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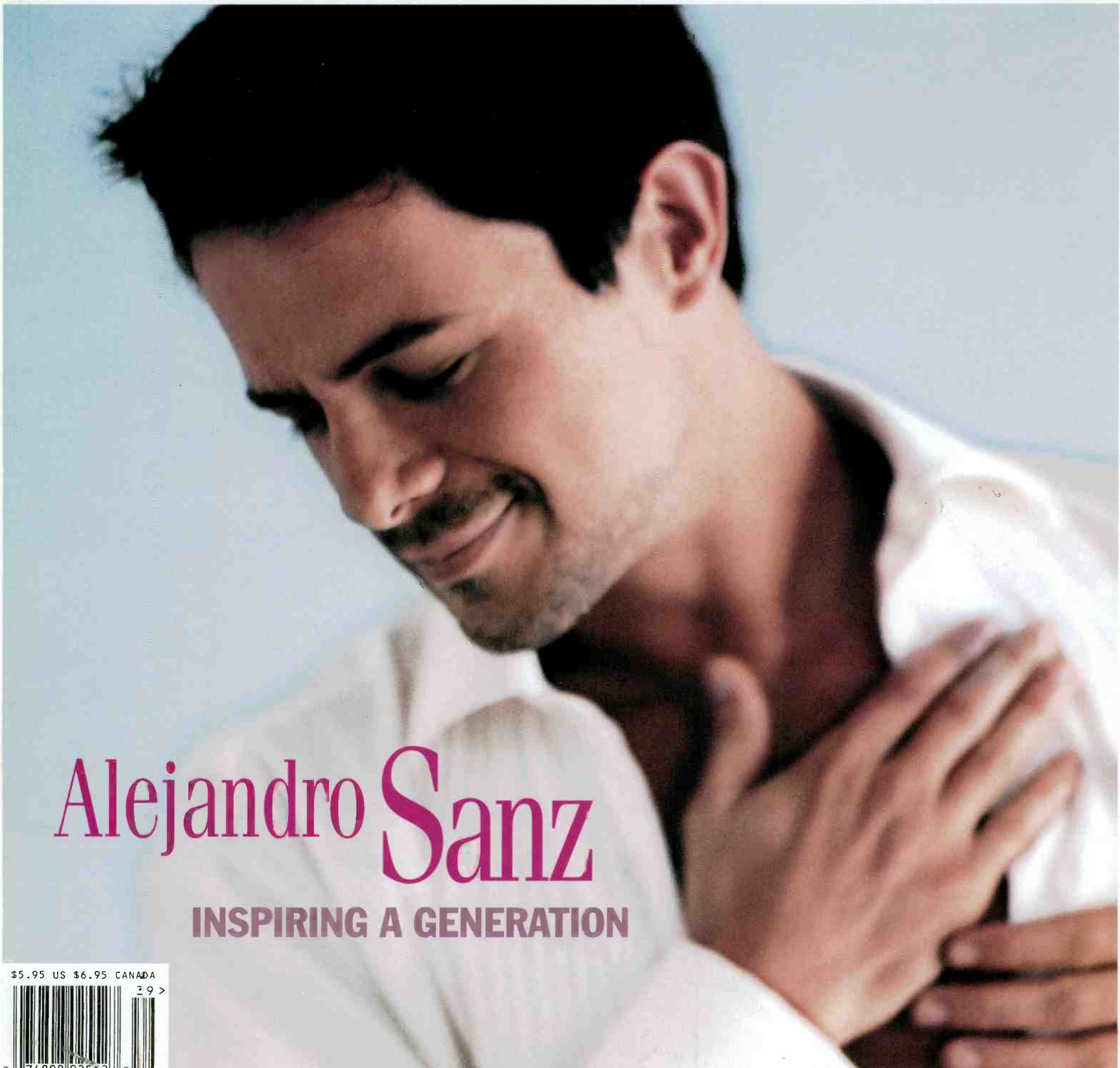
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 23, 2000



## Alejandro Sanz

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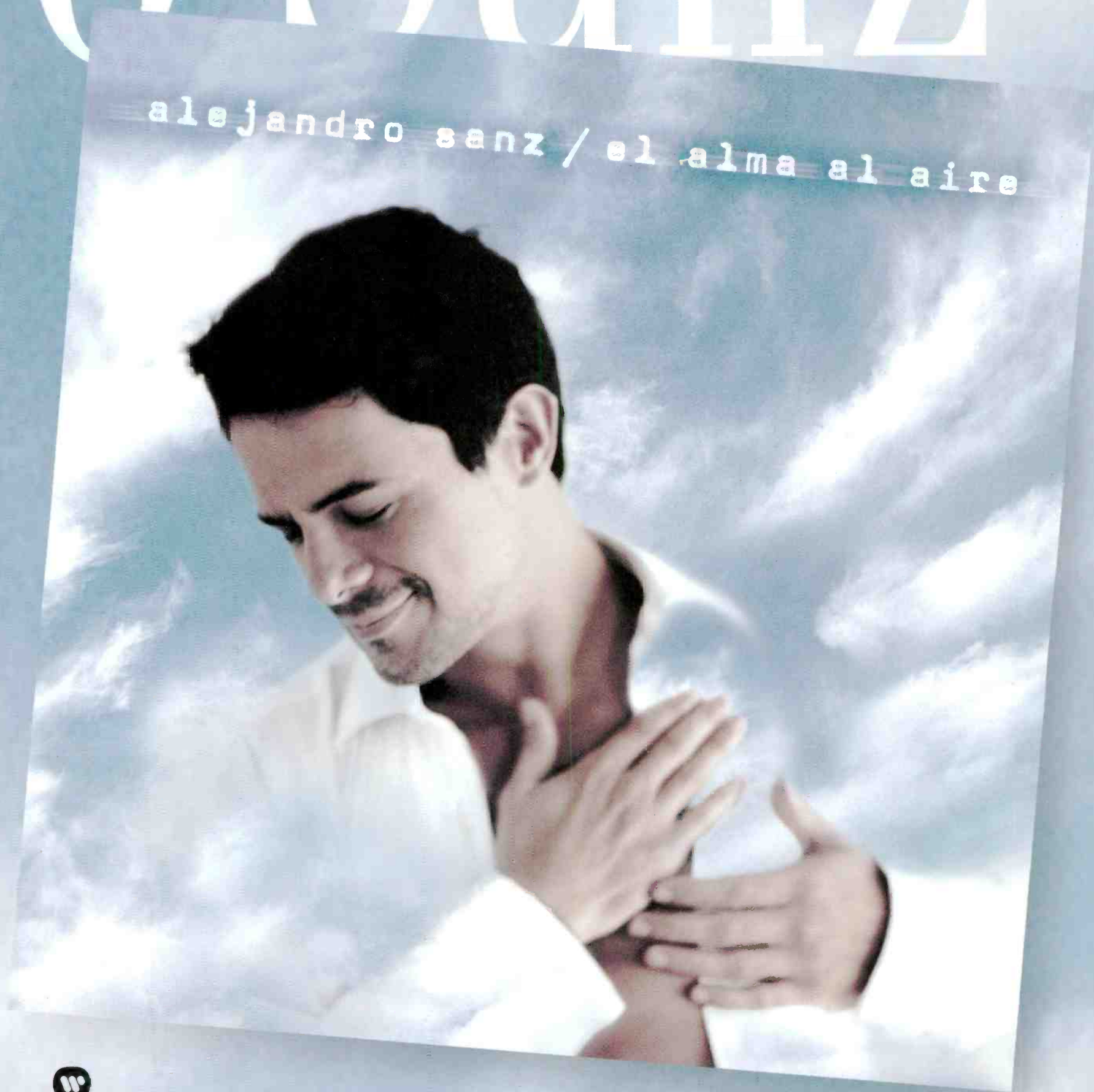
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# Alejandro

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**"Más" has achieved RIAA US.**

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**Over 2 million records sold in Europe.**

**"Más" has earned 2 IFPI Platinum Europe Awards**

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**"Más" is the all time number one selling album in Spain,  
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in the official AFYVE sales ranking**

---

**His music has garnered the most prestigious  
awards in Spain and Latin America**

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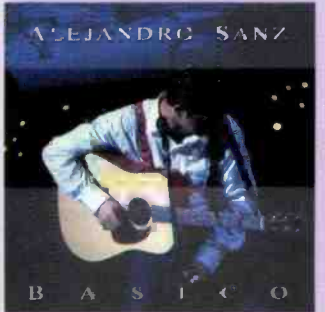
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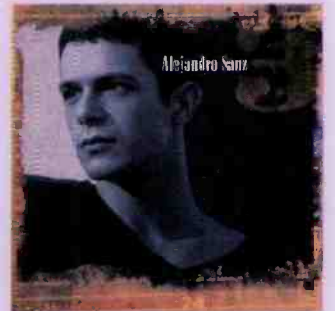
Viviendo de prisa | 1991



Si tú me miras | 1993



Básico | 1994



3 | 1995



Más | 1997

AND CAPTIVATING HEARTS WORLDWIDE

# Alejandro Sanz

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 23, 2000

## Trans World Invests In Brick-And-Mortar

BY ED CHRISTMAN

NEW YORK—In agreeing to acquire WaxWorks' 113-unit Disc Jockey chain, Bob Higgins, Trans World Entertainment's chairman/CEO, is betting



against Wall Street's apparent belief the day is waning for brick-and-mortar music stores.

The deal will bring another 113 locations under the Trans World banner, giving the Albany, N.Y.-based chain a total of 1,052

(Continued on page 86)

## Gilman Tops Nominees In Billboard Vid Awards

BY CARLA HAY

NEW YORK—Country singer Billy Gilman leads the list of nominees for the 2000 Billboard Music Video Awards, which will be presented Nov. 10 at the Universal Hilton Hotel in Universal City, Calif. The 12-year-old



Gilman, an Epic Nashville recording artist, earned four nominations for his video "One Voice."

The clip received nods for best country new artist clip, best contemporary Christian clip, best contemporary Christian new artist clip, and best jazz/AC new artist clip.

(Continued on page 86)



IN THE NEWS  
U.K.'s Badly Drawn Boy Wins Technics Mercury Music Prize  
See Page 14

## It's A Good Time To Be Modern Pop

### Blending Hard Rock And Elements Of Pop



GOO GOO DOLLS

BY MELINDA NEWMAN

LOS ANGELES—While many Americans have their eyes focused on the teeny-bopper stylings of Britney Spears and 'N Sync or the rap/rock rants of Limp Bizkit and Korn, a new strain of rock acts have been sneaking in and selling millions of albums and concert tickets.

Although modern-leaning rock

(Continued on page 22)

### Mixing Bits Of Rock Into Top 40 Radio



VERTICAL HORIZON

This story was prepared by Chuck Taylor and Airplay Monitor's Jeff Silberman.

If someone asked a group of industry types to guess which format had recently been the first to embrace acts like Creed and Barenaked Ladies and post top 10 airplay for matchbox twenty, Vertical Horizon,

(Continued on page 23)

### VH1 Viewers Want Their Rock



CREED

BY CHUCK TAYLOR and MELINDA NEWMAN

For developing acts, exposure on a music video channel can mean the difference between a gurgle on the charts and a multi-platinum album, with all the garnishes of fame.

While many of the new breed of rock acts have found a home on various radio formats and on local video

(Continued on page 24)

## Work-For-Hire Rollback On Track

BY BILL HOLLAND

WASHINGTON, D.C.—The legislative rollback requested by a national coalition of recording artists and allied organizations continues to unfold as the House Judiciary Committee approved the work-for-hire repeal bill Sept. 13 in a non-contested voice vote.



The legislation now goes to the House floor for expected approval under suspension rules, which allow noncontroversial passage of legislation without

(Continued on page 87)

## Latin Grammys Make Their Debut

BY LEILA COBO

LOS ANGELES—Retailers predict that Shakira, Christina Aguilera, and Ceila Cruz will be among the big win-



SANTANA

Backstage At The Awards, List Of Winners

Page 87

ners at record stores following the debut of the Latin Grammys, which aired on CBS Sept. 13 from Los Angeles' Staples Center.

"I'm hoping there's going to be a buzz around Christina Aguilera," says Mark Woodard, Latin music

(Continued on page 87)

## FTC Takes On Violence In The Media

### Does RIAA Labeling System Work?

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has long defended its parental-advisory labeling system as an adequate alert for parents, but the Federal Trade Commission (FTC) is now taking a much closer look at what parents actually know and how they're learning it.

Hilary Rosen, RIAA president/CEO, criticized the FTC report's findings on marketing and labeling in a Sept. 11 statement. "It fails to take much of its own data into consideration when drawing its assumptions about the recording industry's marketing practices," she said.

(Continued on page 84)

### Marketing Plans To Be Altered

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. entertainment industry has begun to restructure its marketing plans that target labeled violent product to children.

The action follows a Sept. 13 hearing at which federal lawmakers warned the industry that if it doesn't voluntarily comply with requests to stop such end-run marketing, it will face either legislative regulation or an expanded Federal Trade Commission (FTC) rule on deceptive advertising.

In comparison with other entertainment industries, the record business—which spends less than 10% of its advertising budgets on TV and consumer maga-

(Continued on page 84)



NEWS ANALYSIS

THE SPOTLIGHT ON TEXAS BEGINS ON PAGE 27

IN THE NEWS

U.K.'s Badly Drawn Boy Wins Technics Mercury Music Prize

See Page 14

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**BILLBOARD OFFICES:**  
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## Frank Cross 2000: Turn Of The 'Scrooged'

A new entertainment season is upon us, and in the executive boardroom of the International Broadcasting Co. (IBC), Frank Xavier Cross, the self-described "youngest president in the history of television," is reviewing an upcoming slate of violent melodrama and lurid holiday telecasts with his senior staff. Striding back and forth in front of a framed Picasso, the tall, balding Cross seethes to his assembled lieutenants that "there's a reason" he holds such an uncommonly lofty position in the industry: "I know the people!"

Indeed Cross does, judging from his taste in programming, and Christmas will be the biggest payoff yet. So Cross is keen to screen the promotional clip for IBC's upcoming "Yule Love It!" campaign of Noël specials. Off go the lights, and on comes a wall of TV screens that shimmer with a snowy North Pole tableau. The quaint cottage dominating the wintry scene, its windows aglow with silhouettes of busy elves, is suddenly hit by a mortar shell, and swarms of ski-masked gunmen leap over icy drifts to spray the remote residence with fire from M-60s and AK-47s. A voice-over snarls, "At 7 o'clock, psychos seize Santa's workshop—on 'The Night The Reindeer Died!'"

But such relatively subdued promos don't satisfy the amoral Cross—not even the one for the sleeky live production of "Scrooge" starring Buddy Hackett and the Solid Gold Dancers. So Cross jumps up and reels his own commercial pitching IBC's edition of "A Christmas Carol," in which a gritty-voiced rundown of documentary-clip horrors ("Acid rain! Drug addiction! International terrorists! Freeway killers!") culminates in a nuclear supernova behind the chilling sign-off: "Now more than ever, it's important to remember the true meaning of Christmas... Your life might just depend on it."

"CUT! PRINT!" yells director Dick Donner ("Superman," "Lethal Weapon"), as poised Panaflex cameras capture a close-up of actor Bill Murray as Frank Cross, his features looming demonically in the fiery glow of his TV monitors.

It's March 1988, inside a cavernous sound stage on the lot of Hollywood's Paramount Studios, as production is concluding for "Scrooged," the modern film adaptation (by writers Mitch Glazer and Michael O'Donoghue) of Charles Dickens' classic, cautionary short story. A break is called, and Murray loosens his tie as he exits the sound stage, strolling past a huge bone-white bulletin board lining one wall of the vast office set. Erected for a scene not included in the film's final cut, the prop board is covered with a gridwork of cards bearing the titles of the fictional IBC network's new programming week, among them the Monday evening drama "Three-Way Love," a Tuesday night block consisting of "Tuna Patrol" and "The Chorus Slut," and Friday's 9 p.m. ratings magnet, "The Trojan Hour: A Guide To Sex"—plus the full Saturday-Friday lineup for the 7:30 p.m. slot: "Jailbait," "He Wants To Be A She," "Celebrity Fistfight," "Run For Sex," "Guess My Disease," "Ammo And The Girl," and "Dollars For Love."

