associates up-sell complementary products, resulting in more units and dollars per transaction, said Madden. The company is taking steps to improve its click-and-brick strategy and enhance its ability to target customers with marketing programs.

As for enhancing the look of stores, the company is combining existing fixtures and some new elements that will be rolled out to 500 stores by late November. All the enhancements will "shout, 'Buy me!'" he added.

By October there will be a Sony store-within-a-store, a digital download endcap in 200 stores, new-releases fixtures for all music stores, and a new sign kit for 500 of the chain's mall stores, Madden said. Other programs include new register product



display units and new fixtures to replace the existing speed-tables.

"Change takes time, perseverance, and consistency," Madden said. While a lot of change already has been accomplished, "we have a lot more to do. So let's embrace change and go out and get it done together."

In his opening address, Higgins told Trans World staffers that he wanted to deliver \$100 million in net earnings to shareholders this year. He noted that the key to that would be to have a great fourth quarter. And he said that the release schedule appears to be playing in Trans World's favor. He greeted employees by telling them, "This week we will be talking about the sales and earnings in this all-important fourth quarter. I know I can count on you to do what you have done every year, and that's to deliver us another record-breaking fourth quarter."

Lang Lays The Foundation For Brave New CD World

BY BRIAN GARRITY

NEW YORK—Don't count Compact Disc World president David Lang among the believers in the adage "The more things change, the more they stay the same."

With plans to rename the South Plainfield, N.J.-based chain; open more stores; improve its Web presence; and launch in-store kiosks—all on top of concerns about a looming price war and increased competition from digital music and the growing presence of consumer electronics behemoth Best Buy in the Garden



LANG

State—Lang told attendees of the company's annual holiday confab in Lambertville, N.J., held Sept. 12-13, that it's anything but business as usual for Compact Disc

World these days.

Indeed, for the fiscal year ended Sept. 30, the privately held 10-unit chain reported higher revenue, thanks to new non-music lines: DVD sales, which grew 151% from fiscal 1999, and sales of lifestyle products and accessories, which jumped 41%. The company declined to reveal total sales.

According to Lang, accessories and lifestyle products now account for around 8% of total sales but represent the company's most attractive growth area, because of the strong margins. "It's an area where we can make significant progress toward greater profitability," he tells Billboard. "We're hoping to get the margins up to nearly twice what we get for music."

At a time when its core busi-

ness is posting static results—annual music sales were flat compared with the year before, as was net profit due to higher operational costs—the company is looking for creative ways to boost and supplement its music sales.

Compact Disc World's primary method, its price discount club—which offers lower prices on sale items to customers who pay an upfront annual fee of \$14—currently accounts for 80% of overall sales. It's also being used as a competitive weapon in the face of increased competition from the spread of Best Buy in New York and northern New Jersey.

Earlier this summer the company began advertising top-selling discs at \$10.98 to its club members ahead of a number of Best Buy openings close to Compact Disc World locations. "We were sending a message to the industry that this is a very competitive marketplace, and if you're coming in—here's a small guy who will play hardball," explains Lang.

The chain has since backed off that price to what Lang terms a more "realistic" level of \$11.98 on best-selling titles for club members. But Lang says that, with the end of minimum-advertised-price policies, a price war among leading music retailers is coming. He claims that in his market Best Buy is already offering product for as low as \$11.99.

"There will be a price war—how extensive I'm not sure—but it won't last a long time," he says. "Music is an important margin item, and [publicly traded retailers] won't sacrifice those margins long-term for

(Continued on next page)

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NAVARRÉ says that, in accordance with financial accounting standards, it plans to take a one-time, non-cash charge of \$9.59 million in its fiscal second quarter for the write-off of a loan to NetRadio Corp.

BORDERS BOOKS & MUSIC says it has begun the rollout of its kiosk system, known as Title Sleuth. The company plans to install kiosks in more than 300 Borders stores around the country throughout this fiscal year. The kiosks—featuring software from Netkey, an infrastructure and services company for Internet kiosks—allow Borders customers to do self-directed searches of more than 400 subject areas, including music, videos/DVDs, and books.

MP3.COM shareholders have commenced a class-action lawsuit against the company. The complaint—filed by the law firm Milberg Weiss in U.S. District Court for the Southern District of California—alleges that the company and its executives made “false and misleading statements” to its stockholders about its “willful illegal acts” and their impact on financial growth projections. Two other firms—Wechsler Harwood Halebian & Feffer and Cauley & Geller—have also filed class-action suits against the company on behalf of MP3.com investors.

Meanwhile, Cauley & Geller has become the latest firm to join the investor class-action lawsuit against CDnow. Four others have also filed suits. The complaints, made on behalf of shareholders, charge that the online retailer failed to promptly disclose an auditor’s warning about the company’s tenuous financial situation ahead of its aborted merger with Columbia House and its recently completed merger with Bertelsmann.

BMG ENTERTAINMENT says it has made an investment in PlanetOut, an Internet media company for the gay, lesbian, bisexual, and trans-gender community, in conjunction with a recently completed \$10-million round of private equity funding. Also participating in the investment round, the company’s third, are Michael Fuchs, former CEO of HBO and Warner Music Group; Rob Glaser, founder and CEO of RealNetworks, and his wife, Sarah Glaser; America Online Investments; Creative Artists Agency; EDventure Holdings; and the Mayfield Fund. Allen & Co. served as PlanetOut’s placement agent and was also among the investors. In a statement, Kevin Conroy, BMG’s chief marketing officer and president of new technology, said the PlanetOut investment provides BMG with a valuable opportunity to build awareness for its acts and their music among gay and lesbian consumers.

CIRCUIT CITY STORES has tapped Alliance Entertainment to provide content and fulfillment services for music, movie, and video game product on the Circuit City Web site, circuitcity.com. Circuit City will use Alliance’s E-commerce property known as theStore24. When the partnership is executed in November, the Circuit City Web site will feature three new tabs on the home page to reflect the addition of video games, movies, and music.

BEST BUY has launched its first seven stores in the New York area. The consumer electronics retailer has hired approximately 2,200 full- and part-time employees to staff the new stores in cashier, customer service, non-commission sales, and management positions. The New York-area stores are among approximately 60 retail locations Best Buy plans to open across the country this year.

In other retail news, Hastings Entertainment has opened its ninth store in Kansas—a 17,200-square-foot location in the town of Liberal—expanding the chain to a total of 144 superstores in 22 states.

CD WAREHOUSE says it will not pursue litigation filed Sept. 8 against five of its franchisees over failure to meet “contractual obligations” under the franchise agreements. The suit did not seek to recover monetary damages. Further details were not disclosed. In addition, CD Warehouse announces plans to restructure and reduce the royalty rate each of its franchisees pays to the company, effective Sunday (1). Under the old fee structure, franchisees paid a royalty rate equal to 5% of total gross sales. The calculation was based on sales of all merchandise sold within the store, including pre-owned CDs, new CDs, and related accessories. Under the new agreement, the royalty rate will be lowered to 4% for the sale of new CDs, while royalties for all other products and services will remain at the 5% level.

ARTISTDIRECT is partnering with Ritual Events, a promoter of music and fashion events, and AT&T Wireless on a six-city fashion, music, art, and technology traveling tour. The tour, the Artistdirect.com Ritual Expo, begins in October and will make stops in Boston, New York, Los Angeles, San Francisco, Chicago, and Seattle. ArtistDirect will be promoted through live music offerings at the events and as host of the Expo’s Web site, which will highlight artists and local happenings from each city and offer selected merchandise from the artists and designers involved with the event. In other news, ArtistDirect has launched a redesigned version of its site.

LANG LAYS THE FOUNDATION FOR BRAVE NEW CD WORLD

(Continued from preceding page)

what will result in very little market share gain as a result of lowering prices.”

The problem in Lang’s mind is that “small music retailers could get really hurt in the crossfire.”

However, that’s not the only challenge to the company’s bottom line. Escalating salary costs resulting from a tight labor market and rising real-estate prices and long-term lease requirements are proving equally troublesome.

“Looking at a small, low-margin business, that can be a critical consideration to long-term profitability,” Lang says.

It’s also keeping the company’s expansion efforts in check. Plans are in the works to add a new Compact Disc World location in Bricktown, N.J., while the chain’s new R&B music brand, Blazin’ Soundz, may add a second location in the Newark, N.J., market sometime in fiscal 2001. (Company offi-

‘We were sending a message to the industry that this is a very competitive marketplace, and if you’re coming in—here’s a small guy who will play hardball’

— DAVID LANG —

cial report that the first Blazin’ Soundz store, which opened in Newark last year, is turning a profit.)

However, any additional expansion in the coming year is unlikely. And Lang, who recently joined

the board of directors at National Record Mart (NRM), insists there is no deal in the works between himself and his longtime merger suitor, NRM chairman/CEO Bill Teitelbaum.

“I’m a stockholder in NRM, and after the last quarter, when they released their year-end financials, Bill asked me to consider joining his board of directors. He feels he needs help from the outside in evaluating his business just from a strict music retailer’s point of view,” Lang says. “[Teitelbaum] had made some overtures [to merge in the past], but we were never able to come to terms. I quite frankly don’t believe he is going to reopen those overtures—especially given what his priorities must be right now.”

But if Compact Disc World isn’t getting into the consolidation game, Lang says, he doesn’t feel competitive pressure from the current acquisition spree by Trans World Entertainment either.

As for Compact Disc World’s priorities, there are plans in the works to formally change the name of the chain to CD World sometime in 2001 and to increase the company’s digital music and Internet offerings.

Compact Disc World’s Web site, clubcd.com—which stopped selling product for 18 months due to earlier losses and difficulties in attempting to do its own fulfillment—has recently returned from hiatus with a new unnamed fulfillment partner and music available for purchase.

Meanwhile, the company is carrying Red Dot kiosks in its Menlow Park and Totowa locations in New Jersey and plans to launch a major regional marketing campaign behind them to coincide with the availability of major-label product.

“The kiosks offer the customers a lot of advantages,” says Lang. “Certainly it’s easier to just find a CD, pick it up, and take it to the counter, but there’s limited space in every store. If we can offer them 300,000 titles—show them 30,000 titles on the floor and another 270,000 [on kiosks]—that enhances the customer’s experience. I think it has a great future if it is marketed correctly.”

Lang is less bullish on the sale of physical product online.

“We’re generating some sales and some downloads, too—we’re on the Liquid Audio program,” he says. “But we understand that for Compact Disc World the site is more about imaging the stores and informing our customers about in-store sales and new releases. Selling physical product on the Internet is not the way to make money. Maybe down the road with downloads and subscription services, but there is no viable model right now.”



Devo Operates At Tower Sunset. Members of Devo, decked out in medical garb, hosted festivities at the fourth annual Rhino Musical Aptitude Test (RMAT) at Tower Records in Los Angeles. The ultimate music trivia challenge also took place on the Internet at rhino.com and at Tower stores in Chicago, Nashville, Philadelphia, Seattle, Buenos Aires, Dublin, London, Tokyo, and Toronto. Pictured at Tower Records Sunset, seated from left, are Devo’s Mark Mothersbaugh, Gerald V. Casale, Bob Mothersbaugh, and Bob Casale. Standing, from left, and surrounded by hired nurses are Jim Hughes, Rhino product manager; David Dorn, RMAT founder and Rhino VP of media relations and new media; Eric Kayser, Rhino director of Internet marketing; Rickey Wright, 1999 RMAT winner; Laura Liner, local sales manager for Rhino; and Michael Schelleis, Tower Records Sunset manager.

EXECUTIVE TURNTABLE



BRANIGAN

HOME VIDEO. Megan Branigan is promoted to senior director of video marketing and operations for BBC Video in New York. She was director of video marketing.

DISTRIBUTION. Valley Media Inc. names Jim Dismukes VP of marketing and Robert Oakes VP of sales and administration in Woodland, Calif. They were, respectively, director of retail merchandising for Gateway and an independent consultant.

NEW MEDIA. Angela Pumo is named CEO of EverAd Inc. in New

York. She was executive VP of CNX Media Networks.

Shachar Oren is promoted to senior VP of music and international business development for Amplified in Atlanta. He was VP of A&R and label relations.

Element names Maurice Russell director of business development, Daniel Nation director of marketing, and Robert Douglas Hiscox associate director of business development in New York. They were, respectively, VP/GM of Razorfish Subnetwork, senior manager of product development and marketing services in the consumer products division for art and collectibles for the Walt Disney Co., and associate director of marketing for BMG Entertainment.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
NO. 1					
1	1	2	SUPERNATURAL LIVE Arista Records Inc. BMG Video 15750	Santana	19.98
2	NEW		GOD IS WORKING: LIVE Word Video Sony Music Entertainment 50233	The Brooklyn Tabernacle Choir	19.95
3	4	2	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95
4	2	5	AARON'S PARTY (COME GET IT) — THE VIDEO ● Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95
5	5	3	MUSIC (DVD) Warner Reprise Video 38526	Madonna	9.95
6	6	4	LIVE ON TOUR Cash Money Universal Music & Video Dist. 53252	Cash Money Millionaires	19.95
7	7	44	TIME OUT WITH BRITNEY SPEARS ▲ ³ Jive/Zomba Video 41651	Britney Spears	19.95
8	8	236	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
9	10	38	DEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
10	3	8	BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
11	9	44	S & M ▲ Elektra Entertainment 4218	Metallica	19.95
12	NEW		YOU ARE SPECIAL Impact Entertainment 30020	Max Lucado	14.99
13	11	10	BIG MONEY HUSTLAS Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
14	13	98	'N THE MIX WITH 'N SYNC ▲ ¹ BMG Video 65000	'N Sync	19.95
15	12	45	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95
16	15	19	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
17	14	5	PURPOSE BY DESIGN Verity Video 43140	Fred Hammond & Radical For Christ	19.95
18	27	44	THE VIDEO COLLECTION 92-99 Warner Reprise Video 38506	Madonna	19.95
19	22	22	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
20	23	22	OH, MY GLORY Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.95
21	21	46	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	10.95
22	17	11	SPIT IN YOUR EYE Artemis 751037	Kittie	15.95
23	19	41	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.95
24	20	159	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
25	24	45	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
26	30	41	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 38510	Eric Clapton	19.95
27	18	8	THONG SONG Ventura Distribution 40143	Sisqo	14.98
28	NEW		BALLER BLOCKIN' Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
29	31	72	LIVE ▲ ³ USA Home Entertainment 599553	Shania Twain	19.95
30	29	93	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	19.95
31	RE-ENTRY		GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	26	235	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
33	25	133	RAGE AGAINST THE MACHINE ▲ Epic Music Video Sony Music Entertainment 50160	Rage Against The Machine	14.95
34	36	66	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
35	RE-ENTRY		A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
36	35	15	TALES FROM MARGARITAVISION MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.95
37	32	68	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95
38	37	15	TWO AGAINST NATURE Image Entertainment 9583	Steely Dan	19.98
39	33	89	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
40	28	74	HOMECOMING-LIVE IN ORLANDO ▲ ² Jive/Zomba Video 41675	Backstreet Boys	19.98

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“Has anyone
ever had a
boring dream?”

- Paul Gauguin



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Warner's DVD Audio Titles For Players Old & New

IT LOOKS AS IF the Warner Music Group will become the first major to issue DVD Audio titles. On Nov. 7 it will release about nine titles on the new format, including **Natalie Merchant's** "Tigerlily," **Emerson, Lake & Palmer's** "Brain Salad Surgery," **Stone Temple Pilots' "Core,"** **Nikolaus Harnoncourt's "Johann Strauss In Berlin,"** **Yutaka Sado & the Orchestre Lamoureux's "Homage,"** and the "Jazz At The Movies" compilation.

The launch of the DVD Audio format should be good news to **Gil Wachsmann**, vice chairman at the Musicland Group. At the recent National Assn. of Recording Merchandisers (NARM) fall conference in San Diego, Wachsmann was preaching the wisdom of embracing the format, especially since the cassette appears to be on its last legs.

"We are trying to get more of a commitment for DVD Audio," he told me. "The last time, when the CD was introduced, it was a great time of prosperity. You would need a degree of backward compatibility, but currently, depending on which forecast you believe, there will be 12 million-15 million dedicated DVD players, 25 million-30 million DVD computer drives, and 2 million DVD video games. That's a huge base out there waiting to be exploited."

In order to achieve backward compatibility, labels have to encode an album twice, once for new DVD players and once in AC-3, a specification that allows it to play in the existing DVD base. There is ample space on the DVD, and it won't cost that much more to do, Wachsmann said.

Of course, the majors may already

be considering that cost. Word is that the Warner Music Group DVD titles will carry a \$24.98 list price. Similarly, sources say that when the Universal Music Group comes out with the format, it too will have that price point.

While some retailers may view that as a little high, sources say Warner's titles will carry 180 days dating and a gross margin comparable to the CD, which means about 36%.

Getting back to AC-3, Wachsmann said that while sound quality would be somewhat diminished on existing players, the AC-3 spec still provides noticeably superior sound to CDs. In another technical matter, Warner Music Group executives apparently must believe that the reported dispute—between the majors and the 4C group—over a licensing agreement for the anti-copying technology will be resolved favorably before the Nov. 7 target date for DVD Audio.

LISTINGS: Some shareholders may be concerned that National Record Mart (NRM) is about to be delisted from the Nasdaq board, apparently because it doesn't meet capitalization requirements (**Billboard Bulletin**, Sept. 25). But that's really a side issue, compared with the chain's need to either find a buyer or, failing that, solve some of its operational problems.

And at the company's shareholder meeting, held Sept. 21 in Pittsburgh,

the company announced that it hired **Policano & Manzo**, the financial workout specialist based in Saddle Brook, N.J. Financial executives at the majors no doubt are familiar with the company, as it has played key roles in the Chapter 11 filings of Wherehouse Entertainment, Alliance Entertainment Corp., and Camelot Music, helping the companies get through their restructurings. An

NRM press release says that the turnaround specialist will help NRM management determine its alternatives in terms of corporate direction.

As for the delisting, a company press release states that NRM is appealing the delisting but is also taking steps to seek listing on an "alternate over-the-counter exchange."

Since the announcement, the NRM stock has hovered between 50 and 75 cents a share, down from the 87.5 cents it was trading at before the delisting news was announced. Those prices give the company a market capitalization range of \$2.5 million-\$3.8 million, which is below the \$5 million threshold that Nasdaq requires.

In other company news, NRM told shareholders that it had cut overhead and continues to streamline its operations. Also at the annual meeting, **Damian Georgino**, previously executive VP for U.S. Filter Corp., and **David Lang**, owner of Compact Disc World, based in South Plainfield, N.J., have been added to the NRM

board of directors.

FYI: You should be aware that NARM is moving its next fall conference in 2001 to Florida, at the Sheraton Bal Harbor. Speaking of the NARM fall conference, I would be remiss if I didn't applaud the Universal Music Group and Jive for doing product presentations at the meetings.

I attended the Universal one, where **Kathie Lee Gifford** slayed a group of hardened industry veterans with her wit and spunk. I would go so far as to say that she gave the best product presentation I ever saw, and I have seen quite a few. As for the Jive presentation, a scheduling conflict made me miss it. But the word is that **Tonex** and **Tarralyn Ramsey** performed impeccable mini-sets.

MAKING TRACKS: **Laurie Clark**, formerly senior VP/general merchandise manager at Staples, will join Trans World Entertainment as executive VP of merchandising. That position has been empty at the Albany, N.Y.-based chain since **Jim Litwak's** departure in February. . . **Ron Phillips**, formerly senior VP of purchasing at Valley Media, will join Amazon.com as music and movies group buying and operations manager. He reports to **Bob Douglas** and **Bill Carr**, divisional merchandise managers of music and video, respectively. . . At Sony Music Distribution, **Dave Stevens**, formerly with Handleman, has joined the company as VP of customer service. And **Steve Kennedy**, formerly the company's New York branch sales manager, has joined Epic as VP of sales.



SPANISH INDUSTRY

(Continued from page 46)

reaching the bulk of consumers. As much as being anti-piracy, this campaign is pro-respect for the law."

Cámara says AFYVE became aware in late 1999 not only that piracy was soaring but that mafia-style organized crime was behind it, "with probably dozens of little factories or workshops around the country manufacturing huge amounts of hot product within 24 hours of an album's release."

He says so many people are selling pirated product on the streets of Spain's major cities that "they are now part of the urban landscape. All the guys have the same CDs and the same small suitcase that they slam shut when the police show up, knowing that the officer cannot open the case without a warrant. Anyway, there's not

'We expect a lot of artists to participate, which is a sure way of reaching the bulk of consumers'

— JOSÉ MARÍA CÁMARA —

much point arresting these guys, because it is the organized mafias that are our target. Make no mistake—this is a mafia situation; it is not a game."

Cámara also stresses that the campaign is not anti-Internet. "We want the Internet to be a legal alternative [for selling product] so that the whole industry benefits. The industrial system of manufacturing and distributing copied CDs has nothing to do with the Internet."

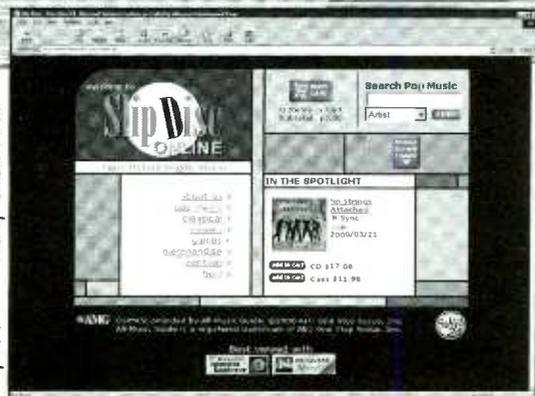
He says AFYVE has noticed that in the past year or so, legal sales of chart-topping albums and other hot product dropped off more quickly than they did previously, because it is those albums that are targeted. "The phenomenon on this scale of industrial manufacturing and distributing of copied CDs does not exist elsewhere in Europe, except in Italy, where they are changing the law to deal with the problem," says Cámara. "In Spain, we already have the laws—and we are demanding that they be applied."

He adds that the situation is so bad that vans arrive each morning, even outside major Madrid sound-carrier outlets such as French-owned FNAC, and supply fresh cases of copied CDs to men who set up stalls on the spot.

The campaign organizing committee comprises AFYVE members **Miguel Angel Gómez** (president, EMI Spain), **Claudio Condé** (president, Sony Music Entertainment Spain), **Juan Palomino** (SGAE executive), and **Luis Mendo** (VP, AIE).



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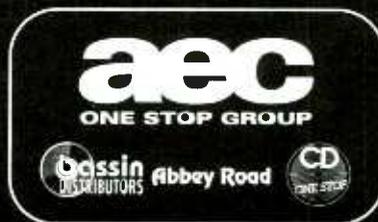
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CANADIAN ACT GREAT BIG SEA RECORDS LIFE ON THE ROAD

(Continued from page 47)

dian tour. It ran from October to a New Year's Eve show at the St. John's waterfront before a crowd of 90,000.

During the following three months, Great Big Sea and manager Louis Thomas of Big Quay Entertainment Services in Halifax, Nova Scotia, began whittling down a lengthy list of songs by listening to 2-track board mixes on CD of each show.

"It was an experience I hope we don't do for a few years," says Doyle with a groan. "There was altogether too much self-analysis. I'd sit listening, thinking, 'That can't be me. It has to be somebody else' or think, 'My gawd, how did I forget the verse to 'Goin' Up.' ' I've sung that song for eight years, and I wrote it. There was also things that quite surprised me. Like do we actually play [traditional

song] 'Mari Mac' that much faster than on our studio record?"

Band members, according to Doyle, weren't as concerned with capturing technically flawless performances as they were trying to capture the essence of the band. "Picks were for feel, because on those CDs, the technical quality wasn't evident," he says.

Later, two tracks were added from Canadian shows from the spring of 2000. "Captain Weddburn" features Canadian singer Sarah Harmer, and Gavin Brown plays drums on "Everything Shines," a song composed by American Chris Trapper.

Great Big Sea's original songs on the album, like "Goin' Up," "Boston And St. John's," and "Consequence Freed"—penned by either Doyle or McCann—underscore Newfoundland's rich musical style, derived from old English and Scottish popular ballads, British music hall songs, country music, and the Irish folk movement of the 1960s. Traditional selections, such as "The Night Pat Murphy Died" and "I'm A Rover," more directly reflect Newfoundland's British Isles' cultural heritage.

Great Big Sea's members met while studying English at Memorial University in St. John's. Doyle had been performing solo and in a comedy duo called Staggerin' Home. The other three had been in an Irish pub band called Rankin Street. Great Big Sea played its first club date in March 1993 and recorded its debut album two months later. Thomas says the independently released set sold 17,000 copies in Canada and a further 50,000 units after being reissued on WEA in 1995.

Incessant touring—more than 200 concerts annually—has since made Great Big Sea a top live draw in Canada and driven sales of its WEA catalog. "Up" (1995), released prior to the launch of SoundScan in Canada, has sold 400,000 units to date in that country, says Thomas. According to SoundScan, its follow-up, "Play" (1997), has scanned 300,000 units, and "Turn" (1999) has scanned 133,000.

Canadian label executives have high hopes for "Road Rage." "We're shipping gold [50,000 units], which is really good for a live album," says Dave Tollington, senior VP at Warner Music Canada.

A headlining act in Canada for three years, Great Big Sea has quietly downplayed its Canadian exposure. "The band has been quite smart in not overplaying Canada," says its Canadian booker, Jack Ross, VP of the Agency Group in Toronto. "Louis has done a wonderful job in building the band."

Instead, Great Big Sea has devoted much of the past two years seeking a greater U.S. presence. Its progress there has been modest. The "Rant & Roar" album, a compilation of "Up" and "Play" released by Sire in the U.S. in 1999, has scanned 23,000 units, according to SoundScan. "Turn," released in the U.S. in March by Sire, has scanned 10,000.

However, boosted by U.S. tours with the Chieftains, Sinéad O'Connor, and Squeeze, Great Big Sea has built a significant base of fan support in key U.S. markets. The band is cur-

rently in the midst of a 16-date northern U.S. tour.

"The band is starting to break here," claims its American booker, Jim Fleming of Fleming/Tamulevich & Associates in Ann Arbor, Mich. "There are 30 American markets they can now play. They are dynamic performers, and they sell themselves wherever they perform."

"Road Rage" will be released to U.S. retail Oct. 31 on the newly formed Tidemark U.S.A. label under a distribution pact between Rounder Records Group and Halifax-based Tidemark Music & Distribution. While it was announced in Billboard's Aug. 19 issue that Rounder would acquire U.S. distribution of select titles from Tidemark, which will be distributed nationally by Universal, the agreement was not to take effect

until early 2001.

"We are six months ahead of our schedule," says Tidemark CEO Chip Sutherland. "Louis knew we were working on the Rounder deal and asked if we'd consider their album. It's a stroke of luck for us."

"It's a great way to kick off our relationship with Tidemark," says John Virant, president/CEO of Rounder Records Group. "They are a great live band, and their American fans will be very excited for this live project."

Thomas says that the deal is a "one-record-only situation."

Reflecting on Great Big Sea's departure from Sire following the unsuccessful U.S. launch of "Turn," Thomas cites the effects of layoffs at the label and its recent merging with London Records as reasons for the band's exit.

"The agenda at Sire changed, and Great Big Sea was not part of their big picture," he says. "We now need a label in the U.S. that understands artist growth and development and where sales of 100,000 records means a lot."

As Great Big Sea begins planning its next studio album, likely to be released in Canada in the third quarter of 2001, Doyle says another lengthy national tour will probably follow.

"Touring Canada, you have to have some set of legs on you," he says, laughing. "It's 26 hours of travel for us just to get from St. John's to Halifax. Touring the U.S. is easier. The first time we drove from Boston to New York I couldn't believe how many towns we passed that were bigger than Halifax."

DIGITAL ISSUES

(Continued from page 46)

that government was aware of the problems facing the music industry in the emerging online environment.

Pledging support, she noted that "British songwriters, performers, music companies, and music consumers will only benefit from the online revolution if music is paid for."

During the AGM, John Axon, director of performance licensing, updated the London audience on the latest progress on extending collaboration between the PRS and fellow collecting societies around the world to allow those bodies to license one another's repertoire for worldwide use online.

A few days later, confirmation emerged at the CISAC World Congress in Santiago, Chile, that a series of such bilateral agreements had subsequently been signed (*Billboard Bulletin*, Sept. 26). Axon told PRS members that the agreements would ultimately allow the societies to forge global schemes to license tracks for live music Webcasts.

In the formal business of the AGM, Nigel Beaham-Powell and Mick Leeson were re-elected to the PRS board as writer/directors. John McLeod was elected for the first time. Andrew Heath (Momentum Music), Tony Pool (Boosey & Hawkes Music Publishers), and Jonathan Simon (Moncur Street Music) were re-elected as publisher directors, while Andrew King (Mute Songs) was elected to the board in the same position for the first time.

Classical composers used a question-and-answer period to voice disapproval about the society's scheme to abolish the Classical Music Subsidy, which is entering the midway point of a three-year phase-out. Composer George Benjamin had earlier presented a speech detailing concerns that the changes in distribution policy would cut payments to his colleagues.

King used the Q&A session to rebuke Benjamin for his statement. Speaking from the audience, he slammed Benjamin's comments. Fellow members demanded an instant, and public, apology. None was forthcoming as the AGM concluded.

PRS membership topped 34,600 by the end of 1999, an increase of 1,500 from 1998.

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Nick Drake Shines With 'Pink Moon' And Two Other Remastered Albums

'MOON' RISE: Capitalizing on one of the surprise hits of the year, Hannibal Records has remastered and upgraded "Pink Moon" and two earlier albums by Nick Drake.

As noted in these pages earlier this year, Hannibal saw sales for the late English singer/songwriter's 1972 album soar after an edit of the atmospheric title song was utilized in an eye-catching, heavily aired TV spot for the Volkswagen Cabrio (Billboard, April 1).

Now, Hannibal—which has licensed Drake's music from Island in the U.K. since 1983—is issuing souped-up editions of "Pink Moon" and its predecessors, "Five Leaves Left" (1969) and "Bryter Layter" (1970). All three titles have been digitally remastered using 24-bit Super Bit Mapping. John Wood, the original engineer on all three of Drake's albums, oversaw the remastering. The handsomely slipcased packages also come with complete lyrics and additional artwork.

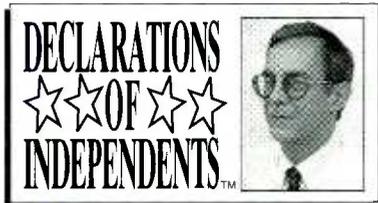
Anyone intrigued by Drake's music will want to grab the newly improved sets. In particular, the starkly hypnotic "Pink Moon," an unadorned solo record mostly limited to just voice and guitar, gains greatly in intimacy and power from the heightened presence of the fresh mastering job.

Hannibal is also retrofitting its Drake boxed set, "Fruit Tree," with the remastered albums. (However, the label has announced no such plans for "Time Of No Reply," its compilation of Drake rarities.)

A NEW BENCHMARK: Declarations of Independents' compadre Denny Bruce, long a maven of the Los Angeles roots-rock scene, has established his own independent label, Benchmark Recordings. And, after a protracted legal wrangle, Bruce has acquired the first four albums by Austin, Texas' **Fabulous Thunderbirds** for his imprint.

In 1978, after a decade in the business that saw him at various times running guitarist John Fahey's Takoma Records and Vanguard Records' West Coast operations, Bruce hooked up with Chrysalis Records, which had signed guitarist Leo Kottke, one of his management clients. Bruce soon inked the T-birds, Austin's reigning blues/rock act, and himself produced their first three Chrysalis albums, "The Fabulous Thunderbirds" (aka "Girls Go Wild!," 1979), "What's The Word" (1980), and "Butt Rockin'" (1981). Nick Lowe stepped in to helm the band's fourth set, "T-Bird Rhythm" (1982).

Those four albums—which preceded the T-Birds' hitmaking stint at Epic—have been unavailable for over a decade. The Benchmark packages feature bonus tracks and



by Chris Morris

unpublished photos.

Benchmark's indie distribution is being quarterbacked by Universal One-Stop in Philadelphia.

FLAG WAVING: It's been something like three decades since R&B hero Rosco Gordon has had a widely available record. But that'll change Oct. 31, when Canada's Stony Plain Records in Edmonton, Alberta, issues Gordon's "Memphis, Tennessee."



Rosco Gordon, left, circa 1960, and today.

(The label is handled in the U.S. by Distribution North America.)

The album is a sprightly slice of old-school R&B from one of the lesser-known grand masters of that school. During the glory years of his nearly 50-year career, Gordon worked for virtually every important indie R&B and rock-'n'-roll label.

Produced by guitarist Duke Robillard, who also leads the swinging backup band, "Memphis, Tennessee" revisits a number of classic songs. Gordon originated some of them at Sun Studios, in the pre-Elvis Presley epoch, when Sun Records' owner-to-be Sam Phillips was known primarily as a producer of R&B and blues records.

Unfortunately for Gordon, the singer became embroiled in a celebrated dispute between a couple of then-powerful indie labels. "I was in a tug of war," he recalls today, "and I didn't know what it was about."

At the same time Phillips was recording Gordon and then licensing the material to Chess Records in Chicago, Modern Records' A&R man Ike Turner was cutting the singer—sometimes doing the same material—for the L.A.-based Bihari brothers' RPM imprint.

"I got the front money, and I didn't get anything else," says Gordon. "That's why I recorded for so

many different companies. I didn't know any better, and I didn't try to find out."

Ultimately, the dispute between the two labels was resolved when Chess won exclusive rights to record Howlin' Wolf (who also recorded for both labels), while Modern/RPM received an exclusive on Gordon's talents.

After his deal with Modern ended, Gordon returned to Memphis and to Phillips, for whom he recorded prolifically between 1955 and '57. One '56 regional hit, "The Chicken (Dance With You)," led Gordon to take on a partner in his stage act—a dancing chicken named Butch.

"He made more money than I did," Gordon says with a guffaw. "I was his act—he wasn't my act." Still, he adds, he made sure his partner looked his best onstage: "When I had a suit made for me, I'd have one made for him."

In 1960, Gordon joined Vee-Jay Records in Chicago, where he cut what may have been his biggest and best-known hit, "Just A Little Bit." Certainly the tune was his most-covered: Presley, Etta James, Mitch Ryder, Little Milton, Junior Wells, Jerry Butler, Jerry Lee Lewis, and Roy Head, to name only a few, released their own versions.

Though he recorded through the '60s for such labels as Columbia, ABC-Paramount, and Old Town, Gordon has maintained a low profile for nearly three decades.

"I became a father," he says. (He has six children, 14 grandchildren, and four great-grandchildren.) But, he adds, "I never stopped making records. I made 'em for my own label, Bab-Roc Records. I've got all the stuff here on my shelf."

In the early '90s, Gordon—whose music is cited as an influence on early Jamaican ska—recorded for Clement Dodd's Studio One Records, which Dodd transplanted from Kingston, Jamaica, to Brooklyn, N.Y., years ago. The vocalist says he was courted by Stony Plain Records owner Holger Petersen years ago, but they couldn't come to terms until recently.

"Memphis, Tennessee" includes new versions of several well-known Gordon songs, including the RPM hit "No More Dogin'," "Just A Little Bit," and the zany Sun-era tune "Cheese And Crackers." He says of the latter number, "I like stupid songs." The collection also includes a 17-minute interview of Gordon by Petersen.

Gordon, who today makes his home in Rego Park, N.Y., is continuing a series of overseas dates. "I don't work too much in the United States, 'cause they don't pay," he explains. "I work in Europe. There, my price is right."

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	9	BAHA MEN S-C/426 751052/ARTEMIS (11.98/16.98) HS	No. 1 WHO LET THE DOGS OUT 3 weeks at No. 1
2	3	4	2GETHER TVT 6840 (10.98/17.98)	AGAIN
3	2	2	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
4	5	15	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
5	4	7	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
6	6	23	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
7	7	37	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
8	RE-ENTRY		MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98) HS	MARVELOUS THINGS
9	8	2	RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
10	10	37	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	13	7	LUDACRIS DISTURBING THA PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO
12	9	37	KITTIE NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
13	11	28	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
14	NEW		LOS TIGRES DEL NORTE FONOVI 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
15	12	34	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
16	NEW		SOUNDTRACK FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
17	15	15	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
18	14	12	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
19	23	6	ELVIS PRESLEY TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY
20	19	4	SOUNDTRACK TVT SOUNDTRAX 6900/TVT (17.98 CD)	SURVIVOR — THE OFFICIAL SOUNDTRACK TO THE HOT CBS TV SERIES
21	16	5	BUJU BANTON ANT/PENTHOUSE 86580*/EPITAPH (10.98/16.98) HS	UNCHAINED SPIRIT
22	18	9	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
23	NEW		VARIOUS ARTISTS LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
24	20	14	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
25	22	2	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY
26	30	2	CONJUNTO PRIMAVERA FONOVI 10118 (8.98/12.98) HS	EL RECADO
27	24	10	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
28	NEW		VARIOUS ARTISTS LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
29	29	15	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
30	21	21	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
31	26	26	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
32	27	4	PEPE AGUILAR MUSART 12326/BALBOA (10.98/17.98) HS	LO GRANDE DE LOS GRANDES
33	31	4	LV LOUD 1868 (11.98/17.98) HS	HOW LONG
34	25	8	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
35	32	13	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
36	17	15	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
37	28	5	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) HS	MIRROR CONSPIRACY
38	44	2	DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.
39	38	18	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
40	34	8	LOS HURACANES DEL NORTE FONOVI 6088 (8.98/12.98) HS	EN QUE TRABAJA EL MUCHACHO
41	36	13	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
42	42	2	GROOVE ARMADA ULTRA 1058* (16.98 CD)	BACK TO MINE
43	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
44	40	14	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
45	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
46	45	13	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
47	50	37	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME
48	48	8	RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
49	RE-ENTRY		JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
50	RE-ENTRY		WALTER BEASLEY SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (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. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

New 'King Island' Musical Aims To Be 1st U.S. Christmas Classic

FIT FOR A KING: What do "The Nutcracker," "A Christmas Carol," "The Messiah," and "Amahl And The Night Visitors" have in common, other than that they're all Christmas musical classics?

It's this: Out of the entire group, none of these works is American in origin.

But the creators of new holiday oratorio "King Island Christmas," based on a true story about a remote Alaskan community pulling together during a treacherous winter

storm, are working to ensure that their very American piece will take its place among those hallowed European forebears.

Written by librettist **Deborah B. Brevoort**, who lived in Alaska for 15 years, and composer **David Friedman**, who worked as conductor/arranger for Disney's "Beauty And The Beast," "Aladdin," "Pocahontas," and "The Hunchback Of Notre Dame," "King Island Christmas" was first performed in 1997 at Juneau's Perseverance



by Moira McCormick

Theatre (where Brevoort was artistic director).

The soundtrack album, on the production company's own label, King Island Record Co. of New York, came out last year. It has been sold at venues where the oratorio is staged and is also available through Amazon.com and at "selected stores, including Christmas and gift shops," says "King Island's" New York-based associate producer, **Marian Rivman**.

The King Island Record Co. is currently concentrating on finding widespread distribution and/or a major-label partner for the soundtrack. "We feel like we're carrying the *oomiak* over the mountain, but we believe quality will win out," says Rivman.

She's referring to a key plot element. The inhabitants of King Island, in the Arctic-storm-tossed Bering Sea, band together to transport said *oomiak*—a walrus-skin Inuit boat—over a mountain to retrieve sorely needed provisions, along with a beloved priest who will say Christmas Mass.

This year, 20 U.S. cities will stage "King Island Christmas," which helps get the word out, says Rivman. Plus, a series of four invitation-only performances will be presented in October in New York, and Rivman says PBS will air a filmed version of "King Island Christmas" in 2001.

The album itself features a number of Broadway stars, including Tony winner **Chuck Cooper** ("The Life") and Tony

nominee **Marin Mazzie**, and other familiar faces (among them **Paolo Montalban** of Disney's **Whitney Houston**-starring "Cinderella" and **J.K. Simmons** of the HBO series "Oz"). It was recorded in New York with Friedman conducting a 36-piece orchestra; Brevoort was in attendance as well.

Noting that no corners were cut in recording the soundtrack, Rivman observes that more money was lavished on the "King Island Christmas" soundtrack than is typical for

dren's book of the same name by Alaskan author **Jean Rogers**; Rivman says, "The first time she read it, she heard music, but she tried three unsuccessful collaborations to put it to music before she hooked up with David Friedman."

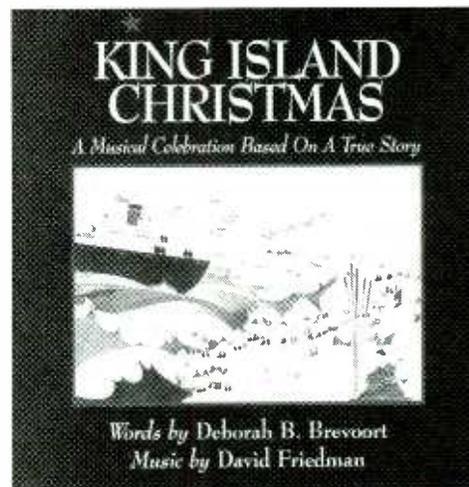
The grass-roots word-of-mouth about "King Island Christmas" began to take off in 1998, after the then president of the American Library Assn. (ALA), who was Alaskan, saw the oratorio at the Perseverance Theatre.

"She was so enamored of it, she decided to make it the centerpiece of the ALA's fall meeting," says Rivman. "Consequently, hundreds of librarians saw it and fell in love with it, went back to their community theaters, and said, 'You've got to do this.'" Community theaters were only too happy to comply, according to Rivman. "They're all 'Nutcrackered' and 'Christmas Caroled' to death."

Rivman says "King Island Christmas" has not only quality but uniqueness in its favor. "When was the last time an entertainment piece came out of Alaska?" she says. "We've planted a lot of seeds, and we think 'King Island Christmas' will grow geometrically."

She notes that a touring company will take the show on the road next year; radio airings are planned, and "the wife of an Alaskan senator is trying to get 'King Island Christmas' to be part of the Winter Special Olympics there." A number of cities are staging the oratorio in the off-season, she notes.

Still, as Rivman says, "It's a seasonal piece"—but that's considered a strength. "In one respect, it makes it harder to build an audience," she says. "On the other hand, it gets to be repeated year after year after year."



Broadway cast recordings. Response to the soundtrack has been very positive, she says. "The music was written to be very accessible, and it is. Peo-

'The music was written to be very accessible, and it is. People are singing along with it by the end of the performance'

— MARIAN RIVMAN —

ple are singing along with it by the end of the performance."

Brevoort based "King Island Christmas" on the brief chil-

Billboard® OCTOBER 7, 2000

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
<div style="display: flex; justify-content: center; align-items: center;"> ◀ No. 1 ▶ </div>				
1	1	198	TODDLER TUNES ● BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
2	2	247	VARIOUS ARTISTS ▲ ¹ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	6	100	VARIOUS ARTISTS RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO
4	3	9	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
5	5	64	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
6	4	20	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
7	10	23	VARIOUS ARTISTS ● WALT DISNEY 060625(5.98/9.98)	HALLOWEEN SONGS & SOUNDS
8	7	30	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
9	8	266	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
10	17	178	VARIOUS ARTISTS ▲ ² WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
11	9	31	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER
12	15	212	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
13	13	252	BARNEY ▲ ³ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
14	12	181	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
15	16	5	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
16	11	201	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
17	18	129	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
18	14	210	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	19	230	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
20	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1274/MADACY(3.98/5.98)	TODDLERS SING 'N LEARN
21	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
22	23	44	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
23	NEW ▶		CEDARMONT KIDS CLASSICS BENSON 80016(3.98/5.98)	GOSPEL ACTION SONGS
24	21	101	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
25	20	66	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

IFPI BELGIUM TARGETS HOME-COPIED CDS

(Continued from page 46)

the streets, in movie theaters, and [in] shopping malls. We might have given the impression that we hadn't reacted to the growing CD-copying issue, but this campaign was carefully prepared."

"Buying or selling copied CDs is theft" is the tagline of the industry campaign, displayed on printed material from record labels, posters, stickers, shopping bags, and beer mats in bars. "We will have shop window posters as well as fly-posting in the streets. Major concert venues will receive

our logo sweatshirts for the security staff," adds Heymans.

Universal Music and Sony's sales staff that initially will go out to dress retailers' shop windows. Heymans estimates that about 70% of all record shops will join the campaign. "The fact that Microsoft has decided to come in with us marks the importance of this issue," says Heymans.

Belgian acts such as Praga Khan, Novastar, Clouseau, Jo Lemaire, Hooverphonic, and

Arid, plus Ireland's the Corrs, have expressed support for the campaign. More than 200 artists have signed a petition in favor of it.

"We welcome and support the campaign, as it will bring the issue to places attended by CD-copyers and traders—concerts, movie theaters, and shops. I think that the message is loud and clear: Buying or selling copied CDs is theft," comments Universal Music product manager Peter Soetewey.

The Roots Boost Artist/Fan Interaction With Okayplayer Site, Tour

This issue's column was prepared by Rasham Hall.

PHILADELPHIA-BASED okayplayer.com looks to make its jump into the real world with the launch of its Okayplayer tour Oct. 4. The tour will spotlight several artists featured on the site—the Roots, the Jazzyfatnastees, and Talib Kweli & Hi-

Roots-like and have the same underground vibe, they can tap into that same audience."

With that thought in mind and the increasing popularity of the site, artists and managers alike have been eager to join in. "People come to us [to become okayartists]," says Nissel. "And they have been coming to us regularly—people who have an under-



Tek—as well as Rah Digga, dead prez, Bahamadia, Dice Raw, and Jaguar.

The site, launched in 1999 by the Roots' drummer Ahmir "Questlove" Thompson and Angie Nissel, currently hosts six acts' (known as okayartists) home pages, including Virgin recording artist D'Angelo, MCA recording artist Common, and Capitol recording act Dilated Peoples.

"The initial concept was to make a site better than all the other stale Web sites that are out there for entertainment," says Nissel, co-founder of okayplayer.com. "We wanted to make a site that really lets you get to know the performers, where it would be a real music community."

One of the keys in creating that community feeling was having dedicated acts that were willing to actively participate.

"In starting the site, that was one of the pillars upon which we built—artist interaction," says Shawn Gee, business manager for okayplayer.com. "What we noticed was, based on the specific personality of the artist, different artists interact in different ways. However, in dealing with each artist, we find a way to tailor their site to their personality."

Nissel adds, "For most of the artists, this is their first time online. So instead of just putting up a site for them, we also take the time to teach them about the Internet."

One of the artists looking to benefit from the success of okayplayer is Roots affiliate Dice Raw. The Motive/MCA artist, whose album "Reclaiming The Dead" will be released Oct. 24, premiered his first single online at okayplayer.

"Okayplayer does a lot for an artist because you get tied into the Roots' core audience," says Dice. "So, for artists that are

standing of the Internet and want to utilize it the way we've set it up, so they can have a direct communication with [fans]."

MCA, which is label home to three of the artists featured on the site, has also seen the benefits it offers.

"Okayplayer is almost addicting," says Tim Reid, marketing director for MCA. "You instantly see feedback from your target audience, and there is a nice cross-section of the hip-hop community. The boards also offer an opportunity for instant marketing feedback."

"MCA is trying to corner the okayplayer market with the Roots, Common, and the Jazzyfatnastees," he adds. "I use the site a lot because [its visitors] are the people I want to sell to."

Okayplayer is taking its success in stride. Winner of this year's Online Hip-Hop Awards best new Web site honor, the site is maintained by a full-time staff of four.

"It's been crazy," says Gee. "The hard part, and what we're keeping at the forefront, is maintaining the community feel."

Nissel concurs, saying, "We run one of the biggest entertainment Web sites with a staff less than the size of your local convenience store."

In order to acquire financing for the site, most of which has come directly from the Roots, the okayplayer staff has been contracted to design other sites, including the Web site for the "Romeo Must Die" soundtrack.

"In the process of trying to obtain some financing—and with the status of where the market is now, it's been pretty hard going out and obtaining venture capital—there are times when we take outside projects to fund okayplayer.com," explains Gee.

With the launch of the tour, Gee hopes to expand the okayplayer name beyond the Web site.



"We see okayplayer as not just a Web site," says Gee. "It's a brand that is synonymous with quality music. The idea behind the tour is, using the okayplayer community as a foundation, to take this online movement we created and take it offline."

The tour will cover 29 cities in the U.S. and Canada, including Atlanta, Los Angeles, Toronto, New York, and Washington, D.C. It runs through Nov. 24.

SONY MUSIC Entertainment has agreed to provide entertainment Web site eUniverse with \$3 million in debt-financing in exchange for warrants to buy its stock. The investment is in conjunction with a new promotional alliance between the two companies that is being billed as an "aggressive" campaign to acquire customers for Sony Music-controlled Web sites.

Under the marketing pact, eUniverse will plug Sony Music

online properties to its subscribers and on its network of entertainment gaming and commerce sites, via E-mail campaigns, opt-ins, and banner ads. In a similar campaign that began in mid-July, eUniverse generated more than 1.5 million new registered users for the Sony sites Emazing and InfoBeat.

eUniverse says it will use proceeds of the Sony financing to develop and acquire new entertainment sites.

UPGRADES: Bruce Block has joined the Recording Industry Assn. of America as senior VP of technology. He was chief technology officer/VP of business development for Musicmaker.com... Joe Fleischer has exited as corporate VP of MP3.com to take the new position of CEO of iCast Music, a division of online entertainment company iCast. Fleischer joined MP3.com earlier this year and has served as its primary label liaison. He reports to iCast CEO Margaret Heffernan... Angela Pumo has been named CEO of EverAd, which integrates online and offline advertising with priority software technology into music, software, and other media delivered

over the Internet. In addition to setting the overall corporate strategies and agenda, Pumo will initially focus on new content acquisitions and the continuing expansion of EverAd's music, games, E-books, and software activities, both domestically and internationally. Pumo, who has worked at NBC and Turner Broadcasting, most recently served as executive VP of CNX Media Networks.

QUICK BYTES: Online network ArtistEnt/PatroNet, a division of Danny Goldberg's Sheridan Square Entertainment, is building an Internet broadcasting studio in the J&R Music World electronics store in New York. The online company's programming, which will originate from the studio, will be expanded under the name PatroNet Radio... Liquid Audio has installed five custom-CD kiosks at Singapore's Vivamusic Hub store. Each kiosk has 3,000 Liquid-licensed tracks; songs from local acts are to be added. The discs take 15-20 minutes to manufacture and cost \$1.50-\$2 per track. Liquid also has kiosks in stores in the U.K., Japan, and Berkeley, Calif.

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

Home/Work

ALL PERSONS

1. mtv.com	2,815
2. mp3.com	2,800
3. rollingstone.com	1,967
4. sonicnet.com	1,672
5. launch.com	1,238
6. vh1.com	783
7. ubl.com	734
8. nsync.com	670
9. checkout.com	664
10. peeps.com	646

FEMALES

1. mtv.com	1,485
2. mp3.com	952
3. rollingstone.com	870
4. sonicnet.com	845
5. launch.com	502
6. nsync.com	467
7. vh1.com	389
8. bmg.com	333
9. ubl.com	328
10. peeps.com	312

MALES

1. mp3.com	1,847
2. mtv.com	1,330
3. rollingstone.com	1,096
4. sonicnet.com	828
5. launch.com	737
6. checkout.com	411
7. musicmatch.com	411
8. ubl.com	407
9. vh1.com	394
10. listen.com	358

Source: Media Metrix, July 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the estimated number of users who visited each site, without duplication, once in a given month. More than 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard		OCTOBER 7, 2000		
Top Internet Album Sales™				
THIS WEEK	LAST WEEK	TITLE	ARTIST	BILLBOARD 200 RANK
		IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW	MUSIC MAVERICK 47598/WARNER BROS.	MADONNA	1
◀ NO. 1 ▶ 1 week at No. 1				
2	NEW	TIMELESS: LIVE IN CONCERT COLUMBIA 63778/CRG	BARBRA STREISAND	21
3	1	MAROON REPRISE 47814/WARNER BROS.	BARENAKED LADIES	15
4	NEW	MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON	83
5	3	RED DIRT GIRL NONESUCH 79616/AG	EMMYLOU HARRIS	65
6	2	VERDI PHILIPS 464600	ANDREA BOCELLI	27
7	7	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	28
8	NEW	SELMASONGS (SOUNDTRACK) ELEKTRA 62533/EEG	BJORK	41
9	4	IN BLUE 143/LAVA/ATLANTIC 83352/AG	THE CORRS	39
10	NEW	GEORGE STRAIT MCA NASHVILLE 170143	GEORGE STRAIT	7
11	5	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX 112316*/MCA	JIMI HENDRIX	140
12	8	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	20
13	6	LA LUNA NEMO STUDIO 56968/ANGEL	SARAH BRIGHTMAN	33
14	11	HUMAN CLAY ▲ WIND-UP 13053*	CREED	4
15	NEW	ALMOST FAMOUS DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	69
16	18	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	9
17	NEW	HOTCAKES & OUTTAKES: 30 YEARS OF LITTLE FEET WARNER ARCHIVES 79912/RHINO	LITTLE FEAT	—
18	9	RIGHTEOUS LOVE INTERSCOPE 490737	JOAN OSBORNE	128
19	17	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	8
20	NEW	THE HARSH LIGHT OF DAY HOLLYWOOD 162237	FASTBALL	97

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

LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

The Sounds Of Puerto Rico

The Island's Robust Music Scene, Which Has Influenced The U.S. Market, Continues To Develop A Wealth Of Talent.

BY LEILA COBO

First it was Chayanne. Then Elvis Crespo. Then Ricky Martin and Marc Anthony. For the past five years, Puerto Rican singers have dominated the pop charts like never before, and their presence has continued unabated into the new millennium.

The power of Puerto Rico's stars is symptomatic of the robust health of virtually every aspect of its music scene, from the surprising number of quality acts to the numerous and multi-formatted radio stations—more than 100—that are willing to play them.

Even a dip in record sales of late hasn't cooled Puerto Rico's appeal. The most popular act of 2000 has been local quartet Son By Four, with merenguera Gisselle and young balladeer Luis Fonsi close behind. And while the island has been traditionally known for its tropical music—salsa, merengue and plena—recently, Puerto Rico has become a leader in pop music, as well.

MUSIC APPRECIATION

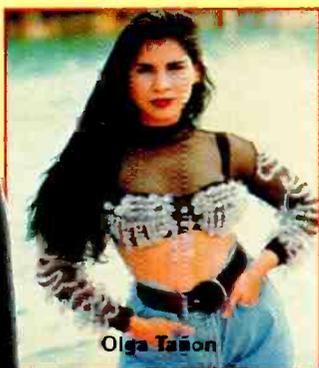
"We are a very musical country," says manager and producer Tony Mojena, who currently handles Noelia, Melina Leon and Fonsi. "I would dare say every family has a musician, and music is an intrinsic element in almost everything we do. And that constant access allows youngsters to have contact with music and become interested in it."

Perhaps more importantly, notes Mojena, because Puerto Rico is such an important music market, what happens on the island often influences markets in other places as well.

"Because sales are so significant, it naturally influences the general music market," says Mojena. "Our stations are part of the charts, and whatever works in Puerto Rico has repercussions, especially on the East Coast and in Central America."



Ricky Martin



Olga Tañón



Chayanne

Puerto Rico has been a cauldron of musical activity almost forever. A small, Caribbean nation, it is receptive to music and fosters it. Music is part of every aspect of life, from culture to religion and even politics.

"There are so many traditions," says Mojena. "At Christmas, we have the famous *parandas*, where people sing from door to door. We're a very religious country. People sing the rosaries in Mass. There are more than 70 municipalities in Puerto Rico, and each one has a patron saint and a *fiesta patronal*. Imagine how many orchestras you need to have a show every night with two or three artists. It's an endless source of work." Perhaps more impressive, fiestas patronales are funded with local government budgets.

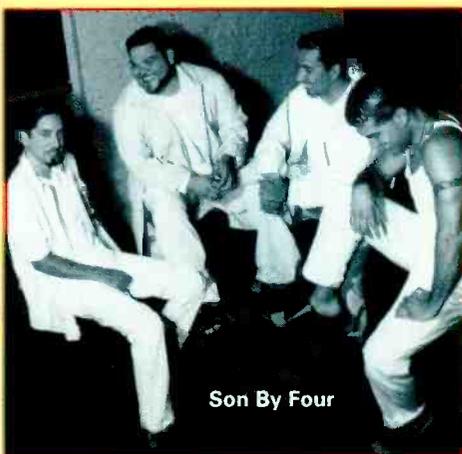
"In Puerto Rico, the practice of music is regarded as something worthy, something good, unlike other places where music is under appreciated," says Hernaldo del Castillo, entertainment editor for *Diario la Nueva Hora*.

REGGAE AND RAP RISE

The capacity to make a living playing music in Puerto Rico has given rise to countless bands. So big is the appetite for music that, although merengue is from the Dominican Republic, today's most popular interpreters of the style—like Crespo and Olga Tañón—are Puerto Rican. While Puerto Rico has always had quality musicians—from El Gran Combo de Puerto Rico to balladeer Danny Rivera—large-scale internationalization of its music can be traced to the teen pop group Menudo (see related story).

More recently, the rise in popularity of

Continued on page LM-3



Son By Four

Remember MENUDO?

The Influential Puerto Rican Boy Band Is Still Causing Ripples In The Latin Music Talent Pool. **BY KARL ROSS**

Ricky Martin, Chayanne, Elvis Crespo and even Gisselle—the roster of Puerto Rican-bred recording idols who are conquering markets well beyond the shores of this Caribbean island is confounding.

The preponderance of Puerto Rican artists in the Latin music talent pool has generated plenty of speculation



Menudo

among those in the industry. Is it something in the drinking water? A gene making kids precocious? There is, in fact, a common denominator among all of these headline performers, and even a number of top recording artists from other lands: Menudo.

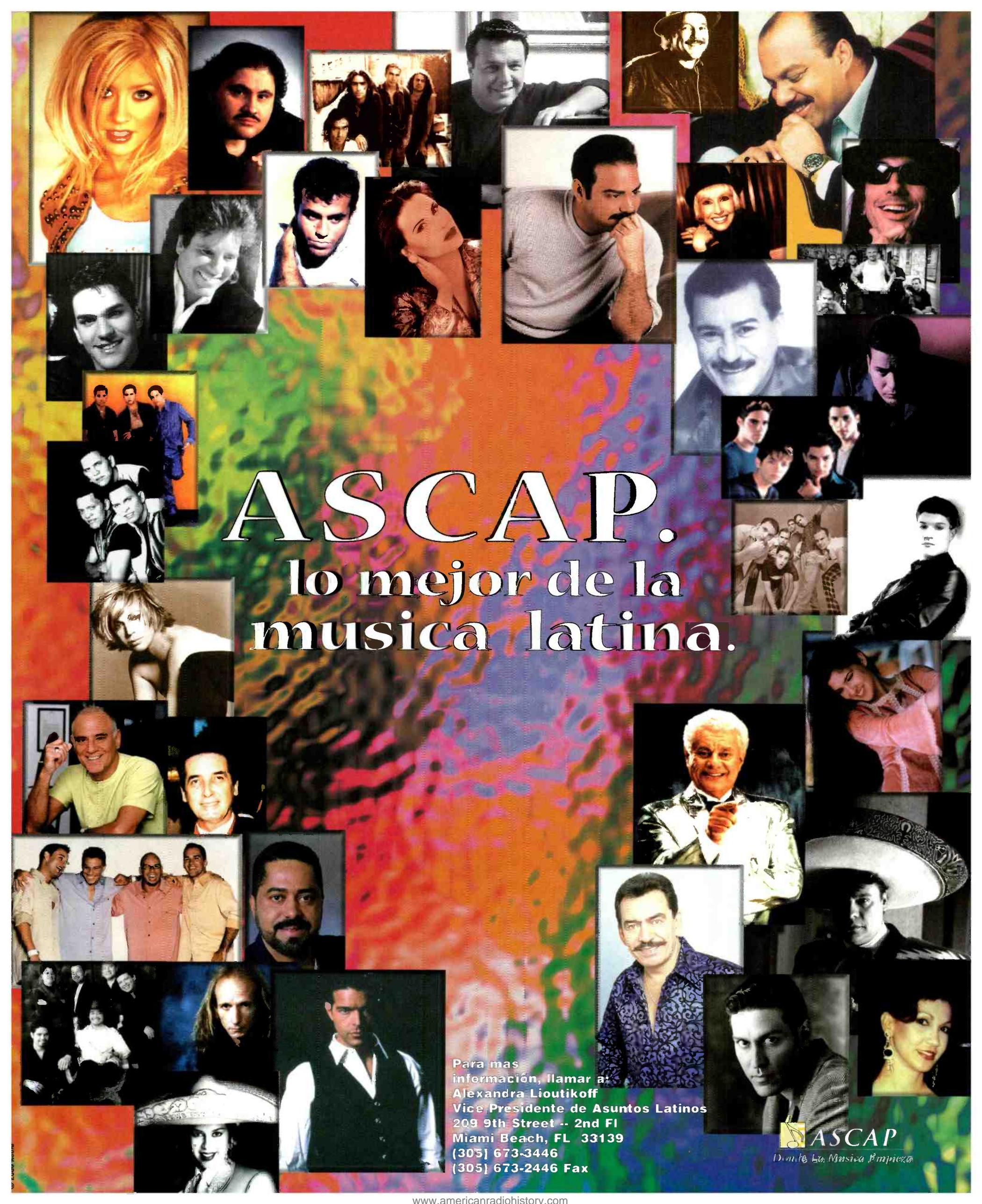
FORMER MEMBERS FIND SUCCESS

Martin, of course, is the best-known alumni of this '80s teeny-bopper outfit that filled stadiums from Italy to Argentina, with audiences occasionally topping 100,000.

Continued on page LM-3

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Merchants & Marketing.....	LM-8
Programming.....	LM-10



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LATIN MUSIC 6 PACK

SOUNDS OF PUERTO RICO

Continued from page LM-1

Martin in the most far-flung corners of the planet has raised world awareness of the talent coming from the island. And within Puerto Rico, the market is very receptive, according to Aidita Oruña, marketing director for La Gran Discoteca/Distribuidora Nacional de Discos, Puerto Rico's biggest music retailer.

"We have 35 retail stores in Puerto Rico alone, and we're growing," says Oruña, who attributes healthy business to a combination of factors, including the popularity of video Channel 18. Oruña is also publishing a new monthly in-store magazine, *LGD Ahora*. Recent cover artists include Eminem and Bon Jovi, which reflects the growing interest in American music and, according to Oruña, accounts for roughly 15% of her company's record sales.

Other big gainers, says Oruña, are reggae and rap. Even with bands recording and marketing their own product rap singles and albums are regularly among the top sellers on the island. "They've gone from being underground to being typical genres from the area," she says.

Album sales, however, have gone down this year, a fact Oruña attributes to politics—elections take place this year—and yet to be released titles by such big sellers as Martin, Chayanne and Crespo. Others in the industry, however, see changes in the Puerto Rico landscape that don't bode as well for the music industry.

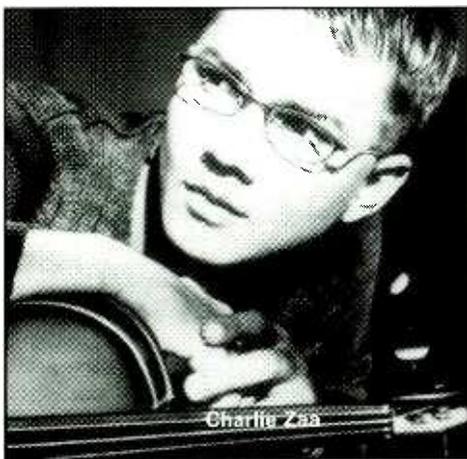
FLOURISHING TALENT

Fernando Ramos, GM of BMG Puerto Rico, attributes the slowing of record sales to a standardization of radio formats brought about by the arrival of big chains like SBS (Spanish Broadcasting Service), which has led programmers to rely more on research than instinct. While Puerto Rico has traditionally been a good market for emerging artists, including those not from the island—witness the success of Colombian crooner Charlie Zaa, who broke into the U.S. market

after making it big in Puerto Rico—the range of possibilities has now narrowed.

"Now, it's harder to break an artist in radio because the formats are very similar to those in the U.S.," says Ramos. "In that regard, it's not the best time to develop new artists. What we're doing is concentrating on a few, carefully selected artists and really developing them." Still, says Ramos, Puerto Rico continues to produce an incredible wealth of talent.

Among those on BMG's roster are merengue singers Jessica and



Gisselle, who has successfully crossed over into ballads with her new album, "Voy A Enamorarte." Another merenguera, Melina Leon, also has a hit ballad, and the island's newest star, Fonsi—who recently sold out five nights at San Juan's Centro de Bellas Artes—also sings ballads, signalling the island's increased receptivity to the genre.

At the same time, Puerto Rico's tropical sounds continue to flourish under popular names, while more indigenous rhythms, like plena, have been revived and exported by bands such as Gary Nuñez's Plena Libre.

"We're simply fanatics of music, any kind of music," says Fonsi. "Since I was a little boy, every Christmas and every party, everyone would sit down and sing. Now that I've lived the last two years in the U.S., whenever I go back to Puerto Rico I see things from a different point of view. That's when I realize how crazy we are over music, and how it's in everything we do." ■

MENUDO

Continued from page LM-1

But, notes Menudo mastermind Edgardo Diaz, the act "opened the doors to the musical current, where many of today's artists got their start." Martin himself has often described his experience in Menudo as "invaluable." Diaz, who presently oversees the latter-day incarnation of Menudo (Sony Discos act MDO), says the discipline and exposure drilled into Martin during his Menudo days are the elements that made him the showman he is

today.

"Ricky Martin was on stage before 200,000 people in Brazil when he was only 13 years old," says Diaz, who turned Martin away after his first Menudo audition because he was "too small." But, in 1984, at age 12, Martin finally made the cut.

Another notable Menudo alumnus is Robi Rosa, who was considered the band's most charismatic frontman, more so even than Martin. Today, Rosa is widely respected as an alternative *roquero*. In the pop field, he's been recognized as

Continued on page LM-12

Breaking Into The Spanish Market

Puerto Rican Artists Are Taking Off And Finding Success

BY HOWELL LLEWELLYN

The most striking evidence of Puerto Rico's musical incursion into Spain is not that Ricky Martin broke this European territory before the rest of the continent, or indeed before entering the U.S. Latino markets in a big way, but that Spain is the world's top market for Puerto Rico's second major star, Chayanne.

CHAYANNE GOES BOOM BOOM

Chayanne's last album, "Atado A Tu Amor," was released in Spain in November 1998 but took off the following spring after TV promotion. His splendid physique and precision dancing did not harm his cause, as sales swept to 760,000 units, making it the top-selling album in Spain in 1999. Indeed, sales almost doubled Chayanne's 400,000 total for the U.S.

Sony Columbia dominates the market for Puerto Rican artists in

achievement that has never been equalled in Spain by any two artists from a non-Anglo-Saxon territory. They held the No. 1 and No. 2 spots on the album charts, after Martin's new release, "Ricky Martin," swept in at No. 1 to knock Chayanne off the top. "Ricky Martin" went on to sell 400,000 units, even though most of it is recorded in English.

Martin, whose looks certainly help his appeal as well, had set the pace in 1994 with "A Medio Vivir," which moved 440,000 units in Spain, helped by its single "Maria" and followed by the album "Vuelve," with sales of 630,000 units.

ARTISTS SET TO EXPLODE

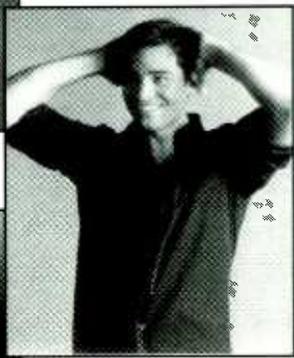
The latest stars on the Spanish scene with Puerto Rican blood include Jennifer Lopez, whose debut album, "On The 6," spent nearly one year on the Spanish

and a new album is earmarked for an autumn release.

Sony Columbia's next priority is Marc Anthony, whose English-language album "Marc Anthony" has sold more than 60,000 units in Spain. Even though Germany is Anthony's main European market at the moment, Spain will be helped by having exclusive use of an additional single in Spanish, "Necesito Saber," the Spanish version of "I Need To Know."

With other major Puerto Rican artists, such as Victor Manuelle, on the Sony Columbia horizon, Mateos explains that "these artists succeed because they bring fresh blood to the Spanish market, with music that is easy to dance to and fun. More importantly, young Spaniards have lost the prejudice towards music from Latin America in general, which included Puerto Rico, until quite recently."

Another Puerto Rican artist who is likely to succeed is Noelia, a young singer who, like Chayanne, does not stop dancing onstage. She is signed to Mexico's Fonovisa label, but under a distribution deal with Spain's Gran Via Musical (GVM)



Clockwise, from top left: Marc Anthony, Jennifer Lopez, Elvis Crespo, Chayanne, Victor Manuelle, Martin and Noelia



Spain, and Sony Columbia Spain marketing director José Mateos is delighted. "Chayanne's 'Salomé' was last year's song of the summer and is still played heavily in discotheques. His next album is due out [Oct. 3], and an advance single, 'Boom Boom,' is already on top of the country's radio playlists."

In May last year, Martin and Chayanne pulled off a unique

charts and has so far sold 280,000 units. Unlike Martin and Chayanne, she has yet to tour Spain, although she has made a couple of promotional visits.

Not to be left out, Sony Epic Spain has scored a success with Puerto Rican artist, merengue/salsa singer, Elvis Crespo. His 1998 album "Píntame" sold 300,000 units in Spain, according to Epic,

music conglomerate. She is one of three Fonovisa artists who have been chosen for heavy promotion for this fall through MuXXIc, GVM's label.

Promotion director Roberto Carballo says her debut album, "Noelia," has sold more than 20,000 units since its April release, pushed by the hot single "Candela."

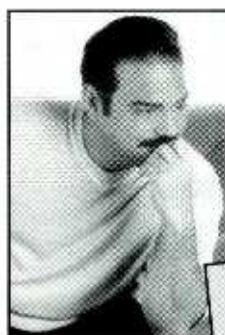
"We are going to work her to death," quips Carballo. "She'll be in Spain in September for some TV presentation galas and back in November to record Christmas TV galas." ■

LATIN MUSIC & PACK

On The Latin Charts A Year-To-Date Look

The recaps from Hot Latin Tracks, the Billboard Latin 50 and all Tropical Salsa categories—with the exception of radio titles—cover the period from the Dec. 4, 1999, issue (the start of the chart year) through the Sept. 9 issue. The lists for the three radio sub-genres (Regional Mexican, Latin Pop and Tropical Salsa) are based on the period of Aug. 5 through Sept. 9. All radio charts are compiled using Broadcast Data Systems' (BDS) gross audience impressions, while the retail charts are compiled by accumulating sales information provided by SoundScan.