Retreating to his trailer on the studio backlot, Murray reveals that the Solid Gold Dancers were a late addition to the cast ("It's the same day their show had been canceled—they got hired immediately") and describes the underlying motivations of his screen character ("Frank has the LCD—the lowest common denominator—instinct. His network can't stoop low enough! Frank controls everything, but he can't control the ghosts in his life or his society").

Praised by New Yorker critic Pauline Kael as "a triumphant parody of yuppie callousness," the satiric "Scrooged" went on to become one of the most successful Christmas movies of all time. Despite its enduring popularity as a VHS/DVD title—including cult status in rock'n'roll circles, with bands like R.E.M. toting copies of the film in their tour-bus

libraries—the lessons contained in the cinematic social parable still seem elusive a dozen years later.

This was rarely so apparent as on Sept. 11, when the Federal Trade Commission (FTC) released the report "Marketing Violent Entertainment To Children: A Review Of Self-Regulation And Industry Practices In The Motion Picture, Music Recording & Electronic Game Industries." The two central questions the report addressed were "Do the industries promote products they themselves acknowledge warrant parental caution in venues where children make up a substantial percentage of the audience?" and "Are these advertisements intended to attract children and teenagers?" In summary, said the report, "for all three segments of the entertainment industry, the answers are plainly yes."

Rather than a shrill conservative screed, the FTC report proved to be a fair, well-researched account of marketing practices. Its documentation was drawn from the files of the corporate firms scrutinized—as well as from data acquired by FTC "mystery-shopper surveys," which found, for instance, that 46% of under-17 patrons (52% of whom were never asked their age) were able to enter R-rated movies and that "unaccompanied children ages 13-16 were able to buy an explicit-content labeled recording 85% of the time" (the stats for restricted electronic game purchases were similar). Moreover, while the report showed that parents appreciated at face value the use of advisory labels, only 50% of the 55 top-selling CDs bearing such labels followed the music industry's parameters for displaying them. The report also found that network and cable TV regularly targeted advertising of R-rated films to underage viewers, noting that "the younger the audience, the more the studios tended to advertise on MTV." Also sourced in the FTC report were prior studies like one by the Centers for Disease Control and Prevention that found "the United States has a teen homicide rate five times greater than the rate of 25 other industrialized countries combined."

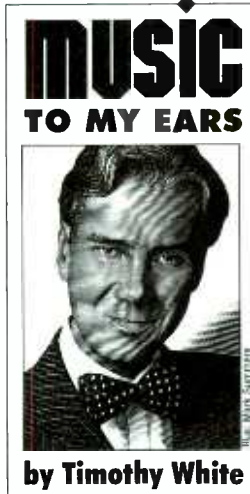
Frank Cross, of course, had had his own problems with negative feedback. In a subsequent scene shot with Cross/Murray at Paramount Studios in March '88, IBC's chief is confronted in his boardroom with a tabloid cover story headlined "IBC KILLS OLD WOMAN." As a junior executive informs Cross, "This 80-year-old grandmother was watching your 'Scrooge' promo last night, and she just keeled over. It scared her to death." Frank gasps and says, "This is terrific! I knew that ad worked! You can't buy publicity like this! I want that promo run every half-hour. I want a disclaimer at the top—Anyone with a heart condition must leave the room!"

On Sept. 13, after initial Senate hearings on the FTC report, this columnist phoned actor Murray at home in upstate New York and asked what a media mogul like Frank Cross would be up to today.

"I think Frank's move now would be to combine sleazy, pathetic real-life TV shows like 'Survivor' with real-life violence," says Murray. "He'd take a bulletproof limo to some urban hellhole, throw money out the car window until somebody killed someone else over the flying cash, then jump out with his bodyguards to be videotaped with the victim dying in his arms."

The 21st-century Frank Cross would go that far?  
 "And next," Murray continues, "Frank would low-road it by going on one of his own network's bottom-feeding TV talk shows to describe that experience. And then, he'd try to high-road it by launching a graphic, never-ending, real-life biography series about anyone, anywhere, who's ever been touched by tragic death, from car crashes and murder to teen suicide."

What would IBC call this perpetual, pandering series? "Well," replies Murray, "I guess they'd name it for what it is, a really cynical outlook: 'Living With Violence: The History Of Our Times.'"



by Timothy White

## Jazz Saxophonist Stanley Turrentine Dies At 66

BY STEVE GRAYBOW

NEW YORK—Jazz saxophonist Stanley Turrentine, whose career spanned 50 years, died Sept. 12 in New York two days after suffering a stroke. He was 66 years old.

*'I admire the fact that, after so many years of making albums, Stanley was still looking to be inspired when he made music'*

— JOHN BURKE —



TURRENTINE

Turrentine, who lived in Fort Washington, Md., was in New York for a performance at the Blue Note jazz club.

Turrentine toured with Lowell Fulson's R&B band, which featured Ray Charles on piano, in the early 1950s; by the end of the decade he'd recorded his first sides as a member of drummer Max Roach's band.

In the early 1960s, he was recording as a leader. In 1971, Turrentine's "Sugar"

(CTI) became a pop radio hit and set the standard for the soul/jazz sound that became Turrentine's calling card.

During the '70s, '80s, and '90s, Turrentine continued to record for such labels as Fantasy, Elektra, and Blue Note, mixing elements of pop, jazz, and R&B. His most recent recording, "Do You Have Any

Sugar?," was released on Concord in June of last year.

"Stanley was one of the most important figures in soul/jazz," says Concord Records executive VP John Burke, who produced Turrentine's final recording. "It took two years to complete the album, and most of that time was consumed with finding material that Stanley would be excited about recording. I admire the fact that, after so many years of making albums, Stanley was still looking to be inspired when he made music rather than just putting out another album. It spoke volumes of his dedication to the music."

Turrentine is survived by his wife, Judith, two sisters, four daughters, a stepson, three grandchildren, and a great-grandchild.

In lieu of flowers, donations may be sent in Turrentine's memory to the American Diabetes Assn., 300 Penn Center Blvd., Suite 700, Pittsburgh, Pa. 15235.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

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<b>CLASSICAL CROSSOVER</b> ★ LA LUNA • SARAH BRIGHTMAN • NEMO STUDIO / ANGEL	
<b>JAZZ</b> ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	
<b>JAZZ / CONTEMPORARY</b> ★ FOURPLAY... YES, PLEASE! • FOURPLAY • WARNER BROS.	
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**Napster Appeal May Hinge On Sony Betamax**

BY EILEEN FITZPATRICK

LOS ANGELES—As the judges on the 9th U.S. Circuit Court of Appeals in San Francisco wade through a mountain of final briefs submitted by the Recording Industry Assn. of America (RIAA) and Napster, some legal sources say the case will be decided on one issue.

"The bottom line is the Sony Betamax case, and the decision will not be rendered on the basis of the Audio Home Recording Act or other technology legislation," says intellectual property lawyer and professor Joseph J. Wiseman. "The decision will be based on whether or not there is infringement based on this technology."

In the landmark 1984 Sony Betamax case, the Supreme Court ruled that new technologies should not be judicially banned (or re-engineered) unless the only substantial use of which they are capable is unlawful. Copyright attorney Fred von Lohmann of the San Francisco firm Morrison & Foerster says, "The Sony case is

the only argument that carries weight."

In their response brief filed with the appeals court on Sept. 8, the RIAA and the National Music Publishers Assn. argue that the Sony case is not applicable since "the court considered both quantitative (widely used) and qualitative (commercially significant) substantially."



Napster responded on Sept. 13 that its technology is used for "sampling, space shifting, and the authorized distribution of music of emerging and established artists." Napster's brief restates the company's contention that the music industry seeks to control technology and "prevent it from transforming the Internet in ways that might undermine their present chokehold on music promotion and distribution."

While Napster also claims safe harbor

under the 1992 Audio Home Recording Act (AHRA), Wiseman says that a decision based on it would "leave a lot of underlying issues unresolved."

In addition, Lohmann points out that an amicus brief filed by the U.S. Copyright Office on behalf of the RIAA tears down that defense. In its brief, the Copyright Office states that Napster users are not using any of the devices or media covered by the AHRA and that the act provides immunity only for noncommercial copying, not for public distribution. "The AHRA argument is looking pretty weak for Napster since the U.S. government weighed in on the side of the RIAA," he says.

Other organizations that have filed amicus briefs on the RIAA's behalf include the Assn. of American Publishers, the Interactive Digital Software Assn., ASCAP, and BMI. Oral arguments for the appeal, which seeks to overturn a preliminary injunction order issued by the lower courts, are scheduled for Oct. 2.

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# DuBois Departs Gaylord; Planned Label In Turmoil

BY PHYLLIS STARK

NASHVILLE—The future of Gaylord Entertainment's planned record label is now in question following the Sept. 13 departure of Gaylord's president of creative content, Tim DuBois, after just a few months on the job. His exit continues a recent pattern of upheaval at Gaylord and follows the surprise July departure of president/CEO Terry London, a 22-year Gaylord veteran.

The company's Internet division, Gaylord Digital—which includes the Web sites MusicCountry.com, Musicforce.com, and Lightsource.com—also experienced recent upper-management turnover. Senior VP/GM Randy McCabe relinquished his duties several weeks ago, although he remains with the company in an undisclosed capacity. In June, Gaylord Digital GM Bob Wilson segued to sister company Gaylord Cable Networks as director of interactive television.

DuBois, the former chief of Arista Nashville, joined Gaylord earlier this year to oversee Acuff-Rose Music Publishing, Word Entertainment, the Grand Ole Opry Group, and Gaylord Films, as well as to launch the new label. In a prepared statement, company chairman E.K. Gaylord II expressed "disappointment" over DuBois' departure and called it a "mutual decision."

Label spokesman Tom Adkinson says DuBois left over "philosophical differences" but declined to discuss

the status of the label other than to say, "As with every part of our company, we examine the strategic plan every day and every week, so it's an ongoing examination of the record label."

Gaylord appointed former Cincinnati Bell CFO Dennis Sullivan as interim president/CEO. Sullivan, who has been retired since 1993, is the father of Gaylord Entertainment director Maggie Wilderotter. E.K. Gaylord had served as interim president/CEO since London's departure.

The new Gaylord label, which had been tentatively titled Dual Tone, had yet to land a distribution deal but had already made an offer to former Decca artist Chris Knight. The label was expected to have had mainstream country, alternative country, and pop divisions.

The future of some recently hired staffers, including former Arista Austin executive Scott Robinson, who had been tapped as the label's president, remained uncertain at press time. Fourteen former Arista Nashville staffers were expected to have joined the new label's ranks. Former Atlantic Records Nashville VP/GM Bryan Switzer, who had been hired to head the new label's promotion department effective Oct. 1, described himself on Sept. 13 as "a free agent as of today."

Adkinson says, "There's a handful of people Tim brought with him. Their circumstances are to be determined."

# Labels' Future In Doubt After Isgro's Sentencing

BY CHRIS MORRIS

LOS ANGELES—Former independent promotion kingpin Joe Isgro's record labels appeared to be on the verge of folding in the wake of Isgro's sentencing on federal loan-sharking charges.

"The company's being dissolved," said a woman at the Tarzana, Calif., offices of Private I Records, the Isgro-run imprint, once distributed worldwide by Mercury, that released albums by Bootsy Collins, Rick James, and the Gap Band in the '90s.

The woman, who identified herself only as Angela, also picked up a call on a separate line to Isgro's independent label Mecca Records.

She said there was no one in the office who could speak for the labels. "I'm just answering the phones," she said.

Facing U.S. District Judge Audrey B. Collins for sentencing Sept. 7 in L.A., Isgro—who pleaded guilty to

two federal extortion counts in a May 31 agreement with the government (Billboard, June 10)—was a shadow of the cocky, nattily dressed figure recalled by those who covered his trial on federal payola and racketeering charges a decade ago.

Held without bail since his arrest in March (Billboard, April 8), the 53-year-old industry veteran faced the bench clad in a green jail windbreaker and nondescript dark blue slacks, with his hands and feet shackled. He appeared without his hairpiece, and his sparse remaining hair, no longer dyed jet black, was gray. After more than five months behind bars, he exhibited a jailhouse pallor; his face was drawn, and his cheeks were sunken.

Isgro, who declined to address the court on his own behalf, heard Collins sentence him to 50 months in federal prison (BillboardBulletin, Continued on page 95)

*'Basically, he became a street-level criminal . . . [It's] that simple'*

— TERRI LAW —

# Warner Announces Download Plan

BY ED CHRISTMAN

NEW YORK—Warner Music Group—the last major to bring its digital distribution offering to market—has clearly been watching the efforts of the other majors in an attempt to avoid any missteps they may have made in their launches.

Although Warner is initially entering the North American market in November with only about 100 downloadable singles (BillboardBulletin, Sept. 11), it plans to follow up quickly with a broader offering that will include entire albums.

"We will have about 1,000 titles prepped and ready in January," says Paul Vidich, Warner Music Group executive VP. "How quickly the titles are integrated into stores' [inventory] will depend on the stores and their ability to manage that offering."

Rob Glaser, CEO of RealNetworks, which Warner has chosen as the architect of its digital infrastructure, calls the breadth of the

catalog that Warner is putting on the table "remarkable."

The platform that has been built can accommodate several playback systems, which is integral to Warn-

*'We will have about 1,000 titles prepped and ready in January'*

— PAUL VIDICH —

er's plans to reach the widest array of consumers and attract the support of a large number of retailers. Glaser says that Warner and RealNetworks have strived to create an "infrastructure that will have the broadest market reach."

Warner executives decline to reveal which other technology companies will be involved in its digital effort, but sources suggest that Liq-

uid Audio and Microsoft, through its Windows Media, will have a role.

In addition to allowing retailers some leeway in aligning with the digital service provider of their choice, Warner is joining potential merger partner EMI Recorded Music in using a gross-margin business model, which allows the retailer to set the price for downloads. That business model is much more popular among music specialty merchants than the so-called agency model chosen by the other three majors, in which the labels set the price to the consumer and pay a commission to the retailer.

Using technology licensed from PreviewSystems, the Warner model allows for what is called an integrated basket, which enables the retailer to collect payment and customer information. Retail views this as an important element. For instance, some large merchants have expressed concerns about the Universal Music Group's plan to collect specific customer information and market directly to customers.

"The approach we are taking to this is that we are interested in aggregated information that can help us to learn how to better sell our music but not specific customer information," says Vidich.

Vidich declines to discuss pricing, but some people familiar with Warner's plan suggest that the digital format may offer less profit margin to retailers than do the correspond-

(Continued on page 94)

# Atomic Pop Fizzles Out New-Media-Oriented Label Lacks Funds

BY MARILYN A. GILLEN and CHRIS MORRIS

NEW YORK—Whether the bubble has indeed burst for Atomic Pop, the radical new-music-industry vision for which it waved the flag has certainly been deflated.

Despite laying off almost all its remaining staff Sept. 8, the Web-centric indie label asserted in a terse statement Sept. 11 that it plans to "continue operations."

Launched in February 1999 by former MCA Music head Al Teller, Atomic Pop was at the time the highest-profile entrant yet in the nascent online-label sector and one for which its own stated expectations were equally lofty: the reinvention of the

music industry in a "digital revolution" that would claim as its first victim, Teller frequently asserted, the traditional music business.

Instead, all signs point to the casualty being the new-media upstart. Its apparent demise comes hot on the heels of two other dot-gones with strong entertainment-industry connections: Digital Entertainment Network and Pop.com.

"Clearly [industry] connections only get you so far—or not so far," says an online music competitor who admits to having been "intimidated" by some of the boldface names staking out turf online and who asks not

(Continued on page 83)



# 'Respond' Set Raises \$100,000

BY CARLA HAY

NEW YORK—The public response to "Respond" continues to escalate. Domestic violence prevention organization Respond Inc. has reached a milestone by raising \$100,000 through its "Respond" compilation album, which was issued last year to benefit the nonprofit Somerville, Mass.-based agency that offers aid, 24-hour counseling, and shelter to help women and children who are victims of domestic abuse.