Titles receive points for each week they appear on the pertinent chart. Although the Billboard Latin 50 only publishes on a bi-weekly basis, the chart is compiled weekly and is available through the Billboard Information Network (BIN). The recaps are compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



Gilberto Santa Rosa



Anthony



Banda El Recodo

The Billboard Latin 50 Albums

Pos. TITLE—Artist—Imprint/Label

- DESDE UN PRINCIPIO — FROM THE BEGINNING—Marc Anthony—RMM/Sony Discos
- SON BY FOUR—Son By Four—Sony Discos
- ALMA CARIBENA — CARIBBEAN SOUL—Gloria Estefan—Epic/Sony Discos
- EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- AMOR, FAMILIA Y RESPETO...—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- THE BEST HITS—Enrique Iglesias—Fonovisa
- DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- MTV UNPLUGGED—Mana—WEA Latina
- MTV UNPLUGGED—Shakira—Sony Discos
- AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- EN LA MADRUGADA SE FUE—Los Temerarios—Fonovisa
- ALL MY HITS — TODOS MIS EXITOS VOL. 2—Selena—EMI Latin
- LLEGAR A TI—Jaci Velasquez—Sony Discos
- MORIR DE AMOR—Conjunto Primavera—G.M.P./Fonovisa
- TROZOS DE MI ALMA—Marco Antonio Solís—Fonovisa
- RICARDO ARJONA VIVO—Ricardo Arjona—Sony Discos
- SUAVEMENTE—Elvis Crespo—Sony Discos
- MI GLORIA, ERES TU—Los Tri-O—Ariola/BMG Latin
- THE REMIXES—Elvis Crespo—Sony Discos
- MI VIDA SIN TU AMOR—Christian Castro—Ariola/BMG Latin
- LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
- ENTRE TUS BRAZOS—Alejandro Fernandez—Sony Discos
- EXPRESION—Gilberto Santa Rosa—Sony Discos
- CONTIGO—Intocable—EMI Latin
- BAILAMOS—Enrique Iglesias—Fonovisa
- POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- MERENHITS 2000—Various Artists—J&N/Sony Discos
- UNA LLUVIA DE ROSAS—Los Angeles Azules—Disa/EMI Latin
- DANCE WITH ME—Soundtrack—Epic/Sony Discos
- PINTAME—Elvis Crespo—Sony Discos
- ALL MY HITS — TODOS MIS EXITOS—Selena—EMI Latin
- MASTERS OF THE STAGE: 2000 VECES MANIA—Grupomania—Sony Discos
- BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- LATIN MIX USA—Various Artists—Columbia/Sony Discos



- SECRETO DE AMOR—Joan Sebastian—Musart/Balboa/Caiman
- GUERRA DE ESTADOS PESADOS—Various Artists—Lideres
- ARRASANDO—Thalia—EMI Latin
- CIEGO DE AMOR—Charlie Zaa—Sonolux/Sony Discos
- LOS GRANDES EXITOS EN ESPANOL—Cypress Hill—Ruffhouse/Columbia/Sony Discos
- OLGA VIVA, VIVA OLGA—Olga Tanon—WEA Latina
- DISTINTO DIFERENTE—Afro-Cuban All Stars—World Circuit/Nonesuch/AG
- POR ENCIMA DE TODO—Limite—Universal Latino
- ATADO A TU AMOR—Chayanne—Sony Discos
- INCONFUNDIBLE—Victor Manuelle—Sony Discos
- POR EL PASADO—Grupo Bryndis—Disa/EMI Latin
- NOCHE DE CUATRO LUNAS—Julio Iglesias—Columbia/Sony Discos
- LATIN GOLD—Various Artists—Beast/Simitar
- TODO LO QUE SOY—Carlos Ponce—EMI Latin
- LATIN CLUB MIX 2000—Various Artists—Cold Front/K-Tel

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- A PURO DOLOR—Son By Four—Sony Discos
- QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- FRUTA FRESCA—Carlos Vives—EMI Latin
- EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- TE HICE MAL—Los Temerarios—Fonovisa
- MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- DIMELO—Marc Anthony—Columbia/Sony Discos
- DESNUDA—Ricardo Arjona—Sony Discos
- MORIR DE AMOR—Conjunto Primavera—Fonovisa
- VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino

- ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin
- ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- SI NO TE HUBIERAS IDO—Marco Antonio Solís—Fonovisa
- QUIEREME—Alejandro Fernandez—Sony Discos
- TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- JURAME—Gisselle—Ariola/BMG Latin

Regional Mexican Airplay

Pos. TITLE—Artist—Imprint/Label

- YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- EN CADA GOTTA DE MI SANGRE—Conjunto Primavera—Fonovisa
- NO PUEDO OLVIDAR TU VOZ—El Coyote Y Su Banda Tierra Santa—EMI Latin
- EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- Y SIGUES SIENDO TU—Rogelio Martinez—Discos Cisne
- ACARICIAME—Limite—Universal Latino
- PRISION DE AMOR—Los Tigres Del Norte—Fonovisa
- MORIR DE AMOR—Conjunto Primavera—Fonovisa
- ERAS TODO PARA MI—Los Temerarios—Fonovisa
- ME CAISTE DEL CIELO—Julio Preciado Y Su Banda Perla Del Pacifico—Ariola/BMG Latin
- MENTIROSA—Los Rieleros Del Norte—Fonovisa
- EN QUE TRABAJA EL MUCHACHO—Los Huracanes Del Norte—Fonovisa
- QUE BONITO AMOR—Banda Maguey—RCA/BMG Latin
- LOBO HERIDO—Vicente Fernandez—Sony Discos
- QUEMAME LOS OJOS—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- A ELLA—El Poder Del Norte—Disa/EMI Latin
- PARA QUE QUIERES QUE VUELVA—Polo Urias Y Su Maquina Nortena—Fonovisa

- TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- INGRATA SUERTE—Masizzo—Soundmex/Sony Discos

Latin Pop Airplay

Pos. TITLE—Artist—Imprint/Label

- A PURO DOLOR—Son By Four—Sony Discos
- JURAME—Gisselle—Ariola/BMG Latin
- SI TE VAS—Alejandro Fernandez—Sony Discos
- POR SIEMPRE TU—Christina Aguilera—RCA/BMG Latin
- IMAGINAME SIN TI—Luis Fonsi—Universal Latino
- MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- LO HARE POR TI—Paulina Rubio—Universal Latino
- GOZAR LA VIDA—Julio Iglesias—Columbia/Sony Discos
- POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- DONDE ESTA LA VIDA—Francisco Cepedes—WEA Latina
- SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- ATADO A TU AMOR—Chayanne—Sony Discos
- POR TU AMOR—Charlie Zaa—Sonolux/Sony Discos
- COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
- CUANDO—Ricardo Arjona—Sony Discos
- ENTRE TU Y YO—Jyve V—EMI Latin
- A ESCONDIDAS—Emanuel Ortega—Fonovisa
- VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- CUANDO UNA MUJER—Melina Leon—Sony Discos
- CORAZON DE MELAO—Emmanuel—Universal Latino

Tropical/Salsa Airplay Artists

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

- GILBERTO SANTA ROSA (4) Sony Discos
- MARC ANTHONY (3) Columbia/Sony Discos (1) RMM
- VICTOR MANUELLE (4) Sony Discos
- SON BY FOUR (1) Sony Discos
- CARLOS VIVES (3) EMI Latin

Tropical/Salsa Airplay

Pos. TITLE—Artist—Imprint/Label

- JURAME—Gisselle—Ariola/BMG Latin
- IMAGINAME SIN TI—Luis Fonsi—Universal Latino
- MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- COMO DUELE—Victor Manuelle—Sony Discos
- A PURO DOLOR—Son By Four—Sony Discos
- HISTORIA ENTRE TUS DEDOS—Mickey Taveras—Karen/Universal Latino
- CUANDO EL AMOR SE DANA—Rikarena—J&N/Sony Discos
- AMARTE ES UN PROBLEMA—Charlie Cruz—WEAcaribe/WEA Latina
- MI NINA—Los Toros Band—Universal Latino
- COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
- SI TE VAS—Alejandro Fernandez—Sony Discos
- COMO TU ME QUIERE' A MI—Limi-t 21—EMI Latin
- MUEVELO—Rey Ruiz—Bohemia/Universal Latino
- CASI PERFECTA—Michael Stuart—RMM
- DOMINGO BUSCA UN AMOR—Domingo Quinones—RMM

- POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- DESDE QUE NO ESTAS—Rey Ruiz—Bohemia/Universal Latino
- DONDE E' QUE E'—Fernando Echavarría—RMM
- ALMAS GEMELAS—Gilberto Santa Rosa—Sony Discos
- A ESCONDIDAS—Emanuel Ortega—Fonovisa

Tropical/Salsa Airplay Imprints

Pos. IMPRINT (No. of Charted Tracks)

- SONY DISCOS (34)
- EMI LATIN (15)
- ARIOLA (9)
- COLUMBIA (7)
- UNIVERSAL LATINO (11)



Tropical/Salsa Airplay Labels

Pos. LABEL (No. of Charted Tracks)

- SONY DISCOS (62)
- UNIVERSAL LATINO (18)
- EMI LATIN (15)
- BMG LATIN (15)
- WEA LATINA (16)

Tropical/Salsa Albums Artists

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

- MARC ANTHONY (1) RMM/Sony Discos
- SON BY FOUR (1) Sony Discos
- ELVIS CRESPO (3) Sony Discos
- GLORIA ESTEFAN (1) Epic/Sony Discos
- CARLOS VIVES (1) EMI Latin

Tropical/Salsa Albums

Pos. TITLE—Artist—Imprint/Label

- DESDE UN PRINCIPIO — FROM THE BEGINNING—Marc Anthony—RMM/Sony Discos
- SON BY FOUR—Son By Four—Sony Discos
- ALMA CARIBENA — CARIBBEAN SOUL—Gloria Estefan—Epic/Sony Discos
- EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- SUAVEMENTE—Elvis Crespo—Sony Discos
- EXPRESION—Gilberto Santa Rosa—Sony Discos
- MERENHITS 2000—Various Artists—J&N/Sony Discos
- PINTAME—Elvis Crespo—Sony Discos
- DANCE WITH ME—Soundtrack—Epic/Sony Discos

Tropical/Salsa Albums Imprints

Pos. IMPRINT (No. of Charted Albums)

- SONY DISCOS (12)
- RMM (8)
- EPIC (2)
- EMI LATIN (3)
- NONESUCH (4)

Tropical/Salsa Albums Labels

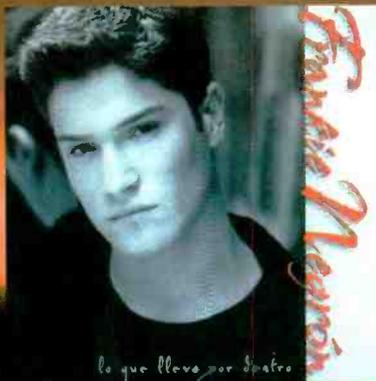
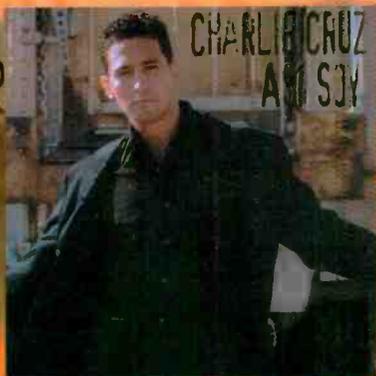
Pos. LABEL (No. of Charted Albums)

- SONY DISCOS (19)
- ATLANTIC GROUP (4)
- EMI LATIN (3)
- RMM (7)
- WEA LATINA (2)

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Gisselle Takes A Gamble

The Merenguera Focuses On Ballads With "Voy A Enamorarte"

Merengue singer Gisselle—like so many other merengueras before her—has been wanting to sing ballads for a long time.

Her opportunity finally arrived last year when, in a vote of confidence, BMG paired her up with producer Kike Santander for her new album, "Voy A Enamorarte," which blends Gisselle's upbeat numbers with Santander's romantic balladry.

It was a calculated gamble, for Gisselle had already proven her worth with record sales and a Grammy nomination this year in the Best Female Tropical Performance category for her album "Atada."

But any doubts harbored about Gisselle's ability to cross into a different genre were dispelled when the single "Júrame," a ballad, climbed to the top of the Hot Latin Tracks chart, becoming Gisselle's first single ever to do so.

"I was very, very surprised," says Gisselle about the accomplishment. "But, I don't want to stop doing merengue. I want a



balance between both things."

She was already aiming for that balance by expanding not only her repertoire but her commercial horizons, as well. With "Enamor-arte," she expects to go into new markets like Mexico and Argentina, formerly untapped because of a perceived lack of interest in merengue—which, to a degree, has been refuted with Elvis Crespo's success in those

countries.

At the same time, she displays a versatility honed after years of steady touring and a background in drama and choreography. "I sing virtually every day," says the singer, who got her first break with the merengue group Kaviar while working as a dancer for a TV show, "in concerts and hotels, at graduations and in the fiestas patronales. I live for this."

Gisselle's rise came at a time when merengue was hot, and when virtually every group spun off solo artists. Gisselle lasted, but she yearned to go beyond the style.

"Merengue is such happy music, many times you don't even have to worry about placing feelings into it," she says. "The object is for people to enjoy it and dance to it. But a ballad, the feeling has to be obvious in your face, your expression. You must live what you're singing."

To prepare for "Enamorarte," Gisselle took lessons from a vocal coach who worked on expanding

Continued on page LM-10

Artists  Music

DJ Goes Poet, Molotov "Takes A Bite Out Of Rhyme" & New Albums Emerge

EL CUCUY RECITES POETRY

Uber-popular Los Angeles radio personality Renán Armendáez Cuello—better known as El Cucuy de la Mañana on radio station La Nueva (KCSA)—is developing a new artistic facet of his personality. El Cucuy, known for his saucy jokes, has recorded an album of poetry for Fonovisa. Set to orchestral music, the disc trades comedic timing for artistry and is a far cry from his last album—entirely of jokes—recorded for BMG. "There's a tradition of artists who've recorded poems and have done very well," says Fonovisa GM Gilberto Moreno. "There hasn't been any-

thing like this done lately, and we believe there's a market for it."

NEW LABEL STRIKES SONY DEAL

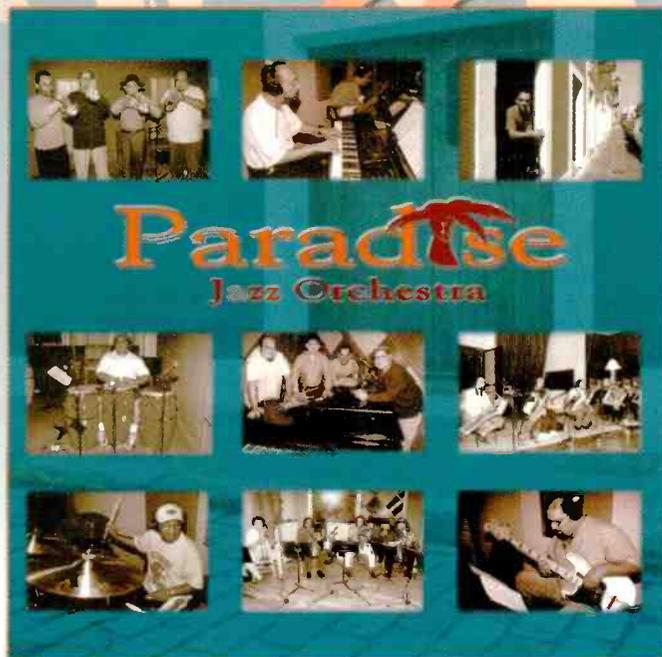
Popular radio and TV star Mario Pergolini has opened a record label, Quatro K Records, with associates Diego Guebel and Daniel Kon. A distribution deal was struck with Sony Music, while marketing will be undertaken by both sides. An obvious emphasis will be on getting national exposure on "Cuál Es?," Pergolini's daily radio show on FM Rock & Pop, as well as the four TV programs he produces with Guebel. The first

Continued on page LM-8

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LATIN MUSIC 6-PACK

ARTISTS & MUSIC

Continued from page LM-6

releases are rock band Xaga and a live album by popular blues band La Mississippi.

MOLOTOV IN ENGLISH

The urge to sing in English hasn't escaped even the most hardcore Latin bands. Witness Mexican hip-hop/rock act Molotov, whose 1998 debut "Dónde Jugarán Las Niñas?" sold over a million copies. Now, in the wake of its sophomore effort, "Apocalypshit," (Surco/Universal), the band has recorded "Funky Cold Medina" in English for the upcoming album "Take A Bite Out Of Rhyme," which also features acts like The Bloodhound Gang and Korn. The disc will be out on Republic Records, which has expressed an interest in recording an English version of "Dónde Jugarán Las Niñas?" "I think the mainstream is finally looking at groups from Mexico, Argentina and Colombia and realizing we have the same level of energy as any good band in the U.S.," says Molotov's Miguel



Molotov

Angel Huidobro.

ATERCIOPELADOS' NEW ALBUM

Colombia's premier rock ensemble, the groovy and soulful Aterciopelados, has finished recording its latest album. The album, says singer Andrea Echeverry, was a long time coming, due to problems with BMG's Colombian office, which closed halfway through the project, partly due to the economic crisis under way in the country. Echeverry, however, isn't complaining. "This album was recorded with all the limitations we have there, but that also gives it a certain freshness," she says. "The album, in a way, is a response to everything that's going on there—an optimistic response. Everyone is leaving, and that was part of the album, to record it in the midst of a crisis, because Colombia is very important for us."



Aterciopelados

LA MOSCA/KING AFRICA TOUR

Oid Mortales' dance act King Africa and EMI's pop band La Mosca have found incredible and unexpected success in Spain, propelled by heavy radio airplay of

the hits "Mamá Yo Quiero" and "Para No Verte Más." King Africa's hit package has been certified gold, while La Mosca's album, "Vísperas De Carnaval," has reached platinum. Its popularity has trickled to Italian radio, where the band is already gold. Both acts will be touring Europe until November.



La Mosca

EPUMER RELEASES PERFUME

María Gabriela Epumer, guitar player for Charly García and former member of multiplatinum '80s pop girl group Viuda e Hijas de Roque Enrol, released her second solo album, "Perfume." Songs include delicate and intimate ones penned by Epumer, as well as three beautiful covers of Argentine rock icons—"Canción Para Los Días De La Vida" (Luis Alberto Spinetta, 1978), "Quiero Estar Entre Tus Cosas" (Daniel Melero, 1994) and "Ah Te Vi Entre Las Luces" (Charly García, 1977). The album was showcased in mid-June and performed for her fans on July 28 at a packed 600-seat club, La Trastienda. Epumer also performed at the Latin Alternative Music Conference in

Continued on page LM-12

Merchants & Marketing

Free Concerts, A Talent Contest & Coca Cola's Campaign

MUCH CONCERTS

The Argentine branch of Canadian cable TV channel Much Music has begun producing a monthly series of free-admission rock concerts that air at prime time as "Los Especiales De Much." The first shows were by Illya Kuryaki & The Valderamas in June and Ratones Paranoicos in July. Much Music has also begun a new campaign with billboards that feature rock singers Charly García, Juanse, Dante Spinetta and Emmanuel Horvilleur posing with a tattoo of the logo.

SURCO SEARCHES FOR TALENT

Veteran rock producer Gustavo Santaolalla, through his label Surco Records (which he heads with Anibal Kerpel), is organizing a talent contest in conjunction with Elfoco.com. The contest, "La Resistencia," broaches three disciplines: Literature (in conjunction with Editorial Alfaguara), film (in conjunction with Altavista) and music. Contestants are invited to submit their material through Elfoco.com by November, prior to the Mexican music festival Vive Latino. The winning act gets a deal with Surco, a performance at Vive Latino, \$20,000 and a song featured on a soundtrack for an Altavista film.

CHRISTINA FOR COCA COLA

Christina Aguilera not only sings in two languages—Spanish and English—she seems perfectly capable of selling in both, as well. Aguilera's hit "Ven Conmigo," from her recently released Spanish-language debut "Mi Reflejo" (BMG U.S. Latin), is the theme for a Coca Cola campaign throughout Latin America. North of the border, the English version of the song, "Come On Over," is being utilized for a parallel campaign.



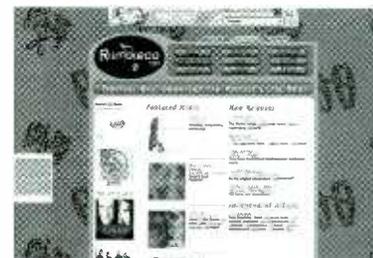
Christina Aguilera

accessible to customers. The effort started with the biggest carriers of Latin music, where sections have been divided by genres, and cross-filing is taking place to ensure albums can be located. Although discs are placed where the record label wants them to be, a card in other sections will also tell buyers where to find the album. For example, says national Latin market coordinator Monica Ricardez, "Ozomatli is marketed as a rock album, but we cross-file it [in the Latin section]." Eventually, Ricardez would like to see all Latin sections subdivided by genres: tropical, pop and regional. In the stores where this has already happened, she sees a definite change. "It's made a difference in our sales," says Ricardez. "First, I've noticed it makes things easier for our new customer, and, second, it helps our English-speaking consumer who says, 'I want something Caribbean.'"

RITMOTECA JOINS RECIPROCAL

Online music retailer Ritmoteca.com has joined forces with Reciprocal Inc., a leader in digital-rights management. Reciprocal will provide Ritmoteca.com with CRM services.

reciprocal



"Having an experienced DRM partner like Reciprocal enables us to use all of the secure formats accepted by the majors," says Ivan J. Parron, president, CEO and founder of Ritmoteca.com, which is dedicated exclusively to digital Latin music and entertainment. Ritmoteca.com is featured in English, Spanish and Portuguese and plans to add more languages. ■

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LATIN MUSIC 6 PACK

GISSELLE
Continued from page LM-6

her range and delivery. Santander, who penned many of the album's songs, including "Júrame," provided balance and what Gisselle calls "a sense of peace."

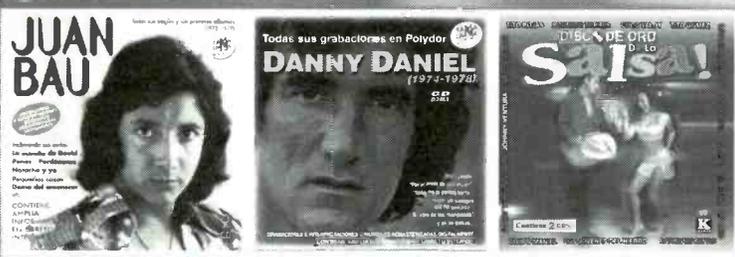
Now in the midst of a heavy promotional tour, that has included many interviews with English-

language TV and press, she is already talking about the possibility of recording in English in the near future.

"It's a big possibility," she says, adding that a new album is due next year. But, right now, she's riding high on the success of "Júrame," and the intricacies of the next album aren't even under discussion. —L.C.

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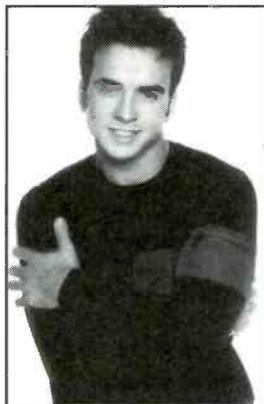
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PEPSI AND FONSI UNITE

Puerto Rico's pop sensation Luis Fonsi will be getting a caffeine-like promo jolt courtesy of Pepsi Cola. Fonsi, who scored a top-five hit on Hot Latin Tracks with "Imaginame Sin Ti," headlined a lineup of Latin stars that recorded a TV spot for the soft-drink manufacturer in



Luis Fonsi

August at Levels nightclub in South Beach. Modeled after the classic "American Bandstand" program, with a countdown of hits and live performances, "Pepsi Chart" will air in 11 Latin American markets. Negotiations are under way between Pepsi and Telemundo to broadcast the half-hour spot in U.S. Latin markets and the Dominican Republic, as well. "I was very surprised with the show," Fonsi says. "It's great exposure for us artists who are trying to let our music be heard internationally. The format was fantastic—very young, very hip and very up-to-date. It was an opportunity to perform live, to do what we like to do in front of a crowd." Fonsi, who recently released his sophomore disc on Universal Music Latino, "Eterno," also performed an English-language version of his current hit, "Imagine Me Without You," which will play in the U.K., Australia and Thailand.

MEGAS EVERYWHERE

La Mega seems to be the nom du jour in Latin radio. In Argentina, the recently launched FM Mega (98.3 FM) is making history by playing only national rock in Spanish, 24 hours a day. More surprising still, the station is No. 1 among listeners between the ages of 20 and 50. The irony? The Mega concept came about through marketing analysis provided by multinational media conglomerates. In Panama, another Mega 98.3 FM has launched, this one with a pop format. La Mega

Programming

The New Pepsi Chart, La Mega Expands & Microsoft Targets Latin Market

will cover the entire country in three frequencies and is aimed at listeners between 15 and 37 years old. DJs include Eddie Vásquez, El Chino Lim Yueng and Jhair Fussa. Panama also now has its first UHF TV station: RCM Television, Channel 21. At the same time, the government is allocating Channel 8, the TV channel used by the U.S. army during its stay in Panama.

ON THE NET

Internet radio station Batanga.com



continues to grow, with an average of 120,000 monthly listeners, at last count. The site has also launched a chat series that has already featured merenguera Gisselle and Los Lobos. At the

same time, it's installed a 24-hour channel for unsigned, alternative artists who play everything from rock to hip-hop.

MICROSOFT MARKETING

Microsoft is marketing its Windows Media Player in Latin America by installing 100 million software packages in computers slated to be sold in Latin America by year's end. Content comes from different Latin music Web sites and changes every minute. Although users will be automatically connected to a Latin music site, the software allows them to click on sites from around the globe. "The most important thing was to feature as many local and up-and-coming artists as possible, and to give the small to medium sized Internet and new media companies in each locale the exposure they deserve to continue producing and broadcasting great music and media from their locales," says Richard Newman, program manager for Windows Media.com. "We are striving to give end-users the ability to 'browse around the world'—to view, listen and interact with media from other countries right there within the player." ■

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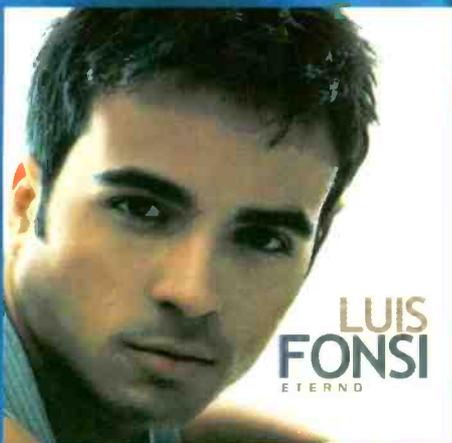
▼ **September sells out five shows at Bellas Artes**

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UNIVERSAL MUSIC LATINO

LATIN MUSIC 6 PACK

MENUDO

Continued from page LM-3

Martin's top songsmith and co-author of hits like "Copa De La Vida" and "Livin' La Vida Loca."

Another former Menudo member, Rubén Gómez, is the Latin hottie of the month in Germany, Europe and parts of Southeast Asia. Other Menudo grads, such as Sergio Blass, Johnny Lozada and Charlie Masso, remain active. Indeed, several of them joined two years ago to create a Menudo reunion band called El Reencuentro.

A MAJOR INFLUENCE

Plenty of non-Menudo alums can also trace their artistic lineage to the band as well—starting with Elmer Figueroa, better known as Sony Discos icon

Chayanne. Diaz says he invited the then-adolescent artist to audition for Menudo, but the offer came too late. Chayanne had already signed with rival act, Los Chicos, which gained a sizeable following in the Dominican Republic, Guatemala and other markets in the Caribbean and Central America that were too small for Menudo to maintain a presence.

Crespo—Sony's prized merengue performer who was a surprise crossover star with his 1998 debut album, "Suavemente"—says he longed to try out for Menudo but never got the chance because his parents were divorced. Menudo would hold auditions during summer vacation, when Crespo was required to visit his father in New York.

Even BMG artist Gisselle was a disciple of the Menudo movement. Not only was she an officer in the group's fan club, she also performed as a dancer with the band during appearances in Puerto Rico. And Luis

Fonsi, Puerto Rico's newest young balladeer, still keeps videotapes in which, as a child, he imitated every Menudo move.

Menudo inspired scores of copycat acts in other countries, as well. In Venezuela, there was Unicornio and Los Chamos; and in Mexico, the co-ed acts Tambiriche and Garibaldi. Paulina Rubio, Universal Music Latino's latest sensation, was one of many Garibaldi bandmates who went on to record as a solo artist. Even Luis Miguel, Latin music's top pop balladeer, has a Menudo footnote in his past.

Diaz recalls that when "Luismi" was 12 or 13 years old he was a special guest on a Televisa program, "La Hora Menuda," which was hosted by Menudo members. The program was created as a showcase for youthful talent in Mexico, he says.

TO RISE AGAIN

Diaz, a former TV executive, got into the music business during a sojourn to Spain nearly two decades ago. He says his experience as manager of teen vocal group La Pandilla (The Gang) led him to the realization that the pre- and early-teen markets on the other side of the Atlantic were untapped. "There was nothing aimed at pre-adolescents," Diaz

says. "I realized there was a virgin market out there."

"La Pandilla was composed of one girl and four boys," Diaz continues. "But I decided to start a group of just adolescent boys, because girls at that age make better fans. Boys are into other things, like sports, while girls are more attuned to music and fashion. Also, girls mature more rapidly than boys." Built upon this understanding, Diaz amassed a merchandising empire that would make a Walt Disney marketer feel unworthy.

Though Menudo began to self-destruct in the late '80s under the strain of scandals—a drug bust, allegations of financial impropriety and sexual abuse—the legacy of the group is far from finished. Proof of this is acclaimed Spanish producer and composer Alejandro Jaén (José José, Jerry Rivera, Crespo and Son By Four), who announced earlier this year he has acquired the rights to the name, logo and trademark of Menudo. The new incarnation will consist of five boys aged 10 to 15, and a nationwide talent search is set to begin.

"The moment is just right," Jaén says. "Latin artists and sounds are enjoying the greatest awareness level ever around the world. More and more are crossing over." —L.C.

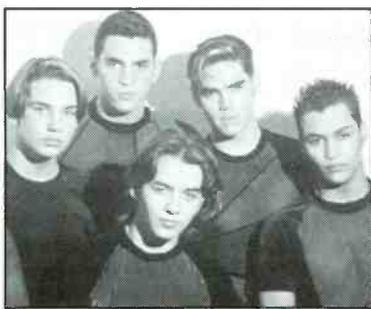
ARTISTS & MUSIC

Continued from page LM-8

New York City.

AMAURY PAIRS UP WITH KIKE

Cuban troubadour Amaury Gutierrez is in the midst of recording his sophomore effort with producer Kike Santander of Alejandro Fernández and Christian Castro fame. His decision to turn to a pop voice may surprise some, but Gutierrez says Santander provides the perfect balance for his music. "My music has a certain aggressiveness, and I need someone who can balance my romantic side with my party side. Also, my music has a lot of Colombian in it," he says, referring to the fact that Santander is from that country. Indeed, Gutierrez will record five of Santander's songs, a huge number considering the singer is a tireless composer. Santander, who invited trumpeter Arturo Sandoval and bass player Cachao to play on the album, describes the experience as a dose of freshness. ■



The new styles of MDO, left, and Sergio Blass



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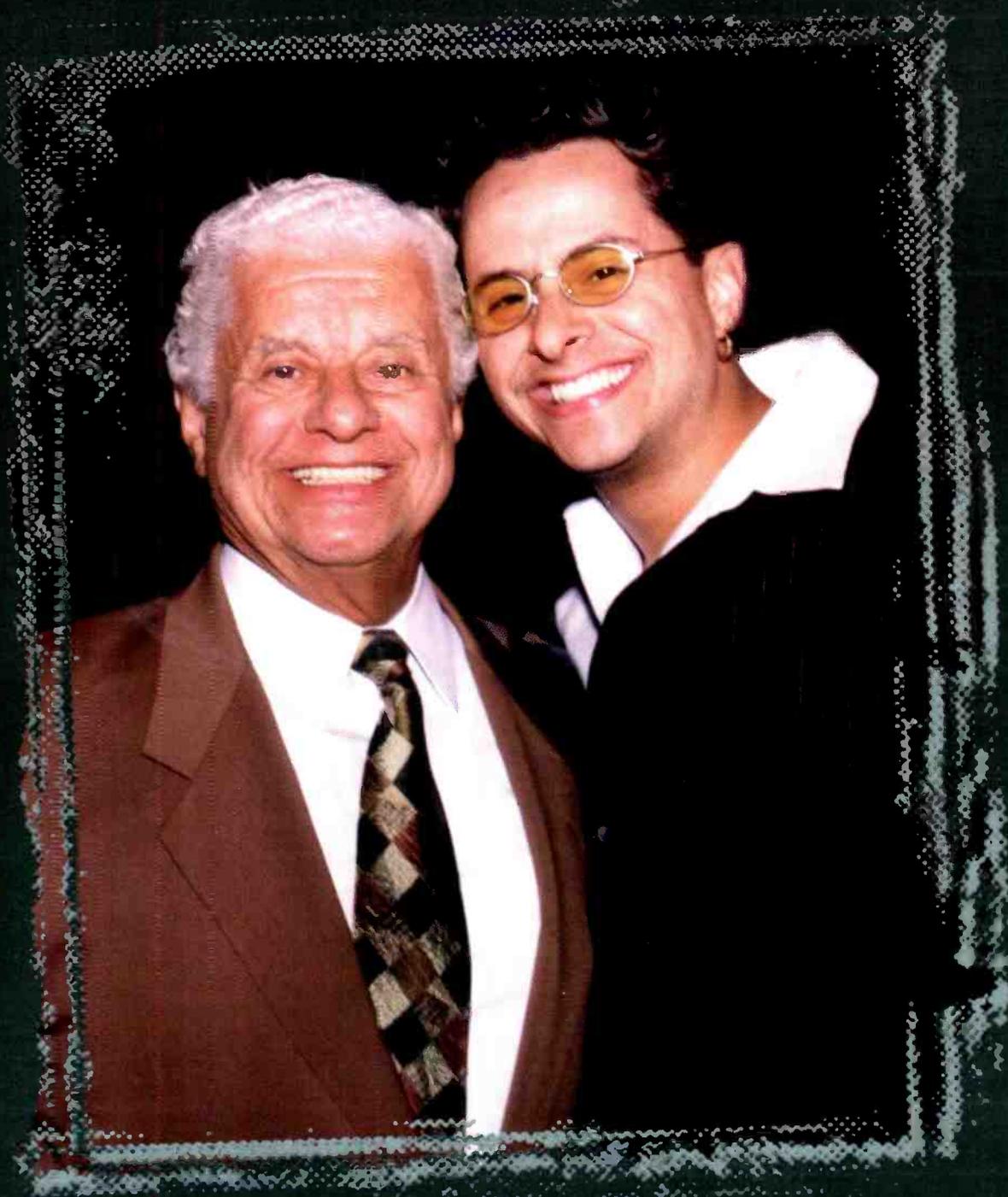
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HOW BRUSSELS SEES THE MUSIC BUSINESS

(Continued from page 47)

has found that this situation amounts to the creation of a collective dominant position held by Time Warner/EMI, Sony, Universal, and BMG."

MUSIC PUBLISHING

Turning its attention to music publishing, the commission's assessment of the transaction reads as follows.

1. "In its Statement of Objections, the commission reached the preliminary conclusion that the combination of Time Warner/EMI would create a dominant position in the national markets of the [European Economic Area (EEA)] states for performance and mechanical rights, in the national as well as the EEA-wide market for synchronization rights, and the EEA market for online exploitation of these publishing rights.

2. "The commission's conclusion was based on its finding that the combined entity would have market shares of between 30% and 80% in the relevant markets and would be at least two times bigger than its nearest competitor. The commission's assessment of the combined entity's ability to act independently of the collecting societies, competitors, customers, and end-users takes account of a number of factors, which are:

- "First, the parties' pre-eminent position in 'international' repertoire. The commission considers that the new entity would be able to leverage its pre-eminent position vis-à-vis 'international' repertoire (where it will be almost three times larger than its nearest competitor) to its own benefit and to the detriment of consumers without facing any meaningful competitive constraints from the remaining competitors on the market. In particular, the new entity could act as a 'one-stop shop' for large-scale international users, by-passing thereby the current collective licensing arrangements for mechanical and/or performance rights.

- "Second, the breadth and quality of the parties' back catalog. The commission considers that the depth and

breadth of the parties' back catalog (which is at least three times larger than its nearest competitor in the EEA) would give the combined entity significant market power by allowing it: to spread its risks in a way that will be unmatched by any of its competitors; to become an unavoidable trading partner for the collecting societies and/or end users; the potential to bypass the collecting societies at least for certain rights categories (e.g., mechanical rights), user groups (e.g., limited number of large scale users), and/or modes of exploitation (e.g., the Internet).

- "Third, the financial strength of the parties. The commission considers that the large differential between the

new entity's revenues and that of its nearest competitor (which in music publishing alone could be as much as three times its nearest competitor) would enable the combined entity to act independently of its competitors, customers, and users. In particular, the combined entity would be able to increase rivals' costs by outbidding its competitors for: cherry-picked big name authors; the acquisition of other publishers; the acquisition of catalog; and/or the costs of promotion and advertising, all of which require significant capital outlay.

3. "The commission further considers that the detrimental effects of the new entity's dominance would manifest

themselves even if it were never to leave the collecting societies. In particular, the creation of the new entity could:

- "enable it to exercise market power over the licensing of rights catalogs not mandated to the collecting societies such as adaptation rights, synchronization rights, and online exploitation rights (insofar as these are not with the collecting societies);

- "reduce consumer choice by using its financial strength to outbid its competitors in respect of major talent, whilst at the same time dropping authors perceived as marginal;

- "reduce the choices available to smaller publishers who depend on sub-publishing deals with the parties for

the marketing and distribution of their musical works in foreign markets where they do not have an established presence;

- "enable it to use its size to sign up singer/songwriters with its recording arm or vice versa, thereby tying up the choice of talent available on the market; and

- "enable it by virtue of its size to exercise undue influence over the collecting societies in a manner that might be anti-competitive."

Warner/EMI and the commission are still discussing the merger. The EC has until Oct. 18 to rule on the transaction. Industry and Brussels sources believe the decision will be announced before then.

HIGHER GROUND

(Continued from page 38)

treated to great food and great music. Nearly the entire Daywind roster took the stage, performing one tune each. Among the highlights were the Paynes, featuring daughter Sandra's glorious lead vocals on "Signed, Sealed, Delivered"; LordSong's enthralling delivery of "I'll Consider My Source"; Kelly Nelson leading the Nelsons in a performance that would have made her late father, Rex, so proud; and Kelly's 11-year-old daughter, Amber Thompson, singing "Little By Little." She's just as beautiful as her mother and has a great voice. It's exciting to see the next generation of talent in that legendary family getting off to such an impressive start. The Steeles, the Perrys, the Cumberland Quartet, Greater Vision, Gold City, and Ernie Haase all turned in fine performances, and the event closed with all the acts gathered for "We Will Know Joy," a forthcoming multi-artist project from Daywind.

Jeff Steele concluded the festivities with a powerful prayer that was a stirring close to a wonderful time of music and sharing. However, I'd be

remiss in reporting on the Daywind cruise without mentioning the MC for the event, a man affectionately known as the Mayor of Nashville: publishing veteran Charlie Monk. His quick wit and good-natured barbs were thoroughly enjoyed by all.

Also during the cruise, Brian Free announced he is re-forming his quartet. Brian Free & Assurance had been one of the industry's most popular groups before Free opted for a solo career. He says the decision to go solo was made during the time he was training to be a licensed ordained minister, and he felt that was the best decision at the time for the group and his family. With that goal attained, he's ready to revive the group and is currently auditioning members. "I believe the last two years have taught me a lot that will enhance Brian Free & Assurance," he says.

The Daywind gang was celebrating later that night, as Gold City and Greater Vision were among the big winners at the Singing News Fan Awards. Gold City won for traditional male quartet, and the members won in their respective categories, with

Jonathan Wilburn winning for favorite lead singer, Tim Riley for bass voice, Jay Parrack for tenor, and Mark Tramell for baritone. Greater Vision won favorite trio, with Rodney Griffin taking the songwriter award, the group's hit "Just One More Soul" winning song of the year, and "Far Beyond This Place" taking the album category. Other winners were Kirk Talley, soloist; the Hoppers, mixed quartet; Steve "Rabbit" Easter, musician; George Younce, male singer; Kim Hopper, female singer; Jason Crabb, young artist; Kim Hopper, soprano; Connie Hopper, alto; Legacy V, horizon group; and the Cathedrals' "A Farewell Celebration," video.

LEFT BEHIND: On Oct. 3, Reunion Records will release "Left Behind: The Movie Soundtrack" to both Christian retail and the general market. The soundtrack precedes the release of the video Oct. 31 and the theatrical release Feb. 2, 2001. Based on the best-selling "Left Behind" book series, the film was produced by Toronto-based Cloud

Ten Pictures in association with Namesake Entertainment and was filmed in Toronto.

The soundtrack is a 15-song compilation featuring music from Plus One, Third Day, Avalon, LaRue, V*ENNA, Fred Hammond, Clay Crosse, Kathy Troccoli, Michael W. Smith, Rebecca St. James, Bob Carlisle, Jake, Bryan Duncan with SHINemk, and Joy Williams. Five of the songs from the soundtrack are featured in the film, among them the title track, sung by Duncan and SHINemk, which plays over the closing credits. The soundtrack is an enhanced CD and will include the original 90-second movie trailer, behind-the-scenes footage from the making of the film, "Left Behind" screen savers and wallpaper, and the plan of salvation.

NEWS NOTES: Longtime Newsboys publicist-turned-manager Velvet Rousseau has left First Company Management to open a PR division of the Resource Agency. Rousseau has worked with the Newsboys for more than a decade, first as a publicist at Star Song, then at EMI Christian Music Group, before joining First Company. Her new contact info is 615-599-2777; E-mail: vrousseau@theresourceagency.com.

Aaron Benward has signed with Mitchell Solarek for management, and word has it the talented vocalist is planning to seek a mainstream pop deal. Benward has an incredible voice, great looks, and a good head on his shoulders (after all, he was raised by Jeffrey and Candace Benward—talk about raising a child right). Any mainstream label would be lucky to have him. Stay tuned... Myrrh/Epic recording artist Mark Schultz has been named celebrity spokesman for the Leukemia and Lymphoma Society's upcoming "Light The Night" Leukemia Walk in both Nashville and St. Louis. Schultz's song "He's My Son" chronicles a young boy's battle with leukemia and its effect on the family. Not only has the song been a hit at Christian radio, but it is gaining momentum at mainstream stations... Sparrow songbird Nichole Nordeman and 5 Minute Walk recording artist Justin McRoberts are set to open on Caedmon's Call's upcoming tour. The 40-city fall outing kicked off Sept. 22, prior to the Oct. 10 release of the act's third nationally distributed album, "Long Line Of Leavers."



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The Hills Are Alive On DVD. 20th Century Fox Home Entertainment celebrates an anniversary and a birthday in connection with director Robert Wise's classic "The Sound Of Music." The film's 35th anniversary is marked with a first-time DVD release, and Wise, seated at left, celebrated his 86th birthday Sept. 10 at Dave's Laser in Studio City, Calif. Also dropping by the store to join the party was actress Charmian Carr, seated at right, who played Liesl von Trapp in the filmed adaptation of the Rodgers and Hammerstein musical. Shown standing, from left, are Deedee Sadler, David C. Fein, and Mike Matessini of Robert Wise Productions; Wise's wife, Millicent; and Fox marketing executives Peter Staddon and John Papapavlos.

A Holiday Video Boxed-Set Wish List Bardot, Eastwood, 'X-Files' Among Season's DVD/VHS Titles

BY STEVE TRAIMAN

NEW YORK—There's a video gift set for everyone this holiday season, with DVD and VHS boxed sets available in just about every imaginable genre. Many carry special pricing through December, in addition to other promotions conducted by various suppliers.

All holiday two-packs from Columbia TriStar Home Video, for instance, will be part of the supplier's "2000 Prizes A Day" sweepstakes. Consumers who purchase specially marked product advertising the sweepstakes can either call

an 800 number or log on to cthv.com to find out if their videos or DVDs are winners.

MGM Home Entertainment plans a massive marketing blitz for the third wave of the "007 DVD Collection," which adds six new titles for a total of 19 James Bond titles available on DVD. New titles are "Diamonds Are Forever," "From Russia With Love," "The Living Daylights,"

"Octopussy," "A View To A Kill," and "You Only Live Twice." The set sells for \$134.96. The boxed set, as well as the entire Bond collection, will be promoted through national tie-ins with Virgin Atlantic and Polaris, print advertising, major in-store support, and a consumer sweepstakes.

All 15 holiday gift sets from Universal Studios Home Video have a
(Continued on page 63)

What Do 'Gladiator' And 'Chicken Run' Have In Common? A Nov. Release Date

WHICH CAME FIRST? The answer to this chicken-and-egg question is—it's a tie. DreamWorks Home Entertainment will release "Gladiator" Nov. 21, priced at \$29.99. The date is also the release of "Chicken Run."

As with "Chicken Run," DreamWorks is loading the "Gladiator" DVD with a wealth of added footage. More than four hours of additional material is packed into this two-disc set, including 11 deleted scenes; a production journal from actor Spencer Treat Clark; a seven-minute montage produced especially for the DVD by the film's Academy Award-winning editor, Pietro Scalia; and director's commentary by Ridley Scott. An interview with original-music composer Hans Zimmer, a behind-the-scenes half-hour special, and a one-hour program about the history of "Gladiator"-type games are also included. The standard amount of trailers, television ads, production notes, cast and crew bios, behind-the-scenes photos, and storyboards round out the package.

DreamWorks will come out the marketing gate with a slew of ads for the Thanksgiving-week title. Commercials are scheduled for "Monday Night Football," "The Practice," "The West Wing," and even the wrestling show "Smack Down." Radio and Internet promotions are also planned.

The title will also be trailered on of Universal Studios Home Video releases "U-571" and "Nutty Professor II: The Klumps." (Universal distributes all of DreamWorks titles.) DreamWorks' new releases "Road Trip," "American Beauty," and the upcoming "What Lies Beneath" will advertise the availability of "Gladiator" as well. Other marketing elements are a \$3 rebate with each "Gladiator" purchase, plus any other DreamWorks catalog title.

The addition of "Gladiator" into the fall lineup pretty much sews up the fourth quarter for the studio, with a wide variety of product offering something for everyone. Other titles in the lineup are "The Road To El Dorado" on Dec. 12 and repriced DVDs "The Peacemaker" (\$24.99), "Saving Private Ryan" (\$26.99), and "Amistad" (\$24.99), all on Oct. 24. The supplier has yet to decide on its remaining summer film, "What Lies Beneath."

PETERSEN SET: More catalog titles than ever before are coming out this holiday season, and Colum-

bia TriStar Home Video has one you might want to add to your list. On Nov. 14, the supplier will release a four-disc set from acclaimed director Wolfgang Petersen that will include "The Perfect Storm," available separately from Warner Home Video on Nov. 14.

Other titles in the collection are "Air Force One," "Das Boot: The Director's Cut," and "In The Line Of Fire." Retail price for the package is \$75.95.

ADULT COMMITTEE: The Video Software Dealers Assn. has formed the Alternative Products (Adult) Retailing Advisory Committee to explore new marketing and sales opportunities for the category. The 17-member committee was formed to recognize the huge surge in adult video sales and rentals supported by results of



by Eileen Fitzpatrick

the trade group's annual retail study.

In addition to improving profits for VHS sales and rental stores, the committee will explore how to increase revenue from DVD and E-commerce transactions. The committee's first meeting was held Sept. 26 at the East Coast Video Show in the Atlantic City, N.J., convention center.

TEN BILLION AND COUNTING: The International Recording Media Assn. (IRMA) predicts that replicators will manufacture a record 10 billion units of CD and DVD products this year. To no one's surprise, much of growth will be generated by dramatic increases in DVD production.

IRMA projects that by the end of the year approximately 474 million DVD discs will be produced on a worldwide basis. In 1999, 194 million discs were manufactured worldwide.

In addition, it projects a 5% growth rate for CDs and a eye-popping 375% increase for CD-R discs. IRMA predicts that 2.25 billion units of CD-R discs will be produced by year's end, up from 600 million units just two years ago. IRMA predicts that overall the industry will experience a 9% increase over 1999 in total units manufactured.

The estimates are part of a 413-page study, called the Optical Media Market Intelligence Report, compiled by the trade organization. For more information about the study or to obtain a copy, contact Frank McCann at 317-872-0964.

Peter Pan Debuts Fitness Line

The departure of the Denise Austin line of videos left a major gap in Peter Pan Industries' (PPI) fitness video schedule. But the indie supplier is coming back with a new fitness line that debuts this month.

On Oct. 16, the supplier will launch its new Current label with the "Quick Fix" exercise series. The series debuts with four new titles, each priced at \$9.98, that are hosted by Julie Upton, an instructor on the "Crunch" fitness videos; Nancy Popp, who has appeared in "Buns Of Steel Platinum"; and Minna Lessig, the fitness correspondent for CBS' "The Early Show."

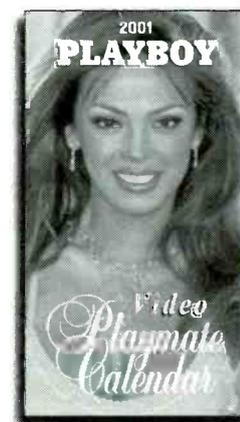
The half-hour videos feature each instructor leading a 10-minute routine targeting specific body parts. Titles in the series are "Quick Fix Total Body Toning," "Quick Fix Legs And Arms," "Quick Fix Buns," and "Quick Fix

Abs." The Current label will replace the Parade Video label, which was the home for Austin's extensive library. In June Austin signed a new distribution deal with Artisan Entertainment.

"While the Parade label has served us well and will continue to be used for our other programming, we intend to establish Current in the consumer's mind as the source for the most up-to-date and effective fitness/wellness programming available," says PPI president/CEO Donald Kasen.

In another fitness development, Anchor Bay Entertainment will release a line of titles adapted from the popular "For Dummies" book line. Also, two new videos, "Shaping Up With Weights For Dummies" and "Basic Yoga Workout For Dummies," arrive in stores on Nov. 14. Each 45-minute tape is priced at \$9.98.
EILEEN FITZPATRICK

CALENDAR GIRLS



Playboy Home Video brings you the world's most captivating calendar girls. The 2001 Video Playmate Calendar. These breathtaking beauties are sure to bring you 365 days and nights of fun!



PLAYBOY HOME VIDEO

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	2	6	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
2	6	17	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
3	4	18	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
4	3	11	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
5	7	9	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
6	5	18	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
7	11	5	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
8	9	12	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
9	8	7	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
10	13	15	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
11	12	40	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
12	NEW ▶		THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
13	10	6	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
14	24	3	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
15	1	4	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
16	16	39	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
17	NEW ▶		THE SIMPSONS TRICK OR TREEHOUSE	FoxVideo 2000478	The Simpsons	2000	NR	24.98
18	32	2	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
19	38	3	END OF DAYS	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
20	21	13	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
21	14	10	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
22	17	3	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
23	18	7	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
24	19	44	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
25	15	43	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
26	23	2	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
27	27	12	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
28	20	19	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
29	36	2	FOR LOVE OF THE GAME	Universal Studios Home Video 84156	Kevin Costner Kelly Preston	1999	PG-13	19.98
30	37	30	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.95
31	31	2	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
32	40	4	TOM GREEN SHOW UNCENSORED	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000	NR	19.98
33	NEW ▶		KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
34	NEW ▶		BOYS DON'T CRY	FoxVideo	Hilary Swank Chloe Sevigny	1999	R	19.98
35	NEW ▶		THE BONE COLLECTOR	Universal Studios Home Video	Denzel Washington Angeilina Jolie	1999	R	19.95
36	26	6	GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS	Ventura Distribution 0213	Various Artists	2000	NR	19.95
37	25	8	BIG MONEY HUSTLAS	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
38	34	10	THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	Warner Home Video 1579	Animated	2000	NR	14.95
39	28	24	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
40	29	24	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
2	3	8	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
3	4	2	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
4	17	2	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
5	2	5	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
6	12	9	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
7	NEW ▶		MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
8	13	6	REINDEER GAMES (R)	Dimension Home Video Buena Vista Home Entertainment 20619	Ben Affleck Gary Sinise
9	7	3	THE BIG KAHUNA (R)	Universal Studios Home Video 85774	Kevin Spacey Danny DeVito
10	5	3	GHOST DOG (R)	Artisan Home Entertainment 10352	Forest Whitaker
11	9	3	THE NEXT BEST THING (PG-13)	Paramount Home Video 334227	Madonna Rupert Everett
12	8	8	THE NINTH GATE (R)	New Line Home Video Warner Home Video 4123	Johnny Depp
13	11	8	THE BEACH (R)	FoxVideo 60608	Leonardo DiCaprio
14	10	7	ROMEO MUST DIE (R)	Warner Home Video 18128	Jet Li Aaliyah
15	6	5	TITUS (R)	FoxVideo 200059	Anthony Hopkins Jessica Lange
16	16	12	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow
17	19	10	BOILER ROOM (R)	New Line Home Video Warner Home Video 5094	Giovanni Ribisi Vin Diesel
18	20	2	3 STRIKES (R)	MGM Home Entertainment 1000805	David Allen Grier
19	18	15	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 2711	Winona Ryder Angeilina Jolie
20	15	3	I DREAMED OF AFRICA (PG-13)	Columbia TriStar Home Video 4152	Kim Basinger

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Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		THE LITTLE MERMAID II: RETURN TO THE SEA (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19303	Animated
2	1	2	MISSION TO MARS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
3	3	4	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
4	2	4	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
5	NEW ▶		HIGH FIDELITY (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20349	John Cusack Jack Black
6	NEW ▶		28 DAYS (PG-13) (24.95)	Columbia TriStar Home Video 60506	Sandra Bullock Viggo Mortensen
7	5	53	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
8	7	4	TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger
9	9	6	ERIN BROCKOVICH (R) (26.98)	Universal Studios Home Video 20783	Julia Roberts Albert Finney
10	4	2	THIS IS SPINAL TAP: SPECIAL EDITION (R) (26.98)	MGM Home Entertainment 1000973	Christopher Guest Michael McKean
11	NEW ▶		READY TO RUMBLE (PG-13) (24.98)	Warner Home Video 18621	David Arquette Oliver Platt
12	6	15	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
13	10	4	THE SOUND OF MUSIC-FIVE STAR COLLECTION EDITION (G) (29.98)	FoxVideo 2000037	Julie Andrews Christopher Plummer
14	19	10	THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
15	16	3	MEN IN BLACK (COLLECTOR'S SERIES) (PG-13) (29.95)	Columbia TriStar Home Video 82659	Tommy Lee Jones Will Smith
16	11	10	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment 908064	Cary Elwes Robin Wright
17	RE-ENTRY		PLATOON (R) (19.98)	MGM Home Entertainment 100840	Charlie Sheen Willem DaFoe
18	12	8	ROMEO MUST DIE (R) (24.98)	Warner Home Video 18128	Jet Li Aaliyah
19	8	3	MEN IN BLACK (LIMITED EDITION) (PG-13) (39.95)	Columbia TriStar Home Video 5291	Tommy Lee Jones Will Smith
20	13	5	THE TIGGER MOVIE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19302	Animated

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A HOLIDAY VIDEO BOXED-SET WISH LIST

(Continued from page 61)

mail-in offer for the free CD "Holiday Magic" with the purchase of any two holiday-themed titles. Gift sets from Universal include the massive "Alfred Hitchcock Collection" VHS 14-pack priced at \$179.98; the "Classic Monsters Collection"; the "Road To Collection," including "Road To Morocco," "Road To Singapore," "Road To Utopia," and "Road To Zanzibar"; the "Abbott & Costello Collector's Set," with "The World Of Abbott & Costello," "Abbott & Costello Meet Jerry Seinfeld," and "Abbott & Costello Meet The Killer"; and the "Don Knotts Collection," with "The Ghost And Mr. Chicken," "The Love God?," and "The Reluctant Astronaut."

There are also collections featuring such classic film actors as Gregory Peck, Marlene Dietrich, Jimmy Stewart, and Bing Crosby. The Peck set has "Cape Fear (1962)," "MacArthur," and "World In His Arms." The "Marlene Dietrich Collection" has "Golden Earrings," "Pittsburgh," and "Seven Sinners." The "James Stewart Collection" has "Bend Of The River," "Far Country," and "Shenandoah." The Crosby set features "The Emperor Waltz," "Here Come The Waves," "Rhythm On The River," and "We're Not Dressing."

Warner Home Video, which also has its share of classics, will offer the "Clint Eastwood Collection" six-pack gift DVD set. Titles in the \$99.92 col-

lection are "Dirty Harry," "The Outlaw Josey Wales," "Unforgiven," "In The Line Of Fire," "Bronco Billy," and "The Beguiled."

"The Maltese Falcon," "Key Largo," and "The Big Sleep" make up the "Humphrey Bogart Collection," available for \$99.92 on DVD and \$59.92 on VHS.

Anchor Bay Entertainment offers a Brigitte Bardot set, priced at \$119.98 for DVD and \$49.98 on VHS. The set features "Naughty Girl," "Les Femmes," "Come Dance With Me," "Please Not Now," and, on DVD only, the documentary "BB Take 1."

Complementing Universal's Hitchcock collection is Anchor Bay's VHS set of "Notorious," "Rebecca," "The Paradine Case," and "Spellbound," priced at \$59.98.

20th Century Fox Home Entertainment will release a Rodgers and Hammerstein DVD gift set, for \$129.98, with "The Sound Of Music" (for the first time on DVD), as well as "The King And I," "Oklahoma!," "State Fair," and "South Pacific." The set is also available on VHS for \$64.98.

British comedy and drama reign at A&E Home Entertainment this fourth quarter with "Monty Python Season Set 7 (The Complete Season 4)," priced as a DVD two-pack for \$39.95 or a VHS three-pack for \$29.95. A DVD two-pack of "Life Of Python" is

available at \$39.95. Also on tap is the "Avengers '63 Set I & Set II," a DVD two-pack priced at \$44.95 and a VHS three-pack at \$29.95. New this season is "The Prisoner," on three tapes for \$29.95 and two discs for \$39.95.

Buena Vista Home Entertainment leads the way for kids with "Toy Story Collectors' Edition Set," which contains "Toy Story," "Toy Story 2," and a bonus disc for \$69.99.

Paramount gets into the spirit of the fall and winter holidays with "Three Peanuts Classics." The set, priced at \$38.85 on VHS, comprises "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Thanksgiving," and "A Charlie Brown Christmas." The collection is also available on DVD.

Artisan Entertainment offers a "Greatest Heroes Of The Bible" eight-pack on DVD for \$39.98 and \$79.84 on VHS. Other holiday-themed sets are "New Christmas Classics," with "Jingle Bells," "We Wish You A Merry Christmas," and "O Christmas Tree" on DVD for \$19.98 or VHS for \$24.98; and the

"Holiday Collector's Gift Set," with "It's A Wonderful Life" and "Miracle On 34th Street," on VHS for \$22.98.

Music will be well represented by Columbia TriStar with a two-pack of "Heavy Metal" and "Heavy Metal 2000" and by Criterion with the "Beastie Boys Video Anthology" two-pack DVD, encompassing 18 videos from the band and added features.

For consumers who like a good scare over the holidays, Buena Vista has the "Scream" trilogy on DVD only for \$89.99. New Line will also re-promote its seven-volume "Nightmare On Elm Street" set, priced at \$129.98 on DVD and \$59.98 on VHS.

For those looking for a different type of scare, try Fox's "Planet Of The Apes" collector's edition, new to DVD as a six-pack for \$99.98 or rereleased on five tapes for \$49.98. The supplier also hopes to scare up sales with the "Omen Collection," priced at \$99.98, and the "X-Files: Season 2" seven-disc boxed set, priced at \$149.98.

Rounding out the wide variety of

boxed sets are a few special-interest titles, including DVD two-packs from Image Entertainment: "I, Claudius," at \$89.99; the "American Film Institute's 100 Years: 100 Movies," at \$29.99; and the "American Cinema," at \$79.99.

Warner/PBS offers the "Stephen Hawking's Universe" three-pack, for \$59.98, the "Democrats: The American Experience" four-pack, for \$79.98, the "Republicans: The American Experience" four-pack, for \$79.98; "50 Years War: Israel and the Arabs" two-pack, for \$39.98. "Ken Burns Baseball," also from Warner, is priced at \$179.98 on DVD.

WinStar Entertainment has "The Alexandria Trilogy" three-pack with "Alexandria... Why?," "An Egyptian Story," and "Alexandria Again And Forever" on DVD for \$69.98 and VHS for \$49.98. A Deepak Chopra two-disc set is available for \$39.98 or four-tape set for \$59.98.

VCI Entertainment has a "Buck Rogers" 12-chapter serial on DVD for \$29.99.

Billboard

OCTOBER 7, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			NO. 1					NO. 1	
1	1	6	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	1	1	91	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	23	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	2	2	83	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	6	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	3	3	64	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	4	22	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	4	4	29	WEIGHT LOSS-YOGA Living Arts 21	9.95
5	5	4	ECW: EXTREME EVOLUTION Pioneer Entertainment 71405	14.98	5	5	37	LIVING YOGA COLLECTION Living Arts 61187	17.98
6	6	6	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95	6	7	39	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
7	7	4	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98	7	6	98	TOTAL YOGA Living Arts 1080	9.98
8	NEW		WWF: FULLY LOADED 2000 World Wrestling Federation Home Video 250	29.95	8	9	73	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
9	8	10	NBA: 2000 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60089	19.95	9	8	20	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
10	10	10	WWF: INSURREXION World Wrestling Federation Home Video 258	19.95	10	10	58	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
11	9	67	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	11	13	90	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
12	12	19	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95	12	11	310	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
13	11	44	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	13	12	12	THE METHOD: PRECISION TONING Parade Video 30572	12.98
14	13	7	XTREME WRESTLING DGD Video 9002	14.95	14	14	69	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Entertainment 51565	14.98
15	17	10	WWF: JUDGEMENT DAY 2000 World Wrestling Federation Home Video 248	29.95	15	17	79	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98
16	14	23	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 6004	14.95	16	15	43	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.98
17	RE-ENTRY		WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	17	18	3	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
18	RE-ENTRY		WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	18	20	8	THE METHOD: CARDIO BOOT CAMP Parade Video 846	12.98
19	19	5	WWF: KING OF THE RING World Wrestling Federation Home Video 249	39.95	19	16	38	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98
20	RE-ENTRY		WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95	20	RE-ENTRY		THE METHOD: TARGET SPECIFICS Parade Video 30840	12.98

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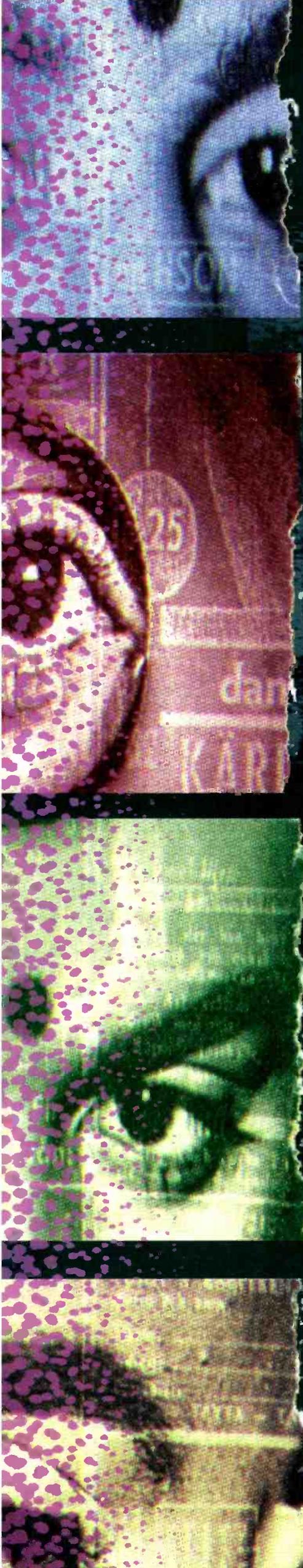
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c. Total Paid and/or Requested Circulation (Sum of 15b. 1-4)	34,866	34,555
d. Free Distribution by Mail (Samples, Complementary, and other free):		
1. Outside-County as Stated on Form 3541	0	0
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f. Total Free Distribution (Sum of 15d and 15e)	2,176	1,766
g. Total Distribution (Sum of 15c and 15f)	37,042	36,321
h. Copies not Distributed:	11,353	11,230
i. Total (Sum of 15g and 15h)	48,395	47,551
j. Percent Paid and/or Requested Circulation	94.12%	95.14%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 7, 2000, issue of this publication.

17. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Howard Lander, Publisher



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**UNITED STATES DISTRICT COURT
 SOUTHERN DISTRICT OF NEW YORK
 (WHITE PLAINS)**

UNITED STATES OF AMERICA

Plaintiff,

v.

AMERICAN SOCIETY OF COMPOSERS,
 AUTHORS AND PUBLISHERS, et al.,

Defendants.

Civ. Action No. 41-1395
 (WCC)

EXHIBIT I

NOTICE OF PROPOSED AMENDED FINAL JUDGEMENT

PLEASE TAKE NOTICE that the United States and the American Society of Composers, Authors and Publishers ("ASCAP") have asked this Court to enter the Second Amended Final Judgment, which will take effect three months from the date of entry thereof.

Pursuant to Section XV of the Second Amended Final Judgment, upon the effective date of the Second Amended Final Judgment, all modifications and amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto (Civ. Action No. 41-1395, and the Final Judgment in *United States v. The American Society of Composers, Authors and Publishers* and all modifications and amendments thereto (the "Foreign Decree," formerly Civ. Action No. 42-245) will be vacated.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States.

Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W. Room 300, Washington, DC 20530.

**UNITED STATES DISTRICT COURT
 SOUTHERN DISTRICT OF NEW YORK
 (WHITE PLAINS)**

UNITED STATES OF AMERICA

Plaintiff,

v.

AMERICAN SOCIETY OF COMPOSERS,
 AUTHORS AND PUBLISHERS, et al.,

Defendant.

Civ. Action No. 41-1395
 (relates to former Civ. Action No. 42-245)
 (WCC)

EXHIBIT I

**NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGEMENT
 AND TO DISMISS THIS ACTION WITHOUT PREJUDICE**

PLEASE TAKE NOTICE that the parties to the Final Judgment entered by the Court in the captioned matter on March 14, 1950, as modified on November 14, 1997, have asked this Court to vacate the Final Judgment and to dismiss this action without prejudice.

The parties have simultaneously requested that the Court enter the proposed Second Amended Final Judgment in *United States v. American Society of Composers, Authors and Publishers*, Civ. Action No. 41-1395. The proposed Second Amended Final Judgment incorporates the substantive provisions of the Final Judgment in this action (the "Foreign Decree"). The proposed Second Amended Final Judgment becomes effective three months from the date of its entry and vacates the Amended Final Judgment in that action, all modifications or amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto, and the Foreign Decree.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in Civ. Action No. 41-1395, and vacating the Foreign Decree and dismissing this action would serve the public interest. Copies of the parties' motion to vacate and dismiss, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment and to vacate the Amended Final Judgment in Civ. Action No. 41-1395, and to vacate the Foreign Decree and to dismiss this action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, D.C. 20530.

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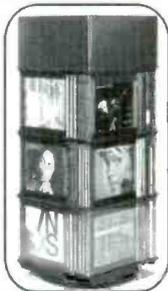
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Update

LIFELINES

BIRTHS

Girl, Frida Kristine, to Kristin Bjerkli and Kai R. Lofthus, Sept. 19 in Oslo. Father is Billboard's Nordic bureau chief and European new media correspondent.

MARRIAGES

Rebecca Bernstein to Eric Rubenstein, Sept. 24 in New York. Bride is manager of touring for SFX Entertainment. Groom is eMedia division counsel for VNU, Billboard's parent company.

DEATHS

Baden Powell, 63, of complications from diabetes, Sept. 26 in Rio de Janeiro, Brazil. Powell was a bossa nova songwriter and guitar player who is best known for writing the 1960s classics "Berimbau," "Apelo," and "Canto De Ossanha." Such international artists as Herbie Mann, Sergio Mendes, and Duke Pearson have recorded his songs. He recently participated in the BMG Brasil tribute album "Vivendo Vinicius Ao Vivo," in honor of the late composer Vinicius de Moraes. Powell had also completed an album of rerecorded songs, "Lembrancas," which will be released this October on the Brazilian label Trama. He is survived by a wife and two sons.

Carl Sigman, 91, of natural causes, Sept. 26 in Long Island, N.Y. Sigman was a songwriter who penned

such hits as "Theme From 'Love Story' (Where Do I Begin)," "Ebb Tide," "What Now, My Love?," and "Pennsylvania 6-5000." He collaborated on other tunes with his mentor Johnny Mercer and worked with Duke Ellington, Francis Lai, Gilbert Beaud, Robert Maxwell, Percy Faith, and James Last. Sigman, a member of the Songwriters' Hall of Fame, also authored such standards as "Arrivederci, Roma," "Ballerina," "You're My World," "Crazy He Calls Me," "My Heart Cries For You," and "Shangri-La." He most recently wrote "It's All In The Game," from the "October Sky" soundtrack, and Buona Sera," which was featured in "Mickey Blue Eyes." Sigman is survived by his wife, three sons, and a granddaughter.

Charles Schlang, 86, of natural causes, Sept. 23 in Albany, N.Y. Schlang, a one-time National Assn. of Recording Merchandisers Convention chairman and father of One Way Records president David Schlang, began his music-industry career in the mid-'50s as a founder of rackjobber Mershaw Distributing. He later sold the company to Transcontinental Music Corp. and by 1971 had formed Kester Marketing with Ed Barsky. In addition to David, Schlang is survived by another son, a daughter, and five grandchildren. The family suggests that donations in Schlang's name be made to a charity of one's choice.

CALENDAR

SEPTEMBER

Sept. 29-30, 18th Annual Town Point Jazz And Blues Festival, Norfolk Waterfront, Va. 757-441-2345.
Sept. 30, BMG Entertainment Music Row Celebrity Tennis Tournament, Vanderbilt University, Nashville. 615-256-2002.

OCTOBER

Oct. 1, Sprint Music Row Celebrity Golf Tournament, the Governors Club, Brentwood, Tenn. 615-256-2002.
Oct. 2, Music Row Celebrity Bowling Bash And

Minnesota Fats Rack 'Em Billiards Tournament, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Oct. 2-6, DV Expo And Web Video Expo, Long Beach Convention Center, Long Beach, Calif. 310-473-4147.
Oct. 3, 48th Annual BMI Country Awards, BMI Nashville office, Nashville. 615-401-2000.

Oct. 4, Executive Roundtable On Defining The Digital Future, Forbes Gallery, New York. 212-872-6818.

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, LiFEbeat Breakfast, Radio City Music Hall, New York. 212-965-8900.

Oct. 5, MAP Awards, Beverly Wilshire Hotel, Los Angeles. 323-993-3297.

Oct. 5, SESAC Country Music Awards Dinner, SESAC headquarters, Nashville. 615-320-0055.

Oct. 5-6, International Recording Media Assn. 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.

NOVEMBER

Nov. 8-10, Billboard Music Video Conference And Awards, Universal Hilton, Universal City, Calif. 646-654-4660.

Please submit items for Lifelines, Good Works, and Calendar to Jill Peselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

GOOD WORKS

AIDING TIBETANS: Narada World's "Mantra Mix" CD, due in stores Oct. 24, will benefit the Foundation for the Preservation of the Mahayana Tradition, an organization spearheaded by the Dalai Lama. Artist royalties from the disc, which includes tracks by such acts as Madonna, R.E.M., Moby, Peter Gabriel, and Fatboy Slim, will assist the Tibetan refugee community with water supplies, housing, education, and support for elderly monks and nuns. Contact: Judy Miller at 323-662-3865.

Programming

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Protests Mark NAB Radio Show FCC Scales Back Low-Power FM Plan; Radio Stocks Drop

BY FRANK SAXE
and SEAN ROSS

SAN FRANCISCO—Even before the efforts to disrupt this year's National Assn. of Broadcasters (NAB) Radio Show, held here Sept. 20-23, it was a convention marked by protest.

On the first day, early arrivals were greeted by about three dozen National Organization for Women protesters chanting, "Hey, hey, ho, ho! Howard Stern has got to go."



Protesters chained themselves together inside the National Assn. of Broadcasters Radio Show. Nine protesters and three attorneys were arrested, although the charges were later dropped.

National Organization for Women president Patricia Ireland said radio has become an industry "dominated by shock-jock hosts that demean women and girls."

Other marchers circled with placards attacking talk hosts Rush Limbaugh and Dr. Laura Schlessinger. Protesters had temporarily shuttered Schlessinger's TV talk show by the convention's end.

The real protests took place Sept. 22, affecting both the Federal Communications Commission (FCC) Pol-

icymakers Breakfast with FCC Commissioner Harold Furchtgott-Roth and the convention floor itself. In all, nine protesters and three of their attorneys were arrested, although the city's district attorney ultimately decided to drop the charges. The incidents began as Furchtgott-Roth was intercepted at the podium by a woman who identified herself as being with "the free-speech protesters." She managed to declare that "the airwaves are for the public, not the corporations" before being dragged out along with another protester.

Shortly thereafter, four men chained themselves together at the entrance to the exhibit hall. "Brent," one of the four protesters, said his objective was to "raise the public awareness about who controls the airwaves." Fellow protester "Ian" said, "The media, radio, is out to make money, not serve the public. It's a business—that's all it is."

Neither Brent nor Ian was among the more than 700 applicants in the first round of low-power FM (LPFM) applicants, which included the state of California.

FCC REVISES LPFM PLAN

Furchtgott-Roth began his address to broadcasters by likening attempts at further regulation and the deployment of LPFM to the World War II Nazi bombing of Great Britain. That same day, the FCC announced that it is scaling back, ever so slightly, its LPFM plan. The agency is giving special protection to radio reading services, often operated by NPR stations. NPR has been an unexpected opponent of LPFM. The FCC also said it would create a new procedure to handle complaints of interference by LPFMs.

"It is very evident the agency is trying to meet broadcasters half-

way," said FCC Audio Services Division chief Linda Blair during a panel on LPFM.

NAB president/CEO Eddie Fritts, who called LPFM a "bone-headed" effort during his annual address to broadcasters, was not impressed, calling the revised proposal "woefully inadequate and cumbersome."

Senate Commerce Committee member Ron Wyden, D-Ore., was
(Continued on page 72)



Protesters took their message to the streets outside the Moscone Convention Center in San Francisco, site of the National Assn. of Broadcasters' Radio Show.

Study Says Get On The Web Listeners Appreciate Net-Only Side Channels

BY FRANK SAXE
and SEAN ROSS

SAN FRANCISCO—You can't say that the relationship between radio and the Internet provided the most dramatic moments at this year's National Assn. of Broadcasters (NAB) Radio Show, held here Sept. 20-23. Those moments belonged to protesters who formed a human chain on the convention floor and disrupted a Sept. 22 session to complain about a lack of ownership diversity.

But Internet issues clearly dominated this year's confab, including how to maintain radio's local advantage in a world of increasing syndicated content and new-media competition.

Attendees who headed to the Moscone Convention Center were greeted not, as in recent years, by talk-show hosts broadcasting live but by a demonstration of one exhibitor's state-of-the-art automation system, also billed as "the future of radio."

The Arbitron/Edison Media study "20 Startling New Insights About The Internet And Streaming," released at the NAB show, also had some ideas about the future of radio. Broadcasters were encouraged (in this and in other quarters) to pursue Internet-only stations to complement their main signals and to put more Web site emphasis on E-commerce and less on pictures and bios
(Continued on next page)

Radio Groups Form LMIV For Internet Fight

BY FRANK SAXE

SAN FRANCISCO—In an effort to take back radio's content from outside providers, four U.S. radio groups are banding together to form an Internet support system for each of its stations' Web sites. The Local Media Internet Venture (LMIV) will supply technology, content, and sales support for stations owned by Bonneville, Emmis, Entercom, and Jefferson-Pilot, as well as Canadian broadcaster Corus Entertainment, to take on established Web portals.

Although LMIV has been in the planning stages for more than a year, its rollout is still several months away. Beta-testing is expected to begin after the first of the year, and if all goes as planned, stations would join the venture in mid- to late 2001.

To date, \$6 million has already been spent on the project.

"For the first time independent companies have gotten together and written checks for a common purpose," said Emmis chairman/CEO Jeff Smulyan, who spearheaded the effort. LMIV won't break even until its third year, assuming it grows to a minimum of 151



SMULYAN

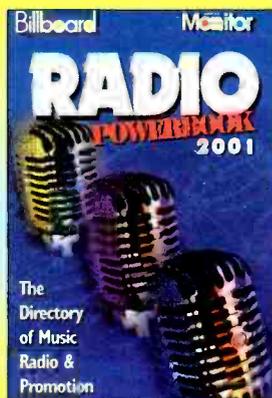
stations by that time. What may slow down its deployment is that stations will have to wait until their contracts with companies like Broadcast.com expire before they become part of the venture.

LMIV president/CEO Jack Swarbrick says LMIV will give broadcasters greater access to advertising dollars that are currently going to companies like Yahoo!.

When it launches, LMIV member stations will reach an estimated 37 million listeners, but that number is expected to grow to 50 million by early 2001 and to 70 million by the end of next year.

LMIV is open to any broadcaster willing to pay \$1 per audience member. To date, the five groups have kicked in \$40 million. Another owner, Citadel, had been willing to pay the price but pulled out after CEO Larry Wilson found coordinating the company with five other groups too difficult.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	3	3	22	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY 1 week at No. 1
2	4	4	27	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
3	2	1	31	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
4	1	2	36	BREATHE WARNER BROS. 16884 †	FAITH HILL
5	6	5	56	AMAZED BNA 65957 †	LONESTAR
6	7	8	9	BACK HERE HOLLYWOOD 164040 †	BBMAK
7	5	6	22	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
8	8	7	52	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
9	9	10	50	THAT'S THE WAY IT IS 550 MUSIC 79473*/550-WORK †	CELINE DION
10	11	9	36	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
11	10	12	18	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
12	12	13	77	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	13	14	41	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
14	14	11	19	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
15	18	19	8	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN WITH DAVE KOZ
AIRPOWER					
16	22	23	4	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
17	20	22	5	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
18	16	17	49	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
19	15	15	10	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
20	17	16	15	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
21	26	—	2	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
22	24	24	5	FRIENDS NEVER SAY GOODBYE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
23	23	21	11	I WANNA KNOW JIVE SOUNDTRACK & ALBUM CUT †	JOE
24	25	25	7	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
25	27	26	25	I TRY EPIC ALBUM CUT †	MACY GRAY

Adult Top 40

No. 1					
1	1	1	24	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 11 weeks at No. 1
2	2	2	24	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
3	4	5	13	WONDERFUL CAPITOL 58870 †	EVERCLEAR
4	3	3	26	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
5	9	13	6	WITH ARMS WIDE OPEN WIND-UP ALBUM CUT †	CREED
6	5	4	44	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
7	7	8	12	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
8	6	6	18	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
9	8	9	12	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
10	10	11	7	PINCH ME REPRISE ALBUM CUT †	BARENAKED LADIES
11	11	7	15	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
12	14	15	11	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
13	16	17	8	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
14	15	10	33	HIGHER WIND-UP ALBUM CUT †	CREED
15	12	14	22	BACK HERE HOLLYWOOD 164040 †	BBMAK
16	13	12	66	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	17	18	8	YOU'RE AN OCEAN HOLLYWOOD ALBUM CUT †	FASTBALL
18	20	22	10	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
19	18	16	40	I TRY EPIC ALBUM CUT †	MACY GRAY
20	19	19	39	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
21	22	23	18	HERE WITH ME ARISTA ALBUM CUT †	DIDO
22	25	30	5	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
23	21	21	26	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
24	23	24	20	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
25	24	25	25	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN

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

Broadband Users Still Listen To Radio

BY FRANK SAXE

SAN FRANCISCO—Traditional radio is not driving listeners to the Internet out of frustration; rather, emerging technology is luring people to sample what else is available. This is one of the findings detailed in a new study by Coleman Research and released at the National Assn. of Broadcasters' (NAB) annual radio convention in San Francisco.