The two-CD set—released in January 1999 on the Koch-distributed independent label Signature Sounds—features 27 New England-based singer/songwriters, including Juliana Hatfield, Jennifer Kimball, Mary Lou Lord, Melissa Ferrick, Catie Curtis, Patty Larkin, Merrilee Amsterberg, Jess Klein, Barbara Kessler, and Jen Trynin. The album has garnered critical acclaim and widespread support

in the music industry (Billboard, May 29, 1999).

Respond Inc. executive director Lynne Brody says, "We're thrilled at reaching the \$100,000 mark. I think the project is an example of how people can use their natural talents for the greater good. That level of community support is very powerful. With the 'Respond' album, we reached an audience about domestic violence that we may not have [previously] reached."

One of the music-industry organizations that has supported the album is music mail-order company Columbia House. Columbia House president Brian Wood says, "We get pitched a lot of worthwhile projects, but we have to be selective on which causes to support. The causes we support are those that are also getting a lot of support from artists."

(Continued on page 89)



DELMHORST

# CMA Plans Pro-Country Market Push

BY PHYLLIS STARK

NASHVILLE—The Country Music Assn. (CMA) has undertaken a massive research survey of country music consumers and is planning an extensive marketing push, along the lines of the dairy industry's "Got Milk?" campaign, to brand and help build the format. The campaign will launch next year.

The CMA has hired GSD&M Advertising of Austin, Texas, to conduct a comprehensive brand-development project aimed at



assessing current perceptions of country music among consumers and identifying the format's most distinctive and compelling traits. This information will be used by the CMA to develop both consumer-driven campaigns and business-to-business marketing initiatives to support the country music industry and reach fans and music consumers.

"Everybody felt that the indus-

(Continued on page 53)



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# MTV Customizes VMAs

## Local VJs, Clips Target Global Viewers

**BY GORDON MASSON**

NEW YORK—An estimated 1 billion-plus viewers around the world witnessed the 2000 MTV Video Music Awards (VMAs) Sept. 7. Those watching the extravaganza from outside the U.S. were guided through the evening's proceedings by familiar local VJs who were at Radio City Music Hall here as part of MTV's customization strategy for such awards shows.

This strategy gives MTV viewers the impression that the show they're watching is made specially for their specific country or region.

In charge of coordinating the mammoth effort to take the show around the world is Lisa Hackett, VP of international programming, operations and marketing.

"We had crews from 10 international channels in for this year's show, as well as one international online crew, and about 30 people from those channels as well as a team of about 12 from the international department working on the customization process," says Hackett.

Hackett heads MTV Networks' International Operations team, which is located in both London and New York. In the months leading up to the VMAs, or any other large-scale MTV event, her team meets with each individual MTV affiliate channel to brainstorm ideas of how best to tailor coverage of the event.

"Without the customization, the show would just be a U.S. import. Customization [of the event] ensures that we make the show the most relevant to our viewers around the world," Hackett tells Billboard.

The operations team coordinates with various MTV departments such as talent and music, production, production management, communications, marketing, and online to set up the multitude of opportunities that exist for each TV crew at the event. The team also helps facilitate the actual transmission of

the event and subsequent satellite feeds of the customization elements with MTV Networks' operations center.

As a result of the brainstorming sessions, a meticulous plan is devised that allows each individual channel producer to decide which elements should be included in the regional broadcast. A basic checklist is drawn up from which the channels can choose where they want their crews to be on the night of the show.

However, the actual regional customization begins in the days leading up to the VMAs, when MTV's international channels attend performer rehearsals to conduct local VJ interviews with artists and show hosts. The footage from these interviews is used in news segments as well as incorporated into the actual local broadcast. During the week of the show, channel crews also do various location shoots with VJs and regional talent in and around New York.

"At the end of each day all the film that has been shot by all the different channels is brought in and reviewed by everyone, and the local channels are given the chance to share each others' footage," says Hackett.

Immediately prior to the show, regional crews can take advantage of priority access to the red carpet arrival area, where local VJs can interview artists and celebrities as they arrive at the event. Again, these segments are used in local MTV news packages as well as in local broadcasts. MTV also airs its own live pre-show program, which regional affiliates are offered as part of the customization package. That coverage includes interviews with a wide range of artists and celebrities to which the regional MTV broadcasters can add their own VJ links, or "wrap-arounds."

The localization efforts also continue during the event. This year, MTV Brasil and all seven feeds of

*(Continued on page 83)*

# BMG Declares Desire To Be No. 1

**BY ADAM WHITE**

HANNOVER, Germany—For a moment, visitors to the Bertelsmann pavilion here at Expo 2000 are asked "to imagine a world without media." Then the German company's large-screen audiovisual presentation goes on to suggest why such a thing is, well, unimaginable.

For a moment, BMG Entertainment chairman/CEO Michael Dornemann would prefer to imagine a world without the Universal Music Group's acquisition of PolyGram. "I don't want to talk about competitors," he told Billboard. "But what you can clearly say is that, usually in the integration of two big companies, it's a very difficult job—and usually you lose market share if you add [the companies] together. If you look at Universal, they did not lose."

"This is something I respect," declared the man who had led Bertelsmann's music group since its 1987 formation.

Dornemann contends that but for the Universal/PolyGram combination, BMG Entertainment would today rank at No. 1 in U.S. market

share of current albums, with a 20% piece of the action. "We've gained market share every year," he said. "Even in overall album share, we are 17.5%. We were about 8% in 1991, so we have more than doubled that, more or less by internal growth."



"Now, with our partnership with Jive, with J Records, with the integration of LaFace, and with the turnaround at RCA, I do hope we can increase that 20% in current albums and 17.5% in overall album share," he adds.

BMG Entertainment made a 28% contribution to total Bertelsmann revenue in fiscal 1999-2000 of 32 billion deutsche marks (\$14 billion), larger than any other division. The division fronted by Dornemann and president/CEO Strauss Zelnick grew its sales by 15.5% to 9.4 billion deutsche marks (\$4.2 billion), with a significant portion of the increase due

to the strength of the dollar. It made a profit of 439 million deutsche marks (\$194 million) and evidenced a "stable" 4.7% return on sales.

Bertelsmann chairman/CEO Thomas Middelhoff paid tribute to music's contribution and to Dornemann during a financial presentation Sept. 13 at the company's Expo 2000 pavilion, dubbed PlanetM—"Media for the world." "It's not always been easy for him," said Middelhoff, "what with the negative press surrounding Clive Davis, for example."

The music unit had "a great year," Middelhoff added, while repeating his wish to see BMG become market leader in the worldwide music business by year's end. "Don't say that we haven't achieved our objective until Dec. 31," he said, even as he avoided being specific about how that goal would be attained. "We're intensively working and examining how to reach the No. 1 slot. We'll keep our fingers crossed that [the effort] will be successful."

Middelhoff stressed that Bertelsmann "firmly believed" in the music *(Continued on page 85)*

## DVD Audio's Debut Facing Delay Over Content-Protection Issues

**BY EILEEN FITZPATRICK**

LOS ANGELES—The launch of DVD Audio product is on the brink of yet another delay as record labels and the 4C group, which has developed the anti-copying protection for the format, continue to be at odds over licensing terms and conditions.

The 4C group consists of Matsushita, Toshiba, Intel, and IBM, which are the developers of content protection for recordable and pre-recordable media, otherwise known as the "4C" technology.

While the labels have agreed to fees to license the 4C technology, a source close to the negotiations says the labels have issues with the "licensing language." "If there are issues that might affect something else in the contract, the labels are

reluctant to agree," says the source. "They aren't putting all their cards on the table."

Already agreed upon is the 4C group's charge for the labels to license the technology for inclusion on DVD Audio discs. The 4C group is licensing the technology for an annual fee of \$400,000, according to sources familiar with terms of the agreement. If a label doesn't want to pay the 4C group, it has the option to pay a replicator that has licensed the technology. That cost would be 6 cents per disc.

Although label representatives would not comment on the negotiations, all said they are regularly meeting with the group to resolve some remaining issues. "All parties *(Continued on page 89)*

## U.K.'s Mercury Goes To Newcomer Badly Drawn Boy

**BY PAUL SEXTON**

LONDON—Good timing and good fortune have converged for "The Hour Of The Bewilderbeast." An industry audience at the Grosvenor House Hotel Sept. 12 watched as the debut album of that name by Twisted Nerve/XL Recordings artist Badly Drawn Boy trumped better-known nominees such as Richard Ashcroft, Coldplay, and Leftfield to win the ninth annual Technics Mercury Music Prize.



The artist, born Damon Gough in Bolton, near Manchester, has been a critical favorite in the U.K. in the year leading up to the award, in which a panel of industry judges honors the unofficial British or Irish "album of the year." But sales of the self-produced set have also been healthy since its release June 26.

The Beggars Banquet-owned XL, which distributes Badly Drawn Boy's own Twisted Nerve label, puts its current domestic total at 80,000 copies, and the result is perfectly timed for the Beggars Group's U.S. release of the album Oct. 3 via Twisted/XL.

"Apart from being a brilliant record, it's exactly the right time in its life cycle for this to happen," says Beggars U.K. president Martin Mills. "It's [already] out everywhere except America, and it's building all over the place. The sales are between 5,000 and 20,000 in all the significant territories and multiplying rapidly. In Germany, for instance, it's already sold 800% of its ship-out."

*(Continued on page 89)*

## EXECUTIVE TURNTABLE



GILLYARD



MARK



STIMMEL



DAKAR



TEPPER



BLACK

**RECORD COMPANIES.** Ron Gillyard is named senior VP of black music for J Records in New York. He was VP of Bad Boy Entertainment.

Sony Music Entertainment promotes Caryn S. Conklin to VP of international management information systems and Ken Citron to VP of U.S. information systems in New York. They were, respectively, VP of finance and administration systems and VP of distribution and logistics systems.

MCA Records promotes Patricia Coleman to senior director of business and legal affairs in Santa Monica, Calif. MCA Records also names Joel Mark VP of A&R in Santa Monica, Calif. They were, respectively, director of business and legal affairs and A&R executive for Wind-Up Records.

Lee Stimmel is promoted to VP

of marketing and product development for Atlantic Records in New York. He was VP of marketing.

Yigal Dakar is named senior director of marketing and artist development for Priority Records in Los Angeles. He was GM of Risk Records.

BMG Entertainment promotes Ava Volandes to director of partnership marketing in New York. BMG Entertainment also names

Joelle Quinn director of partnership marketing in New York. They were, respectively, associate director of partnership marketing and senior manager of global media and sponsorship marketing for American Express.

**PUBLISHERS.** Allan Pepper is named VP of creative services for MPL Communications in New York. He was VP of creative services/special

projects for Warner/Chappell Music.

Jason Black is named creative manager, East Coast, for EMI Music Publishing in New York. He was an associate producer for MTV News.

**RELATED FIELDS.** Marie Dominguez is promoted to tour press director for the Mitch Schneider Organization in Sherman Oaks, Calif. She was a tour publicist.

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# Artists & Music

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

## Bassist Sara Lee Cooks Up Solo Debut

### Longtime Side Player Unleashes Vocals On Righteous Babe Set

BY JILL PESSERNICK

LOS ANGELES—After nearly 20 years of nonstop touring and session playing for such acts as Gang Of Four, the B-52's, the Indigo Girls, and Ani DiFranco, prolific bass player Sara Lee decided it was time to record her own album. And Lee felt that writing the music for her Righteous Babe project, "Make It Beautiful," just wasn't enough. She opted to venture into a previously off-limits realm—lead singing.

Lee's debut, released Sept. 12, showcases her sultry singing and funk/pop/rock musical compositions. "I deliberately went about writing songs that had good grooves," says Lee, who is managed by Peter Casperson of the Invasion Group and is published by Goat Girl Music (Lee lives on a goat farm). "The record is more like what I think of as '70s dance music. It's something that you can dance to and have a great time with."



LEE

Though Lee says she never thought of herself as a singer, she resolved to sing lead vocals on the project when she was on tour with the Indigo Girls in late 1997. "We were messing around in a sound check, and we were making up a silly song," she says. "People were taking turns to come up with a verse, and I had my turn, and I sang. It was the first time I ever sang in a microphone by myself. We were in a huge gym or something, one of those horrible-sounding places that you have to play when you're on tour: I heard my voice in the room, and I thought, 'It doesn't sound that bad. Maybe I could scrape by as a singer.'"

Scot Fisher, president of Righteous Babe Records, the Buffalo, N.Y.-based label founded by singer/songwriter DiFranco in 1990, doesn't believe she just scraped by. He says, "It was exciting to get Sara's record. It's a real qual-

ity piece of work, and people will respond to that. Sara is different, and her voice is different, but it's got a special style and feel to it."

It was only three years ago that Lee even began contemplating a solo record. She says, "I never, ever saw myself as a solo artist. I just thought it was time." Lee took a reprieve from touring during most of 1998 and early 1999 and focused on crafting her own music. Once she had the songs completed, she asked such songwriters as DiFranco, Emily Saliers of the Indigo Girls, and Pal Shazar to write lyrics. "I really wanted to sing good, quality lyrics on my record," she says, "and I knew I couldn't write them."

By April 1999, Lee had started recording with the help of producer Peter Scherer. When she presented the finished product to her former boss, DiFranco, she was immediately asked to sign with Righteous Babe. Lee says, "I certainly wouldn't have wanted to go to a major label, because they would have dumped me when the next teenager came along. I would have been more than happy to put the record out myself and continue being a bass player for other people. I was very lucky."

Fisher says that the album, which will be distributed by Koch International, Goldenrod Music, Zango, and Lady Slipper, will mainly be marketed in conjunction with Lee's upcoming tour dates. Starting in late October, she will open for a two-week Northeast segment of DiFranco's tour. Prior to that, Lee plans to play several small clubs in that region.

The album will be targeted to college, triple-A, and modern AC radio stations in the top 20 markets. Though a commercial single has not been chosen yet, the album's title song and the track "Traffic" have already gotten some spins on KCRW Santa Monica, Calif. Nic Harcourt, music director for the station and host of the "Morning Becomes Eclectic" show, says, "Traffic" has definitely gotten some phone

calls. When I say who it is and I explain her history, people call up and say they didn't realize she sang. I'm hoping radio programmers who have played some of [the artists Lee has worked with] will give this record a chance. If they do give it a chance, people will respond."

Righteous Babe is focusing on attracting listeners through listening stations and CD samplers. The project will be featured on Isis listening stations in 85 independent stores, and, through a deal with Goldenrod, it will be placed in listening stations in select women's bookstores. Lee tracks will be featured on music samplers from Café Music Marketing, which will be sent to 400 coffeehouses and cafes for in-house play. And a Patio Music sampler, which will be available in gift baskets at 19 luxury hotels, will include Lee songs.

Clips from Lee's CD are available on her Web site, basiclee.com, and such Internet sites as radiowoodstock.com. We broadcast two of her practice sessions Sept. 14-15.

Retailers are already forecasting a healthy first sales week, partly due to Lee's established fan base. Craig Swedin, junior rock buyer for the Torrance, Calif.-based Warehouse chain, says, "I think there's a bit of an audience because it's got the Indigo Girls and Ani [DiFranco] tie-ins. I think it will do steady numbers. If she gets a little bit of airplay, hopefully it will turn more people on to her."

Caroline Castaneda, national advertising manager for West Sacramento, Calif.-based Tower Records, adds, "This is a record beyond a normal debut. It is just so solid, and it has the potential to be a mass-market thing. She really does have a marquee name, which you usually don't get with a side player."



## Siberry Collects Lullabies On Sheeba's Soft 'Hush'

BY JIM BESSMAN

NEW YORK—As the title suggests, Jane Siberry's new album, "Hush," is a quieter, lullaby-like collection, the first by the highly original Canadian singer/songwriter to be made up entirely of cover material.

The disc, which largely involves Celtic and American folk songs that Siberry cherished as a child, is also the first from Siberry's Toronto-based Sheeba Records to be made available through Sounds True, the Boulder, Colo.-based publisher of media relating to the arts, humanities, and spiritual traditions.