A first look at the results, made available to Billboard, shows how high-speed, broadband connections impact streaming audio usage as well as total media consumption.

According to Coleman, people with broadband Internet connections spend 22% more time with all forms of electronic entertainment, including radio, TV, CDs and tapes, videos and DVDs, and the Internet, than consumers with traditional dial-up connections or no Internet access whatsoever.

In the typical non-broadband home, the daily time spent with TV, radio, and the Internet is 171, 146, and 55 minutes, respectively. But when broadband is introduced, the split becomes 151, 134, 134—placing Internet usage even with radio.

According to Coleman researchers, people in broadband households are twice as likely to try downloading and streaming audio. Specifically, the study found that 49% of broadband subscribers have tried streaming audio vs. 20% of the population as a whole. These subscribers were also four times more likely to have done so in the week prior to the study, with 16% having listened to streamed audio in that period.

The numbers are similar for viewing streamed video. Broadband households were more than twice as likely to have downloaded a video file (43% vs. 21%), were three times as likely to have done so in the past month (27% vs. 9%), and twice as likely to have done so in the past week (16% vs. 7%).

"Not only are people trying it more, but it's becoming more habitual when they have broadband," says Coleman VP Warren Kurtzman.

The study was released Sept. 22 at the NAB confab, where many traditional broadcasters expressed anxiety about how quickly the Internet is catching up to them.

Yet Kurtzman says the research found that the use of Internet audio is not being driven by dissatisfaction with traditional radio. "In fact, satisfaction with radio overall is highest of any of the media that we measured in the study, and it's not significantly lower in people who are in broadband households or are big users of Internet audio," he says.

Instead, Kurtzman says, consumers' motivation for listening to music on the Web is to discover what else

is out there. "They go to the radio to hear things they're familiar with, then they go to the Internet to hear things that are wacky, obscure, and different, to often focus on niches that they understand are too narrow for broadcast stations to serve, and they don't hold that against broadcast stations," he says.

Most of those responding to Coleman researchers said they used traditional radio in their cars and at work and surfed the Web for audio more in the evenings or on weekends.

The study, titled "Can Radio Survive The Broadband Revolution?," presents an opportunity for traditional radio, says Kurtzman. "They have a huge branding advantage at this point over any of the Internet-only audio channels," he says. "So can they survive? Our answer is yes, but they have to develop some strategies in light of what we're seeing."

One of the strongest selling points

for broadband—two forms of which are digital subscriber lines (DSL) and cable modems—is its high-speed connection. It is rapid surfing capability that has increased Internet audio sampling. Thirty-one percent of broadband users have sampled an

Internet-only station, compared with 18% of all households, says Coleman. "When you have broadband, it's much easier to search around and find things," says Kurtzman.

Considering how much time broadband consumers spend surfing the Web, it is not surprising that they are largely happy with the service. Forty-five percent describe themselves as extremely satisfied with broadband; the percentage increases to 86% when extremely and very satisfied are combined.

The study was done through a series of focus groups as well as telephone and online surveys during July and August.



KURTZMAN



Three Dog Night takes the stage during one of the many mixers at the National Assn. of Broadcasters Radio Show.

STUDY SAYS GET ON THE WEB

(Continued from preceding page)

of their DJs.

More than 70% of online radio listeners described themselves as somewhat or very likely to listen to a "side channel" of Internet-only programming offered by terrestrial stations, while, not unexpectedly, 12- to 24-year-olds are more likely than other age groups to listen to Web audio.

Among the study's other findings: Internet access by African-Americans has grown from 25% to 47% over the past two years, and R&B radio primary listeners were the fourth-most-likely to have listened to Internet radio, after modern rock, mainstream rock, and top 40 listeners. (Country was a distant 10th.) Only 61% of respondents thought it was easy to listen to Internet radio (down from 71% six months ago). In the week prior to the study, 3.2% of respondents had listened to regular radio,

while 2.6% had listened to Web-only outlets.

The study also found that listeners believe advertising is a fair price to pay for free Web site content. As ad-insertion technology spreads, the study portends good things for radio stations' streaming spots, since it found that users say they pay more attention to audio or video ads streamed at them than banner ads.

First Union Securities analyst Bishop Cheen said, "I know there is \$6 billion and growing in Internet advertising, but it's going to have to evolve a lot better than just banner ads and pop-ups. Radio knows better [than anyone] about how to meet the challenges of new media. Radio sales people know better than anyone how to get out there and sell sizzle, to shake the trees and get advertising without numbers."

When VAST front man Jon Crosby took the opportunity to stop and smell the roses, the result was the hit song "Free."

The melodic rock track, which is No. 13 on this issue's Modern Rock Tracks chart, is "just a song about a good feeling," says Crosby. After working diligently on his music for many years, he started looking at life's more liberating elements. These things are always there, he says, but "you just have to choose to see them."

The first single off of VAST's second Elektra project, "Music For People," was also inspired by Crosby's desire to create a well-rounded mix of songs for the album. He says, "I heard David Bowie once say that in the future everyone will

realize that technology has gone out of our control, and people are going to want to come home and touch wood. I think 'Free' is like that. It's a simple song. It's not intellectualized. It's not that cerebral.



"['Free' is] a simple song. It's not intellectualized. It's not that cerebral"

—Jon Crosby, VAST

It's not this heavy-duty epic about the end of the world. We have our heavy-duty epics, but I think it's also important to have your wood."

Crosby particularly paid special attention to his

lyrical style throughout the album. "I'm just really into Leonard Cohen and the way he said so much with so few words," he says. "He was very poetic. That was my mind frame for this record."

He also set out to give the project a unique sound through the use of uncommon musical instruments. Crosby says, "I get bored with the traditional guitar, bass, drums, vocals on every song on a whole record. Part of my vision production-wise was using instruments like hammer dulcimer and harpsichord with computers to create that contrast. I spent a lot of time wondering, 'Well, I like heavy music, and I like music that isn't. What's me?' I ended up going for both, so it ends up somewhere in the middle, but not lukewarm."

Billboard®

OCTOBER 7, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	16	5 weeks at No. 1	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
2	3	5		N.I.B.	PRIMUS WITH OZZY
				NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
3	2	3		KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
4	7	9		HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
5	4	4		LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
6	14	—		WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC
7	9	15		ARE YOU READY?	CREED
				HUMAN CLAY	WIND-UP †
8	6	6		I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
9	5	2		CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
10	8	10		BAD RELIGION	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL
11	10	7		WITH ARMS WIDE OPEN	CREED
				HUMAN CLAY	WIND-UP †
12	11	13		BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
13	12	12		TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
				...AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA †
14	13	8		JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
15	15	14		STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
16	17	19		MINORITY	GREEN DAY
				WARNING	REPRISE †
AIRPOWER					
17	27	33		BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
18	24	25		FREE	VAST
				MUSIC FOR PEOPLE	ELEKTRA/EEG †
19	20	20		WHERE DID YOU GO?	FULL DEVIL JACKET
				FULL DEVIL JACKET	THE ENCLAVE/ISLAND/DJMG
20	19	18		STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
21	31	—		SERIOUS JUJU	SAMMY HAGAR
				TEN 13	CABO WABO/BEYOND
22	18	16		LAST GOODBYE	KENNY WAYNE SHEPHERD BAND
				LIVE ON	GIANT/REPRISE †
23	22	26		MELTDOWN	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG
24	16	11		CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
25	29	30		3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
26	36	—		KILL THE KING	MEGADETH
				CAPITAL PUNISHMENT	CAPITOL
27	26	23		SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
28	23	22		TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
29	28	27		JUST GOT WICKED	COLD
				13 WAYS TO BLEED ON STAGE	FLIP/GEFFEN/INTERSCOPE †
30	25	21		GODLESS	U.P.O.
				NO PLEASANTRIES	EPIC
31	30	24		BARTENDER (I JUST WANT YOUR COMPANY)	(HED)PLANET EARTH
				BROKE	VOLCANO/LIVE †
32	37	—		SLEEPWALKER	THE WALLFLOWERS
				BREACH	INTERSCOPE †
33	32	34		ONE STEP CLOSER	LINKIN PARK
				HYBRID THEORY	WARNER BROS.
34	33	36		MY GENERATION	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
35	NEW ▶	1		GOODBYE LAMENT	IOMMI FEATURING DAVE GROHL
				IOMMI	DIVINE/PRIORITY
36	40	—		BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
37	38	—		BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY
38	34	37		ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
39	21	17		QUESTION EVERYTHING	8STOPS7
				IN MODERATION	REPRISE †
40	35	31		SATELLITE BLUES	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG †

Billboard®

OCTOBER 7, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	5	MINORITY	GREEN DAY
				WARNING	REPRISE †
2	2	1	25	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
3	3	3	15	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
4	4	5	7	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/550-WORK †
5	7	9	10	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
6	11	16	3	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
7	8	11	5	FICTION (DREAMS IN DIGITAL)	ORGY
				VAPOR TRANSMISSION	ELEMENTREE/REPRISE †
8	5	4	20	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
9	6	6	20	RIGHT NOW	SR-71
				NOW YOU SEE INSIDE	RCA †
10	10	12	16	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
AIRPOWER					
11	31	—	2	MAN OVERBOARD	BLINK-182
				THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK)	MCA
12	9	7	17	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
13	14	14	7	FREE	VAST
				MUSIC FOR PEOPLE	ELEKTRA/EEG †
14	13	10	29	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
15	12	8	12	TEENAGE DIRTBAG	WHEATUS
				WHEATUS	COLUMBIA †
16	16	17	9	TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC †
17	17	22	5	NEXT YEAR	FOO FIGHTERS
				THERE IS NOTHING LEFT TO LOSE	ROSWELL/RCA †
18	23	30	3	BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY
19	19	15	24	JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
20	21	26	4	AM RADIO	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	CAPITOL
21	20	20	3	MY GENERATION	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
22	22	24	4	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
23	15	13	17	PROMISE	EVE 6
				HORRORSCOPE	RCA †
24	25	27	3	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
25	NEW ▶	1		OPTIMISTIC	RADIOHEAD
				KID A	CAPITOL
26	33	—	2	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC
27	26	28	7	LEAVING TOWN	DEXTER FREEBISH
				A LIFE OF SATURDAYS	CAPITOL
28	28	29	6	SAD SWEETHEART OF RODEO	HARVEY DANGER
				KING JAMES VERSION	LONDON SIRE †
29	24	21	25	SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
30	27	25	15	LEADER OF MEN	NICKELBACK
				THE STATE	ROADRUNNER †
31	35	—	2	SLEEPWALKER	THE WALLFLOWERS
				BREACH	INTERSCOPE †
32	NEW ▶	1		BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
33	34	37	4	BARTENDER (I JUST WANT YOUR COMPANY)	(HED)PLANET EARTH
				BROKE	VOLCANO/LIVE †
34	NEW ▶	1		ONE STEP CLOSER	LINKIN PARK
				HYBRID THEORY	WARNER BROS.
35	29	19	19	WONDERFUL	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	CAPITOL †
36	38	—	2	TANGERINE SPEEDO	CAVIAR
				CAVIAR	BOMB TRAX/ISLAND/DJMG
37	30	34	6	PINCH ME	BARENAKED LADIES
				MAROON	REPRISE †
38	36	38	23	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
39	40	39	3	LITTLE THINGS	GOOD CHARLOTTE
				GOOD CHARLOTTE	EPIC †
40	37	36	6	THE LOST ART OF KEEPING A SECRET	QUEENS OF THE STONE AGE
				RATED R	INTERSCOPE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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 BOS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Record Industry Resisting FTC's Rating Proposal

BY BILL HOLLAND
WASHINGTON, D.C.—The U.S. record industry may face an effort by federal lawmakers next year to inaugurate a one-size-fits-all universal rating system for all entertainment industries.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), tells Billboard that despite the lawmakers' calls at the end of this session for a universal rating system, the industry has no plans to augment its parental-advisory-sticker program to specify the reasons for the advisory label—such as for violence or explicit sex—or to agree to a universal sticker.

"While the industry remains committed to updating our system," Rosen says, "we oppose any effort to create a one-size-fits-all system or one that would put the industry in a policing position regarding the consumption of music."

Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, was one of several lawmakers supporting such a system Sept. 26 at a second Commerce Committee hearing to review the conclusions of a Sept. 11 Federal Trade Commission (FTC) report that found that entertainment industries often market violent product to children.

While McCain's pending universal rating system bill has not been voted out of committee and will not reach the Senate floor for approval, support is growing.

McCain called for the second hearing to hear testimony from the Hollywood studio executives who did not appear at the first hearing Sept. 13.

Rosen and Pamela Horovitz, president of the National Assn. Of Recording Merchandisers (NARM), were among the officials from the entertainment industry who appeared at the first hearing.

At the Sept. 26 hearing, the chairman and the other committee members were underwhelmed with a 12-point pledge offered by the film industry to correct marketing and advertising practices uncovered by the FTC report. They said more needed to be done. "I don't understand this language," said McCain of the pledge. "It's full of loopholes."

Robert Iger, president/COO of the Walt Disney Co., was the only studio head to support the call for a universal rating system.

Jim Gianopulos, chairman of Fox Filmed Entertainment, said Fox Broadcasting "will not accept advertising for R-rated films in any family programming or in any program in which 35% or more of the audience is anticipated to be under 17."

Executives from Paramount and Universal steered clear of embracing all of the 12 initiatives in their testimony.

The most damaging conclusions of the FTC report focused on the film and video game industries. It found that Hollywood often markets violent films to children under 17 years old and advertises R-rated movies in print or on television where there is a large youth audience.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	5	5	11	KRYPTONITE REPUBLIC/UNIVERSAL 1 week at No. 1	3 DOORS DOWN
2	1	1	24	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
3	2	3	9	MUSIC MAVERICK/WARNER BROS.	MADONNA
4	9	15	6	WITH ARMS WIDE OPEN WIND-UP	CREED
5	3	2	14	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
6	7	7	10	MOST GIRLS LAFACE/ARISTA	PINK
7	4	4	24	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
8	6	6	11	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
9	8	8	12	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
10	10	11	8	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
11	11	9	21	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
12	13	13	23	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
13	12	10	27	I WANNA KNOW JIVE	JOE
14	14	18	12	WONDERFUL CAPITOL	EVERCLEAR
15	19	22	8	YOU'RE A GOD RCA	VERTICAL HORIZON
16	16	12	23	IT'S GONNA BE ME JIVE	'N SYNC
17	18	21	9	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
18	21	25	7	DON'T THINK I'M NOT COLUMBIA	KANDI
19	17	14	30	HIGHER WIND-UP	CREED
20	29	—	2	THIS I PROMISE YOU JIVE	'N SYNC
21	15	16	21	BACK HERE HOLLYWOOD	BBMAK
22	23	24	11	FADED MCA SOULDECISION FEATURING THRUST	
23	26	28	5	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
24	22	23	19	DESERT ROSE A&M/INTERSCOPE STING FEATURING CHEB MAMI	
25	20	17	26	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
26	25	26	7	WHO LET THE DOGS OUT S-CURVE/ARTEMIS	BAHA MEN
27	28	29	5	NO MORE EPIC	RUFF ENDZ
28	27	30	5	PINCH ME REPRISE	BARENAKED LADIES
29	NEW ▶	1	1	SHE BANGS COLUMBIA	RICKY MARTIN
30	32	38	3	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
31	31	36	4	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
32	24	20	10	LUCKY JIVE	BRITNEY SPEARS
33	33	31	7	DEEP INSIDE OF YOU ELEKTRA/VEEG	THIRD EYE BLIND
34	NEW ▶	1	1	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
35	35	34	14	THE NEXT EPISODE AFTERMATH/INTERSCOPE DR. DRE FEATURING SNOOP DOGG	
36	38	—	2	THE WAY I AM WEB/AFTERMATH/INTERSCOPE	EMINEM
37	36	37	20	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
38	40	39	5	MY BABY YOU COLUMBIA	MARC ANTHONY
39	NEW ▶	1	1	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
40	37	35	14	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL

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. 249 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

PROTESTS MARK NAB RADIO SHOW

(Continued from page 69)

more conciliatory at the next morning's Congressional Breakfast, saying that he hoped to resolve the LPFM debate "in a way that's fair to both sides." He also noted that while some characterize LPFM as a battle between haves and have-nots, the NPR broadcasters in his state "ain't no fat cats. These folks are having bake sales."

Back in Washington, D.C., support for a bill backed by Sen. Rod Grams, R-Minn., continues to gain momentum. Among the new co-sponsors are Sens. Richard Byran, D-Nev.; Arlen

as content is concerned," Mays said.

Mays also said he would support further deregulation of the radio business, since he believes the 1996 Telecommunications Act has not closed opportunity's door. "Consolidation has brought in fewer owners, but it has not taken the opportunity from the entrepreneur that can own one station," said Mays, pointing to AC WBEB (B101) Philadelphia owner Jerry Lee.

Mays also said that while listener demands have led to spreading air talent across many markets, "radio

nel has no immediate plans to form or buy a record label, although he admitted it is something that was considered. He said there is too much "chaos" in the record business because of digital file sharing, so his company will sit on the sidelines until it shakes out.

In the meantime, Clear Channel Web services president John Martin spent his time at the radio show meeting with label executives to develop ways Clear Channel stations could sell more CDs on its station Web sites.

STOCKS HIT TWO-YEAR LOW

This year's NAB Radio Show was also marked by nervousness over the declining dotcom advertising sector. This has many radio operators worried, and analysts attending the convention picked up on that. Shares of Citadel, Cox Radio, Cumulus, Emmis, Entercom, Radio One, and Saga Communications all hit 52-week lows Sept. 21. Fueled by several downgrades issued by Deutsche Banc Alex Brown analyst Drew Marcus, the sector fell to its lowest point since Dec. 22, 1998—when the market was still recovering from the October '98 crash.

Speaking at the annual Bank of America Securities Investment conference, several radio executives addressed a slowdown in dotcom advertising, which has spooked many investors from the radio sector. Radio One president Alfred Liggins said third-quarter ad sales will be "much softer than a lot of people had expected."

Although Radio One gets just 5% of its billings from dotcom advertisers, Liggins predicts it may be "tough" for his company to match 1999 revenue growth numbers. Still, he added, it is possible the company will experience double-digit revenue growth, as the fourth quarter "looks better." Radio One stock, however, dipped \$4 on the news, and its shares are down 55% this year.

Liggins' prediction was not matched by Clear Channel CFO Randall Mays, who acknowledged that the ad market has become softer in recent months, although he predicted the company's billings will rise by "high single digit" percentages in the fourth quarter. Clear Channel's stock price has dipped 34% this year.

Industrywide, the Radio Advertising Bureau (RAB) says, radio advertising revenue is up 19% in the first half of 2000. But RAB president/CEO Gary Fries said 20% increases in several markets have fallen back to 13%. "It's back to reality," he said.

Fries believes the dotcom ad slowdown and a strike by unionized ad-agency employees have combined with the Olympics and the presidential election campaign to cut into radio's ad space. Fries predicts radio will close the year with an 11% or 12% hike in advertising revenue.

Sean Ross is group editor of *Airplay Monitor*.



Clear Channel CEO Lowry Mays tells Lou Dobbs, left, he doesn't see the company buying or launching a record label any time soon.

Specter, R-Pa.; Lincoln Chafee, R-R.I.; and Kurt Conrad, D-N.D. Grams' bill allows LPFM to move forward but reduces the amount of interference allowed, thereby cutting the number of available LPFM licenses by roughly a third.

An NAB lobbyist said the organization has nearly the majority it needs to pass Grams' bill, but it hopes to have as many as 60 votes in the "yes" column to pressure Sen. John McCain, R-Ariz., to move the bill. McCain has sponsored his own LPFM bill, which is much less restrictive than Grams'. If Congress does not block LPFM, the courts still may. The U.S. Court of Appeals will hear arguments Nov. 28 in an NAB suit aiming to block LPFM.

During his address, Wyden also expressed his agreement with the recent claim by Sen. Ernest Hollings, D-S.C., that adult content is being marketed to minors. Wyden said, "I hope the folks in the communications business are going to see how serious this issue really is."

Similarly, although his keynote address was largely made up of insights into his 30-year military career and his post-Pentagon public-service projects, Gen. Colin Powell called on the media to clean up its own house.

"We're saying things to each other that are rough and dirty, and our kids pick that up," he said.

MAYS: DEREGULATION IS GOOD

For his part, Clear Channel chairman/CEO Lowry Mays defended consolidation's impact on programming during an onstage interview with broadcaster Lou Dobbs. "There is much more diversity. You go into any market, and you will find two or three times the choices as far

as such a local business, I'm not sure what you would gain by creating a national brand name."

He also suggested that there were few viable national personalities beyond Schlessinger, Limbaugh, and Dobbs. That may come as a surprise to anybody who's noticed Clear Channel's aggressive use of national talent and its almost weekly rollouts of new top 40 stations called Kiss or rhythmic outlets called the Beat.

Mays was forced to fend off an audience question about his company's reputation, in some quarters, as "cheap channel."

"We have always had a very



National Assn. of Broadcasters president/CEO Eddie Fritts told broadcasters the Federal Communications Commission has been "boneheaded" in its low-power FM plan.

under-leveraged balance sheet," he said, adding that the company's stock has been one of the industry's best performers since the mid-'80s. He also attacked reports elsewhere that his company had put a cap on employee earnings.

Mays reiterated that Clear Chan-

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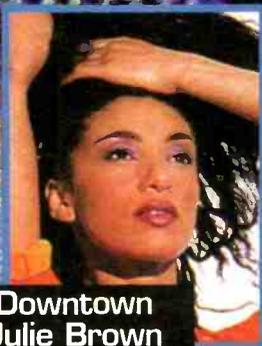
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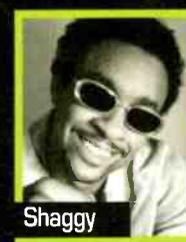
- Terry Avery, WIXE Columbus
- Doug Banks & De De McGuire, ABC Radio
- Kathy Brown, WWIN Baltimore
- Vinny Brown, WBLS New York
- Delilah, Broadcast Programming
- Carl Connor, KMJO - Radio One
- J. Davis, WCPT Albany
- Maurice Devoe, WPHI Philadelphia
- Skip Dillard, WBLK Buffalo
- Dominique D'Prima, KKBT Los Angeles
- Mike Edwards, WWWZ Washington, D.C.
- Bill Flanagan VH1
- Joe Wade Formicola, WRAL Raleigh
- Tom Fricke, SCR Creative Media
- Daniel Glass, Artemis
- Kelly Gross, WPLY Philadelphia
- Troy Hanson, WRIF Detroit
- Ron Harrell, KIMN Denver
- Shellie Hart, KUBE Seattle
- Scott Jameson, WRZX Indianapolis
- Mickey Johnson, WBHJ
- Tony Kidd, WHOT, WFLC Miami
- Dan Kiele, KIIS Los Angeles
- Luke Lewis, Mercury Nashville
- Kevin Liles, Island Def Jam
- Helen Little, WUSL - Clear Channel
- Andre Marcel, WDKX Rochester
- John Martin, Clear Channel
- Tony Mascaro, WPLJ New York
- Orlando, WLLD Tampa
- Tom Poleman, Clear Channel
- John Reynolds, WNKS Charlotte
- Bill Rose, Arbitron
- Steve Salhaney, WTIC-FM Hartford
- Dave Sholin, Capitol Records
- Michelle Stevens, Nassau Broadcasting
- Dom "Domino" Theodore, WFLZ Tampa
- Dave Universal, WKSE Buffalo
- Sam Weaver, KPRS Kansas City



Leigh Nash
Sixpence None The Richer



Matt Scannell
Vertical Horizon



Shaggy

confirmed artist panelists :

- Leigh Nash, Sixpence None The Richer, Squint Ent.
- Matt Scannell, Vertical Horizon, RCA
- Shaggy, JCA
- Carl Thomas, Bad Boy Ent.
- Vitamin C, Elektra
- and others . . .



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MuchMusic Awards Pair Kravitz, Guess Who On Canadian 'Woman'

MUCHMUSIC VIDEO AWARDS: Canadian acts the **Matthew Good Band**, **Our Lady Peace**, and **Choclaire** may have won the most awards (two each) at this year's MuchMusic Video Awards, but the **Guess Who** and **Lenny Kravitz** ended up stealing the show by performing the hit "American Woman" for the first time together.

The 11th annual awards show—which took place Sept. 21 at MuchMusic's Toronto headquarters—was telecast live on MuchMusic and MuchMusic USA.

The Matthew Good Band's "Load Me Up" won two of the top prizes, best video and best rock video. Rock band **Our Lady Peace** was honored in two people's choice categories, favorite Canadian group and favorite Canadian video for "Is Anybody Home?" Meanwhile, videos from rapper **Choclaire** got the awards for best rap video ("Let's Ride") and best post-production ("Rubbin'").

Canada's enduring rock band the **Guess Who**, along with Kravitz, opened the awards show with a blistering version of the **Guess Who's** No. 1 1970 hit "American Woman." Kravitz had a hit with the song last year, and he clearly relished trading vocals with **Guess Who** front man **Burton Cummings**. "What are the chances of Lenny and the **Guess Who** being in Toronto on the same night?" asked a delighted **Denise Donlon**, MuchMusic GM/VP of music programming. "Probably a million to one. I got a call from [Virgin Music Canada VP/GM] **Bill Bannon** asking if Lenny could perform his new record ["Again"] on our awards even though it wasn't nominated. Immediately afterward [Guess Who manager] **Lorne Saifer** telephoned about another matter. When he told me the band had a night off in Toronto the night of the awards show, I thought it'd be great to have them open with Lenny."

"We had never met before rehearsals," Kravitz told *Billboard* of the collaboration with the **Guess Who**. "I didn't really know much about them. I was just asked to do 'American Woman' for the movie ['Austin Powers: The Spy Who Shagged Me']. The song has done really well for both of us."

Guess Who guitarist **Randy Bachman** talked about his upcoming projects: "My autobiography ['Taking Care Of

Business'] comes out in October. I've also been asked to produce a tribute album featuring 22 young bands doing music by [veteran Canadian band] **Trooper**."

Other performers at the awards show included **Barenaked Ladies**, **Blink-182**, **Choclaire**, **Destiny's Child**, the **Matthew Good Band**, **Moby**, and **soulDecision**.

Here is the complete list of winners:

Best video: The **Matthew Good Band**, "Load Me Up."

Best pop video: the **Moffatts**, "Misery."

Best rock video: The **Matthew Good Band**, "Load Me Up."

Best dance video: **Love Inc.**, "Here Comes The Sunshine."

Best rap video: **Choclaire**, "Let's Ride."

Best independent video: **Saukrates**, "Money Or Love."

Best soul/R&B video: **2 Rude** featuring **Jully Black & Grimm Grimm**, "Dissin' Us."

MuchMoreMusic Award: **Shania Twain**, "Man! I Feel Like A Woman!"

Best French video: **Stefie Shock**, "Je Com-

bats Le Spleen."

Best director: **Bruce McCulloch** for the **Tragically Hip's** "My Music at Work."

Best post-production: **Choclaire**, "Rubbin'."

Best cinematography: **Dream Warriors**, "Breathe Or Die."

Best international video: **Red Hot Chili Peppers**, "Californication."

VideoFACT Award: **Serial Joe**, "Deep."

People's choice, favorite Canadian artist: **Edwin**, "Alive."

People's choice, favorite Canadian group: **Our Lady Peace**, "Is Anybody Home?"

People's choice, favorite Canadian video: **Our Lady Peace**, "Is Anybody Home?"

People's choice, favorite international artist: **Eminem**, "The Real Slim Shady."

People's choice, favorite international group: 'N Sync, "Bye Bye Bye."

BARON'S EXIT: Music video veteran **Peter Baron** has exited Interscope Geffen A&M Records as head of video production. He can be reached by E-mail at keyuma@aol.com.

Assistance in preparing this column was provided by **Larry LeBlanc** in Toronto.



by Carla Hay

FOR WEEK ENDING SEPTEMBER 19, 2000

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 R. Kelly, I Wish
- 2 Sisqo, Incomplete
- 3 Mystikal, Shake Ya Ass
- 4 Trina, Pull Over
- 5 Ludacris, What's Your Fantasy
- 6 Changing Faces, That Other Woman
- 7 Ja Rule, Between Me And You
- 8 LL Cool J, Imagine That
- 9 Toni Braxton, Just Be A Man About It
- 10 Lil' Bow Wow, Bounce With Me
- 11 Jay-Z, Hey Papi
- 12 Outkast, B.O.B.
- 13 Erykah Badu, Bag Lady
- 14 504 Boyz, Whodi
- 15 Big Tymers, #1 Stunna
- 16 Profile, Liar
- 17 Yolanda Adams, Open My Heart
- 18 Ruff Endz, No More
- 19 Joe, Treat Her Like A Lady
- 20 Eminem, The Way I Am
- 21 Wyclef Jean Feat. Mar. 911
- 22 Jill Scott, Gettin' In The Way
- 23 Mya & Jay-Z, Best Of Me Part 2
- 24 Cam'ron, What Means The World To You
- 25 Boyz II Men, Pass You By
- 26 DMX Feat. Sisqo, What You Want
- 27 Mya, Case Of The Ex
- 28 Sparkle, It's A Fact
- 29 Bebe, Coming Back Home
- 30 Lucy Pearl, Don't Mess With My Man
- 31 Beanie Man Feat. Mya, Girls Dem Sugar
- 32 Shyne, Bad Boyz
- 33 Common, The Light
- 34 3LW, No More
- 35 De La Soul Feat. Redm, Oooh
- 36 Next, Wifey
- 37 Cash Money Millionaires, Baller Blockin'
- 38 Nelly, (Hot S**t) Country Grammar
- 39 Chante Moore, Straight Up
- 40 Absolutte, Is It Really Like That
- 41 Lil' Zane Feat. 112, Callin' Me
- 42 Slimm Calhoun, It's O.K.
- 43 C-Murder, Down For My N's
- 44 Kelly Price, You Should've Told Me
- 45 Tera, Tera
- 46 Three 6 Mafia, Tongue Ring
- 47 M.O.P., Ante Up
- 48 Talib Kweli & Hi-Tek, Move Something
- 49 Tamia, Can't Go For That
- 50 Destiny's Child, Jumpin', Jumpin'

NEW ONS

Erykah Badu, Bag Lady
Wyclef Jean F/Mary J. Blige, 911
Shade Sheist F/Nate Dogg, Where I Wanna Be
Beanie Sigel, In The Club
Carl Thomas, Emotional



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lisa Angelle, A Woman Gets Lonely
- 2 Billy Gilman, One Voice
- 3 Sara Evans, Born To Fly
- 4 LeAnn Rimes, I Need You
- 5 Garth Brooks, When You Come Back...
- 6 Keith Urban, But For The Grace Of God
- 7 Warren Brothers F/Sara Evans, That's The Beat...
- 8 Montgomery Gentry, All Night Long
- 9 Travis Tritt, Best Of Intentions
- 10 Toby Keith, Country Comes To Town
- 11 Jo Dee Messina, That's The Way
- 12 Aaron Tippin, Kiss This
- 13 Phil Vassar, Just Another Day In Paradise
- 14 Vince Gill, Feels Like Love
- 15 Faith Hill W/Tim McGraw, Let's Make Love
- 16 Kenny Chesney, I Lost It *
- 17 Mark Chesnut, Lost In The Feeling *
- 18 Eric Heathery, Swimming In Champagne *
- 19 Diamond Rio, Stuff
- 20 Kentucky Headhunters, Too Much To Lose *
- 21 Mark Wills, I Want To Know *
- 22 Cledus T. Judd, My Calmate Thinks I'm Sexy *
- 23 Gary Allan, Right Where I Need To Be *
- 24 Terri Clark, A Little Gasoline *
- 25 Tammy Cochran, So What *
- 26 Bill Engvall, Now That's Awesome
- 27 Lonestar, What About Now
- 28 Jamie O'Neal, There Is No Arizona *
- 29 Clay Davidson, I Can't Lie To Me *
- 30 Lee Ann Womack, Ashes By Now
- 31 Dwight Yoakam, What Do You Know About Love
- 32 Marshall Dillon, Live It Up
- 33 Kenny Rogers, He Will, She Knows
- 34 Sons Of The Desert, Everybody's Gotta Groove...
- 35 Faith Hill, The Way You Love Me
- 36 Steve Holy, Blue Moon
- 37 Ricky Van Shelton, Call Me Crazy
- 38 Craig Morgan, Paradise
- 39 Billy Ray Cyrus, You Won't Be Lonely Now
- 40 Allison Moorer, Send Down An Angel
- 41 Tamara Walker, Didn't We Love
- 42 Chalee Tennison, Makin' Up With You
- 43 Trisha Yearwood, Where Are You Now
- 44 Patty Loveless, That's The Kind Of...
- 45 Loretta Lynn, Country In My Genes
- 46 Shedays, I Will...But
- 47 Darryl Worley, When You Need My Love
- 48 Ricochet, She's Gone *
- 49 Jolie & The Wanted, I Would
- 50 John Rich, I Pray For You

* Indicates Hot Shots

NEW ONS

Billy Gilman, Oklahoma
Darryl Worley, A Good Day To Run
Roy Orbison, Only The Lonely



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mya, Case Of The Ex
- 2 Mystikal, Snake Ya Ass
- 3 Baha Men, Who Let The Dogs Out
- 4 Green Day, Minority
- 5 Christina Aguilera, Come On Over Baby
- 6 Eminem, The Way I Am
- 7 Madonna, Music
- 8 Nelly, (Hot S**t) Country Grammar
- 9 2Gether, The Hardest Part Of...
- 10 Britney Spears, Lucky
- 11 Destiny's Child, Independent Women Part I
- 12 U2, Beautiful Day
- 13 98 Degrees, Give Me Just One Night
- 14 Robbie Williams, Rock DJ
- 15 Lenny Kravitz, Again
- 16 Rage Against The Mach, Testify
- 17 Limp Bizkit, Rollin'
- 18 Pink, Most Girls
- 19 Disturbed, Stupify
- 20 Fuel, Hemorrhage (In My Hands)
- 21 Papa Roach, Broken Home
- 22 Janet, Doesn't Really Matter
- 23 Lil' Bow Wow, Bounce With Me
- 24 Jessica Simpson, I Think I'm In...
- 25 Common, The Light
- 26 Creed, With Arms Wide Open
- 27 Red Hot Chili Peppers, Californication
- 28 Orgy, Fiction (Dreams In Digital)
- 29 Ruff Endz, No More
- 30 Sr-71, Right Now
- 31 Incubus, Stellar
- 32 Ja Rule Feat. Christy, Between Me And You
- 33 Samantha Mumba, Gotta Tell You
- 34 The Wallflowers, Sleepwalker
- 35 3 Doors Down, Loser
- 36 (Head)Planet Earth, Bartender
- 37 Destiny's Child, Jumpin', Jumpin'
- 38 Lil' Zane Feat. 112, Callin' Me
- 39 2Deftones, Change
- 40 Queens Of The Stone Age, The Lost Art Of...
- 41 Cold, Just Got Wicked
- 42 Limp Bizkit, My Generation
- 43 De La Soul Feat. Redm, Oooh
- 44 DMX Feat. Sisqo, What You Want
- 45 P.O.D., Rock The Party (Off The Hook)
- 46 SoulDecision, Faded
- 47 DMX, Party Up
- 48 Da Brat Feat. Tyrese, What'chu Like
- 49 'N Sync, Bye Bye Bye
- 50 Busta Rhymes, Fire

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sting Feat. Cheb Mami, Desert Rose
- 2 Madonna, Music
- 3 Faith Hill, The Way You Love Me
- 4 Matchbox Twenty, Bent
- 5 U2, Beautiful Day
- 6 Lenny Kravitz, Again
- 7 Creed, With Arms Wide Open
- 8 Janet, Doesn't Really Matter
- 9 2Gether, The Hardest Part Of...
- 10 3 Doors Down, Kryptonite
- 11 Barenaked Ladies, Pinch Me
- 12 Vertical Horizon, You're A God
- 13 Dido, Here With Me
- 14 Matchbox Twenty, If You're Gone
- 15 Red Hot Chili Peppers, Californication
- 16 Elton John, Tiny Dancer
- 17 Destiny's Child, Jumpin', Jumpin'
- 18 Toni Braxton, He Wasn't Man Enough
- 19 The Wallflowers, Sleepwalker
- 20 Everclear, Wonderful
- 21 Fastball, You're An Ocean
- 22 Brian Setzer Orchestra, Gettin' In The Mood
- 23 Christina Aguilera, Come On Over Baby
- 24 The Corrs, Breathless
- 25 Foo Fighters, Next Year
- 26 Santana Feat. Rob Thomas, Smooth
- 27 Sugar Ray, Every Morning
- 28 Oooh, Fiction (Dreams In Digital)
- 29 Foo Fighters, Learn To Fly
- 30 Creed, Higher
- 31 Third Eye Blind, Deep Inside Of You
- 32 Nina Gordon, Tonight And The Rest...
- 33 Boyz II Men, Pass You By
- 34 Madonna, Into The Groove
- 35 Santana Feat. Everlast, Put Your Lights On
- 36 Nine Days, Absolutely (Story Of A Girl)
- 37 Madonna, Papa Don't Preach
- 38 Michael Jackson, Black Or White
- 39 Shania Twain, That Don't Impress Me Much
- 40 Fiona Apple, Criminal
- 41 Len, Steal My Sunshine
- 42 Red Hot Chili Peppers, Otherside
- 43 Madonna, Vogue
- 44 Madonna, Human Nature
- 45 TLC, Unpretty
- 46 Faith Hill, Breathe
- 47 Everlast, What It's Like
- 48 David Gray, Babylon
- 49 Baha Men, Who Let The Dogs Out
- 50 Lenny Kravitz, Fly Away

NEW ONS

Destiny's Child, Independent Women Part I
David Gray, Babylon
Nine Days, If I Am
3 Doors Down, Loser
Whitney Houston, Fine
Wyclef Jean F/Mary J. Blige, 911

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 7, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- 3LW, No More (Baby I'ma Do Right)
- R. Kelly, I Wish
- Ja Rule, Between Me And You
- Sisqo, Incomplete
- Christina Aguilera, Come On Over Baby
- Baha Men, Who Let The Dogs Out
- Trina, Pull Over
- Eminem, The Way I Am
- Wheatons, Teenage Dirtbag
- Mystikal, Shake It Fast
- Big Tymers, #1 Stunna
- Blaque, As If
- Cash Money Millionaires, Baller Blockin'
- Nelly, (Hot S**t) Country Grammar
- Innosense, Say No More
- Jagged Edge, Let's Get Married
- Orgy, Fiction (Dreams In Digital)
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Youth Asylum, Jasmin
- Britney Spears, Lucky
- Incubus, Stellar
- Madonna, Music
- Destiny's Child, Jumpin', Jumpin'
- OPM, Heaven Is A Halfpipe (If I Die)
- Good Charlotte, Little Things
- Sparkle, It's A Fact
- Kandi, Don't Think I'm Not

NEW

Black Eyed Peas, Weekends
Cole, I Can Do Too
Do Or Die, V.I.P.
Jazzmatazz, Keep Your Worries
Joker The Bailbondman, Roll Up A Vega
Mandy Moore, Walk Me Home
Ricky Martin, She Bangs
Ruff Endz, Where Does Love Go From Here
Somethin' For The People, Ooh Wee
Spice Girls, Holler
Trini, Simple Conversation



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Badly Drawn Boy, Once Around The Block



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Destiny's Child, Independent Women Part I (NEW)
- Gob, I Hear You Calling (NEW)
- Outkast, B.O.B. (NEW)
- Ghetto Concept, Too Much (NEW)
- Ricky Martin, She Bangs
- Janet, Doesn't Really Matter
- Creed, With Arms Wide Open
- Britney Spears, Lucky
- Destiny's Child, Jumpin', Jumpin'
- SoulDecision, Ooh Its Kinda Crazy
- Nelly, (Hot S**t) Country Grammar
- The Moffatts, Bang Bang Bang
- Eminem, The Way I Am
- Barenaked Ladies, Pinch Me
- Red Hot Chili Peppers, Californication
- Love Inc., Here Comes The Sunshine
- Our Lady Peace, Thief
- Papa Roach, Last Resort
- Christina Aguilera, Come On Over Baby
- 11:30, Ole Ole



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- Madonna, Music
- Britney Spears, Lucky
- Eminem, The Real Slim Shady
- Savage Garden, Affirmation
- Moby, Porcelain
- Bon Jovi, It's My Life
- Bloodhound Gang, The Bad Touch
- Westlife, Fool Again
- Travis, Why Does It Always Rain On Me?
- Plastilina Mosh, Human Disco Ball
- Kabab, Antro
- Five, We Will Rock You
- La Ley, Fuera De Mi
- Hanson, This Time Around
- Saul Hernandez, Deslizandote
- Limp Bizkit, Take A Look Around
- 'N Sync, It's Gonna Be Me
- Thalia, Regresa A Mi
- The Corrs, Breathless
- Aqua, Bumble Bees



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Sisqo, Incomplete
- Jagged Edge, Let's Get Married
- M.O.P., Ante Up (Robbing-Hoodz Theory)
- Carl Thomas, Summer Rain
- Jill Scott, Gettin' In The Way
- Cam'ron, What Means The World To You
- Profile, Liar
- Tamia, Can't Go For That
- Ram Squad, Ball Up In Here
- Ja Rule, Between Me And You
- Doug E. Fresh, Come Again
- Mystikal, Shake It Fast
- 100X, Wanna Know
- Sticky Fingaz, Get It Up
- D.J. Clue & Memphis Bleek, Mind Right



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Dido, Here With Me
- Christina Aguilera, Come On Over Baby
- 3 Doors Down, Loser
- No Doubt, Simple Kind Of Life
- Bon Jovi, It's My Life
- Duran Duran, Someone Else Not Me
- B.B. King & Eric Clapton, Riding With The King
- Pink, Most Girls
- Matchbox Twenty, If You're Gone
- Our Lady Peace, Thief
- Hoku, How Do I Feel
- Boyz II Men, Pass You By
- Macy Gray, Why Didn't You Call Me
- Madonna, Music
- Tank, Freaky
- R. Kelly, I Wish
- U2, Beautiful Day
- Live, They Stood Up For Love
- Tarsha Vega, Be Ya Self
- The Wallflowers, Sleepwalker



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Christina Aguilera, Come On Over Baby
- Madonna, Music
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Lil' Bow Wow Feat. Xscape, Bounce With Me
- Britney Spears, Lucky
- Kandi, Don't Think I'm Not
- Vertical Horizon, You're A God
- Third Eye Blind, Deep Inside Of You
- matchbox twenty, Bent
- 3LW, No More (Baby I'ma Do Right)
- The Corrs, Breathless
- Ben Harper & The Innocent Criminals, Steal My Kisses
- De La Soul Featuring Redman, Oooh
- Sisqo, Incomplete
- Wyclef Jean, It Doesn't Matter

PHILLY ACTS LEAD MOVEMENT IN LIVE-INSTRUMENT-BASED R&B/HIP-HOP

(Continued from page 1)

dated from here, like Eve signing with the Ruff Ryders and Jay-Z signing Beanie Sigel," agrees producer D.J. Jazzy Jeff, who oversees the 11-year-old production concern A Touch Of Jazz. "Then people started saying we have hip-hoppers here in Philly. But everyone who's coming out now has been here for a minute. What's new is the attention people are paying to Philly."