SIBERRY

Sounds True distributes "Hush" through its Music From the Heart of the World music division. The first non-world-music title from the label, it streets on Sept. 26.

Contents of the 11-song set range from the cowboy dirge "Streets Of Laredo" to the Negro spiritual "Swing Low, Sweet Chariot" and also include "O Shenandoah," the classic folk song that Siberry previously recorded on the 1997 folk song compilation "Heritage," and "All Through The Night," which was taught to her by her mother as her first piano duet and was a favorite hymn of her Welsh grandfather.

Self-produced, the album features Siberry's vocals, piano, accordion, harmonica, harp, and keyboards; violinist Sandy Baron and oboe player Jennifer Weeks provide the only other accompaniment.

"Most of the songs I loved as a child," says Siberry, whose heritage is Scottish, Welsh, and Irish. "It started off mainly Celtic, then Amer-

ican spirituals started creeping in and to my surprise blended together very well."

The origins for the project go back to Siberry's trip to Scotland in 1998. "I spent a fair bit of time with a girl with Down syndrome who loved playing music and had remarkable skills on violin, piano, and guitar," Siberry recalls. "Her body language was very accomplished even if she couldn't play that well, and I noticed that certain songs I played really lit her up—and certain songs of mine didn't do anything for her! So she was my guide, and most of the songs on 'Hush' have her in mind."

In recent years, Siberry has staged a number of "salons," or "Siberry Weekend" events, where she conducts fan-hosted workshops and performs in intimate spaces like homes or apartments. Sounds True, which publishes spoken-word audio titles, originally approached her with the concept for a spoken-word recording of her workshops; instead, Siberry has given it "Hush" to distribute to stores in North America, with an option to license internationally.

"I hadn't worked with a distributor in a while, but I'm at a point with Sheeba where I know a higher profile is necessary," says Siberry, who launched her label in 1996 after a lengthy stay at Warner/Reprise dating back to the acclaimed 1987 album "The Walking."

"Different distributors have come to me, but Sounds True is a successful company owned by a keen-eared, altruistic woman [Tami Simon] with



(Continued on page 95)

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# 98° Reveals Versatility On New Set

## Universal Act Displays 'Mature' Image With Uptempo Sound

BY LARRY FLICK

NEW YORK—In approaching their next opus, "Revelation," the lads who comprise 98° wanted to remind listeners that they can funk it up with the best of 'em.

Although the Universal collection, due in stores Sept. 26, provides an ample dose of the smooth pop balladry that has become the quartet's signature, the project is also rife with timely uptempo jams that trigger a spree of playful, often soulful vocal performances.

"Revelation," the group's fourth album, is the much-anticipated follow-up to "98° & Rising," which has sold 5.6 million copies, according to SoundScan. It spawned the top 10 pop hits "Because Of You," "The Hardest Thing," and "I Do (Cherish You)."

The new set was largely produced by Anders Bagge and Arnthor Birgisson with Carl Sturken

and Evan Rogers, Rhett Lawrence, and Sam Watters and Louis Biancaniello. Much of the material was co-written by the Ohio-bred quartet, comprising Nick Lachey, Drew Lachey, Jeff Timmons, and Justin Jeffre.

"We wanted to show more range on this album," says Drew Lachey. "We feel like we've proven what we can do with a ballad. Our goal this time was to show more versatility in our music."

The first step in that direction was the set's first single, "Give Me Just One Night (Una Noche)," which went to top 40 radio on Aug. 1. The track, rich with flamenco guitars and shuffle-funk beats, broke the record for the most-added single ever at the format, earning 170 adds out of a possible 172 stations.

"Give Me Just One Night (Una Noche)" is complemented by a

music video lensed at the Mayan ruins in Mexico with director Wayne Isham. The creation of the clip was featured on MTV's "Making The Video" program.

"MTV's support of the video has been phenomenal," says Kim Garner, senior VP of marketing and artist development at Universal, adding that the network also premiered the clip with a live appearance from the band on its popular "Total Request Live" on July 27. (Continued on page 20)



98°



**On The Road.** Pachyderm act Indigenus recently opened for the Dave Matthews Band at the Blossom Music Center in Cuyahoga Falls, Ohio. The band will be on the road for much of the fall season. Flanking Matthews, center, are Indigenus members Horse, Pte, Mato, and Wambdi.

# Southern Culture On The Skids Goes High-Tech Via EMusic.com

BY DAVID MENCONI

MEBANE, N.C.—Southern Culture On The Skids' onstage props rarely get more high-tech than a bucket of fried chicken.

But along with the requisite odes to all things redneck, SCOTS' new "Liquored Up & Lacquered Down" does have a futuristic angle. It emerges Oct. 10 simultaneously online via EMusic.com and in brick-and-mortar stores via TVT Records.

"It feels weird for a band with our reputation to be working with a high-tech company," Skids guitarist Rick Miller says with a laugh. "But, hey, it's the modern world."

EMusic marketing director Ray Farrell says that the online promotion of SCOTS will go beyond the usual chats and contests. There are plans to offer live performance footage of the band in lieu of videos, and the site is building a "Southern Culture radio station." Miller will serve as DJ, playing music from the EMusic catalog.

"The radio station will be a blast, showing the myriad of influences that drive Southern Culture On The Skids to do what they do," Farrell says. "We want to be the online home for Southern Culture fans."

As always, SCOTS will rely on an energetic touring schedule (as orchestrated by its management and booking agency, Chicago-based Billions Corp.) to get the word out about the album.

"Southern Culture is one of the pre-eminent touring acts, with an incredibly strong fan base," says Paul Burgess, VP of marketing at TVT. "Regardless of whether or not they have a new album out, they can sell out venues all over the country."

Southern Culture On The Skids enjoyed its commercial peak with the 1995 Geffen set "Dirt Track Date," which sold 252,000 units, according to SoundScan. After the 1997 follow-up "Plastic Seat Sweat" stalled at 62,000, Miller says, Geffen would only pick up the group's option with conditions. So, it opted to leave instead.

Miller says that being free and clear of any obligations enabled SCOTS to get a two-front record deal that's "much more attuned to our needs as a band that makes its living playing live."

EMusic will offer "Liquored Up & Lacquered Down" as a download for \$8.99 or for free to EMusic subscribers. Farrell says EMusic is more interested in building its subscriber base than in selling "a la carte" downloads and views its efforts as complementing rather than competing with retail.

"We're not doing this in a vacuum. We want to do things that drive people toward stores and help physical sales of the album," says Farrell. "We don't see the MP3 version replacing the CD; we see it whetting people's appetites."



SOUTHERN CULTURE ON THE SKIDS

# Little Feat Celebrates Three Decades With Four-CD Set; Simon At The D.C. Mall

**NO SMALL FEAT:** No self-respecting Southern girl, myself included, grew up without a copy of "Waiting For Columbus," Little Feat's seminal 1978 live double-album. The band, which never found much favor with radio but had a tremendous following, took on an almost mythic appeal after the death of co-founder Lowell George in 1979 at the age of 34.

Though many critics feel the band lost its way post George's death, Little Feat has soldiered on (after taking a break for much of the '80s) with new lead singers, two founding members, and three musicians who have been with the band for more than 20 years.

The different stages of the group are showcased on "Hotcakes & Outtakes: 30 Years Of Little Feat," a 4-CD set coming Tuesday (19) from Warner Archives/Rhino.

The most fascinating material is saved for the fourth disc, "Studio Artifacts," which features a collection of outtakes, demos, and happy accidents from the George era. "The rarities disc is something that's really cool," says founding member and keyboardist Bill Payne. "It shows you the antecedents to how this band developed, how these songs developed. We were basically a garage band, which is why we've influenced bands like Dave Matthews, the String Cheese Incident, Phish ... The core of what we're doing on that rarities disc is just diving into every pool we can find that is a musical experiment. What were we doing? We had no idea."

But out of the chaos emerged wonderful songs and sharp playing that are highlighted in the collection. There are such early classics as the gorgeous "Willin'" and the funny pleading of "Feats Don't Fail Me Now," plus the more recent, jubilant "Let It Roll" and the litting "Eden's Wall" from the band's 1998 CMC-released album.

Based in California, the band embraced a barrage of influences. To this young North Carolinian's ears, its music always had strains of Southern Comfort and grits running through it.

"I was born in Texas but raised in California," says Payne. "But when you look at rock'n'roll, when you really dissect it, a lot of its roots are Southern, whether its Carl Perkins' 'Blue Suede Shoes' or the Band—they weren't Southern, but Levon Helm is from Arkansas. As you can tell from the boxed set, our influences are varied. I was talking to someone the other day about this, and I realized that Frank Zappa's attitude, more than his music, is what's pervasive in this band [George played with Zappa's Mothers Of Invention before forming Little Feat]."

Depending upon which songs of ours you're gravitating to, there's blues, cajun, zydeco, Southern—it just goes on and on."

When interviewed by Billboard, Payne was in Germany with the band on a tour of military bases. "We also played Kosovo," says Payne. "We're doing some commercial dates, but some USO dates as well. I'm so used to audiences jumping up and down, I haven't been able to tell if we're reaching [the military] audiences, but they line up to talk to us afterwards and are so thankful we took the time to play. It's a two-way street. We're honored to play in front of them, based on the sacrifice they're making."

Post-George, the band broke up only to reform in 1988 with new lead singer Craig Fuller, who was with the band until the early '90s. In fact, it was with Fuller that the group had one of its biggest commercial successes, with 1988's "Let It Roll." The current lead singer is Shaun Murphy.

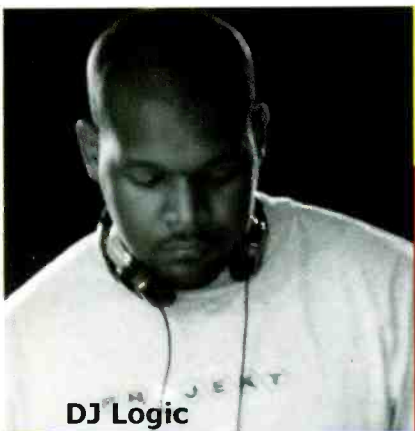
"We continue to call it Little Feat long after Lowell George has left this earth because we still sound like Little Feat," says Payne. "The band is still intact; it doesn't take anything away from him. I hope we honor him every time we take the stage."

**ON THE ROAD:** Paul Simon will headline a concert on the mall in Washington, D.C., for the WebMD Rock 'n Race to Fight Colon Cancer. The event, which will take place Oct. 8, will also feature Katie Couric, Rosie O'Donnell, and Dennis Franz ... Jimmy Page and the Black Crowes have canceled their U.S. tour, which was to have started Sept. 15, due to Page's continuing back problems. Among the dates that were canceled are Oct. 3-7 at Madison Square Garden in New York. Also off are U.K. and European dates, which were to follow the U.S. outing.

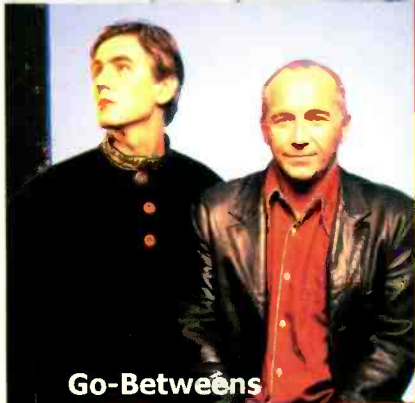
**STUFF:** New York-based Koch Entertainment has signed a North American licensing deal with London-based rock and metal label Music for Nations. The first release in the three-year pact will be the new album from British black metal band Cradle Of Filth, which will come out Oct. 31. Koch Entertainment, which is distributed by Koch Distribution, will also begin releasing various artists from Music for Nations' catalog over the next six months, according to Koch Entertainment president Bob Frank. Previously, Music for Nations had inked individual licensing deals in the U.S. on a per project basis.



by Melinda Newman



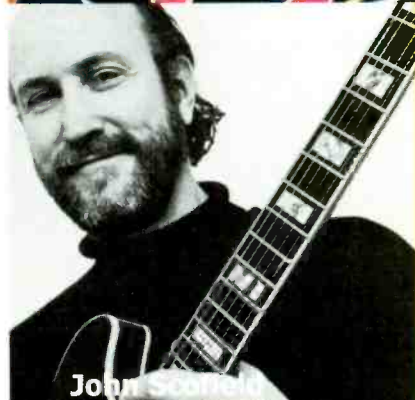
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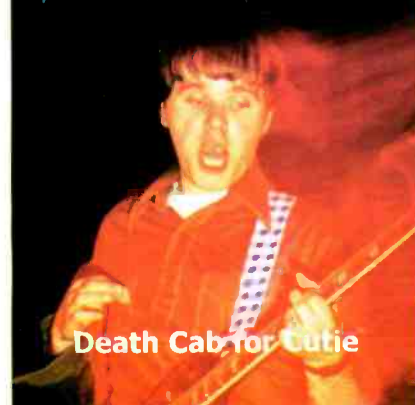
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# Top Pop Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST (MPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE))	TITLE	TOTAL CHART WEEKS
		<b>NO. 1</b>		
1	1	<b>CREED</b> ▲ WIND-UP 13049 (11.98/17.98) <b>CS</b>	<b>MY OWN PRISON</b> 34 weeks at No. 1	154
2	2	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	<b>LEGEND</b>	586
3	3	<b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>CS</b>	<b>WIDE OPEN SPACES</b>	137
4	4	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	<b>METALLICA</b>	474
5	7	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	<b>DARK SIDE OF THE MOON</b>	1225
6	5	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	<b>'N SYNC</b>	129
7	6	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	<b>GREATEST HITS</b>	307
8	16	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (6.98/11.98)	<b>LICENSED TO ILL</b>	441
9	12	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	<b>BACKSTREET BOYS</b>	161
10	8	<b>DEF LEPPARD</b> ▲ <sup>7</sup> MERCURY 528718/DJMG (10.98/17.98)	<b>VAULT — GREATEST HITS 1980-1995</b>	201
11	10	<b>ANDREA BOCELLI</b> ▲ <sup>1</sup> PHILIPS 539207 (12.98/18.98) <b>CS</b>	<b>ROMANZA</b>	145
12	13	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5
13	15	<b>MATCHBOX 20</b> ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>CS</b>	<b>YOURSELF OR SOMEONE LIKE YOU</b>	184
14	23	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	<b>EVERYWHERE</b>	170
15	21	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	<b>GREATEST HITS</b>	46
16	11	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>CS</b>	<b>BUENA VISTA SOCIAL CLUB</b>	69
17	19	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	<b>GREATEST HITS</b>	513
18	18	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	<b>CHRONICLE THE 20 GREATEST HITS</b>	361
19	9	<b>PEARL JAM</b> ◆ <sup>11</sup> EPIC 47857* (10.98 EQ/17.98) <b>CS</b>	<b>TEN</b>	266
20	20	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	<b>BACK IN BLACK</b>	322
21	26	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	<b>GREATEST HITS</b>	375
22	25	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	<b>CRASH</b>	225
23	31	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	<b>FAITH</b>	118
24	27	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	<b>CROSS ROAD</b>	63
25	29	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	<b>LIVE</b>	130
26	17	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/DJMG (6.98/11.98)	<b>GREATEST HITS</b>	466
27	24	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	<b>GREATEST HITS</b>	335
28	14	<b>JIMMY BUFFETT</b> ▲ <sup>9</sup> MCA 325633* (12.98/18.98)	<b>SONGS YOU KNOW BY HEART</b>	482
29	28	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	<b>GOLD</b>	179
30	32	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	<b>THE GREATEST HITS COLLECTION</b>	132
31	30	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	<b>SUBLIME</b>	206
32	42	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	<b>GREATEST HITS</b>	112
33	35	<b>MADONNA</b> ▲ <sup>7</sup> SIRE 25440*/WARNER BROS. (13.98/18.98)	<b>THE IMMACULATE COLLECTION</b>	315
34	38	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	<b>...AND JUSTICE FOR ALL</b>	540
35	43	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	<b>I'M ALRIGHT</b>	130
36	36	<b>BON JOVI</b> ◆ <sup>12</sup> MERCURY 830264/DJMG (7.98 EQ/11.98)	<b>SLIPPERY WHEN WET</b>	61
37	41	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	<b>IT'S DARK AND HELL IS HOT</b>	119
38	34	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/UNIVERSAL (6.98/11.98)	<b>TIME PIECES — THE BEST OF ERIC CLAPTON</b>	323
39	—	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	<b>THE BEST OF JOHN DENVER</b>	12
40	33	<b>WEEZER</b> ▲ <sup>1</sup> DGC 24629/INTERSCOPE (10.98/11.98) <b>CS</b>	<b>WEEZER</b>	80
41	40	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 67660* (11.98/17.98)	<b>BEFORE THESE CROWDED STREETS</b>	103
42	37	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	<b>THE BEST OF VAN MORRISON</b>	484
43	46	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	<b>MASTER OF PUPPETS</b>	485
44	22	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)	<b>TAPESTRY</b>	436
45	—	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	<b>GREATEST HITS, VOL. 1</b>	39
46	45	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	<b>GREATEST HITS</b>	412
47	48	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/DJMG (11.98/17.98)	<b>THE BEST THAT I COULD DO 1978 - 1988</b>	86
48	—	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> ▲ NEMO STUDIO 56511/ANGEL (9.98/16.98) <b>CS</b>	<b>TIME TO SAY GOODBYE</b>	31
49	—	<b>VARIOUS ARTISTS</b> ● BENSON 84056 (3.98/5.98)	<b>CEDARHILL KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS</b>	6
50	—	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424725/INTERSCOPE (12.98/18.98)	<b>HELL FREEZES OVER</b>	253

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). 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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). □ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **CS** indicates past or present Heatseeker title.  
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## Artists & Music

### 98° REVEALS VERSATILITY ON NEW SET

(Continued from page 18)

The act is scheduled to appear on the program again on Sept. 26.

Also, MTV is planning a week-end of special programming in support of 98° starting Saturday (23). But this is just one element of the label's extensive, multifaceted marketing plan.

For starters, television will be integral to breaking "Revelation." 98° has already appeared on "The Teen Choice Awards" and on "Summer Music Mania," both on the Fox network. Also planned are stints on "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and the Friday morning concert series of NBC-TV's

*"We want to have a long career, and slow and steady is how you build longevity. We feel like we're adding fans to our camp with each single and album"*

— DREW LACHEY —

"Today" show.

The act has also taped a concert special for the Disney Channel. It's a preamble to a world tour that will begin in January.

"We can't wait to get out on the road and perform these new songs," says Drew Lachey.

Until then, the act will make extensive in-person promotional appearances throughout the U.S. and Europe, with an ample number of radio visits on the schedule. Additionally, special promotions are in place with Radio Disney, which is running a national contest where in the winner and a friend will see the band in concert. Also, WHITZ (Z100) New York is preparing an album release special that will be syndicated to 140 stations throughout the States shortly before street date.

"The interest in this group is incredible," says Garner. "And the beauty is that they're being accepted as an act with a distinctive identity. They're not just another boy band, and they're more sophisticated than that."

Retailers agree. "They have that teen foundation, but they've always stood a half-step apart from 'N Sync and Backstreet Boys," says Natalie Hinton, manager of Borders in San Antonio. "They've always come across as the more serious, adult of the boy groups. This album does a good job of pushing that more mature image even further."

By striving for a more mature image, 98° also seems to be inching away from the pressure of

maintaining the astronomical first-week sales that its teen counterparts have logged.

"Honestly, I don't think it's realistic to hold comparisons," says Garner. "We're more interested in building solid sales growth from the last record. You always have healthy, tempered enthusiasm about that first week, but you also have to look at the big picture. We're not interested in a fast burn. We want durability, which we have in 98°."

Drew Lachey echoes Garner's sentiments, adding that he prefers "a gradual build. We want to have a long career, and slow and steady is how you build longevity. We feel like we're adding fans to our camp with each single and album."

Fanning the flames of fan support is the act's Web site (98degrees.com), which, in addi-

tion to the requisite photos and news reports, offers streaming audioclips from the album as well as special Q&A pages and diary-style reports from the act on the road as it promotes the project.

"It's a crucial part of what we're doing," says Lachey. "Having that kind of contact with the people who support your music is invaluable. When people can see that you're an approachable person, it often results in them wanting to bring your music into their lives."

And Lachey says support of the songs that compose "Revelation" is vital to them. "We wrote most of the songs, so this album feels like a personal statement. We're doing our best to grow musically. No two songs sound alike. They're as unique as we strive to be as a group."

## amusement

### business

#### BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>DAVE MATTHEWS BAND, DAVID GRAY</b>	Alpine Valley Music Theatre East Troy, Wis.	Aug. 19-20	<b>\$2,278,446</b> \$45/\$30	<b>67,571</b> 70,000 two shows	SFX Music Group
<b>DAVE MATTHEWS BAND, THE GETAWAY PEOPLE</b>	Meadows Music Theatre Hartford, Conn.	Aug. 25-27	<b>\$1,971,287</b> \$45.50/\$30.50	<b>72,465</b> three sellouts	SFX Music Group
<b>DAVE MATTHEWS BAND, MEDESKI, MARTIN &amp; WOOD</b>	Shoreline Amphitheatre Mountain View, Calif.	Aug. 1-2	<b>\$1,670,421</b> \$48.50/\$33.50	<b>43,986</b> 44,206 two shows	Bill Graham Presents/SFX Music Group
<b>PEARL JAM, SONIC YOUTH</b>	Blockbuster-Sony Music Entertainment Centre Camden, N.J.	Sept. 1-2	<b>\$1,481,684</b> \$33.50/\$29.50	<b>49,673</b> two sellouts	SFX Touring
<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b>	Riverbend Music Center Cincinnati, Ohio	Aug. 17-19	<b>\$1,400,220</b> \$54/\$27	<b>40,926</b> 41,056 two shows	SFX Music Group
<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b>	Merrifield Post Pavilion Columbia, Md.	Aug. 24-26	<b>\$1,250,019</b> \$53.75/\$26.75	<b>38,562</b> 38,720 two shows	SFX Music Group
<b>CREED, 3 DOORS DOWN, AMERICAN PEARL</b>	Blockbuster-Sony Music Entertainment Centre Camden, N.J.	Aug. 25-26	<b>\$1,196,530</b> \$35/\$25	<b>50,568</b> two sellouts	SFX Music Group
<b>OZZFEST 2000: OZZY OSBOURNE, DISTURBED, MONSTER MAG, PANTERA, GODSMACK, STATIC X, INCUBUS, METHODS OF MAYHEM, P.O.D., SLAVES ON SOPE</b>	Alpine Valley Music Theatre East Troy, Wis.	Aug. 6	<b>\$1,118,452</b> \$50.25/\$30.25	<b>33,420</b> 35,000	SFX Music Group
<b>RED HOT CHILI PEPPERS, STONE TEMPLE PILOTS, BICYCLE THIEF</b>	Verizon Wireless Amphitheatre Irvine, Calif.	Sept. 1	<b>\$1,070,625</b> \$38.50/\$28.50	<b>32,264</b> 32,490 two shows	SFX Music Group, Goldenvoice
<b>KID ROCK, THE TWISTED BROWN TRUCKER BAND, JOE C, UNCLE KRACKER</b>	Pine Knob Music Theatre Clarkston, Mich.	Aug. 31- Sept. 1	<b>\$1,003,962</b> \$36/\$29.50	<b>31,194</b> two sellouts	Palace Sports and Entertainment Inc., Cellar Door/SFX Music Group

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# EMI Latin Hopes For TKO With De La Hoya's Spanish/English Debut

BY MICHAEL PAOLETTA

NEW YORK—It's not every day that a 27-year-old five-time world boxing champion releases an album, but that's precisely what Oscar De La Hoya is doing Oct. 10, when EMI Latin issues his eponymous debut.

Produced by five-time Grammy Award winner Rudy Perez—who has worked with Christina Aguilera, Marc Anthony, and Luis Miguel, among others—the pop-leaning set includes 10 Spanish and three English songs.

In addition to Perez, who also wrote/co-wrote six of the songs, "Oscar De La Hoya" features contributions from songwriter Diane Warren (the powerful "With These Hands") and the Bee Gees (the down-tempo shuffler "Run To Me," which also appears in Spanish as "Ven A Mi").

"Oscar has made an album that is international in scope, plain and simple," says EMI Latin president/CEO José Behar. "Oscar transcends any and all boundaries. He's homogenous, he's mass-appeal. We see him appealing to the Latin community, the Anglo market, and the bicultural consumers—Hispanics who appreciate non-Latin music."

"For me, this album had to be a true reflection of my multicultural background," explains the artist, whose

parents were natives of Mexico. "In a way, this album is like me giving something back to my Mexican and Latin roots. But it also had to represent all of America—and not just because I was born here."

He continues, "Ever since this country gave me the chance to represent it at the 1992 Olympic Games in Barcelona [Spain], I feel like I have a dual nationality. Because of that, it was important to include songs in English and Spanish."

Musically, De La Hoya wanted the album's overall vibe to be warm and sensual, encompassing upbeat dance jams (the Santana-hued "Para Amarte" and "Mi Amor") and ballads/boleros ("Estar Sin Tí," "Te Amo," "Amándonos," "Nunca Imaginé").

The set's first single, the noncommercial "Ven A Mi," was delivered to Spanish radio the week of Sept. 4. One week later, and with the assistance of EMI-Capitol, its English counterpart was shipped to top 40, rhythmic, and AC formats.

The artist spent the week of Sept. 4 on a radio tour of major markets, including New York, Miami, Houston, Chicago, San Francisco, and Los Angeles. "We wanted key programmers, directors, and personnel to meet Oscar," says Behar.

Carlos Alvarez, PD of KLVE Los

Angeles, confirms that the station has been playing "Ven A Mi" since receiving it. "It's receiving about 28 spins a week," notes Alvarez, who adds that it fits in well with the station's format. "There's nothing awkward about it. And it certainly gets people's atten-



DE LA HOYA

tion when you say you're playing the new song from Oscar De La Hoya."

Retailers report similar enthusiasm. "It's about time that we have a new face, a new artist," notes David Massry, president of Neptune, N.J.-based, 35-store specialty retailer Ritmo Latino. "Oscar has a lot of charisma, many fans, and his music sounds good."

Behar confirms that consumers in record stores will know about this album. "We're aggressively pricing and positioning Oscar's album," he says. "There will also be banners and life-size stand-ups."

For the Internet-savvy De La Hoya fan, EMI Latin is spotlighting song snippets on its Web site (emilatin.com), as well as on the singer's official Web site (oscardelahoya.com).

Additionally, the label will be working with several portals to infiltrate different markets, says Lupe De La Cruz, national marketing director of EMI Latin, who points to Univision.com as a good example. "During the first week of October, there will be a live Webcast/chat with Oscar," he says.

"The site will also stream the single, as well as two-minute snippets of the various songs on the album," De La Cruz continues. "And those who supply their mailing address upon logging on will be rewarded with a free Oscar screen saver."

De La Cruz says the label is currently having discussions with other sites for similar Internet campaigns in the English-speaking market.

Univision TV, which is connected to Univision.com, is heavily promoting the artist and album throughout the month of September.

De La Hoya signed on the dotted line with EMI Latin one year ago, following a live performance on the top-rated syndicated Hispanic TV show "Christina."

"I sang the classic ballad 'Amor De Los Dos,' and the crowd went wild," remembers De La Hoya. "It was an incredible and unforgettable experience. I owe a lot to Christina, who took a big chance with me. She believed in me and opened the door for others to hear my voice."

According to the artist, his mother, *ranchera* song stylist Cecilia Gonzalez (who passed away from breast cancer in 1990) always wanted him to pursue a singing career, while his father's dream was for him to be a fighter.

Today, De La Hoya is taking time off from boxing in order to concentrate on his new career. "I most likely won't fight again until the middle of next year," he says. "When I go back to training for my fights, I'll take a break from my music."

As far as touring goes, De La Hoya says that that's not likely to happen until his second album.

In the meantime, De La Hoya will continue to smile as he turns a lifelong passion into a second career. "Making this album has made me such a happy person, because this is what I've always wanted to do," he says. "Boxing has been great to me, and I've been great to it, but singing and music have always been in my heart. And now seemed a great time to listen to my heart."

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## BETWEEN HARD ROCK AND TEENY-BOPPERS

(Continued from page 5)

bands that blend pop, folk, rock, and alternative have been selling albums for years, a wave that started with bands like Goo Goo Dolls, Live, and Collective Soul and grew with acts like Counting Crows, Barenaked Ladies, and matchbox twenty has grown to tidal proportions with a number of new acts, including Creed, 3 Doors Down, Blink-182, Nine Days, Fastball, and Vertical Horizon.

While they unarguably know how to rock, these acts, unlike their heavier rap/rock brethren, span a wide demographic that sees father and son shoulder to shoulder at concerts and bridges a number of radio formats, including modern rock, adult top 40, mainstream top 40, and—occasionally, in the case of Creed or 3 Doors Down—mainstream rock (see story, page 5).

“People right now are obsessed with boy groups and rap metal, but I think the door has cracked open for rock’n’roll a little,” says Goo Goo Dolls lead singer Johnny Rzeznik. “I think people are going to get sick of ‘Oooh, baby, baby’ and faux angst.”

The appeal of these modern pop bands is that they fall right in the middle of the two extremes. “Things always come back to the median, and that’s what we are,” says Creed guitarist Mark Tremonti. “We’re

the average rock band that doesn’t offend you—not too extreme. We’re just trying to do what we like.”

And clearly others are liking it, too. According to SoundScan, Creed’s “Human Clay” has sold 5,596,000 units, Blink-182’s “Enema of The State” is at 3,525,000 copies, and Goo Goo Dolls’ “Dizzy Up The Girl” has sold 3,354,000. Among the newcomers—most of which are working on their first or second single—3 Doors Down’s “The Better Life” is at 2,157,000 copies, Vertical Horizon’s “Everything You Want” has sold 836,000 units, and Nine Days’ “The Maddening Crowd” is at 305,000.

“People are ready for some straight-ahead rock’n’roll,” explains 3 Doors Down lead singer Brad Arnold. “There’s nothing put on and nothing made up and nothing made out to be what it’s not.”

“These are American rock bands that just happen to be making great music,” says Jason Flom, president of Atlantic Records’ Lava imprint, which is home to

matchbox twenty, Sugar Ray, and Kid Rock. “The common denominator here is that they’re writing great songs. I believe it’s the melody as much as the lyrics.”

### WORD-OF-MOUTH STRENGTH

“This type of music seems to have gotten stronger,” says Andy Sibray, pop/rock buyer for Ann Arbor, Mich.-based Borders Books & Music. “It’s because most of these bands are on the road. Word-of-mouth from fans to friends is really helping. You see patterns as they go through different markets. After the tour passes through a market, sales will then go down to their normal levels.”

Many of these modern pop acts have been together for years, making a living touring and selling CDs at their shows before ever getting signed to a label (see story, page 24). Nine Days put out three albums before signing with 550 Music/Epic; Vertical Horizon has been together since 1991, although only on RCA since the late ’90s.

When David Bendeth, senior VP of A&R for RCA Records, signed Vertical Horizon to the label, radio wasn’t playing acoustic pop/rock, but the executive wasn’t deterred. “I never thought about anything except how fantastic their singing and playing was,” he says. “Their songs were really radio-friendly.”

However, the band did undergo some slight changes after signing with the major. “The premise was to give them more of a rock sound,” says Bendeth. “Just to make it more radio-friendly. It wasn’t changing or compromising their talent. They wanted to be on rock radio. Otherwise, we knew we’d just have a triple-A or modern rock band. We had set our sights on Live and R.E.M. We both loved those groups.”

“We’ve had a lot of fans who have been with us for a long time, and there were rumors on the Internet that RCA made us make this record, which was just crazy,” says Vertical Horizon’s Matt Scannell. “It was the record we wanted to make.”



One reason many of these acts have flown under the radar is that most critics don’t find this music edgy enough.

“The most common thing I read about us and bands like matchbox twenty or Vertical Horizon is that we’re toothless,” says Nine Days’

John Hampson. “I don’t know if they think we’re trying to be cutting-edge and are falling short, but that’s never been our ideal. We just write music that says something to us, and it’s obviously connecting with people.”