People definitely paid attention in the 1980s and early '90s, when hometowners Boyz II Men, D.J. Jazzy Jeff & the Fresh Prince, and Ruffhouse Records—home to the Fugees, Cypress Hill, and other nonlocal acts—hit a number of high notes with their long string of hits. But the story begins much earlier.

Philadelphia's modern R&B history dates back to doo-wop's heyday and to such '50s and '60s acts as Chubby Checker, Dee Dee Sharp, Barbara Mason, and the Delfonics. Then in the '70s, all soul broke loose from the city's Sigma Sound Studios, when Kenny Gamble and Leon Huff began orchestrating their lush brand of message-filled R&B, crafting such hits as "Love Train" (the O'Jays), "TSOP" (MFSL), and "If You Don't Know Me By Now" (Harold Melvin & the Blue Notes featuring Teddy Pendergrass).

Gamble and Huff's Philadelphia International label used the slogan "The sound of Philadelphia" to herald their music, and TSOP, as it became known, came to represent the stamp the city's sound was making on the nation's music. Riding that '70s R&B/disco wave as well were Sister Sledge, McFadden & Whitehead, Evelyn "Champagne" King, Patti LaBelle, and the Trammps.

Philadelphia also opened the door to diverse icons like Schoolly D, Rachele Ferrell, and adoptive native Grover Washington Jr. And now the long-simmering contemporary R&B/hip-hop/pop cauldron is at a boiling point once again, thanks to such varied local talent as the Roots, Philly's Most Wanted, the Jazzyfatnastees, Kurupt, Eve, Beanie Sigel, Pink, No Question, Major Figgas, Dice Raw, Ced, and others.

"Philly has always been special because of such legacies as Gamble and Huff," says Hidden Beach artist Jill Scott, whose acclaimed debut, "Who Is Jill Scott? Words And Sounds Vol. 1," has helped precipitate this latest wave of Philadelphia fever. "I remember growing up in Philly and always feeling there was something special about how musicians approached their craft—they took their time.

"Philly hasn't been under the microscope for so long that we've had the advantage of taking our time, getting real good, and hooking each other up," she continues. "Now we have the Roots, Musiq Soulchild, Bahamadia, Bilal, Jaguar, and others."

"We're just a family of musicians, singers, poets, and producers who have been doing our thing with each other for a while," says producer James Poyser, a partner in Axis Music Group with Chauncey Childs and Vikter Duplaix. "Now we're starting to get noticed and parlaying that into major recognition."

A principal catalyst in that recognition was live hip-hop band the Roots, whose 1999 fourth album, MCA's "Things Fall Apart," features the Grammy winner "You Got Me." "The commercial scene was definitely affected by the success of the Roots," says

Pendergrass, LaBelle, Epstein On '70s Soul

LOS ANGELES—In the wake of Philadelphia's current R&B resurgence, three veterans of the city's '70s soul heyday share their memories of that period—and its still reverberating effect.

Former Philadelphia International crooner Teddy Pendergrass remembers hearing Patti LaBelle, Brenda & the Tabulations, the Intruders, and others as he was coming up. But he says he didn't realize just how fertile Philadelphia was musically until he signed with Gamble and Huff's legendary label.

"I was just one of a whole lot of people doing the same thing, so that was normal to me," he recalls. "It didn't dawn on me that we were doing anything different than any other city, until I signed with Gamble and Huff and began working with a lot of musicians here.

"Would I have been as successful anywhere else? I don't know," he says. "I do know that Gamble and Huff and I all came from the same place and

had the same synergy and vision. They took my raw ability and did something with it. And that's what [Kenny] Gamble said he loved: nothing formal, nothing planned. Just make people feel good. They were local people who used their talent to help other local people."

LaBelle, whose siren call has lured listeners for more than 30 years, says the timing couldn't be better for the younger players coming onto the scene now. "I see a lot more opportunity for the younger hip-hop community," says the singer, whose ninth MCA album, "When A Woman Loves," arrives in stores Oct. 24. "The Philly sound is still so strong. And the fact that people are still borrowing from it is a compliment to the singers who have been here."

Asked to pinpoint the reason behind Philadelphia's current black music resurgence, Stephen "Eppy" Epstein tackles the question from a unique vantage point. The longtime promotion and publishing executive—

he's worked with Philly-bred vocal group Blue Magic, singer Major Harris, and War—is the husband of late songwriter Linda Creed.

With Thom Bell, she wrote many classic songs associated with the '70s ("You Make Me Feel Brand New," "People Make The World Go Round") that are still sampled/covered today. In the works is a movie about her life that's been proposed by Tracey and Kenneth "Babyface" Edmonds.

"The resurgence has to do with attitude," says Epstein. "We've always had an attitude back here. But now it's a hip-hop Philly attitude, whereas in the days of Tommy, Linda, and Gamble and Huff, it was lush R&B with strings and horns.

"Back in the day, if you weren't on Philly Groove or Philadelphia International, that was it," he adds. "There were no other outlets. Today you can't even get into the studios; they're poppin' with everybody making records. It's exciting to have that flow again."

GAIL MITCHELL

Tony Rice of RhythmJazz Entertainment Group, part of Jill Scott's management team. "The Roots tour that took place a year and a half ago acted like a focal point to a certain degree. You had Jill coming off that tour, [Roots member] Rahzel coming off that tour, and the Jazzyfatnastees. When the Roots hit the scene, it gave everybody the energy to take it to the next level."

"The Roots are part of a whole movement combining live music and hip-hop," adds Chris Schwartz, president/CEO of RuffNation Records. "Right now, kids are discovering what a real organ is, as well as drums, horns, and guitars. Because they've sampled so much stuff and we've been forced to

replay things because of the sampling issue, I think kids are becoming more musically inclined than in recent years. As a result, Philadelphia has become a cultural hotbed that's going to be resilient for years to come."

Strengthening that resilience is the number of Philadelphia-based labels and production companies springing up as a result of this artistic groundswell. Following the dissolution of the Schwartz/Joe Nicolo Ruffhouse/Columbia partnership in 1999, both principals have since flipped the switch on individual start-ups—Warner Bros.-distributed RuffNation and RCA-distributed Judgment, respectively. There's also the Antra Music Group,

home to rapper Kurupt and up-and-comers the Spooks.

Stephen "Eppy" Epstein—the widower of songwriter Linda Creed, who wrote a slew of '70s classics ("You Make Me Feel Brand New") with Thom Bell—owns the Bankroll Entertainment Group. His firm inked a deal with Universal last year and awaits the December debut of its rap group Ram Squad. In addition to Adkins and noted producer/DJ King Britt, who's a partner in Ovum Recordings with Josh Wink, Philadelphia's entrepreneurs include newcomer Rasheed Wallace.

Wallace, center for NBA team the Portland (Ore.) Trail Blazers, has launched the Urban Life Music label

Acts On The Cutting Edge Of The New Philadelphia Sound

BY GAIL MITCHELL

LOS ANGELES—Among Philadelphia's hometown faves currently registering national attention are Hidden Beach's Jill Scott and RuffNation's No Question and Major Figgas. But here's who else the Philly cognoscanti are buzzing about.

MUSIQ SOULCHILD

The 22-year-old Def Soul/Def Jam artist—reminiscent of a new-millennium Stevie Wonder—bows Nov. 14 with his debut album, "Aijuswannasing." A little taste of his rhythmic handiwork can be heard on the cut "Just Friends (Sunny)" from the "Nutty Professor II: The Klumps" soundtrack.

"Even though [many artists] are coming from Philly, and we're all doing this soulful situation, we're trying to establish our own identity, essence, and contribution to not only music but to life and the world," says Musiq (aka Taalib Johnson). "We're doing it the way we like to do it. This is a rebirth, following in the Philly tradition."

BILAL

This D'Angelo-vibed, jazz-loving, church-bred songwriter/producer's vocal dexterity has been captured on the "Love & Basketball" soundtrack ("Soul Sista"), as well as on projects by Common, Guru, and the Roots. In addition to writing, producing, and performing on Erykah Badu's upcoming album, Bilal (né Oliver) is working with James Mtume, Raphael Saadiq, James Poyser, the Roots' Ahmir Thompson (aka 'uest-

love), and others on his 2001 Interscope debut.

"I'm like Duke Ellington," says the 20-something Bilal. "There are only two types of music—good and bad. All good music hits me the same way. It captures a moment, and that's what I try to do with my music. It's truth music—brutally honest and from my heart."

CEC

Aka Ced Sinatra, the rousing rapper will debut in 2001 with "Cold Struggle," the first release from Joe Nicolo's Judgment Records camp. "I like to find artists about whom people say, 'I'm not really a big rap fan, but I like such and such,'" says Nicolo. "Ced fits that but at the same time appeals to the kids on the street at 22nd and Diamond. He's the real deal."

RAM SQUAD

Three independent albums ("Operation Lock The City," "Thee Album Regardless," and "Ram Squad Raw") have set the stage for this rap duo's first major-label debut, "Random Access Money," Dec. 5 on Universal. An early Ram Squad extra was none other than the Ruff Ryders' Eve.

100X

This three-member North Philadelphia rap crew—Alexis "Lex Ruger" Monroe, Robert "RM" Johnson, and Brian "Jimmy-Stafa" Harrison (with unofficial fourth member/founder/producer Lee "L.E. Square" Johnson)—has been forging its identity for nearly a decade via the city's underground circuit. Having opened concerts for Lee Cube and the Wu-Tang Clan, the trio is preparing for its debut and also the first release by Rasheed Wallace's Urban Life

Music label in 2001.

"The reason why hot music is coming out of Philadelphia now is the doors were closed," says 100X's RM. "And while the doors were closed, a massive underground hip-hop scene was growing. There's a lot of energy out here that's been waiting to be released."

VIKTER DUPLAIX

Electronic music is this Philadelphia-based producer/musician/DJ's forte. In addition to working on Badu's new album and producing tracks for R&B singer Cherokee and trip-hop artist Esthero, the co-founder of Axis Music Group plans to rejoin King Britt on his self-described "Revolutionary Sound" project.

"His name may not mean a lot to us in the States," says RhythmJazz Entertainment's Tony Rice. "But in Europe, he's a star. He's straight out of Philadelphia, but he's taken the Philly vibe and added other elements."

ALSO CREATING NOISE

2Hot Entertainment singer Naemah Harper (Billboard, Jan. 29); KNR Entertainment artist Monique Moseé, whose "Girl Like Me" set bows in October; techno DJ Josh Wink; house wizard Prince Dred; Kindred, described as a modern-day Ashford & Simpson; MC Bigfoot; Ursula Rucker, who has appeared on the Roots albums and worked with various overseas artists; Alma Horton, who's recording a solo album and appears on King Britt's new Syk 130 project coming in February on Ovum/Six Degrees; singer/keyboardsist John Stephens and trip-hop band Sweetie from Glenn Manko's Cojax mmp stable; and Superegular/LandSpeed Records hip-hop act Jedi Mind Tricks.

and recently celebrated the grand opening of his Direct Hit Studios, a full-service commercial recording facility in South Philadelphia that joins the ranks of the Axis Music Group and A Touch Of Jazz. And Glenn Manko, a principal with Michael M. Jackson in artist management, marketing, and production firm Cojax mmp, is a partner in a soon-to-be-announced Philadelphia area record and publishing company and will double as president of its R&B music label division.

"I've been here since the early days of Schoolly D," says Judgment CEO Nicolo. "I've always said, 'Give me something worth signing, and I'll sign it.' It took till 2000 to have incredible artists appear again. We've got rap artists who are real songwriters and have something to say. It's the best batch of artists I've personally seen in 20 years."

"You basically had one major company here, which was Philly International," says Marty Gibbs, president of independent retail coalition the Firm (Family of Independent Record Merchants) and owner of area outlets Sound of Norristown and Sound of Chester. "Now you have RuffNation, Judgment, and so many others."

As part of a 30th anniversary salute last year, Philadelphia International cofounders Gamble and Huff talked to Billboard about the resiliency of the past and current sounds of Philadelphia. Gamble described the former sound as "R&B, jazz, and classical, all mixed up together very tastefully. The melodies we wrote lent themselves to those types of arrangements that bordered on classical." And Huff noted that although "the music today has tremendous meaning, you've got to add some live people in there, because the machines can't do everything."

And that's exactly what's happening. The live-instrument quotient championed by the Roots is a major element behind the sound of Philadelphia 2000 that parallels its '70s predecessor in terms of creativity. But this time around, it's taking its cue from hip-hop vs. R&B and mixing in everything from gospel to dance to rock to trip-hop.

"Today's TSOP is gritty, soulful, and funky," says Rice. "And the soulful and funky components are just an offshoot of what it was in the Gamble and Huff era. In their time, they had the disco element and orchestration with strings. In our time, we have heavy drums, an offshoot of the hip-hop tradition. R&B and hip-hop in Philly are like a brother and sister growing up together: the hip-hop scene here has given light to this new R&B soul scene."

That soul is also steeped in gospel. Several producers from Poyser to A Touch Of Jazz crew members Darren "Limitless" Henson and Keith Pelzer say the church is a common denominator between them and the artists they work with, since many of them know each other from playing and singing together in local choirs. "The mixture of R&B and gospel is very prevalent here because you have a lot of churches in Philadelphia," says Pelzer.

King Britt centers on the sound's emotional aspect. "Today's Philly sound is organic and very emotional," he says. "When you listen to Jill [Scott's] lyrics or a Poyser production, it's emotional. You feel what they're trying to project. Black music is in a state of emergency. The sample-driven songs were fantas-

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REDEFINING THE ROLE OF AGENT

(Continued from page 1)

and negotiating individual deals with promoters based on the act's value in a given market, all for 10% of gross concert revenue. But when a company such as SFX can offer up a hefty per-show guarantee, experienced staff on the local level, and proven venues in one package, it begs the question as to whether the agent's role has been diminished.

"Theoretically [national touring] does diminish the role of the agent," says Jerry Mickelson, co-president of independent Chicago promoter Jam Productions. "I can see someone making the argument that since one promoter is doing the tour, what do I need an agent for? I'm sure that argument has been made."

If so, the agents are winning the argument, at least for now. Of the top-

10-grossing tours so far this year, five of them are national promotions from SFX. Of those five, only one—Crosby, Stills, Nash & Young—bypassed the agency system, with SFX subsidiary TNA taking the reins.

"More acts are heading that way, or at least heading toward a reduced [agency] percentage," says Mickelson. "Agencies will be working for less unless they realize that consolidation doesn't just mean [independent] promoters are going to lose business but agencies will begin to lose business, too. Some business managers will say, 'What do you need to pay an [agency] commission for if one promoter's doing the whole tour?' It's inevitable."

EVOLVING BUSINESS

Certainly the booking agent isn't

obsolete, but few would deny that the landscape has changed vastly, particularly for A-level acts. "The business is evolving, and I'm not sure what it's evolving into," says veteran agent Jonny Podell, partner in Evolution Talent, the New York-based booking agency representing such acts as Backstreet Boys, Britney Spears, and Limp Bizkit.

"Has the national promoter diminished our role? Yes," says Podell, who brings 30 years of perspective to the issue. In national touring deals, "the act knows they are negotiating directly with the promoter, and we're just in the middle."

SFX says each deal stands on its own, usually with an agent. "The SFX/Clear Channel stance is to try and stay in the traditional system

of dealing with agents," says Bruce Kapp, president of SFX Touring, who says agents are used on 99% of SFX tours. "We feel they are vital to the business, but the business is changing."

THE OLD NEW WAY

TNA, producer of some of the most financially successful tours of the past decade, including stadium treks by the Rolling Stones, U2, and Pink Floyd, generally eschews a booking agency for its superstar tours, handling routing, local marketing, and promotion in-house. Michael Cohl, chairman of TNA, downplays the company's role in creating that agent-less scenario.

"The acts took the lead on that more than we did," says Cohl. "We were given credit for it just because they

needed somebody to pick on, which is fine. But back when I got into the business in the late '60s and always since, the vast majority of acts used agents and a number of acts didn't, but there was always a dual system."

Metropolitan Entertainment Group (MEG), producer or co-producer of such national tours as Family Values, Furthur Fest, and Up in Smoke, sometimes uses an agency and sometimes does not. Of the three tours mentioned, only Family Values is booked by the headliners' agencies. MEG president John Scher agrees with Cohl that the act makes the call.

"Some artists don't have long-term agent relationships," Scher points out. "Nobody represented the Grateful Dead for 30 years, so the guys in Furthur [former Dead members] have never been part of that system. With Up in Smoke, Dr. Dre didn't have an agent, he doesn't tour often, and he was not willing to pay for one. But we never go behind the agent's back. Family Values wouldn't necessarily need an agent, but we respect history, and we respect the system."

EARNING THE COMMISSION

Many believe the agent is as valuable as ever, perhaps even more so. "The role of the agent is very impor-

RELIGIOUS ACTS READY FOR YULETIDE TOURING

(Continued from page 6)

Child of the Promise and executive producer of the Sparrow recording of the same name (released Sept. 26), was involved in the project from its inception. The tour is a full theatrical production that will carry 72 cast and crew members on the road.

"We spent about \$150,000 on staging, and it's very stunning visually," says Miller. "We'll use a 200-voice choir in each market, and they're rehearsing now. We'll also have a full orchestra in each city, and we'll carry our own rhythm section."

Ticket prices will vary, but producers stipulated that prices would start at \$15 and that groups of more than 20 would be discounted \$3 each. Mainstream promoters bought the tour, but most will work with local Christian promoters who "know how to get the word out in the Christian community," says Miller.

SMITTY AND OTHERS

Other notable tours set for Christmas 2000 include the Michael W. Smith Christmastime tour, featuring Reunion artist Smith along with Anointed and the Katinas. That 12-city outing begins Dec. 1 in Normal, Ill.

Produced by Beverly Darnall for GET Management and sponsored by Musicforce.com and Lightsource.com, Smith's tour benefits Compassion International. Darnall says a full-blown headlining Christmas tour is something Smith has wanted to do for a while.

"He has a couple of Christmas records, and he's a Christmas guy," says Darnall. "This tour appeals to his Christmas sensibilities."

Smith will carry a full band, and Darnall says fans can expect an upbeat show of traditional Christmas songs as well as signature songs from all acts. "Having Anointed and the Katinas adds an element of groove that's pretty exciting," she says.

Venues range from theaters like Chicago's Aerie Crown to the BILCO Center in Greenville, S.C., and Hersheypark (Pa.) Arena. Darnall says production is "pretty elegant" but not as formal as on Smith's past tours with Amy Grant.

In addition to his own tour, Smith will be part of "Nashville's Christmas With Amy Grant, Vince Gill, And Michael W. Smith" Dec. 5-6 at Nash-

ville's Gaylord Entertainment Center. Both Gill and Grant (now married) have mounted successful Christmas tours in the past, but they will only perform in Nashville this year. Plans call for Gill and Grant to tour as Christmas co-headliners next year.

OTHER TOURS

Prior to its stint on Child of the Promise, Avalon will embark on a 12-city "mini-tour" in support of its first Christmas album, "Joy" on Sparrow. Throughout November, Avalon will be headlining its Don't Save it All for Christmas tour with labelmate Russ Lee.

"We desperately wanted to have Avalon out on tour for Christmas," says WMA's Dorris.

Avalon's Cherie Paliotta says the group is excited about both tours. "We're really excited to be on Child of the Promise and honored to be out with all these other artists," says Paliotta. "As for our own album ['Joy'], it was probably the best and most challenging project we've ever done."

Avalon toured previously during the holidays as part of the Young Messiah tour and last year was part of the multi-act Proper Christmas tour with Crystal Lewis, Anointed, Twila Paris, and others.

"The holiday season is a special time of year for all Christian artists," says Paliotta. "Just because you're Christian doesn't mean everything in life is peachy. For some people, Christmas is a very depressing time. We want people to know Christ does care about them. We know we're going to have a good time, and we want the people who come see us to as well."

Reunion's Kathy Troccoli, also booked by WMA, will tour large churches Nov. 30-Dec. 17. The tour follows up on a Christmas album Troccoli released last year. "I like [Christmas tours] because I love the music and the joy of the season," says Troccoli. "I'm also very happy to be home when I'm done."

This year Troccoli will perform in an intimate combo setup as opposed to a big-band format. "It's exciting to sing and play some of these classics," she adds. "These shows are great for me. There is a Christmas buzz in the air, and [fans] love it when I incorpo-

A SAMPLING OF CHRISTIAN HOLIDAY TOURS

Bethlehem 2000: Child of the Promise, featuring Steven Curtis Chapman, Crystal Lewis, Avalon, Twila Paris, 4HIM, Rachael Lampa, Wayne Watson/arenas/Nov. 25-Dec. 16 (20 cities)

Michael W. Smith Christmastime, featuring Smith, Anointed, the Katinas/Theaters, arenas/Dec. 1-18 (12 cities)

"Don't Save It All For Christmas," featuring Avalon, Russ Lee/arenas/Nov. 2-19

Sandi Patty With the Indianapolis Symphony Orchestra/Hilbert Circle Hall/Dec. 1-23 (27 performances)

An Evening With Kathy Troccoli/large churches/Nov. 30-Dec. 17

Bill Gaither Christmas Homecoming, featuring Gaither Vocal Band, Ben Speer, Janet Paschal, Jake Hess, the Martins, others/Nov. 30-Dec. 9 (six cities)

rate Christmas music and [my] music they may know from the radio."

Another WMA act working is Sandi Patty, who has in the past had great success with Christmas tours. This season she will sit in one city and let the people come to her. Patty will play with the Indianapolis Symphony Orchestra at the 1,800-seat Hilbert Circle Theatre in Indianapolis for 27 concerts Dec. 1-23.

Traditional gospel acts also do well touring in the holidays, with the biggest being the Gaither Christmas Homecoming tour, to hit major arenas in December.

"It's a pretty busy time in our world," says Ed Harper of the Harper Agency, which has two acts on the Gaither tour, as well as several other artists working the time period. "If they have a recent Christmas [album] project like the Martins or Janet Paschal, both of whom had highly acclaimed Christmas albums, [the acts] are more in demand."

Harper says most of his agency's artists will work at least through the second week of December.

In addition to Amy Grant, some other Christian acts are taking a holiday vacation, including Point Of Grace, which took off all of 2000. "We tried to tempt them with a Christmas tour, but to their credit they maintained their resolve," says Dorris. Others not working Christmas dates include CeCe Winans and Jaci Velásquez, with the latter wrapping up her 2000 touring Dec. 10.

Essential act Jars Of Clay, booked by CAA, will conclude its current tour around Thanksgiving and probably won't tour again until the Christmas season in 2001.

'TIS THE SEASON

Grant's tours, along with the highly successful Young Messiah and Sandi Patty tours, raised the profile of Christian Christmas tours to their current status. Despite their popularity, there are challenges to touring in the holiday time frame.

"The main challenge is that it's a very busy time for everybody," says GET's Darnall. "We all have a lot to do personally and professionally, including musicians, artists, producers, and the halls. What it means is you have to start early in getting people and places you want, sometimes a year in advance."

Hockey and basketball teams, as well as other Christmas events, compete for building bookings in November and December. John Huie, an agent with CAA specializing in Christian acts, says he's already working on the Gill/Grant 2001 Christmas tour. "It's difficult when you're talking about taking an arena tour coast to coast in a short window of time," says Huie. "It's really only a three-week time slot, so your ducks have to fall exactly in a row. Avails for theaters and arenas are tough because you're competing with 'Nutcracker' and Handel's 'Messiah.'"

Despite the competition, the right act isn't too tough to sell, Huie says, particularly if it has a Christmas history like Grant. "You have to become synonymous with the season, like Andy Williams or Kenny Rogers," he says. "Otherwise, you better have a hit record."

'In today's age, the agent has to have the capability of being tour producer or knowing his or her artist better than the tour producer. An agent has to be able to enhance the deals'

- DENNIS ARFA -

tant," says Scott Siman, manager of Tim McGraw, currently on the high-grossing Soul 2 Soul co-headlining tour with Faith Hill. That tour was booked by Creative Artists Agency and, while including many SFX dates, still works with other promoters, including House of Blues.

"In our particular case we had two superstar acts, each with their own plans, setup, and what they were trying to do with their careers," says Siman. "A big part of what the agents did was help us work together to accomplish our goals, both separately and as a duet."

In the case of the current Dixie Chicks tour, three promoters are involved, and the agent—Paul Lohr at Buddy Lee Attractions—played a vital role, according to Chicks manager Simon Renshaw. "You need someone out there who is the artist's eyes and ears and who is continually evaluating and re-evaluating conditions on a market-by-market basis with respect to deals, venues, and the different options available," says Renshaw. "That's when an agent is invaluable."

Proponents of the traditional agency system maintain that agents offer

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SFX MAY END BOX-OFFICE REPORTS

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ly Billboard sister publication Amusement Business and Pollstar.

On Sept. 25, SFX press relations reps contacted both publications, saying they would no longer report their box-office results, effective immediately. While some SFX promoters contacted by Billboard the next day had not yet heard the mandate, others confirmed they had received E-mails to that effect. Amusement Business Boxscores manager Bob Allen says that SFX numbers were still trickling in as late as Sept. 27 and that it now appears as though the initial stance from SFX may be examined further.

For the record, SFX's camp says only that the company is analyzing the process. "We are continuing to evaluate our reporting policies within our company and have under consideration a change of how we report our corporate results," Rodney Eckerman, executive VP/COO for SFX Music, told Billboard. "We're listening to input from all segments of the industry as we take this under consideration."

UNHAPPY REACTION

Many concert industry professionals aren't happy with SFX's decision if indeed it pulls the plug on reporting concert grosses. "This is not cataclysmic, but it is significant," says John Scher, president of Metropolitan Entertainment Group. "I would encourage SFX to reconsider their position and continue to report. We use those numbers, and so do other promoters, facilities, and sponsors. They tell who's selling tickets where, and how many."

David Zedeck, president of Evolution Talent Agency (N Sync, Limp Bizkit), says that box-office figures can be an "ego boost" for those that are successful but that they also are useful information. "I do think it's wrong for them to try and keep it a secret," Zedeck says. "If they have made that policy [not to report], I would say there is an ulterior motive."

Others also question the motive. "I wonder why they would do this," says Simon Renshaw, manager of Dixie Chicks. "Is business really that bad, or is it really that good? It smells like imaging to me."

For its part, House of Blues (HOB) Concerts, a distant but highly active second to SFX in North American concert promotion, will report grosses as always. "[SFX] is allowed to manage their numbers any way they wish," says Larry Vallon, senior VP at HOB. "At this point, we plan on continuing to report to the trades. We feel it's important to the venues, the artists, and the agencies."

Amusement Business, based in Nashville, first began reporting box-office information in 1975, eventually evolving into what is now its Boxscore section. Fresno, Calif.-based Pollstar began publication in 1980.

"If SFX chooses not to report their box-office data, it would be unfortunate to deprive the industry at large of this information," says Karen Oertley, publisher/editor in chief of Amusement Business, adding that she had not been directly contacted by SFX. "If this scenario develops, we would have to look for other means of obtaining this information to deliver to our readers."

Gary Bongiovanni, editor in chief at Pollstar, thinks such a move by SFX would be bad for the industry. "In a lot of ways it would be similar to the

record companies going back to the smoke-and-mirror days before SoundScan," he says. "I don't think it's healthy for the [concert] industry. It's to everyone's benefit to have a clear picture of the reality of the marketplace... as to what is a reasonable and proper expectation of what kind of business they can do."

WHO DOES WHAT

The reason promoters are the primary information conduits from box office to the trades is it has generally been felt by all parties that promoters could provide the most complete and unbiased information, as opposed to an act's agent or manager, who might want to portray his artist in the most positive light possible.

The information has become an important tracking system for a segment of the industry that doesn't have an electronic means of monitoring, such as Broadcast Data Systems for radio or SoundScan for retail.

"I think there is an advantage to the industry at large to be able to track how tours are doing," says Ron Baird, an agent with Creative Artists Agency in Nashville. "It's an important tool. The more knowledge and information everybody in the industry has, the better. In my experience, I find artists, managers, agents, and facilities all make good use of that data, not just for the present but for the future."

Others are less disturbed by the prospect of SFX pulling out of this system, feeling that the numbers are skewed to begin with. "Sometimes I don't put a lot of stock in this [data]," says Rick Shipp, co-head of the William Morris Agency's Nashville office. "A lot of times the numbers reported are skewed, slanted, and incorrect. If somebody has an agenda and wants to inflate figures, there are ways to do it."

Indeed, the relative success or failure of a tour is generally well-known in the industry. "If you have to rely on box-office reports to make decisions, that's the last straw," says one SFX promoter who chose not to be identified. "If numbers are not reported from our side, they can be reported from [somebody else's] side. It's not like it's a secret."

Metropolitan's Scher agrees, to a point. "The industry is well-enough wired to know who's successful and who isn't," he says. "[SFX not reporting] would be more of an inconvenience than a major problem."

Renshaw says management could always report in SFX's absence. "Like any other manager, we would report all the shows that are successful and not report any that aren't successful," he says. "Ultimately, anyone has the right to report that information. If promoters don't report, [the trades] can go to managers and agents. Who cares what SFX reports?"

Adds Baird, "The entertainment business is a business that generally operates with a lot of openness about competitive product."

WHOSE NUMBERS ARE THEY?

Several professionals contacted think that if SFX chooses not to report, the numbers should be obtained elsewhere, with the facilities, artist managers, or booking agents all being fair game. "There is probably a way to continue with box-office reports going

'Is business really that bad, or is it really that good? It smells like imaging to me'

- SIMON RENSHAW -

around the promoters," says Scher. "The publications would probably have to be involved in that and set the criteria so we have access to box-office reports from all artists."

Russ Simons, GM of the 20,000-seat Gaylord Entertainment Center in Nashville, says it's a "convenience issue" for him. "I won't have the convenience of picking up Amusement Business to read box-office reports." Even so, Simons adds that the box-office numbers could be obtained from any publicly owned facility out there.

"Our policy is to leave it up to the show producer to report box office," says Simons. "On the other hand, all of

our information is public information. We have no ability to sign a contract that prohibits us from releasing information on any event that happens in our facility. If a reporter calls me and asks for a concert gross, I generally would give it to them."

Simons points out that it would be hard to get numbers from the numerous facilities SFX runs, including most of the country's large amphitheaters. Whether they report their own numbers is SFX's business, Simons says. "SFX has made a business decision that I understand. I have no problem with that," he says. "And I don't expect them to have any problem with any business decision that I make."

BIG PICTURE: PROFITABILITY

As for the Wall Street impact of such a move on SFX parent Clear Channel, it could be minimal. Jim Goss, media and entertainment analyst at Barrington Research, feels investors are more concerned about how Clear Channel will make SFX a profitable acquisition than how much a particular artist grossed in concert

on a given night. "I don't know that Wall Street would be as focused on [this issue] as much as [the concert industry] is focused on it," says Goss. "Clear Channel is so large right now that this is a very microscopic type of issue."

While the success of individual shows is important, Goss believes Clear Channel recognizes that "some shows, whether they're successful or not, can be used in marketing or promotional ways beyond [box-office revenue]. Still, Clear Channel doesn't want to run [SFX] on a loss basis forever, even though that may have been necessary when building it."

If SFX opts to report cumulative box-office figures quarterly, as it has said it might, those numbers might appear more impressive than a show-by-show report. "That's how they could position this in the eyes of the financial press, looking very closely at what's really being done here," says Renshaw. "A quarterly report might look very impressive, but what's that got to do with profitability? It just makes it harder for anyone to see what's really going on."

JAGUARES HEADLINE ROCK EN ESPANOL FEST

(Continued from page 6)

things that nobody knows about," says Andre. "A long time ago we were one of those bands, but friends gave us a chance to open for them. We're just repaying the favor."

Geiger believes Revolución and rock en español can catch fire, much the way his previous projects like Lollapalooza and SnoCore did.

"We believe this is a market just

ingful to critics and audiences, then the [tour] can become very important. Revolución has great people behind it, which makes it a viable situation."

Commercially, the tour could do well in its very targeted routing. Venues range from 1,500 to 6,200 capacity. Ticket prices range from \$25 to \$40-plus, depending on the market and venue.

Jaguares are used to seeing the band play much larger venues in Mexico. "The kids are freaking out to see them in an intimate environment like the House of Blues, because they see them in stadiums back home," he says. "It translates into tremendous energy."

To promote the show in Chicago, HOB will utilize Latin radio, fliers, posters, and a growing E-mail database. For the 6,100-seat Universal Amphitheatre near Los Angeles, HOB will promote on both English- and Spanish-language rock stations and use minimal print advertising.

"Jaguares have a very strong fan base here [in Southern California], and they've made a name for themselves in both the mainstream and Latin markets," says Emily Simonitsch, VP of special markets for HOB. "They have grown to the point they could go into a 6,000-seat venue and sell out on their own every year and a half. They just wanted to put a package together and give these groups some exposure to give something back."