While some have described this music as middle of the road—right of Spears and ‘N Sync and left of Korn and Limp Bizkit—Scannell says the term still makes his skin crawl. “It always scares me when I hear ‘middle of the road’ and me in the same sentence—it doesn’t have a good connotation. I’d hate to think it implies lukewarm, but I do think these bands are, in some way, bands in the middle of popular music today. They blend elements of pop with rock.”

### LACK OF PRETENSION

That blending of musical sounds



NINE DAYS



MATCHBOX TWENTY

plus a lack of pretension are among the building blocks of these bands’ success. Unlike much of today’s music, which asks that its fans be of a certain age or dress a certain way, this music embraces all.

“These bands are selling a lot of records, but I think their core audiences are a little disenfranchised,” says John Scher, whose Metropolitan Entertainment Group manages Vertical Horizon. “They’re the youngest part of the VH1 audience and the oldest part of the MTV audience.”

Most industry observers say that the core audience for this music is 18- to 25-year-olds but that much of it appeals to older fans.

“These groups have older appeal,” says John Artale, buyer for Carnegie, Pa.-based National Record Mart. “Guys don’t want to be Christina Aguilera or the Backstreet Boys. It won’t hit the younger audience.”

“This music isn’t just for the cool kids,” says Rzeznik. “If I’m at a party or an event and there’s too



many nose rings around, I always feel uncomfortable, like ‘Oh, my God, I’m not one of the cool kids anymore.’

“That anxiety stays with you,” he continues. “I was getting one of my tattoos fixed—I’m 34—and there was one of those young,

super-hip, nose-ringed mother-fuckers there. He kind of didn’t acknowledge me, and then he started talking to me and said, ‘I really like your old music,’ and I said, ‘Yeah, guys like you usually do.’ With this music everyone is welcome.”

“We’re not very hip,” matchbox twenty lead singer Rob Thomas told Billboard last March. “And that’s OK, because hip doesn’t last.”

“Creed music isn’t snobby, underground, indie crap,” says Tremonti. “I hate that stuff or bands where guys wear makeup.”

“When I was growing up, I listened to Rush and the Who and Van Halen and Billy Joel and J. Geils Band and Peter Gabriel and the Police, the big, popular bands,” says Scannell. “I never felt like you had to be cool to listen to that music, and I’d never want to perpetuate those kinds of attitudes. Music is for everyone.”

### MUSIC FOR THE MASSES

As is the message. Industry observers say these bands appeal to such a wide audience because their lyrics say some-

thing.

“There are a lot of kids that just like to hear music and don’t care what kind of message is given, but I think there are kids with serious values that like to listen to songs with messages,” says Bendeth.

By writing songs instead of “singles,” as Hampson puts it, the goal is to pen something that will resonate with many people, as well as not be embarrassing for the band to sing.

“Twenty years from now, I don’t want the song to seem ludicrous,” he says. “I mean, you can’t sing ‘My Generation’ anymore and mean it. I love the Who, and they’ve transcended that, but I don’t want to be 40 years old and sing about partying last night. We’re just writing songs about things that are always going to be true. I meant it when I said it then, and I can still relate to how I felt when I said it.”

One of the strongest examples of songs that are striking a chord is Vertical Horizon’s “Everything



You Want.” The song, about a guy’s unrequited love for a girl, has been interpreted as everything from a love song to being about Jesus.

“I think one of the best things about music is that it doesn’t come with an instruction manual,” says Scannell. “It doesn’t tell you this is

what you’re supposed to feel. Some people have taken the religious interpretation of the song, and when I wrote the song, I said, ‘I wonder what the general feeling will be, if it will mean God to some people?’—although that wasn’t my intention, but I was fine with that. It’s important to give the listener the freedom to say, ‘This is what I believe.’”

Says Arnold, “Some people come up to me and say, ‘“Kryptonite” helped me through a hard time,’ and that’s the best thing you can hear as an artist.”

### ON THE RADIO

While now radio mainstays, some of these bands had trouble breaking through at a time when the airwaves were dominated by music that sounded very different.

“At first it was a real struggle to get on the radio,” says Creed’s Tremonti. “But people wanted it. There was a big pop scene, and there wasn’t anything serious on the radio. Once it came out, people thought it was deep. It was very personal, not bubble-gum-oriented.”

Then rock radio, partially thanks to Creed, shifted to very heavy music, making it more difficult for bands like Vertical Horizon to break through.

“When ‘Everything You Want’ went up the modern rock chart, everyone was going, ‘How can you cut through all this hard rock?’” says Bendeth. “I call it getting between the creases of the maps. What that means is a lot of America isn’t as hip as we act like we are in New York or Los Angeles.”

But the band wasn’t particularly successful with its first attempt, “We Are.” “It went top 20 at modern rock, but it really went nowhere,” says Bendeth. “People would come to the show and say, ‘Why wasn’t this the first single?’ and we’d be like, ‘But it was.’”

“We Are” was never worked to top 40 but may be in the future, says RCA. Without a story to go to other formats, RCA wisely shelved it, according to Charlie Foster, Universal Records VP of pop promotion, because these acts still have to have success at one format before crossing over.

“These records need to have a base first,” he says. “What we’re seeing is these records cross from other formats, from rock and alternative. The pop/rock songs that are trying to cross from modern AC and modern rock are having a

(Continued on next page)



BENDETH



SCHER



GESLIN



FLOM



SLATER



FOSTER

## MIXING BITS OF ROCK INTO TOP 40 RADIO

(Continued from page 5)

Creed, and 3 Doors Down, how many would say, "Adult top 40"?

Apparently, the adult-female-friendly format—along with many mainstream top 40 stations—has found a place for rock acts, particularly as the battle between album and modern rock forces both of those formats to rock harder.

"Everything goes in streaks," says KPLZ (Star 101.5) Seattle PD Kent Phillips. "I think it started with Tonic [a while] ago.

Ever since, the rock product really started working well. In March we started having a tough time with Backstreet Boys, 'N Sync, and Britney product, and research showed our core starting to have a high passion for Creed, Foo Fighters, and Barenaked Ladies."

But not all adult top 40 programmers are as bullish on new rock product. While they see a growing interest in those acts, they also stress the importance of using rock as part of a balanced musical palette.

"All of it is cyclical," says WRQX (Mix 107.3) Washington, D.C., PD Steve Kosbau. "Any time we go in an extreme direction, we could be in trouble. Whether it's too much country crossover, boy bands, or the hard stuff, you have to be really careful."

"Those [rock] songs still have a lot of pop flavor to them," notes Leighton Peck, PD of KSTP-FM (KS95) Minneapolis. "We still balance that with the pop hits from Savage Garden, BBMak, and Faith Hill."

### HESITANT TO JOIN THE REVOLUTION

Some adult top 40s are even more hesitant to join a new rock revolution. "It's a balancing act every week. Now when we do music, we have to decide on maybe

seven songs, two of which are too edgy to fit," says WRAL (Mix 101.5) Raleigh, N.C., PD Joe Wade Formicola.

"So when we looked at Creed's 'Higher,' we asked if it fits on the station," he adds. "At this point, it doesn't, while the matchbox twenty and the Nine Days [songs] do, as do the Sister Hazel, Fastball, and Ben Harper. You add those to a Don Henley and a Faith Hill, who's my core artist, and you have a nice balance."

For top 40 mainstream, rock music is cranking harder than it has at any time since the mid-'90s, when many stations were responding to the modern rock revolution.

In fact, the new KRBZ (the Buzz) Kansas City, Mo., is billing itself as Rock 40, a throwback to station manager Brian Burns' early-'90s success with KXXR in that market and a short-lived formatwide flirtation with Warrant, Winger, and Whitesnake that some PDs later saw as, uh, poison for their adult demos, particularly when combined with the early-'90s hip-hop boom.

While most top 40 programmers—like their adult top 40 counterparts—are vigilant against any potential overabundance of "extreme" rock or rap records, there's a feeling there as well of needing something "to offset the boy-band onslaught and balance out the Britneys, Christinas, and Jessica Simpsons," says WGTZ (Z93) Dayton, Ohio, PD Ange Canessa.

Adds WNKS Charlotte, N.C., operations manager John Reynolds, the rock trend is not an explosion of the magnitude of the teen-act boom, but "this type of song hasn't existed for several

years, so there's definitely a hunger, because these are becoming some of my best-testing records very quickly."

### THE MODERN AC FORMAT

For the modern AC format, which had seemingly set itself up as a gatekeeper for modern-to-top-40 crossovers for several years, a surprising number of top 40 PDs

*'There is a huge audience, which I like to call the Abercrombie & Fitch audience—late teens, young adults that really don't have a place that's their favorite radio station. They do a lot of button-pushing'*

- JOHN SCHER -

say that rock radio has more impact than modern AC, despite the fact that top 40 and modern AC have more similar target audi-

**MIX 107.3 FM**

ences. Modern WKQX "Q101 affects us more than [modern AC WTMX] the Mix," says WKIE (Kiss 92) Chicago assistant PD/MD Harry Legg. "Their soccer moms aren't going to be beating down our

phone lines. Their kids will, but they're not listening to Mix. They're listening to Q101, [rhythmic rival WBBM-FM] B96, and us."

By emphasizing variety at each of the mainstream formats embracing the new breed of rock, there is concern over the formats coming across as undefined, Formicola says. "We're not a clearly defined format. You hear Aerosmith, you think heritage rock. Tim McGraw, you think country. Celine Dion, you think AC. 'N Sync, top 40. What do I say, as an adult top 40—Lou Bega? We're a mishmash of AC and top 40, where the key is never playing too much of one thing."

"We're always redefining our core artists," Peck says. "It's the nature of our business. It used to be Hootie, then it became Sarah, Sheryl, and Jewel. Now it's matchbox twenty and Santana with Rob Thomas doing 'Smooth.'"

"Rock [may be] at its peak right now," adds Phillips. "Creed may become a core artist, while some of the edgier stuff won't. In the future, my guess is triple-A artists such as Dido and Macy Gray could be our core in the not-too-distant future. Whoever it is, we'll be running a very tight playlist and stay very focused."

### ON THE OTHER SIDE

Concert promoter John Scher, whose Metropolitan Entertainment Group also manages Vertical Horizon and has Guster signed to its Hybrid label, believes that one reason these bands are reaching so many formats is because fans of this music don't have their own format.

"That's one reason I think some

of these bands are falling under the media radar," says Scher. "And it's a critical error that radio is making. Where modern rock, which is very heavy right now, and rock radio are missing the boat here is that there is a huge audience, which I like to call the Abercrombie & Fitch audience—late teens, young adults that really don't have

a place that's their favorite radio station. They do a lot of button-pushing."

The only problem with getting airplay on so many stations is they all want the

act for radio shows or for on-air appearances. "I let the label take care of what stations we visit," says 3 Doors Down's Brad Arnold. "I know they can get some wars going pretty quick, but we don't let ourselves worry about that."

"What's really a nightmare are the radio-show requests," says Ron Geslin, RCA senior VP of promotion. "Radio gets very territorial. There are some markets where you're fine, but others where you have so many contributors, it becomes a very diplomatic negotiation."

"We're grateful to everyone who's ever played the song once," says Vertical Horizon's Matt Scannell. "We started the band in 1991 and toured relentlessly through the years. We know what it's like to

not get played, but there are some very confusing politics at the radio level. It's really important for us to say to RCA, 'We're stepping back. You deal with that.' We defer to them in a lot of ways."

Assistance in preparing this story was provided by Melinda Newman in Los Angeles and Airplay Monitor editor Sean Ross in New York.

**STAR 101.5**

**92kiss fm**  
All the hits One Station



COLLECTIVE SOUL

more than 10 million records. "We talk about the fact that you can't recognize them," says Ron Geslin, RCA senior VP of promotion, of Vertical Horizon.

## BETWEEN HARD ROCK AND TEENY-BOPPERS

(Continued from preceding page)

harder time."

Even though "Kryptonite" has been on no fewer than seven Billboard charts, Foster says, the song has still met some resistance, proving that no matter how big a song is, it's virtually impossible to have a clean sweep. "Even today, we have 40 adult top 40 stations not playing it—the programmers still think it's too hard. We found reluctance at every format.

"Honestly, what really helped us is right before we went to pop radio, we put the record in 'Call Out America,' and it debuted at No. 1 for the top 40 listener without any airplay," he continues. "It was their favorite song."

But Universal is still undecided about whether to take "Loser," the modern rock/mainstream rock follow-up, to top 40, despite its success on those charts. "We'll wait to

get a feel for the pop stations and if that's a single they'll automatically gravitate towards. With 'Kryptonite,' because the single was so big, they had to play it," says Foster.

### EYES WITHOUT A FACE?

"Kryptonite" may be one of the biggest songs of the year, but the fact remains that most of the more than 2 million people who have bought 3 Doors Down's album couldn't pick its members out of a lineup. Nor, with few exceptions, would they recognize members of the other bands.

"I'm so aware of how many millions of people don't know who I am," says matchbox twenty's Rob Thomas. "I was in an airport by myself standing in the ticket line, and someone said to me, 'So you're a musician.' And I

said, 'I'm trying.' And he said, 'If you're tenacious enough, maybe someone else will be carrying your luggage one day.'" This was after the band had sold

"I think matchbox twenty had that problem until Rob Thomas did the Santana track. I don't think it means we can't sell 11 million albums, but it is hard right now, because they're a quartet that no one really knows much about.

"Plus, they're resisting a lot of the daytime talk shows," he adds. "They have more of a touring concert mentality. They're not used to hopping on planes in a confused manner to do impulse television bookings."

While most of the bands say they are willing to try to increase their face recognition, they say those aren't the rewards they're looking for.

"I've never had designs to be a big star. In that respect, I think it's a convenient thing for people to play down bands like this by

saying they're faceless," says Hampson. "But not all music has to be about marketing a pretty face. I think people want good music. Dave Matthews is as average-Joe looking as everyone else, and his music was good enough to do it. We want our music to be good enough to do it, too."

Collective Soul's Ed Roland says getting recognized is always "a big deal for your own ego," but what's far more important to him is that people like the music. "It means much, much more to me to walk into a mall and hear our song over a speaker and see someone sing along rather than someone saying, 'Here's Ed from Collective Soul.'"

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.

## VH1 VIEWERS WANT THEIR ROCK

(Continued from page 5)

outlets, VH1 has become a national champion for these modern pop acts—groups that easily straddle modern rock, modern AC, and pop formats.

In its playlist for the week ending Aug. 31, more than half of VH1's top 20 videoclips could be termed rock, including Vertical Horizon, Creed (twice), matchbox twenty, 3 Doors Down, and Nine Days. Without a doubt, VH1 isn't all about Celine Dion and Gloria Estefan anymore.

MTV, too, while traditionally viewed as a younger-skewing channel catering to youth acts and hard rock acts like Rage Against The Machine, Limp Bizkit, and Korn, has showcased a number of these new rock acts via its crossover pop programming and primarily in specialty shows.

The result, according to the retail side, has been increased sales. "I can't overemphasize the video aspect enough for these bands," says Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World. "VH1, especially, has taken the mantle over on bands that aren't as heavy. All of these bands fit into that. VH1 really championed Nine Days. It helped them tremendously."

The bands notice the difference when video airplay flourishes.

"We were never a video band, and

now people have started to notice what we look like," says Creed guitarist Mark Tremonti. "VH1 was the first one to come video-wise. We actually set a record for most plays in one week on VH1 with 'Higher.'"

### VERTICAL HORIZON EMBRACED

Similarly with Vertical Horizon, when "Everything You Want" was No. 1 on The Billboard Hot 100, VH1 embraced the band, says John Scher, whose company, Metropolitan Entertainment Group, manages the group.



ISAAK

"We are extremely appreciative to VH1 every day," says Vertical Horizon front man Matt Scannell. "MTV hasn't really championed us, but VH1 certainly has."

The research says that 18- to 28-year-olds don't watch VH1 so much, but I have kids coming up to me and saying, 'I saw you on "The List" or the "Top 10 Countdown."'

In addition to playing the video in high rotation, VH1 selected Vertical Horizon to be part of its Inside Track promotion, which spotlights new and developing artists. Macy Gray, who fuses soul and rock, has also been fea-

tured (Billboard, Feb. 12).

The channel's transition from hot AC to a more modern AC feel is a simple matter of popular musical evolution, according to Wayne Isaak, executive VP of talent and music programming at VH1. "There's no question that rock is the style of music our audience yearns for now. Three or four years ago, they responded most positively to emerging females and the Lilith artists. That was a good chapter for us, but now Celine Dion is on hiatus and Lilith has peaked.

"That's one of the beautiful things about our society—we keep changing and cycling," Isaak says. "If you look where our audience of 25- to 35-year-old people came from in high school in the early '90s, they were devouring Soundgarden and Nirvana. Rock was strong and powerful in their lives."

"And our audience isn't necessarily going to love what their younger counterparts do," he adds. "They want their own music. The rock sound gives them relief from some of the great teen and pop music coming from the younger acts right now."

### VH1 ON A ROCK HIGH

While the channel is still supportive of pop acts—Janet, Faith Hill, and Madonna are staples—Isaak says, "There's no question that we've rocked

more in the last year than ever before."

VH1's evolution toward guitar-driven music began with its stalwart support of Lenny Kravitz's 1998 video for "Fly Away"—"which was a big success for us," Isaak says—followed by its embracing of Foo Fighters and the Red Hot Chili Peppers, whom Isaak considers core acts now.

But at this point, the channel also views Creed and Vertical Horizon as new staples. Creed's "Higher," says Isaak, "was as big a rock song as any we've had in the last two years. Those



CALDERONE

guys have got it. I see elements in them of the Doors and the Who. And Vertical Horizon was a no-brainer. The album is strong, and they had a fan base built in, because they had been playing shows" (see story, this page).

MTV, meanwhile, has played videos by acts like Collective Soul, Creed, and 3 Doors Down, although Collective Soul's Ed Roland feels more of a debt to VH1.

"VH1 played an enormous part," says Roland. "They helped 'World I Know' and 'December' a lot. There was a time when MTV didn't want to touch either one, and that's fine. I'm not an

idiot; not everything we do is for them."

With its harder sound, bands like 3 Doors Down have fared better at MTV than many other acts in this modern pop genre. According to Universal Records VP of pop promotion Charlie Foster, as of Sept. 7, MTV had played "Kryptonite" 340 times, while VH1, which is still spinning the video, had played it 408 times.

### BRITNEY VS. PAPA ROACH

MTV director of programming Tom Calderone stands by the channel's support of the rock gamut.

He says, "We've introduced a lot of rock acts to our 'Total Request Live' audience, so we finally have a cool kind of war going on with Britney fans and Papa Roach," the latter of which hit No. 5 on The Billboard 200 with its double-platinum debut, "Infest."

Calderone adds that these bands have also received exposure through crossover pop shows like "The Hot Zone" and the harder rock show "The Return Of Rock." "We can't control what happens on 'TRL,'" he says. "But bands like Vertical Horizon, 3 Doors Down, and Nine Days have been placed on our other shows."

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.

## Frequent Touring Instrumental In Modern Pop Acts' Quest For Success

BY MELINDA NEWMAN

LOS ANGELES—Most modern pop bands made their living from playing live long before they came to the attention of a major label. For many acts, it remains what they love doing best.

"Touring is totally necessary for us," says Ed Roland of Collective Soul. "I think it's what gives us energy to do another record. You keep in touch with the fans, and you never want to lose that. There's no way you can go wrong by being on the road."

"Being on the road is everything for these bands," says RCA Records senior VP of A&R David Bendeth, who signed Vertical Horizon to the label. "That's the place to connect. It's one thing to see them on VH1 or MTV but another thing to feel it and see it."

While tours by these bands don't always cause the fevered excitement of an 'N Sync or Backstreet Boys tour, promoters say these acts consistently sell tickets because they are strong performers that draw loyal audiences. Also, smart packages, such as the ongoing Live/Counting Crows tour or the just completed Nine Days/Vertical Horizon/Third Eye Blind tour, offer competitively priced tickets. This fall, Collective Soul and Creed will tour together, as will Guster and Barenaked Ladies.

"It's just getting back to basics and selling value," says Mitch Slater, executive VP of SFX and co-president/co-CEO of New York-based Delsener/Slater. "The band is giving the audience a good experience. We're selling mem-

ories."

For many rock acts, the key to breaking in a market is returning frequently to play again, each time increasing the audience until the act can move up to a bigger venue.

"I've seen it with Vertical Horizon and Guster; I've seen it with Counting Crows and Live," says concert promoter John Scher, whose company, Metropolitan Entertainment Group, also manages Vertical Horizon and is home to Guster's label, Hybrid. "As these bands tour, fans come, and the next time, hit record or no hit record, more people come because their fans bring along their friends."

"As you're building a band, it's almost impossible to overplay a market," says Chip Hooper, booking agent for Monterey Peninsula Artists, which books Vertical Horizon, Live, Nine Days, Phish, and Dave Matthews Band, among others.

Phoenix-based concert promoter Danny Zelisko of Evening Star Productions has seen several of these acts increase their audiences quickly. "We sold out a nightclub date on 3 Doors Down in advance in May with maybe 1,000 people," he says. "Now we're putting a new show on sale in a 2,000-seater, which I'm sure will do well. Creed played here last November at the Mesa Amphitheater, which holds 4,200; they're coming back on Sept. 27 and playing Desert Sky. It holds 20,000 people."

The fact that these acts bring more fans in each time is not lost on video outlets or retailers. "One of the reasons

we embraced Vertical Horizon is that we knew they already had an established fan base from touring. They were real, and they knew the importance of being able to do it live," says Wayne Isaak, executive VP of talent and music programming for VH1.

"When you come through and



3 DOORS DOWN

revisit a market two or three times a year, people will remember and say, 'Maybe I should pick this up,'" says Eric Keil, VP at South Plainfield, N.J.-based Compact Disc World.

### SHOWING OFF

In today's singles-driven climate, for many of these artists, playing live allows them to prove that they are far more than just what the fans hear on radio.

"If you rely solely on radio to present who you are to the world, you're limiting yourself," says Nine Days' John Hampson. "Radio is only going to play three or four songs over the course of a year, and that's if you're lucky. It's more like one or two. Playing live is the point of the whole thing."

"God bless 'Absolutely (Story Of A Girl),' but for a long time it's been bigger than the band," Hampson continues. "And I think, because of our live show, people are starting to realize we're more than just that song. We're not just a disposable Quarter Pounder at McDonald's."

### CAN YOU SIGN THIS FOR MY DAD?

As these bands have grown more popular on top 40 and AC radio, they've seen the dynamics of their audiences change. "I played hundreds and hundreds of shows with nothing but sweaty punks, guys with their shirts off," says Goo Goo Dolls' Johnny Rzeznik. "It's nice to see girls there now. I see a lot of younger people, a lot of normal people who don't stand out."

Similarly, Creed guitarist Mark Tremonti says he's seen a shift in Creed's audiences as radio play increased. "It was 90% males; now it's 60/40. You have kids with their parents coming, you have your rock fans. I like that—it's great."

"It's kind of funny at shows," says 3 Doors Down's Brad Arnold, "you'll see a 12- or 13-year-old girl standing right beside a 40-year-old that's not her daddy."

"People used to come up to us at shows and say, 'I need to get another CD because my dad stole it,'" says Hampson.

### ON THE ROAD AGAIN AND AGAIN

For many of these acts, especially those just starting their major-label ascent, roadwork is constant. Hamp-

son says Nine Days has had one day off in the past five weeks. The schedule has been equally grueling for 3 Doors Down. "Our album came out Feb. 8," says Arnold. "We left home Feb. 11, and I've been home 10 days in seven months."

And for most bands, show day begins long before the concert. "As the opening act on the Nine Days/Vertical Horizon/Third Eye Blind tour, we visited every radio station possible, since we didn't get a tremendous amount of press for the shows," says Hampson. "We wanted people to know we're there and come out early. Let's have every radio station that would take us." The strategy worked. Hampson says by the time Nine Days took the stage there were a few thousand people in the audience, but "by the end, it was packed."

Many of these bands finish with one tour only to immediately start another. Since several of the groups cross formats, they often have a wide choice of touring partners.

"I think it's great that we can open for Third Eye Blind and then go open for Dave Matthews Band," says Vertical Horizon's Matt Scannell. "We ran into some people from Ozzfest, and they were really cool, and I was thinking that's really just one audience, a really strong one, but you're not going to get the different type of people that we're getting. I feel fortunate that we can get to so many different people."

Assistance in preparing this story was provided by Chuck Taylor and Jill Pesselnick.



# SOUNDTRACKS

AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**SOUNDS FROM THE SMALL SCREEN:** It seems that every cast member, key grip, or wardrobe person from the mega-hit "Survivor" has secured some commercial endorsement or gone on to a career in the entertainment industry as the clock on their 15 minutes continues to tick.

Whereas being isolated on an island does not innately qualify one to go on and collect \$20 million per film, there is no denying that there was (and is) a group of immensely talented people attached to the show getting some much-deserved recognition. One of the main characters on the show wasn't Rudy or the naked fat guy, but the music. The "Survivor" theme and its accompanying soundtrack album composed by writer/musician **Russ Landau** is a surprising piece of work that, in spite of its built-in commercial appeal, is one of the few things from the show that deserves the spotlight.

*'Some weeks, we had two days to create all the music; other times we had a week'*

- RUSS LANDAU -

Landau, who had mostly composed music for small features and independent films, is now fielding offers and actively working on the Outback version of "Survivor 2." He came to the show quite by chance.

"I think I owe it all to a Discovery Channel hat," he says with a laugh. "I was wearing mine and the show's producer,

**Mark Burnett**, was wearing his at some industry function. We commented on it and struck up a conversation. That, as they say, was that."

Creating music for a weekly show that immediately became an across-the-board success had its pressure. "Some weeks, we had two days to create all the music; other times we had a week," Landau says. "I supplied the crew on the island with cues that they could insert, music that I had already created, and then we'd pick it up from there. It was an interesting way to work."

The big question, of course, is did he know who would win. "I specifically asked to score that episode as close to air as possible, and then only scored the first segments and left the last two. I really did not want to know. Like the nation, I became involved."

Creating themes for the characters was an idea, but Landau opted for another direction.

"I didn't want to do any themes, because who knew who was going to stay. But certain things that people did, certain situations, lent themselves to recurring pieces of music or at least similarity," he comments.

As for the estimated 72 million people that tuned in, all hearing his score at one time, Landau again takes it tongue-in-cheek.

"If I had thought about that going in, I might have never finished the episodes," he says, laughing.

The "Survivor" soundtrack hit stores Sept. 5 on TVT Records and will be followed by "Survivor 2."

"I saw it in the stores yesterday," he recalls. "It was in the back rack—I should have moved it!" he adds with pride. "Hey, anyplace in the store is fine with me."

**KRISTOPHER CARTER** is taking his sounds from the small screen to the large with "Batman Beyond: Return Of The Joker," a feature version of the popular animated series. **Carter** has been creating the sounds for the Warner Bros. series and now has completed the movie soundtrack.

Scoring the music for a feature film starring an icon was an interesting task. Since most of the "Batman" feature franchise has been live-action and scored by **Danny Elfman**, it was logical to assume this would follow the same vein.

"The animated series is completely different than the live-action films," **Carter** says. "While scoring it is the same process, the mood is totally opposite. The series, and the music, takes place in the future for Batman. It's a new sound, high-energy, technological, yet classically orchestral. It's where I believe music is going." The soundtrack is available on Rhino Records.

Also available on Rhino on Nov. 21 (along with "Turner Classic Movie Music") are three vintage soundtracks worth a reinspection. Rhino will release "Annie Get Your Gun," "The Unsinkable Molly Brown," and "Hit The Deck." The liner notes alone are worth the price, with album producer **George Feltenstein** handling the task.

## Orgy Expands On Elementree's 'Vapor'

BY JIM BESSMAN

NEW YORK—Alt-metal group Orgy, the first signing to Korn's Elementree label, established itself with a hit cover version of New Order's classic "Blue Monday," which vaulted its 1998 Elementree/Reprise debut "Candyass" to platinum sales.

"We could see why it worked," says Amir Derakh, guitar synthesist for the Los Angeles-based group, whose futuristic follow-up, "Vapor Transmission," is set for an Oct. 10 release.

"The song was never a big radio hit, and our arrangement—which was obviously more rock than new wave synth-pop—gave it another chance," he says. "But the song fits us lyrically and musically: It has a dark overtone to it and is also a relationship-type song and similar to the sort of stuff we write."

Its success at radio and MTV garnered a heavy touring presence, both with the original Family Values tour and subsequent headlining runs. Derakh credits the touring experience for what he views as the group's expansion into new creative directions, as manifested by songs like "Vapor Transmission" track "Eva" in particular.

"It's more of a 'song' song—not just something that sounds interesting with different kinds of changes," he says. "There's more of a pop structure. We're



ORGY

still not trying to fit in with everything else, but that's the most [traditionally] structured song we have."

Derakh, whose Orgy mates are singer Jay Gordon, guitarist Ryan Shuck, bassist Paige Haley, and drummer Bobby Hewitt, also singles out two other songs from the new album.

"Opticon" is our pissed-off, here-we-are anthem song," he says. First single "Fiction (Dreams In Digital)," he notes, "twists around" a relationship by evoking imagery lifted from Japanese animation, where "cartoon characters become icons."

Craig Kostich, Warner Bros.' senior VP of marketing/artist development, says "Vapor Transmission," which is entirely penned by the Warner/Chappell (ASCAP) act's members, "proves that they have what it takes" to move beyond the cover tune that launched them.

"What's important is that they're not only solid as a core rock and alternative band, but because of radio and MTV support, not only of 'Blue Monday' but 'Stitches,' they crossed into the pop world to a certain extent as well," Kostich continues. "That's unusual for a band of this nature: a hard-edge [modern rock] band as opposed to a mainstream one. They've opened up a very large audience."

To reach that audience, then, the label has fashioned a multi-tiered campaign focusing on "Fiction (Dreams In Digital)," going all the way back to June, when a 90-second snippet went out to MTV staffers for inclusion of the song on an MTV in-house sampler. A video was lensed by Nic Matthieu in July, premiering last month on MTV's "Total Request Live" program.

Also, in August, a promo CD went to modern and mainstream rock formats as well as college radio, and an extensive Internet marketing campaign commenced via M80 Interactive Marketing. Numerous sites have since come aboard with downloads, streamings, interviews, and contests.