Andre concurs. "We're excited about this tour because we picked artists that we really admired and liked," he says. "The idea was to bring together good musicianship, bands we thought were good no matter whether they sing in Spanish or English."

Most involved in Revolución believe when the music is good enough, language should not be a barrier. "Growing up in Mexico, listening to music in English, we didn't understand a word they were saying, but we liked the music, and the feeling came through," says Andre.

"Right now, the challenge for the Latin community is to make records—and I don't mean pop records—that are absolutely world-class, so that it doesn't matter what language they're speaking in," says Geiger.

Adds Ferguson, "Jaguares with Revolución is a great vehicle for bands on tour to push boundaries. You don't need a passport to listen to it—it's just great music."



Revolución 2000 tour poster, left, with Jaguares' Alfonso Andre, top right, and Saul Hernandez, below.



about to come into its own, not from a pop sense but from an 'important rock'n'roll band' sense," says Geiger. "And Jaguares has untouchable credibility in this scene."

Geiger also cites Jaguares manager Marusa Reyes as an important catalyst. "She has a passion and a vision of what this scene needs, and like us, she has a great feel for what's great vs. what's popular," he says. "The ability to do well with ticket sales and expose great new artists is an art."

Just as Lollapalooza and the credibility of Jane's Addiction helped expose bands like Pearl Jam, Nine Inch Nails, Rage Against The Machine, and Tool, Geiger feels Jaguares and Revolución can do the same for rock en español.

"For example, Julieta Venegas is the next PJ Harvey, except she speaks Spanish," says Geiger. "If we can expose artists that become very mean-

For ArtistDirect, Revolución is an investment in 2000. "We're not looking at it as being profitable [this time], but it certainly could be," says Geiger. "We tend to take a two- or three-year view of these things."

Venues and prices vary for a reason. "The tour is tailored based on what the market is and what the draw is," says Steve Ferguson, the agent at ArtistDirect responsible for the tour. "Jaguares is the draw, and we want to play to their strengths, but we're trying not to overbook it. We're trying to play rooms they can sell out."

HOB in Chicago would appear to be one of those rooms. "We have done phenomenally well with Jaguares in the four years we've been open," says Michael Yerke, talent buyer for HOB Chicago. "We've sold out with them every single time."

Yerke says many Chicago fans of

REDEFINING THE ROLE OF AGENT

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expertise in cutting venue and tour merchandise deals and routing tours, as well as gauging relative market value for an act.

"An agent does lots of things, including checking out the advertising and other logistics of the date," says Steve Hauser, a VP with the William Morris Agency (WMA).

Maybe so, say some, but others can offer similar value when it comes to touring. "I don't think the agents ever had a corner on that," says Cohl. "That's one of the great myths. Local promoters have those relationships in place, and even local promoters can't deliver all the time, or special deals wouldn't be special."

As for agents being able to help out on merchandise deals, that's "the biggest myth of all," Cohl adds. "At the end of the day, it's all about what leverage the promoter, the merchandise company, or the act can bring to bear. We owned [tour merchandise company] Brockum for years, and I can count on one hand the number of times agents were able to help [on merchandise deals]."

So if a promoter can offer a fully routed tour with a healthy guarantee per date, why go through an agent at all, particularly when 10% of the gross can turn into megabucks?

"It all depends on where your artist's career is," says Renshaw. "Many acts—indeed maybe 70% of touring acts out there—could just accept the money. But if you're with an artist that is completely career-driven and trying to ensure each and every play in each and every market is evaluated on the basis of career, that's when you need an agent. A great agent brings so much more to the table than just getting the most money."

EXPANDING ROLE

Dennis Arfa, president of Artists Group International (AGI), agency for such acts as Metallica and Billy Joel, says there will always be a need for an agent. "But in today's age, the agent has to have the capability of being tour producer or knowing his or her artist better than the tour producer," Arfa says. "An agent has to be able to enhance the deals. You as an agent have worked with this act much more than the tour producer, and in many cases, you're better than the personnel you're getting from the tour producer."

Besides, even SFX can't bring a complete tour of just its own venues. "Forty dates doesn't make anyone's year," says WMA's Hauser. "You need 70-100 dates."

MEG's Scher says agents are in a "tricky" position in today's environment of huge artist guarantees and national touring. "A lot of agents, if they're truthful, will tell you they have often advised their clients that if they just allow the agent to do their job and cut the best deals individually, the artist will make more money," says Scher. "When shows are cross-collateralized so that there is no way [the promoter] can lose money, there is a different effort put into marketing each show."

AGI's Arfa says the agents should embrace national promotion as an option. "Agents can be in a great position to help broker the national deal," he says. "An agent should be just as

aggressive in talking about making a tour deal and should bring all options to the artist."

Most agree that today's agents must bring more to the party than ever before. "We want to use an agent that can give us expertise," says Scher. "Good agents have an opinion, experience, and expertise that no single entity can have. You pay them for their opinion."

It's all about "synergies and resources," says Arfa. "The agent needs to be there because he's connected and smart, not just because he's your friend. Agents have to demonstrate that they're not just order-takers. They have to be creative to hold on to their acts."

Kapp at SFX says an agent's role differs from tour to tour. "On some tours the agent is on top of us 24/7, like [Evolution's] David Zedeck on 'N Sync and Backstreet Boys,'" says Kapp.

"Other times the agent enjoys the opportunity to hand some of the responsibility off to the promoter," adds Brad Wavra, VP at SFX Touring.

Independent promoter Danny Zelisko of Evening Star in Phoenix says that often when acts are proposed for a national tour, they will ask their agent to go to independent promoters and get guarantees similar to what the big promoters are offering.

"The problem is, you have to match [a guarantee] that's too high to begin

'An agent is there when an act is on its way up or down. When dates aren't just rolling into your hand, that's when you need an agent'

- STEVE HAUSER -

with and one that's made from a different mind-set," says Zelisko. "I have to make my money off the door. An amphitheater owner can pay 80% to 90% to 100% of the gate to an act and make the money elsewhere."

Zelisko says he prefers the traditional system of booking tours. And he adds that it might be a bad career move for an artist to forgo an agent.

"For any act to [bypass booking agencies], it better be their last tour, or they better stay hot forever," says Zelisko. "Because when they cool down, nobody's gonna come knocking on their door."

Says TNA's Cohl, "Over time the agency system has been successful for young and upcoming acts, and not quite so for the superstars. If the agencies are going to maintain this

system, they are going to have to find a better way of proving their value."

ARTIST DEVELOPMENT

Most agree that the agency system is very valuable for developing acts or for those underneath the national touring radar. For Podell, helping bring an act along is the most gratifying part of his work.

"So much a part of my job is to discover and nurture new acts," he says. "I still get some opportunity to be creative, but it's getting less and less. I do know there will always be a need for a person or persons—agents—to discover new talent. The industry still has to rely on future headliners, so somebody has to bring them through the system from the CBGBs and Whiskeys to the [larger venues]."

In development is where an act depends most on the agent's expertise about where to play and when. "Fortunately, I'm involved with bands that really do need a booking agent," says Ken Fermaglich of New York's Agency Group Ltd., agent for such acts as Creed, Reel Big Fish, and Full Devil Jacket.

"On some levels, with acts like the Rolling Stones that go on sale and sell out, maybe they just need a tour marketing person," Fermaglich says. "But on a more developmental level, or even on the first arena go-round, from a routing, marketing, and deal negotiation standpoint, the agent needs to have a lot of input."

"And [agents] also ensure there is a buffer between the promoter and band/management to deliver the bad or good news on all the different things that the promoter might not have a vested interest in maintaining. I may be idealistic, but I think those kinds of things are still very important to the band and manager."

Hauser agrees. "An agent is there when an act is on its way up or down," he says. "When dates aren't just rolling into your hand, that's when you need an agent."

But for larger acts, the view of some is that agencies, like independent promoters, could be an endangered species. "It's the responsibility of the independent promoters and the agencies to fight for their own turf," says Jam's Mickelson. "The promoters have been feeling this for a long time, and I don't think the agencies have. They need to realize they are the next ones to be cut out of the food chain."

Kapp disagrees and says SFX makes just as much off a tour with or without an agent's involvement. "We are not out to cut out the agents—in fact, quite the opposite," Kapp says. "But today, agents have to pay more attention than ever in the past, stay on top of things more, and be more creative than ever. If an agent is good, there is certainly a place for him. If an agent gets lazy, he will be replaced."

SONY SLASHES SINGLES PRICES

(Continued from page 1)

Although the first four releases are all country singles, Sony Music Distribution chairman Danny Yarbrough says, the company plans to use the price point as a promotional tool for all genres. He says that "a majority of Sony singles releases may come out at \$1.99." But he points out that the company will still issue certain singles on CD at \$4.49 and cassette at \$3.49. Once a title is issued, though, it will carry the initial price point through its life, he says.

The move is being warmly embraced by merchants, who have been clamoring for the labels to save the singles configuration by putting out more titles. Retailers say that a low-price music configuration is essential if the industry wants to encourage young consumers to buy music.

However, some label executives, maintaining that singles cannibalize album sales, prematurely delete singles as soon as they get a certain amount of radio airplay—or, worse in the view of retailers, they don't release a commercial single for a title at all.

Merchants blame the decline in singles sales on those tactics. Singles are down 34.2% to 41.6 million units as of Sept. 24, from 63.3 million in the corresponding period last year. That follows a decrease of 23.8% to 83.6 million

units in 1999 from 109.7 million units the year before.

Labels say one of the reasons singles sales are down is that they are trying to avoid the high costs associated with the promotional strategy of supplying accounts with free goods so that the merchants can discount the product to 99 cents or \$1.99. Such a pricing strategy is also used when labels are trying to make an impact on the various Billboard singles charts.

Each account, however, has its own requirements that labels have to meet in order to participate in that account's singles program. Some merchants require labels to make up the difference between the discount and the list price, as well as pay administrative costs. Consequently, the cost of trying to make the charts can be so expensive that some labels choose to issue singles rarely or not at all.

That's why executives at the other majors say they are interested in seeing what happens with the Sony gambit. They believe Sony is trying to level the field amid the various costly singles programs.

One senior label executive says, "It costs us 71 or 81 cents, depending on whether we use a paper sleeve or jewel case, to manufacture a single; we pay mechanical royalties of 7.5 cents per track, which adds 15 cents; we pay an artist royalty of 18% on suggested list, but after deductions it's more like 9%, which adds another 18 cents, and, let's say, a distribu-

'We believe anything that will create greater availability of singles is a fine move'

- GIL WACHSMAN -

tor cost of 20 cents."

If a single is issued in a jewel box, the total cost is \$1.34, which would result in a loss of 35 cents per unit.

The label executive calls that deficit "a bargain" compared with the losses that can occur by participating in some of the retail chains' singles programs.

Gil Wachsmann, vice chairman of the Musicland Group, says of the Sony initiative, "We believe anything that will create greater availability of singles is a fine move."

He believes that the price point makes singles affordable, which is essential in getting young children into the habit of buying music. He says that, with the decline of the physical single, "the only alternative would be pirated Napster singles."

Similarly, Vinny Birbiglia, music merchandise manager for Trans World Entertainment, says he likes the Sony program, especially if it results in more singles

becoming available. But he adds that \$1.99 singles are unlikely to end the need for singles programs. If the Sony initiative becomes successful and others follow suit, he says, it will yield a glut of \$1.99 singles, which will result in labels buying into singles programs again, thus lowering the price, in order to distinguish their titles and make an impact on the charts.

While both Wachsmann and Birbiglia embrace the Sony singles strategy, they are dismayed that Sony plans to mark the list price on the packaging, apparently in an effort to stop merchants from raising prices. Label executives often complain that when they put out titles at lower prices to create a marketing impact, some accounts choose to ignore that strategy and charge full price, thus diluting the promotional effort.

But Birbiglia says that it is retail's job to price the product. "I want the opportunity to raise or lower the price if I feel it is the thing to do to be competitive," he says. He also says that if different companies use different price markings, it could hurt the chain's merchandising efforts, "because we have a consistent placing of sales stickers, and the consumers recognize it."

Birbiglia says he hopes the Sony program results in more singles coming out. "We still devote 8 to 20 feet per store to the configuration." He adds that it is a shame when customers walk out without the single they wanted to buy.

RIGHTS SOCIETIES MAKE WEB PLAN

(Continued from page 1)

copyright societies BMI (U.S.), BUMA (Holland), GEMA (Germany), SACEM (France), and the U.K.'s Performing Right Society (PRS), authorizing each other to grant performance licenses for online music use on a worldwide basis (*Billboard Bulletin*, Sept. 26).

The pacts aim to mitigate some of the frustrations of online music companies, which currently find themselves forced to deal with a crazy quilt of individual licenses from regional societies. Such territorial setups, online executives argue, are ill-matched to the borderless space of the Internet marketplace.

"Do we pay to [the society] where the customer is based, to where the author is based, to where the site is based, or to where the server is based?" asks Adriano Marconetto, VP of content development and co-founder of the Web site Vitaminic. "We need

the process to be easier, faster, and more efficient. But in most cases, [societies] are stuck to their traditional business, while we desperately need innovation. We need a reasonable license and one that, once signed, should make it easy [for us] to issue a report. Right now, it seems we have to create a different one for each society."

The five societies behind the Sept. 25 agreements—which amend existing reciprocal licensing agreements among the groups and are effective through Dec. 31, 2001—will answer the question of which society should grant the global license via application of a five-point checklist that includes among its chief criteria the URL—e.g., is it a British or U.S. site?—as well as the language of the site and the place of economic impact.

The agreements cover Webcasting, streaming, and online music on demand, as well as music included in

video transmitted online, and provide a mechanism for distribution of license fees to authors, composers, and music publishers on a worldwide basis.

"Each of us is giving up some rights to one society, but then each is also gaining some from another," says John Hutchinson, chief executive of the Mechanical Copyright Protection Society (MCPS)/PRS. "What is most exciting in this is that we have now put into place a sensible framework for the administration of the performing right on a worldwide basis, and it is our expectation that CISAC will take this as a representative contract for how this can be achieved."

The bad news, of course, is the bilateral agreements cover only the performance license and leave others, such as the mechanical license, unaddressed. Along with the extension of the global performance agreements to other societies, Hutchinson says that he expects to see the bilateral framework extended into other license areas as well.

Collaboration was also evident on the business-to-business front, with societies seen moving into various alliances aimed at allowing them to operate more efficiently and competitively in a changing market.

"This is definitely a new era for the administration of authors' rights," says Frances Preston, president/CEO of BMI. "It is an era of intense pressure—from the Napsters, Scours, and MP3s of this world but also from large companies trying to get into the rights business themselves. For us, this cannot be a time just for talk. We must act now, act quickly, act accordingly, and act efficiently. And the two key dynamics in this new era will be new technology and new alliances."

Addressing both of those dynamics is FastTrack, a previously announced initiative that made its first move from concept toward reality during the CISAC congress. The alliance among copyright societies BMI, GEMA, SACEM, Spain's SGAE, and Italy's SIAE has at its core the development of networked computing architecture that would connect the databases of participating societies to avoid duplication of efforts.

Among the three core projects identified by the alliance here for deployment within the next two years are initiatives addressing international documentation and distribution, online services for members and customers, and development of a globally integrated electronic copyright management system.

Also during CISAC, FastTrack announced the election of SIAE special commissioner Mauro Masi as its first chairman and former acting BUMA/STEMRA COO Chris van Houten as its managing director. Van Houten will be based in Paris, which FastTrack has selected as the site of its headquarters. The alliance—which will primarily draw on existing member-group staff and resources—has set Jan. 1, 2001, as its formal date of establishment.

Further along already is the International Music Joint Venture (IMJV), whose founding societies are ASCAP, BUMA/STEMRA, and MCPS/PRS and which is scheduled to be operational in July 2002, according to Ijsbrand Galema, CEO of the Netherlands-based organization. IMJV, which was actively seeking to recruit new

members during the congress, will maintain a central database for member societies and handle all back-office functions, while leaving licensing and final payout to the individual societies.

The venture, which will operate on a nonprofit basis and charge all incurred expenses back to members on a transactional basis, expects to grow from 20 to 200 employees by 2002.

Also discussed here were Latinator, a strategic alliance of the Ibero-American repertoire and Verdi (or Very Extensive Rights Data Information), a Europe-wide online rights information and licensing network for multimedia products.

With so many seemingly similar alliances being formed, some delegates questioned whether all were necessary and whether they would be competing with one another.

"It is important to stress that we are not going our separate ways and fighting each other," says Eduardo Bautista, president of Latinator and of the SGAE board of directors.

"I see these as complementary, not competitive," says John LoFrumento, director general of ASCAP. "Each

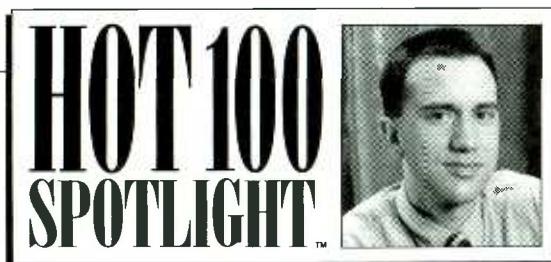
society has different needs, and each sees the world in a slightly different way. Those societies with common needs will link, but there will also be a need for the different initiatives to link together—that's a given."

Each also promises to be a link in the Common Information System (CIS) chain. CIS, the long-gestating project of CISAC, is now on track to have widespread use of available database systems in 2001 and full implementation of its current design in two to three years, according to CISAC secretary-general Eric Baptiste.

Likely to help spur the project is the Sept. 26 decision by the CISAC general assembly to impose binding rules for use of the system—making participation mandatory for members.

"We are not telling anyone how to run their business," says Baptiste. "But CIS is a system that is really mission critical for our members, and therefore we cannot let it be compromised."

"The formation of new alliances and partnerships among ourselves is no longer just a good idea," says Preston. "It is absolutely necessary for our survival."



by Silvio Pietroluongo

MUST STILL BE THE MUSIC: Madonna's "Music" (Warner Bros.) holds the No. 1 spot on The Billboard Hot 100 for a fourth consecutive week, as her album of the same name debuts at No. 1 on The Billboard 200 while setting some personal records for the venerable pop icon (see Between the Bullets, page 86). "Music" is yet another example of a single not eating into an album's sales, as the song has sold 606,000 units to date in its five weeks of release and pulls in 109,000 units the same week that the album scans 420,000 pieces.

This is the first time that an artist has topped both the Hot 100 and The Billboard 200 in the same week since Santana was No. 1 with its single "Smooth" and album "Supernatural" in October and November of 1999. Last time Madonna claimed the top spot of both charts in the same week was in spring 1989, with the single and album that were both titled "Like A Prayer." It was later that same year that Warner Bros. last held the pole position on the Hot 100 and Billboard 200 in the same week, with Prince's "Batdance" and his "Batman" soundtrack both on top.

SALES UPHEAVAL: Activity on Hot 100 Singles Sales results in some strange activity on both the sales chart and the Hot 100. Erykah Badu's "Bag Lady" (Motown/Universal) re-enters the sales chart all the way up at No. 3 and moves 34-6 on the Hot 100. "Lady" spent one week on the sales chart in the Sept. 2 issue thanks to 12-inch vinyl sales. With the release of the cassette and CD, "Lady" scans 48,000 units and earns Badu her biggest chart hit to date. Badu's rise on the Hot 100, along with Creed's move from 10-7 with "With Arms Wide Open" (Wind-Up), push Christina Aguilera's still-bulleted "Come On Over Baby (All I Want Is You)" (RCA) down from 9-11, a strange move indeed since there is a chance that "Baby" will shoot to No. 1 next issue with points from its retail single. "Baby" will need to outsell Madonna's "Music" by roughly 1,000 units to make it to No. 1. Considering that the radio version of "Baby" is not included on Aguilera's self-titled album, the demand by consumers could be high enough to lift it over "Music."

Also getting caught in the chart squeeze is Everclear's "Wonderful" (Capitol), which has the uncommon honor of earning the Greatest Gainer/Sales designation while getting pushed back two spots (No. 13). "Wonderful" scans 27,000 units, an increase of 8,500 pieces, to hold at No. 8 on the sales chart. Badu's large jump from 34-6 with "Bag Lady" and Pink's move from 13-12 with "Most Girls" (LaFace/Arista) are the reason for "Wonderful's" bump down the Hot 100. Pink is able to overtake Everclear thanks to the maxi-CD release of "Girls," which scans 8,000 units in its opening week at retail.

BANG AWAY: Ricky Martin's "She Bangs" (Columbia) is the Hot Shot Debut on the Hot 100 at No. 38, the second-highest airplay-only debut on the chart since we began including such songs on the chart in December 1998. "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee (Overbrook/Columbia) holds the current record with a No. 32 debut in the May 22, 1999, issue. Madonna's "Music" gets pushed back to the third airplay-only highest debut, having entered at No. 41 in the Aug. 12 issue.

On Hot 100 Airplay, "Bangs" comes in at No. 32, besting Martin's signature song, "Livin' La Vida Loca," which debuted at No. 33 in the April 17, 1999, issue. Martin's new album, "Sound Loaded," is due in stores Nov. 14.

PHILLY ACTS LEAD MOVEMENT

(Continued from page 75)

tic at first, but then creativity dwindled. Now we're going back to the Gamble and Huff essence, using a lot of live musicians and mixing it with jazz and other sounds."

2Hot's Adkins, however, contends it's not so much the Philly sound that's important but the "Philly criteria."

"The sound of Philly never changes," she says. "Philly builds records based first on great songs backed by great musicians performed by great talent."

The same sentiment applies for Nicolo. "The Philly sound is very diverse. But what makes it the Philly sound today is that it still comes down to a great song performed by a great artist. There's never been a lot of gimmickry."

"The '70s were an incredible time for Philadelphia music," adds 37-year market veteran and WDAS AM/FM station manager/FM PD Joe "Butterball" Tamburro. "And people are reaching for that again. You've got Jill Scott, Boyz II Men, and Rachele Ferrell with new projects. They're creating individual groups of sounds that hopefully will come to be recognized as the Philly sound."

There's no doubt Philly's black-music movement has already revitalized the city's live music scene. Such local watering holes as the Five Spot, Silk City, and Eighth Street Lounge hum each week with open-mike and jam sessions featuring signed and unsigned talent.

"What's cool is it's a 16- to 25-year-old crowd going out to hear live music," says Jazzy Jeff. "And they're not all black. It's whites and Asians; people who just want to hear good music, freestyling, and poetry."

That vibe has also fostered a collaborative work environment that mirrors Philadelphia's City of Brotherly Love moniker. "There's a real brotherhood in this town's music community," says Schwartz. "It's competitive but not a thing where nobody talks to each other or is looking for each other to fail."

"Everyone is working with everyone else," says King Britt. "We all look out for each other; it's a family vibe

that people feel. In fact, I'm doing a hip-hop project that Jazzy Jeff hooked me up with."

"Everybody still works together like they did back in the day," says Epstein. "Back then we had the Trammpps, who were MFSB, who were Tommy and Linda's rhythm section and also Kenny and Leon's rhythm section. We always worked together. And that's the same feel today."

That collaborative philosophy helped propel the launch of "Inner City," the popular Sunday night show hosted by station air personality Tiffany Bacon on local station WUSL (Power 99). "I've always been one to embrace local artists, because they're who we are," says Power 99 operations manager Helen Little. "When I first moved here, it was hard to get Philadelphia to support Philadelphia artists. It's just now becoming a passion for them."

Linking Philadelphia's burgeoning underground and mainstream scenes, the three-hour (9 p.m.-midnight) "Inner City" is a platform for new artists and music both inside and outside the city confines.

"Philly is a 'big' small town," says Bacon. "We're all babies out of the Philly International era who as teenagers became frustrated as we saw rap music grow in other places. As a result of that frustration, artists of different backgrounds have jelled. As a Philadelphia native, my goal with this show is to give a voice to struggling artists."

And if things keep jumping in Philadelphia as they have of late, those artists won't be struggling for very long. "I've been around the music scene here for at least a decade, starting with Ruffhouse," says Manko. "And it's all about urban music right now. You can't go down the street without running into a DJ or an MC. We're here, and there's no reason to leave. It's like a well that runs so deep, and the water's so good."

Assistance in preparing this story was provided by Rashaun Hall in New York and Jill Pesselnick in Los Angeles.

THE Billboard 200

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

OCTOBER 7, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	1	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	No. 1/Hot Shot Debut MUSIC	1
2	2	1	13	NELLY ▲ ³ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
3	3	2	18	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	6	4	52	CREED ▲ ⁶ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
5	1	—	2	LL COOL J DEF JAM 546819*/DJMGM (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
6	7	3	19	BRITNEY SPEARS ▲ ⁷ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
7	NEW	1	1	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
8	8	5	27	'N SYNC ▲ ⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
9	9	7	33	3 DOORS DOWN ▲ ² REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
10	14	16	7	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98) HS	Greatest Gainer WHO LET THE DOGS OUT	10
11	10	6	10	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
12	11	8	22	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
13	4	—	2	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
14	NEW	1	1	CAM'RON ENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
15	5	—	2	BARENAKED LADIES REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
16	13	—	2	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
17	NEW	1	1	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
18	12	—	2	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
19	16	13	61	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
20	15	12	52	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
21	NEW	1	1	BARBRA STREISAND COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
22	17	11	8	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
23	24	20	46	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
24	19	14	68	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
25	22	21	57	CHRISTINA AGUILERA ▲ ⁷ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
26	26	15	5	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	9
27	23	—	2	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
28	25	17	15	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
29	32	32	25	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
30	18	10	4	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
31	33	27	15	BON JOVI ▲ ISLAND 542474/DJMGM (11.98/17.98)	CRUSH	9
32	28	18	22	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
33	31	23	4	SARAH BRIGHTMAN NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
34	29	24	29	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
35	20	9	3	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
36	35	37	22	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	35
37	37	36	18	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
38	30	22	6	VARIOUS ARTISTS DEF JAM 542829/DJMGM (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
39	21	—	2	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
40	34	26	45	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
41	NEW	1	1	BJORK ELEKTRA 62533/EEG (18.98 CD)	SELMASONGS (SOUNDTRACK)	41
42	27	—	2	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
43	36	29	40	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
44	42	35	56	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
45	NEW	1	1	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	45
46	41	33	23	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
47	NEW	1	1	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	47
48	44	51	10	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
49	43	34	19	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
50	NEW	1	1	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	50
51	40	31	14	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
52	39	28	11	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
53	47	38	11	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
54	45	45	67	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
55	52	46	59	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
56	46	42	13	KELLY PRICE DEF SOUL 542472/DJMGM (11.98/17.98)	MIRROR MIRROR	5
57	57	59	19	DIDO ● ARISTA 19025 (10.98/16.98) HS	NO ANGEL	57
58	49	48	66	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
59	38	19	3	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
60	48	41	17	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
61	56	53	43	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
62	63	58	9	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
63	58	44	44	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
64	53	25	4	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13
65	54	—	2	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
66	62	55	91	KID ROCK ▲ ³ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
67	50	40	61	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
68	60	54	43	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
69	136	—	2	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	Pacesetter ALMOST FAMOUS	69
70	76	71	22	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
71	51	30	4	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
72	NEW	1	1	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
73	65	62	52	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
74	55	39	12	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
75	66	52	13	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
76	61	50	5	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
77	67	43	4	2GETHER TVT 6840 (10.98/17.98)	AGAIN	15
78	59	63	3	VARIOUS ARTISTS COLUMBIA 61586/CRG (12.98 EQ/18.98)	PLATINUM HITS 2000	59
79	92	98	19	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
80	68	56	14	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
81	70	61	71	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
82	77	64	18	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
83	NEW	1	1	WILLIE NELSON ISLAND 542517/DJMGM (11.98/17.98)	MILK COW BLUES	83
84	64	—	2	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	64
85	NEW	1	1	TERRI CLARK MERCURY (NASHVILLE) 170157 (11.98/17.98)	FEARLESS	85
86	73	67	23	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
87	75	65	26	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
88	72	57	15	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
89	69	60	7	DE LA SOUL TOMMY BOY 1351* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
90	83	69	18	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
91	81	76	45	CELINE DION ▲ ⁵ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
92	74	66	39	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
93	82	78	38	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
94	87	82	90	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
95	71	—	2	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
96	94	88	151	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
97	NEW	1	1	FASTBALL HOLLYWOOD 162237 (11.98/17.98)	THE HARSH LIGHT OF DAY	97
98	79	49	3	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
99	80	72	18	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
100	85	70	8	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
101	84	74	14	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
102	93	81	89	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
103	88	80	72	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
104	112	—	2	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	104
105	97	96	11	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
106	98	79	5	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
107	89	97	83	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	86	47	19	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
109	95	68	28	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
110	122	109	73	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
111	96	75	20	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
112	102	101	21	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
113	91	86	44	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
114	109	83	38	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
115	99	85	9	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
116	101	77	5	JIM BRICKMAN WINDHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
117	104	100	20	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
118	105	92	46	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
119	100	87	9	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
120	120	111	44	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
121	108	95	36	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
122	111	89	6	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	58
123	117	102	21	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
124	107	90	19	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
125	103	94	22	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
126	118	91	14	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	81
127	106	142	23	SON BY FOUR ● SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
128	90	—	2	JOAN OSBORNE INTERSCOPE 490737 (11.98/17.98)	RIGHTEOUS LOVE	90
129	114	99	18	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
130	115	103	6	WHEATUS COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS	76
131	119	113	5	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	108
132	127	114	69	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
133	113	105	69	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
134	130	122	5	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
135	110	84	8	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
136	133	130	7	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE	130
137	132	131	7	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	87
138	135	129	5	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
139	121	110	26	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
140	78	—	2	JIMI HENDRIX EXPERIENCE HENDRIX 112316*/MCA (69.98 CD)	THE JIMI HENDRIX EXPERIENCE	78
141	126	104	20	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
142	134	135	25	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
143	137	134	7	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION	130
144	116	73	5	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	50
145	144	153	6	DAVID GRAY ATO 21539 (16.98 CD) HS	WHITE LADDER	144
146	138	117	38	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
147	129	112	6	S.P.M. DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	57
148	128	107	24	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
149	141	124	11	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
150	124	93	17	VARIOUS ARTISTS ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
151	131	133	47	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
152	149	156	25	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
153	140	126	63	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
154	123	108	3	VARIOUS ARTISTS LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS	108

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2Gether 77	Toni Braxton 32	DMX 43	Ideal 183	Mack 10 59	Papa Roach 12	Coyote Ugly 22	Keith Urban 189
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3 Doors Down 9	Sarah Brightman 33	Dr. Dre 40	Incubus 61, 193	Major Figgas 187	Pink 29	Mission: Impossible 2 111	VARIOUS ARTISTS
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B.B. King & Eric Clapton 28	Common 87	Billy Gilman 51	Juvenile 177	Mandy Moore 141	Mandy Moore 141	Stone Temple Pilots 156	Totally Hits 2 150
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Bon Jovi 31	DJ Clue 30					Too Short 18	Powerful Worship Songs 181
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						Wheaties 130	157
						Lee Ann Womack 90	157

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	157	125	18	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
156	143	119	38	STONE TEMPLE PILOTS ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
157	125	—	2	VARIOUS ARTISTS EPIC 85133/SONY DISCOS (18.98 EQ CD)	2000 LATIN GRAMMY NOMINEES	125
158	139	132	5	(HED)PLANET EARTH VOLCANO 41710/JIVE (11.98/17.98)	BROKE	63
159	153	143	29	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
160	172	149	5	VARIOUS ARTISTS ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	148
161	162	150	14	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
162	147	127	45	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
163	RE-ENTRY	3	MARK CONDON HOSANNA! 1780/INTEGRITY (9.98/12.98) HS	MARVELOUS THINGS	106	
164	146	115	51	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
165	152	136	50	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
166	150	139	9	NINA GORDON WARNER BROS. 47746 (11.98/17.98) HS	TONIGHT AND THE REST OF MY LIFE	123
167	161	137	44	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
168	166	155	48	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
169	158	—	2	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD) HS	ESSENTIAL DANCE 2000	158
170	185	—	39	JIMI HENDRIX ● EXPERIENCE HENDRIX 11671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
171	145	118	14	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
172	170	123	4	STACIE ORRICO FOREFRONT 25253 (11.98/15.98) HS	GENUINE	103
173	159	158	5	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	135
174	173	162	82	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
175	160	121	19	NINE DAYS ● 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	THE MADDING CROWD	67
176	165	147	5	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	133
177	164	157	99	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
178	NEW ►	1	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	178	
179	186	169	67	SARAH MCLACHLAN ▲ ³ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
180	171	154	26	VARIOUS ARTISTS ● INTERGITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
181	169	152	62	VARIOUS ARTISTS ▲ INTERGITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
182	148	—	2	RICKIE LEE JONES ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS	148
183	154	128	37	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	83
184	142	—	2	VAST ELEKTRA 62511/EEG (17.98 CD) HS	MUSIC FOR PEOPLE	142
185	163	138	24	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
186	NEW ►	1	AL GREEN HI/THE RIGHT STUFF 28679/CAPITOL (20.98 CD)	TAKE ME TO THE RIVER	186	
187	191	—	4	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) HS	FIGGAS 4 LIFE	115
188	176	187	15	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
189	183	161	7	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	161
190	177	159	40	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
191	189	182	102	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
192	184	191	76	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
193	155	116	5	INCUBUS IMMORTAL 61395/EPIC (17.98 EQ CD)	WHEN INCUBUS ATTACKS VOL. I (EP)	41
194	190	172	53	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
195	NEW ►	1	LUDACRIS DISTURBING THE PEACE 911 (10.98/16.98) HS	LUDACRIS PRESENTS: INCOGNITO	195	
196	182	160	26	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
197	156	—	8	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98) HS	MTV UNPLUGGED	124
198	178	163	37	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT	79
199	174	—	2	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE	174
200	194	164	15			

WORLD EXCLUSIVE: U2 READY TO ROCK AGAIN

(Continued from page 1)

wardly, rock music is not currently biting the ass of the pop charts," Bono says. "But that's when the music gets good. That's when bands like Nirvana or the Rolling Stones or the Kinks come to the fore. When rock shrinks back to its ghetto, it sparks a fire that forges incredible music. It's no fat, just fury—and that's when the rest of the world pays attention once again."

The singer/tunesmith views U2 as one of the entities valiantly stoking the flames of that fire, which he says, "makes us quite proud. We listen to this record, and we believe that people will let us in. It's like we're getting ready to go down the slide, and the water is warm."

And Bono believes that's not only a good sign for the band but for the state of music in general.

"Pop music often tells you everything is OK, while rock music tells you that it's not OK, but you can change it," he says. "There's a defiance in rock music that gives you a reason to get out of bed in the morning. Most pop music doesn't make you want to get out of bed, I'm sorry to say. It puts you to sleep."

That said, Bono admits to being "incredibly pleased and touched" by the initial reaction to "Beautiful Day," particularly in the pop arena. Since its release to rock and triple-A radio Sept. 1, it's gotten widespread airplay, seeping into the top 40 arena weeks in advance of the label's Oct. 31 airplay target date for that format. Among the pop stations already playing the track are KIIS Los Angeles; WBAM Montgomery, Ala.; WSTW Wilmington, Del.; and WXKS Boston.

"The out-of-box interest in this single—and the album, as a whole—is a testimony to the continued relevance of this band," says Steve Berman, senior executive of marketing and sales at Interscope. "They've made a brilliant record that we expect to still be aggressively working through the end of next year."

At this point, Interscope does not plan to issue "Beautiful Day" as a commercial single in the U.S. beyond a limited-edition 12-inch vinyl pressing that offers the single edit of the song on both sides. "It's designed to give something special to die-hards," Berman says.

Internationally, the project will be handled by Island, and the label will issue the single to retail in Europe Oct. 9 in two different CD configurations. CD-1 will include the non-album cuts "Summer Rain" and "Always," while CD-2 features live versions of "Discotheque" and "If You Wear That Velvet Dress." The cassette single of "Beautiful Day" is backed with "Summer Rain."

Also, Island is planning to eventually utilize a club-smart remix of "Beautiful Day" by veteran DJ/producer Paul Oakenfold. Exact plans for those mixes have yet to be finalized. Oakenfold has previously worked with U2 on a remix of its hit "Even Better Than The Real Thing" from 1991's "Achtung Baby." Oakenfold was also the opening act on the band's 1993 Zooropa tour.

Further supplementing the campaign for "Beautiful Day" is a video shot at Charles de Gaulle airport in Paris by Jonas Akerlund, famed for his work with Madonna ("Ray Of

'All That You Can't Leave Behind': The Songs

Following is a track listing of U2's 10th release (not including compilations and soundtracks), on Interscope. Songwriters are in parentheses.

"Beautiful Day" (U2, Bono). The project's lead single, "Beautiful Day" is an instantly recognizable, immediately memorable U2 rocker—replete with a big, booming chorus, lushly layered harmonies, and ringing guitar riffs. Lyrically, Bono says the song is about "a person who loses everything and has never been happier. It's a song about taking stock of the important things in life."

"Stuck In A Moment You Can't Get Out Of" (U2, Bono, the Edge). A sweet, understated rock ballad that deftly explores the angst and ultimate emotional rescue from depression and sadness. Bono glides into a smooth, gospel-inflected falsetto during the bridge, adding a retro-soul flavor to the tune. "We wanted it to have a real Philly type of flow to it," Bono says. "Musically, it has that shuffle-in-the-street sound that feels so great and old-fashioned in the best possible way."

"Elevation" (U2, Bono). An acidic kicker that's mildly reminiscent of the tripped-out tone of "Pop" and "Achtung Baby" in that it deftly intermingles forceful rock elements with jittery hip-hop-derived beats and a swirl of distorted guitar/keyboard lines.

"Walk On" (U2, Bono). A classic U2 love song, replete with meticulous, clanging guitar-work from the

Edge and yearning, worldly words of love by Bono. Lines like "A singing bird in an open cage/Who will only fly for freedom," as well as the tune's arena-friendly chorus, render it a natural single contender. "It's one of the songs that people seem to have an instantly positive response to," Bono says. "It's going to be a lot of fun to play live."

"Kite" (U2, Bono). An orchestral opening flourish segues into a languid rock-ballad arrangement, leaving ample room for Bono to deliver one of the more impassioned vocals heard on the album. The Edge punctuates the track with deliciously intricate lead guitar riffs, while Adam Clayton and Larry Mullen underscore the track with taut, insinuating rhythms that provide motion without overpowering the innate intimacy of the song.

"In A Little While" (U2, Bono). The club-savvy team of Richard Stannard and Julian Gallagher makes a post-production cameo on this notably lowkey, pop-splashed gem. Bono wails with ample soul, while Stannard and Gallagher put their natural rhythmic intuition to fine use.

"Wild Honey" (U2, Bono). A pleasantly simple, acoustic-framed pop strummer on which Bono is at his most earthy and romantic.

"Peace On Earth" (U2, Bono). This track is a firm reminder that few bands can get as intensely philosophical and political in their music as U2 does without getting hammer-handed. Rather, this epic composition

succeeds in examining the woes of the world within a structure that also includes a firm, insinuating melody and an infectious chorus. A beautiful, heartfelt song that effectively references Sophocles' "The Cure At Troy" as translated by Seamus Heaney.

"When I Look At The World" (U2, Bono, the Edge). A perfect companion to "Peace On Earth," as the band launches into a rumbling, militaristic beat that is fondly reminiscent of its 1984 anthem "Pride (In The Name of Love)." In the end, however, this tune doesn't have the same white-knuckled attack. Instead, this song (one of several on which the Edge contributes lyrics) simmers, relying more on a quietly guttural power than heady screams and proclamations.

"New York" (U2, Bono). An undeniable love letter to one of the world's most famous cities, penned from the wide-eyed perspective of a European seeking the so-called promised land. Encased in a slow-building rock framework, "New York" is a clever, often amusing ditty that tempers its ardor with a fair amount of realism.

"Grace" (U2, Bono). A soft, subtle closer that nicely counters the sonic blast that courses through much of the set. Everything about this song is intimate and quietly emotional, as Bono cleverly intermingles vivid metaphoric images of a woman named Grace shouldering the weight of the world with sharp lyrical images of grace as a state of being.

LARRY FLICK

Light") and Moby ("Porcelain"), among others. Already a staple on MTV and VH1, the clip offers a live performance by the band, playing on the runway as jets take off and land.

The video has triggered the first bit of television exposure for the band, although Berman says that a series of appearances is being planned between the set's street date and the end of the year. Already confirmed is a shot on MTV's "Total Request Live," which follows a recent stint on the U.K.'s "Top Of The Pops." The U.K. appearance, due to air Friday (6), made headlines after U2 taped a performance of "Beautiful Day" and the album cut "Elevation" on a building rooftop in Dublin.

"It was all in a day's work," Bono says with a grin regarding the gig.

Adding to the band's visibility has been the use of "Beautiful Day" by NBC for its coverage of the 2000 Summer Olympics. The song has been played during the network's daily highlights of the games. In exchange for use of the song, NBC is making an undisclosed donation on U2's behalf to the Special Olympics.

"It's a perfect scenario," says Paul Kremen, senior executive at Interscope. "It allows us to secure prime-time exposure for the song during a program with extraordinary audience reach. Plus, and perhaps most important, it's been done in a way that feels ethical to the band."

The label's efforts to date have begun to stoke consumer interest at

retail level, where Kremen says the label is planning a "first-phase launch that will underline the gravity of U2 in the marketplace."

That's music to the ears of retailers, who are already happily anticipating "All That You Can't Leave Behind."

"This is going to be a big one," says Paul Marabito, buyer for Compact Disc World, a nine-store chain based



U2

in South Plainfield, N.J. "We're definitely looking at this as being a top five seller for us throughout the Christmas season."

To ensure that, Interscope has assembled an elaborate marketing campaign that leans heavily on Internet visibility. "The Internet has long been a major area of interest for U2," Berman says. "They're all about universal, worldwide communication. Our plan reflects that philosophy."

The label has confirmed an online chat with the band on America Online (the date is still to be deter-

mined), as well as a timed-out music download from Amazon and video and song snippets from Microsoft. Through a promotion with Spinner Winamp, consumers will receive an exclusive B-side with the purchase of a Winamp player.

Additionally, throughout October, the band's newly minted Web site, u2.com (as well as the sites for Interscope and its online label, Farmclub.com), offers snippets of album cuts as timed-out downloads. The site is also allowing visitors to watch the videoclip to "Beautiful Day."

Perhaps one of the more unique aspects of u2.com is that the band installed a Webcam in its studio, allowing site visitors to eavesdrop on the final stages of recording "All That You Can't Leave Behind."

The site, powered by World Online, is designed to look like a virtual recording complex and has a studio where the Webcasts of recording sessions have been viewed, a control room for information on the recording, and a lounge where visitors are offered diary entries by the band discussing the album.

Not in the marketing plan has been the seemingly unavoidable presence of tracks from "All That You Can't Leave Behind" on Napster—a reality that doesn't seem to disturb U2.

"The Edge is very pro-Napster, actually," Bono says. "He thinks that as long as people are using their computers for music, and not playing mindless games, that's good."

"My feeling," he adds, "is that it's cool for people to share our music—as long as no one is making money from the process. We tell people who come to our concerts that they can tape the shows if they want. I think it's cool that people are so passionate about our music—especially about this new album, quite honestly."

Bono's passion for "All That You Can't Leave Behind" stems largely from the fact that he feels as if he nailed his lyrics this time, more so than in the past. "They weren't labored on," he says. "It's the difference between having them written a few days before I sang them, instead of a few minutes before."

He explains, "I've never liked the sound of my voice on the radio. It's always sounded tight and constricted to me—certainly not the way I sound in a live setting. I was talking to Chrissie Hynde about this shortly before we started making this record, and her advice was simple: Don't write the lyrics on the mike."

That was a completely different school of thought for the singer, who believed that a singer should feed off adrenaline. "It was all about the danger of it—not knowing where you were going until you were there," he says. "It's worked, to an extent, but it always felt like unfinished business for me, lyrically."

This time, he opted to work with his bandmates on the arrangements longer, which allowed him more time to sort his words out. "It was less of a panic for me," he says. "It was a better creative experience for me."

All of this has put Bono "in the mood to get back on the road." The band is planning to begin an 80-date worldwide tour in March. The dates will take place in more "intimate" venues than U2 has played in recent history. "We're playing arenas, which for us is the equivalent to a club date," Bono says with a chuckle. "I'll tell ya, this is not a tour to miss. We've been playing a lot together, and there's something indescribable, almost combustible happening between the four of us. I won't be cliché and call it magic, but there's something going on that I believe will make these shows extraordinary. We're back to making music, which should be our first job."

Bono has been sidetracked temporarily by his role in the campaign to cancel the unpayable debts of the world's poorest countries. He recently handed over a petition from 21 million people to United Nations Secretary-General Kofi Annan. "With that done, I think it's time to leave the business of saving the planet to those who are better qualified," he says. "It just landed in my lap, and I felt obliged as a human being to follow it through. It definitely tested the patience of the band, who wanted this record to come out last year."

But Bono figures that the universe has a timetable that neither he nor his bandmates can tamper with. "We've always been about more than music. We're about spirituality. We're about the world in which we live. Our music has always reflected that. It's not just about the condition of your soul—it's about the world. We're walking, we're living, and we're sharing. And that's the best part about being in this band."

newsline...

UNDER PRESSURE FROM Columbia Records, the Offspring have canceled plans to offer a free download of the band's album "Conspiracy Of One" on its Web site, a label representative has confirmed. As previously reported, Columbia had threatened legal action against the band (Billboard, Sept. 30). However, the Offspring was set to offer the single "Original Prankster" as a free download from its site beginning Sept. 29. Consumers who download the track can enter a sweepstakes that will award \$1 million, which will be paid by the band. The winner will be chosen live on MTV Nov. 14, the album's street date. **EILEEN FITZPATRICK**

SUN RECORDS FOUNDER Sam Phillips and the music he produced will be the subject of a tribute album and TV documentary set for release late next year. Phillips is perhaps best known as the man who helped launch Elvis Presley's recording career. The tribute album, to be released on London/Sire Records, will be produced by Atlantic Group co-chairman/co-CEO Ahmet Ertegun. Acts scheduled to participate in the album or documentary are Paul McCartney, Bob Dylan, Jimmy Page, Robert Plant, the Who, Aerosmith, and Chrissie Hynde of the Pretenders. The two-hour documentary will be part of the PBS "American Masters" series profiling American cultural leaders. **CARLA HAY**

IN YET ANOTHER CHAPTER of the Latin Grammy controversy, a group of Mexican acts announced their intentions to return their Grammy Awards to the Latin Academy of Recording Arts and Sciences (LARAS) in protest against the awards. The announcement came during Sept. 27's edition of "El Gordo Y La Flaca," a television show that airs on the Univision network. Among those returning their awards are Banda El Recodo, Los Temerarios, Los Palominos, and Los Tigres Del Norte, all Latin Grammy winners on the Fonovisa label. "We are proud and supportive of our artists' decision not to accept the Latin Grammy Awards given by LARAS," said Fonovisa president Guillermo Santiso in a statement. "We firmly believe these awards should not exist, as they segregate Latin music in general." Citing Mexican music's dominance in the U.S. market, Fonovisa has also criticized the scarcity of Mexican acts during the Latin Grammy telecast and the absence of Mexican nominees in the main categories. **LEILA COBO**

FOLLOWING THE OPENING of a local office in Germany, sources say that Island/Def Jam Music Group plans to set up shop in 15-20 other territories, beginning with Japan, Russia, and Poland. The label, which will continue to be distributed by Universal in all territories, will maintain its own marketing, A&R, and promotional staff in each local office. One scenario calls for the label to mate its acts with other local acts to help them succeed in various markets. **IRV LICHTMAN**

AT THE RECENT CISAC WORLD CONGRESS, in Santiago, Chile, Jean-Loup Tournier was elected president of the international confederation of authors' rights societies Sept. 27. He replaces the late Andrezej Szczypiorski. Tournier, who previously announced his plans to retire as president of French authors' rights society SACEM, becomes the first non-author or non-composer to hold the two-year position. His election was made possible by changes voted on in the organization's bylaws the previous day, which removed the author/composer requirement as well as a stricture that the president not be over 70 years of age. Also at the meeting, Eduardo Bautista was elected executive VP of CISAC. He is also president of authors' rights body SGAE in Spain. **MARILYN GILLEN and LEILA COBO**

U.S. REP. THOMAS BLILEY, R-VA., chairman of the House Commerce Committee, made clear his feelings on government review of the AOL/Time Warner merger at a Sept. 27 House Telecommunications Subcommittee panel on the future of interactive television. Bliley says the Federal Communications Commission (FCC) and not the Federal Trade Commission has authority to decide whether AOL and Time Warner should open their cable operations to nonaffiliated Internet service providers as a condition for approval of the merger. "I am troubled that the FTC, an agency lacking communications expertise, is considering the adoption of merger-specific conditions affecting only one entity. Any open-access rule should be the product of an FCC rule-making—with the benefit of an open debate from all parties—that governs the actions of all market participants." **BILL HOLLAND**

SEEKING AN END to a 15-year-old publishing administration deal, Foreigner vocalist and principal songwriter Lou Gramm's publishing company has sued Screen Gems-EMI Music and Colgems-EMI Music. The action, filed Sept. 21 in New York Supreme Court, alleges that the 1985 agreement between Stray Notes Music and the EMI Music firms amounts to "penal servitude." The fulfillment of the deal's terms purportedly hinges on the release of a Foreigner album on a major label. The suit claims that the once-popular band has unsuccessfully sought a new major-label deal for the past six years. An EMI spokeswoman did not return a call seeking comment. **CHRIS MORRIS**

SWEDISH RETAILERS

(Continued from page 8)

prices, value-added tax, and CD recorders. About digital downloads, he said, "Are there opportunities for retailers? Absolutely. Retailers are independent. They can offer [music from] different labels, and by using the Internet, the retailer has the opportunity to expand the inventory.

"The music industry has not got an overwhelming experience in the business-to-consumer process," he continued. "Retailers have made retailing look so easy for so long that a whole lot of dotcoms think E-commerce doesn't require more than just putting a 'buy' button on a Web site."

NVGD, the Dutch association of record merchandisers, of which van Sloten is the managing director, has a particularly strong foundation and could serve as the model for a Swedish

'A whole lot of dotcoms think E-commerce doesn't require more than just putting a "buy" button on a Web site'

- THEO VAN SLOTEN -

organization. Established in 1946, the Dutch organization has enrolled 1,300 retailers as members and concentrates primarily on dialogue with the music industry, various promotion-related collaborations, and E-commerce initiatives.

Within a couple of months, NVGD plans to set up Platen-Zaak.nl, an E-commerce portal designed to establish Web sites from which its members can offer physical CDs and, eventually, legal downloads.

Van Sloten's keynote speech was delivered to a contingent of 205 retailers, 200 label representatives, and 30 industry-affiliated people. Also part of the program were a product showcase, a presentation of the film "High Fidelity" (based on Nick Hornby's book), and a gala dinner hosted by the members of Grammfonleverantörernas Förening—a trade body recognized by the International Federation of the Phonographic Industry—which include Virgin, Bonnier, Remixed, Sony, Diesel, Zomba, edel, Roadrunner Arcade, Warner, EMI, Music Network, Stockholm, BMG, Universal, and EVA.

Also presented was a video montage featuring clips from the main fourth-quarter releases from each label, including those from Lucy Street, Eagle-Eye Cherry, and Dunderhoney, along with live performances from Jessica Folcker, DJ Mendez, the Ark, Emilia, Shimoli, Feven, and the Pusjkins.



by Geoff Mayfield

THE SOUND OF 'MUSIC': With 419,500 units in her album's opening week, **Madonna** achieves her first No. 1 on The Billboard 200 in more than 10 years. Her "Music" also fetches the biggest measurable sales week in her career, although it is possible that one of her earlier albums did so before SoundScan began measuring sales in 1991.

The bow of this WEA-distributed album ends a 17-week lock that Universal Music and Video Distribution held on the big chart's No. 1 slot, a streak maintained by **Eminem** (eight weeks), "Now 4" (three weeks), **Nelly** (five weeks), and last issue's Hot Shot Debut, **LL Cool J**. And, for good measure, Madonna's splash represents the fourth-largest opening week by a solo female artist since SoundScan began counting pieces, behind **Britney Spears**, who rang 1.3 million earlier this year; **Alanis Morissette** (469,000 units, 1998); and **Lauryn Hill** (423,000 units, also in 1998). Madonna also has the big chart's largest total in 14 weeks.

Madonna's last No. 1 album was "Like A Prayer" in 1989. Since then she's reached the No. 2 slot five times, while two other albums also reached the top 10. Her last runner-up was her previous outing, 1998's "Ray Of Light," which, with first-week sales of 371,000 units, was her best SoundScan tally to date. At the time, that amount also represented the biggest opener by a female solo act. However, it was denied the No. 1 slot by the Hollywood-fed phenomenon that was the "Titanic" soundtrack.

Want more fun Madonna facts? We got 'em in Hot 100 Spotlight and Chart Beat (see pages 81 and 88). Just suffice it to say we're certain Madonna is pleased with her new pair of matching bookends: a No. 1 album, "Music," to go along with her chart-topping title-track single. She certainly worked for the honor. Although pre-release activities were precluded by the birth of her second child, Madonna got busy once the album dropped.

Consider this: Sept. 19, the day the album hit stores, found her attending a well-publicized album-release party, while later that week she made an in-store appearance at Virgin's Sunset Boulevard location in Los Angeles. No one can remember the last time Madonna engaged in either of those promotional endeavors, let alone doing both within four days.

REVOLVING DOOR: Don't look for **Madonna**, or anyone else for a while, to have a long stay at No. 1. After a somewhat sleepy summer (Retail Track, Billboard, Sept. 30, and Between the Bullets, Billboard, Sept. 16), the lure of Christmas traffic has kicked release schedules into high gear. Thus, Madonna succeeds **LL Cool J** after his brief one-week stay in the penthouse, while next issue, we expect 98's "Revelation" to be No. 1, albeit with a smaller sum than its enormous shipments would have suggested.

The boy band went out the door with 2.6 million units, the same pre-order that allowed **Eminem's** "The Marshall Mathers LP" to sell 1.76 million in its first week. Since the start of 1999, only two other albums had larger street shipments: 'N Sync's "No Strings Attached" with 4.2 million and **Britney Spears'** "Oops!... I Did It Again" with 3 million. But unlike the other fat shippers, it appears 98 will fall well shy of a million-plus opening week, as early retail numbers put its first frame closer to the neighborhood of 350,000-400,000 units.

The album's big exposure was caused by accounts ordering the album eagerly, rather than any attempt by the Universal label to jam out aggressive shipments. It also appears that the largest exposure is at mass merchant accounts, rather than at traditional record chains and stores. While first-week sales will seem small compared with "Revelation's" initial shipment, the album stands a chance to sell through cleanly, a process that will be helped by a Disney Channel special that will begin to run Saturday (7).

Figure that rapper **Mystikal** will come in second next issue, in a closer race than his initial shipment of 1 million copies might have suggested. Early retail numbers indicate his album will start in the range of 275,000-315,000 units.

OVER, UNDER: The improved flow of releases is also reflected in The Billboard 200's new entries, with 16 entering this issue and 23 last issue. There were only five two issues ago, and 10 the issue before. The proudest of this issue's bunch might be **Fuel**, which bows at No. 17 with 60,000 units. Its previous album peaked at No. 77 and sold 19,000 copies in its biggest sales week. Similarly, **the Corrs**, now No. 39, set a career high last issue when their latest entered at No. 21. Of two earlier-charting albums, the Corrs' previous peak had been No. 72, earned by last year's "Talk On Corners." **Fastball** comes in with a higher bow than its first album, entering at No. 97 with 14,500 units, compared with the No. 111 start with 11,000 units that its first one had on the way to a No. 29 peak.

At the same time, veterans **George Strait** (No. 7, 107,000 albums) and **Barbra Streisand** (No. 21, 51,000) and rap sophomore **Cam'Ron** (No. 14, 74,000 units) each fall shy of their previous starts. Strait's last one, a hits package (No. 159), opened at No. 2 with 182,000 copies, while his last conventional album, "Always Never The Same," bowed last year at No. 6 with 122,000 units. Streisand's "A Love Like Ours" opened at No. 6 with 145,000 units, also in 1999. Cam'Ron's first album bowed at No. 6 with 107,000 units in 1998.

PIRACY WON'T FAZE WARNER CHINA

(Continued from page 1)

up a full-scale record company in mainland China. Warner Music China (WMC) was officially launched Sept. 26 in Beijing by Time Warner digital media chairman/CEO Rich Bressler.

Regarding the piracy issue, Warner Music Asia Pacific president Lachie Rutherford said, "We've got our own business strategies to counter that, and we remain confident that the Chinese government is going to work with us to turn that around."

"I think one of the most important things about this move for Warner is that if we're not in China, [piracy] is a victimless crime," Rutherford notes. "If we're here, with our local staff and our relationship network, it's a different story. We have to be in China to defend our copyrights in China—there's no way around it."

Rutherford says WMI started working on setting up the Chinese joint venture some 18 months ago, when it was unclear what was going to happen with China's application to join the World Trade Organization and be granted permanent normal trade relations status by the U.S.

Zorro Xu, who for the past year has worked for Warner Music Hong Kong to oversee Warner's activities in mainland China, has been named managing director of the new company.

"This is the first time an international music company has been given the honor to operate a record company in China," says Rutherford. "We are looking forward to working with our local Chinese partners and friends and the local artistic community, and having such an experienced local executive as Zorro Xu means we can go into China with a complete understand-

ing of the market."

WMC is a joint venture between WMI and state-owned China National Culture and Arts Co. Ltd. Rutherford says that he cannot disclose the two partners' respective shares in WMC but that WMI will have "management control" of the new company. "It's an exciting time for us," says Rutherford. "I've been trying to get

into China for 16 years."

WMI has operated in China for the past 10 years through various licensing agreements with the official Chinese National Production Importation and Exportation Corp. and other state-owned distributors.

Local acts that WMC has already signed include vocalist Pu Shu and rocker Wan Fang. Rutherford says

WMC will announce its initial release schedule sometime in the next two months.

WMC will have a 15-member staff, most of whom will be based in Beijing, with some staff in Shanghai. WMC product will initially be distributed with the cooperation of various state-owned entities, but Rutherford says Warner is planning to

handle distribution on its own once the Chinese government has liberalized regulations concerning that aspect of the business.

"We think the creative environment in places like Beijing is fantastic," says Rutherford. "It's a really great place to make music, and the people are enthusiastic."

Rock Spirit Grows In China As Beijing Holds Landmark Show

BY MAYA KOVSKAYA

BEIJING—Officialdom in the People's Republic of China has been less than encouraging toward home-grown Chinese rock'n'roll since its inception in the late 1980s. Now, as part of the sweeping reforms that are changing almost every aspect of life in the republic, the state's stance toward nonofficial culture in general, and rock music in particular, also seems to be changing.

The 2000 Modern Music concert, held Sept. 16 at Beijing's Olympic Stadium, was the first stadium-sized rock concert allowed in the capital in the past 10 years. It symbolizes the broader changes taking place in Chinese society—changes with significant implications for the music industry.

More than 23,000 people flocked to see performances by a lineup that included veteran progressive-rock band Tang Dynasty; hardcore band Thin Man; Flower; China's pop/punk answer to Hanson; Black Panther, China's version of Bon Jovi-esque pop/rock; and the concert organizer/promoter's own A Fun Ti Band, a group of Uighur ethnic minority musicians from the northwestern province of Xinjiang.

Black Panther bass player Zhao Mingyi, who played a key role in making the show happen, says that the success of the concert indicates that the state is developing a more tolerant attitude toward rock, while promoter/organizer Fan Jun, CEO of A Fun Ti Cultural Development Co., attributes a measure of this success to "the strong support of the authorities."

In the past, the Chinese Ministry of Culture's disapproving attitude toward Chinese rock meant that stadium shows by the likes of China's rock'n'roll godfather, Cui

Jian—as well as those of other far less confrontational rock acts—were routinely denied the performance permits necessary to do shows in Beijing. Only after a series of small-scale, free, open-air "original music" concerts sponsored by the Midi School, Beijing's most progressive music academy, went off smoothly this summer in downtown Beijing's Xidan Square has the climate toward larger rock concerts in the capital slowly begun to warm up.

The last major attempt to put on a rock festival of this scale, in July 1998, was shut down by authorities at the last minute. Rock promoter and DJ Zhang Youdai made heroic efforts to put on the Yanxihu Summer Music Festival, which was being hailed as the first Chinese Woodstock. But the Ministry of Culture pulled the plug.

For the past two years, some stadium-sized rock concerts have taken place in cities far from Beijing—Xinxiang, Henan Province, and Nanning, Guangxi Province, for example—with moderate success. But Beijing, the political center of China, has a special symbolic significance. The Chinese music industry has long believed that, in the words of one music critic, "rock will only have a chance if it is allowed to flourish in Beijing."

Despite the heavy-handed presence of police at the Sept. 16 event, who enforced a strict set of rules that even forbade standing up during the show, it appears that rock in the capital has a chance. This is of major importance to the development of a healthy market for rock, alternative, and independently produced music on the mainland.

The 2000 Modern Music concert is being seen by Black Panther's Zhao as an important stimulus. "Since the show, I've been getting calls from all over China," he says. "There's been a huge outpouring of interest to put on more shows like this in other provinces."

The Ministry of Culture, however, is not about to totally relinquish its supervisory role. As much as it is the herald of change, the concert is also a reminder of the state's "conditions" for allowing rock's increased access to the public. "The message is clearly, 'This [new stance] is absolutely contingent on bands complying with the standards the state sets,'" says a local music industry pundit.

Zhao says, "We had to go through a lot of red tape to get the nine bands that played approved by the Beijing Department of Culture [the body responsible for implementing Ministry of Culture policy and issuing performance permits] for the concert." Getting that approval involves submitting lyrics and performance videos for inspection and making sure that each band has a "clean" performance record.

Zhao explains, "If a band were to get onstage and start getting rowdy and smashing things [as underground maverick act Cold Blooded Animal is infamous for doing], the audience might just follow along, and that would mean the end of this and future large-scale rock concerts for a long time to come."

In fact, musicians must even get approval for what they say onstage between songs.

While the state was willing to take a chance and let the 2000 Modern Music concert happen, the 10-1 ratio of concertgoers to police officers was ample evidence of the authorities' degree of apprehension.

An informal survey of concertgoers at the Olympic Stadium show yields interesting results.

About half of those interviewed were not previously self-identified rock fans. But the crowd's enthusiastic response, albeit somewhat muffled by the tight control of the police, to bands like Thin Man, Flower, and Tang Dynasty hints that a new direction in Chinese youth culture is slowly in the making. And given the lack of media exposure allowed rock until quite recently, it is not surprising that many young Chinese people are still not quite sure what to make of it.

Thin Man drummer Wang Lan puts it this way. "Since 1990, there hasn't been any show of this scale in Beijing, leaving the impression that rock music had stopped developing with the success of old-time legends like Tang Dynasty and Black Panther. This show has given newer bands like us the chance to prove to Beijing that rock is not only alive and well but has grown and changed in the past 10 years."

THIS WEEK @



Exclusive Album Reviews

The Sea & Cake
"Oui"
(Thrill Jockey)

Sam Cooke
"The Man Who Invented Soul"
(RCA)

A
"A Vs. Monkey Kong"
(Mammoth)

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This week's champ is Francisco Reynoso of Miami, Fla.

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PERSONAL MUSIC DOWNLOADS

(Continued from page 6)

out costing the content owner anything, and where a surgical change in the copyright law can remove the barriers in this business."

The RIAA opposes the bill, as do the National Music Publishers' Assn., the Songwriters Guild of America, ASCAP, BMI, and the Motion Picture Assn. of America.

In a joint letter of opposition to Hill members, executives of industry groups characterized the bill as "misguided as a matter of public policy and grossly unfair to creators."

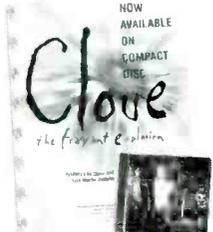
The letter also disagrees with Boucher's assessment that content owners will not "lose a penny." The new proposal, they say, "would undercut these voluntary settlement agreements and eliminate the ability

of recording artists, record companies, songwriters, and music publishers to license these services."

The measure has Republican co-sponsorship, but the chances for a hearing on the bill are slim, and the odds of approval with only two weeks remaining in this congressional session are next to nothing, say insiders.

However, the bill, which is being viewed as part of Boucher's move to have more influence in Internet and copyright issues in the next Congress, can be reintroduced when Congress returns in January. Boucher is also a co-sponsor of the bill to repeal the work-for-hire law that took away artists' rights to reclaim their recordings in the future.

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Exclusive Paul Simon One-On-One Added To Radio Seminar Lineup

Paul Simon will join Billboard editor in chief Timothy White in an exclusive one-on-one interview Oct. 6 during the Billboard/Airplay Monitor Radio Seminar & Awards at the New York Hilton.

One of the greatest songwriters in the annals of popular music, Simon will take the stage with White to discuss and demonstrate the creation of his acclaimed new album, "You're The One" (due Oct. 3 from Warner Brothers), followed by questions from the audience and a special listening session.

Describing the latest album from Simon in the Sept. 16 edition of his Music To My Ears column, White wrote, "Paul sounds older but wiser; poetic as always, but rarely has he been more blithe—or more powerful."

During the interview, Simon will share his thoughts and feelings on the new album, discuss the elements of his composing process, and share the stories behind the songs. "If you're not someone who makes records meant for dance, and you're like me," Simon says, "then your records should consist of interesting stories. So the new album grows organically, using all these different structures, while I see how I can still keep the pulse going. And it's meant to be a journey, with a lot of incredible experience, but told in a style that's relaxed and calm."

The Simon session is just the latest attraction added to this year's

conference, which runs Oct. 5-7. The conference will feature panels moderated by the biggest names in radio, including station managers, on-air personalities and label executives. Panels will cover a wide range of topics including new media, programming, and artists' issues. The conference kicks off with an opening-night reception in the Hilton penthouse followed by a party at New York hotspot TWIRL sponsored by Logic Records and featuring performer Frenchchaffair and DJ Johnny Vicious.

Events for the second night start at the Hilton where Blackground Records presents an "Evening with Tank." Later that evening, Bad Boy Records will sponsor Carl Thomas' Platinum Party at Laura Belle and WKTU will host a midnight party at Club Exit.

The final evening begins with the pre-awards show reception, including a special preview of J Records presented by J Records' president Clive Davis. This will be followed by the Radio Awards Show & Dinner, hosted by Downtown Julie Brown and a roster of special guest co-hosts.

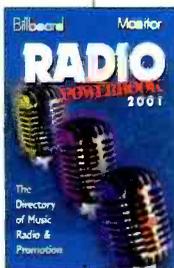
For more information about the Billboard/Airplay Monitor Seminar & Awards, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For hotel reservations, contact the New York Hilton at 212-586-7000.



SIMON

Billboard Offers Guide To Radio Market

Billboard and Airplay Monitor have just released "Radio Power Book 2001." This one-stop guide to the radio market contains over 2,000 listings of radio stations across the U.S. (both BDS and non-BDS monitored stations) broken down into 15 formats. "Radio Power Book 2001" offers a comprehensive list of label promotion executives, consultants, syndicators, and top-100 U.S. radio market rankings in each format. Listings include contact names, addresses, phone numbers, five-book Arbitron ratings, email



addresses, and more. This guide is the most up-to-date and accurate reference source for music radio and record promotion information and is an essential research and marketing tool used by thousands of industry professionals.

"Radio Power Book 2001" is available for \$115 per copy, including postage and handling. For orders outside the U.S. or Canada, add \$14 per directory.

To order your copy of "Radio Power Book 2001" call toll-free 800-344-7119.

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Madonna's 'Music' Makes For 2 No. 1s

HOW DO YOU KEEP the "Music" playing? Best ask Madonna, who holds sway over The Billboard 200 and The Billboard Hot 100, the first time she has led both charts since 1989. It's also the first time Madonna has been No. 1 on the album chart since 1989. It may be surprising, but she went through the '90s without ever topping the list. She did have five No. 2 albums during the decade just passed, but "Music" is her first chart-topping set since "Like A Prayer" 11½ years ago and her fourth No. 1 overall. "Music" is Madonna's 14th chart album and her eighth studio set.

"Music," the single, has turned into one of Madonna's longest-running No. 1 titles. With a fourth week on top, only "Take A Bow" (seven weeks) and "Like A Virgin" (six weeks) had longer reigns.

BRAND NEW 'BAG': The last time Madonna was No. 1 on the album and singles chart was April 1989. Coincidentally, that's also the last time two singles on the Motown label were back-to-back No. 1s on the R&B singles chart. This issue, Erykah Badu replaces Profyle at the top of Hot R&B/Hip-Hop Singles & Tracks. That makes Badu's "Bag Lady" and Profyle's "Liar" the first two consecutive chart-toppers for Motown since the Boys' "Lucky Charm" and Today's "Girl I Got My Eyes On You" were in the pole position.

"Bag Lady" is Badu's first R&B No. 1 since she made her chart debut with "On & On" in the first quarter of 1997, although she did top the airplay chart with "Next Lifetime" and "Tyrone."

On the Hot 100, a commercial release of "Bag Lady" sends the single hurtling 34-6, to give Badu her big-

gest pop placing yet. "On & On" peaked at No. 12 on the Hot 100 in February 1997.

'AGAINST' THE WINNER: Mariah Carey debuts at No. 1 on the U.K. singles chart with her collaboration with Irish boy band Westlife on a remake of Phil Collins' "Against All Odds (Take A Look At Me Now)" (Columbia), providing a wealth of new chart facts. Oddly, although she has had 15 No. 1 songs on the Hot 100, none of them have also been No. 1 in Britain. Until now, Carey's lone U.K. chart-topper was a remake of Nilsson's "Without You," originally a Badfinger tune. As U.K. chart expert Dave McAleer notes, that means Carey's two British chart-toppers were both written by U.K. songwriters (Pete Ham and Tom Evans on "Without You" and Collins on "Against All Odds").

With "Against" debuting at No. 1, Westlife goes into the record books as the only act to have its first six singles all enter the U.K. chart at No. 1. The only other act to have its first six titles reach the top is Spice Girls, but their first No. 1, "Wannabe," didn't debut at the top.

LIKE BUTTAH: The debut at No. 21 of "Timeless: Live In Concert" (Columbia) on The Billboard 200 further cements Barbra Streisand's lead in several categories. Among solo female artists, she has the most charted albums (48), the most top 40 albums (41), and the longest chart career (37½ years, dating back to the debut of "The Barbra Streisand Album" the week of April 13, 1963). If "Timeless" goes top 10, it will be Streisand's 27th title to do so, although she already leads in this category as well.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	549,692,000	551,404,000 (UP 0.3%)	CD	411,275,000 452,753,000 (UP 10.1%)
ALBUMS	486,350,000	509,732,000 (UP 4.8%)	CASSETTE	73,972,000 55,781,000 (DN 24.6%)
SINGLES	63,342,000	41,672,000 (DN 34.2%)	OTHER	1,103,000 1,198,000 (UP 8.6%)

OVERALL UNIT SALES THIS WEEK
13,583,000
LAST WEEK
13,228,000
CHANGE
UP 2.7%
THIS WEEK 1999
14,135,000
CHANGE
DOWN 3.9%

ALBUM SALES THIS WEEK
12,562,000
LAST WEEK
12,212,000
CHANGE
UP 2.9%
THIS WEEK 1999
12,488,000
CHANGE
UP 0.6%

SINGLES SALES THIS WEEK
1,021,000
LAST WEEK
1,016,000
CHANGE
UP 0.5%
THIS WEEK 1999
1,647,000
CHANGE
DOWN 38%

	ALBUM SALES BY FORMAT			THIS WEEK 1999	
	THIS WEEK	LAST WEEK	CHANGE	1999	CHANGE
CD	11,308,000	10,974,000	UP 3%	10,784,000	UP 4.9%
CASSETTE	1,228,000	1,210,000	UP 1.5%	1,676,000	DN 26.7%
OTHER	26,000	28,000	DN 7.1%	28,000	DN 7.1%

ROUNDED FIGURES

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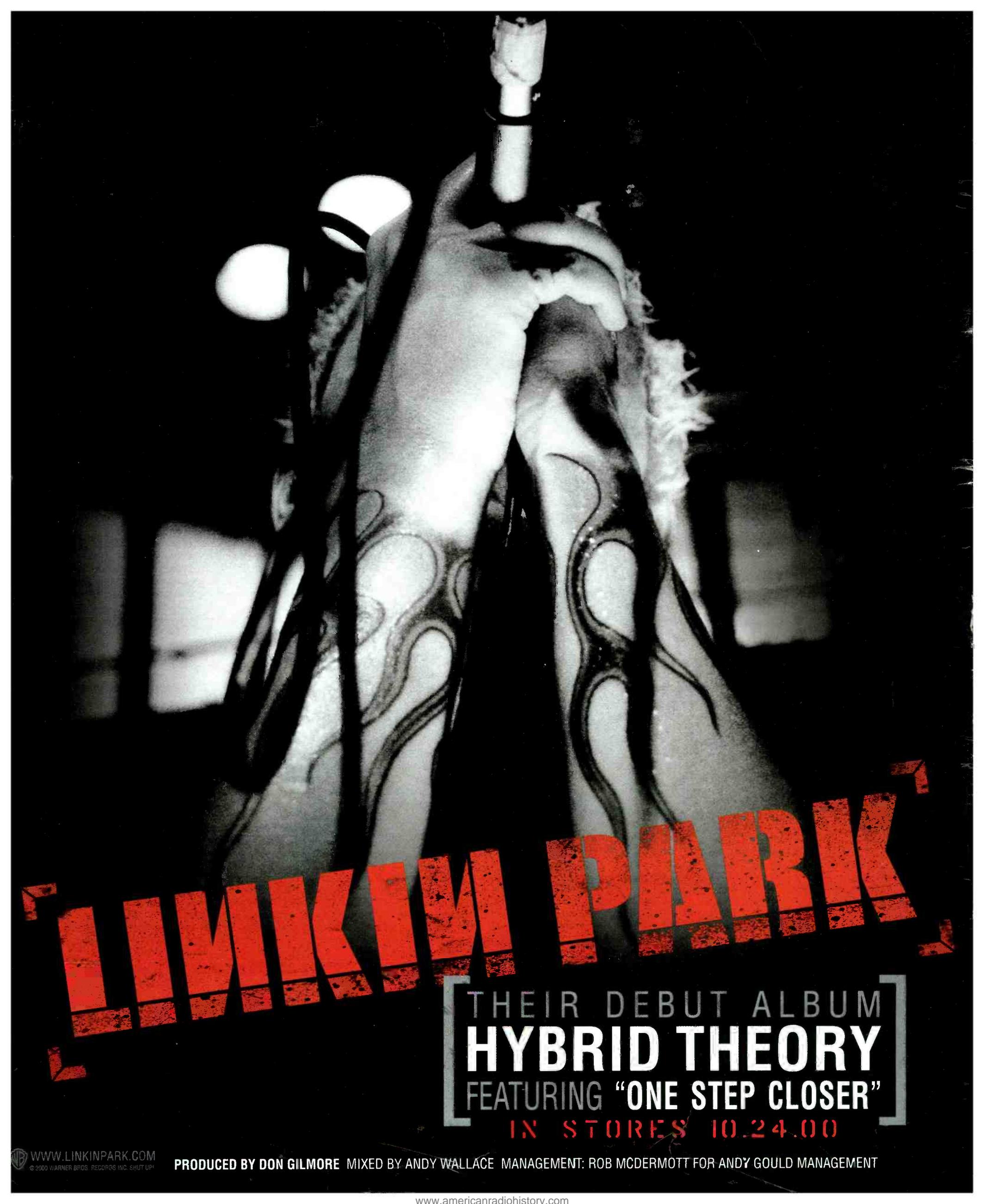
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