August also brought a campaign from Streetwise Marketing in which Orgy logo stickers and two-song cassettes containing "Suckerface" and "Fiction (Dreams In Digital)" were dis-

(Continued on page 15)

MARTIAL SOLAL, HENRY TEXIER, DANIEL HUMAIR,  
 LEE KONITZ, ART FARMER, PHIL WOODS,  
 CLARKE-BOLAND BIG BAND, CHET BAKER,  
 GIOVANNI TOMMASO, ENRICO RAVA,  
 ROBERTO GATTO, STEFANO BOLLANI,  
 ENRICO PIERANUNZI, GABRIELE MIRABASSI,  
 ROSARIO GIULIANI, GIANLUCA PETRELLA,  
 CLAUDIO CORVINI, LUCA BULGARELLI,  
 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
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			SEPTEMBER 23, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	RE-ENTRY		<b>MARK CONDON</b> HOSANNA! 1780/INTEGRITY (9.98/12.98)	<b>No. 1</b> MARVELOUS THINGS
2	2	3	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
3	4	3	<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
4	1	2	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	GENUINE
5	6	17	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
6	5	8	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
7	8	11	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
8	10	14	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
9	9	9	<b>DAVID GRAY</b> ATO 21539 (16.98 CD)	WHITE LADDER
10	14	19	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
11	11	22	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
12	7	2	<b>RICARDO ARJONA</b> SONY DISCOS 84014 (10.98 EQ/16.98)	GALERIA CARIBE
13	22	22	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
14	13	6	<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
15	18	4	<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
16	3	2	<b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
17	15	3	<b>BUJU BANTON</b> ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98)	UNCHAINED SPIRIT
18	21	14	<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
19	12	3	<b>MAJOR FIGGAS</b> RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
20	17	6	<b>MORCHEEBA</b> SIRE 31137/LONDON-SIRE (17.98 CD)	FRAGMENTS OF FREEDOM
21	32	58	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
22	23	21	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
23	28	11	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
24	25	4	<b>OPM</b> ATLANTIC 83369/AG (11.98/17.98)	MENACE TO SOBRIETY
25	16	3	<b>ZEBRAHEAD</b> COLUMBIA 63817/CRG (7.98 EQ/13.98)	PLAYMATE OF THE YEAR

26	27	75	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
27	30	10	<b>NICOLE C. MULLEN</b> WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
28	20	3	<b>DAR WILLIAMS</b> RAZOR & TIE 82856 (17.98 CD)	THE GREEN WORLD
29	RE-ENTRY		<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
30	24	23	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
31	29	13	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
32	31	4	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
33	39	2	<b>LV</b> LOUD 1868 (11.98/17.98)	HOW LONG
34	NEW ▶		<b>8STOPS7</b> REPRISE 47387/WARNER BROS. (7.98/11.98)	IN MODERATION
35	40	6	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 (8.98/12.98)	EN QUE TRABAJA EL MUCHACHO
36	NEW ▶		<b>LUDACRIS</b> DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNEGRO
37	33	8	<b>KINA</b> DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
38	NEW ▶		<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC (11.98 EQ/17.98)	YOU CAN MAKE IT
39	34	6	<b>MARK SCHULTZ</b> MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
40	19	2	<b>JETS TO BRAZIL</b> JADE TREE 1052 (9.98 CD)	FOUR CORNERED NIGHT
41	41	79	<b>SONICFLOOD</b> GOTE 2802 (15.98 CD)	SONICFLOOD
42	NEW ▶		<b>RYAN ADAMS</b> BLOODSHOT 20071 (15.98 CD)	HEARTBREAKER
43	48	4	<b>DEBELAH MORGAN</b> THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
44	RE-ENTRY		<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
45	NEW ▶		<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
46	37	10	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
47	RE-ENTRY		<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
48	NEW ▶		<b>PEPE AGUILAR</b> MUSART 12326/BALBOA (10.98/17.98)	LO GRANDE DE LOS GRANDES
49	36	15	<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
50	46	19	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!

## POPULAR UPRIISINGS

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

**JOSIE SINGER:** Pop singer Josie worked with such producers as Ashley Ingram (Des'ree) and Andre Fischer (Natalie Cole) on her debut album, "Unkunvenshunal Girl"



**Flying High.** Frogwings is a rock band whose lineup includes Allman Brothers Band members Butch Trucks, Marc Quinones, and Oteil Burbridge. Their album, "Croakin' At Toad's," is set for a release Oct. 3 on Flying Frog Records, a label founded by Trucks. He says of Frogwings, "I looked around for my dream band players to play with me and found some of the best instrumentalists around."

(Qwest/Warner Bros. Records). She has previously been featured on several soundtracks, including "South Park," "Dinosaur," and "That Thing You Do!" She was also part of the original cast album for the

Andrew Lloyd Webber musical "Starlight Express" album. Josie will be on a U.S. promotional tour until December.

**LEIGHTON'S 'GOOD' ALBUM:** Rocker G.B. Leighton is on tour in support of his album "It's All Good" (Moonsong Records). The album was produced by Jim Gaines (Santana, John Lee Hooker). Leighton's upcoming dates include Oct. 7 and Oct. 28 in St. Paul, Minn.; Oct. 12 in St. Louis; Oct. 13 in Des Moines, Iowa; Oct. 14 in Kansas City, Mo.; and Oct. 15 in Minneapolis.

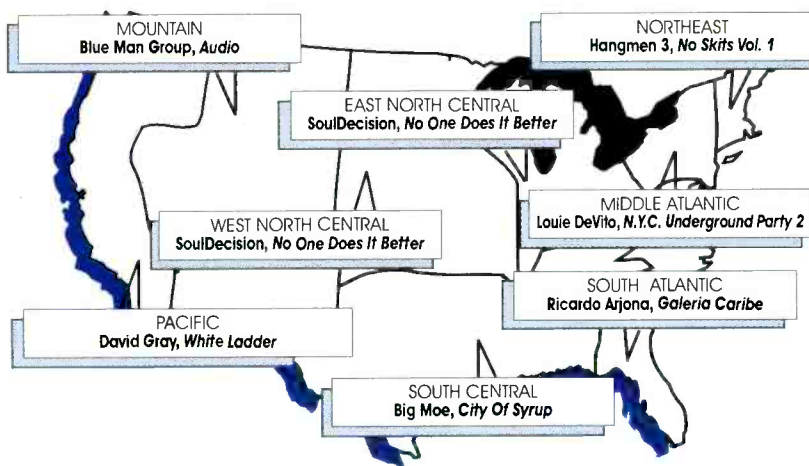
**BALDWIN JAZZ:** Bob Baldwin's latest album, "BobBaldwin.com" (Orpheus), debuted at No. 24 on the Top Contemporary Jazz Albums chart in the Sept. 16 issue. His 1992 album, "Reflections Of Love," was a No. 7 hit on that chart. "BobBaldwin.com" features guest appearances by Gerald Albright, Tom Browne, and Marion Meadows.

**SOLO EX-JAYHAWK:** Mark Olson & the Original



**Rammin' R&B.** "Our live show is what sets us up apart from other groups," says Zaccariah Adams of R&B group RAM-Z. The members of the Cincinnati-based act play instruments in concert. RAM-Z's self-titled debut album is due Oct. 10 on TVT Records.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

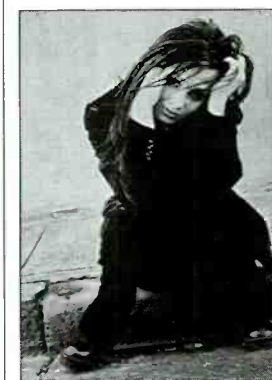
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. SoulDecision No One Does It Better	1. Ricardo Arjona Galeria Caribe
2. Nickelback The State	2. Donnie McClurkin Live In London And More...
3. The Union Underground ...An Education In Rebellion	3. Methrone My Life
4. Rascal Flatts Rascal Flatts	4. Ludacris Ludacris Presents: Incognegro
5. Mudvayne L.D. 50	5. SoulDecision No One Does It Better
6. Nina Gordon Tonight And The Rest Of My Life	6. Melina Leon Bano De Luna
7. Methrone My Life	7. Biju Banton Unchained Spirit
8. Slum Village Fantastic Vol. 2	8. Nickelback The State
9. Soldierz At War Hu\$5lin 4 A Kau\$e	9. LV How Long
10. Keith Urban Keith Urban	10. Keith Urban Keith Urban

**Harmony Ridge Creek Drippers** play music that appeals to fans of roots music with a country, folk, and rock mix. Olson was a founding member of "no depression" band the Jayhawks until 1995, when he left the band. "My Own Jo Ellen" is the Hightone Records debut album from Mark Olson & the Original Harmony Ridge Creek Drippers, whose members also include Victoria Williams and Mike "Razz" Russell.

Olson is currently on a North American tour. Dates include Oct. 12-14 in New York; Oct. 18 in Philadelphia; Oct. 19 in Alexandria, Va.; Oct. 24 in New Orleans; Oct. 25 in Austin, Texas; and Nov. 2 in Los Angeles.

**RUBIN-PRODUCED ROCK BAND:** Noted producer Rick Rubin has worked with such acts as Tom Petty and the Red Hot Chili Peppers. He recently produced the self-titled debut album from rock band Paloalto. The album—due Oct. 17 on Epic Records—features first sin-

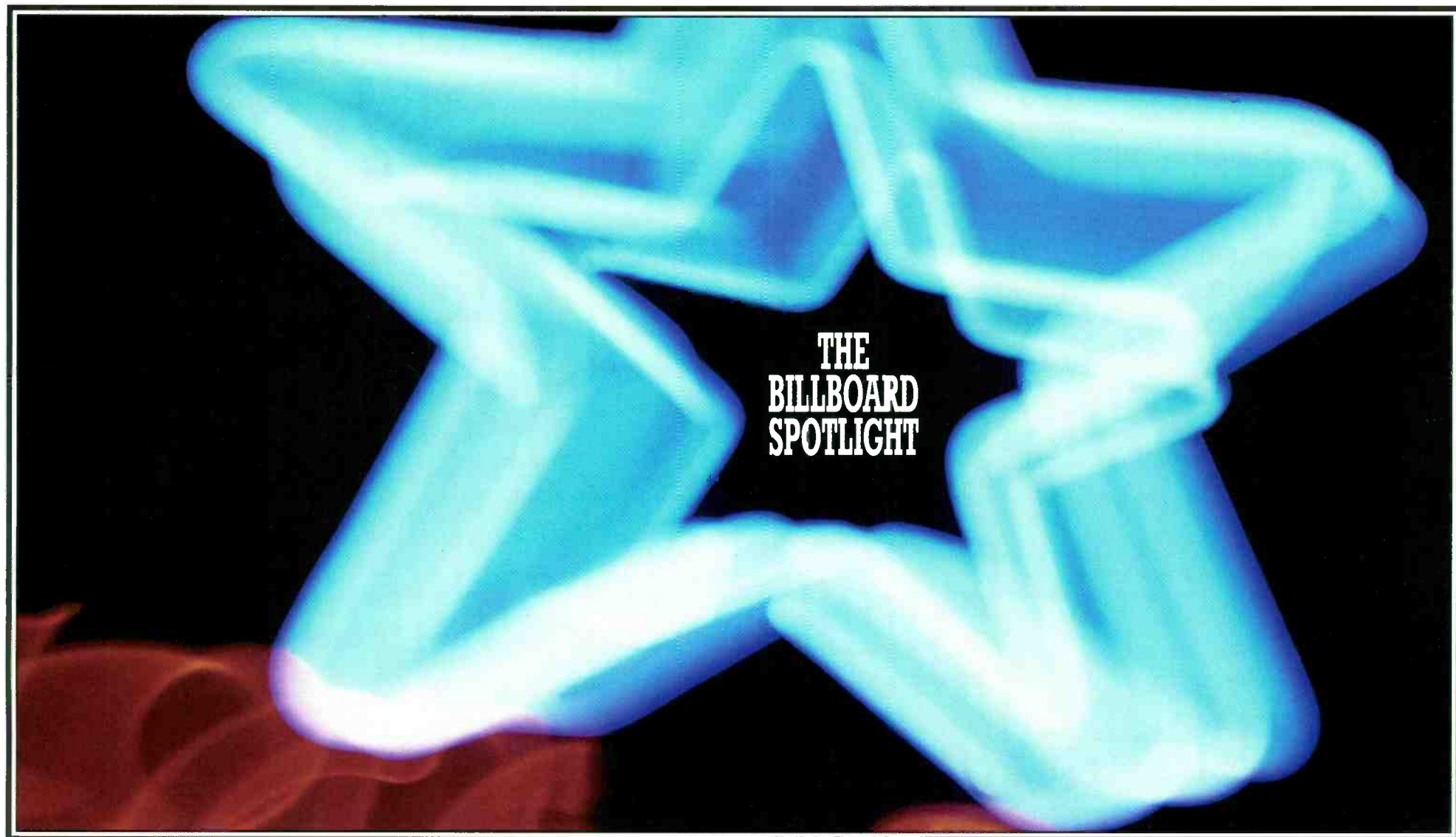
gle "Sonny." Paloalto has toured with Pearl Jam and Stone Temple Pilots. More



**Steering The Course.** With her U.S. debut album, "The Captain," Australian singer/songwriter Kasey Chambers presents a style that combines country, folk, and rock. "The Captain," due for a U.S. release Tuesday (19) on Asylum/Warner Bros. Records, has gone platinum in Australia, selling more than 70,000 units there. Chambers, formerly of the Dead Ringer Band, says of her musical philosophy, "You should do the music that comes out of you naturally."

Paloalto tour dates are expected following the album's release.

# TEXAS



## THE TEMPERATURE IS RISING

Rising stars in hip-hop, rock and rap, an explosion in dot.com companies and continuing growth in the recording-industry infrastructure are keeping Texas hot as a major music region.

Bolstering the music industry's robust health has been the state's thriving economy, which, according to Texas state comptroller Carole Keeton Rylander's latest projections, is generating a \$1.4 billion budget revenue surplus for the latest biennium (2000-2001) period.

### HOT FOR DOT.COMS

While the overall music industry is sizzling, perhaps the hottest front has been Internet-based companies.

According to Casey Monahan, Texas Music Office director, as of May 2000, there were more than 6,700 music-related businesses in the state, employing more than 102,316 employees. "Any businesses we've lost in recent years have been replaced by the new online-related companies, whether it is additional Web site developers, content providers or online-only retail outlets," says Monahan.

The latest number of Texas-based recording artists is 3,281, of which 1,068 have national distribution.

Dallas has been a hotbed of dot.com companies, including such fast-growing upstarts as MammothArtists.com, an artists Web site developer; zideo.com, a broadband programming service; and etherStream.com, an online music store.

Perhaps making the biggest noise in the Dallas Fort-Worth area has been a company called AudioNet, which specializes in broadband programming. That company became broadcast.com, and it was subsequently bought in early 1999 by Yahoo.com and renamed Yahoo! Broadcast Services. Yahoo infused the company with capital and increased staff. The new entity is now the largest broadcast network on the Internet, with 120 million

users a month, says Monahan.

Another hot spot is Houston, where new players like the Dope House and Latium record labels are developing new artists and veteran distributor Southwest Wholesale has become a major player for indie labels.

The growth of dot.com companies also has been impressive in Austin. Among the interesting new players are audiogalaxy.com, an MP3/online radio/magazine site; interneTV.com, an online music and video Webcaster; audiopia.com, a one-stop Internet radio/record/band-driven Web site; bigjam.com, a Webcaster/chat room; and texasmusiconline.com, an online version of the monthly magazine.

Jay Woods, VP of operations at New West Records in Austin, says he expects continued industry growth. "There has always been great talent, but very few great Texas labels," says Woods. "With the exception of Antone's, not many labels have lasted more than a few years. Texas, and Austin in particular, are primed for a

strong roots-oriented label. The key is to know your limitations and not try to be something you're not. We plan to develop a solid roster of established artists, as well as younger, developing artists.

"Our objective is to provide a place where artists can grow, with a foot in reality. Our strategies are the basics: tour, press and radio—in that order."

### ROCK EN ESPANOL ON A ROLL

Rock en Español has enjoyed a resurgence. Beyond the isolated pockets in Houston, San Antonio and El Paso—where the genre enjoys radio support, albeit small—the movement is beginning to thrive in Austin. A new Latino Rock Alliance, spearheaded by Michael

*Continued on page 28*

**The state's music industry is vibrant, with new dot.coms, growth of rock en Español and the establishment of a new Institute for the History of Texas Music.**

**BY RAMIRO BURR**

## Rising Stars In The Lone Star State

New faces in rap, hip-hop, country and rock are pacing the popularity and growth of Texas music.

BY RAMIRO BURR

From roots rockers and western swingers to hip-hoppers and country singers, here's a sampling of some of the hottest and more interesting artists, including familiar names and up-and-comers, all adding to the state's huge music reputation.

### Terri Hendrix

This San Marcos, Texas-based singer/songwriter has been turning heads in recent years with her spirited blend of folk, blues and pop. Her latest CD (her fourth), "Places In Between," offers more of her traditional music set in a country framework.

### The Groobees

Founded in Amarillo in 1994, the quintet, named after a character in the "Gummy And Pokey" cartoon series, plays a

relaxed fusion of country, folk and rock. Led by Gibson, the rest of the band is Scott Melott (keyboards, guitar, accordion, vocals), Gary Thomason (guitars), Todd Hall (drums), Bobby Schaffer (bass) and Rick Faucett (pedal steel).

### Robert Earl Keen

A singer/songwriter from Bandera, Texas, he is known for amusing road-traveling tunes like "Road Goes On Forever" and "I'm Coming Home." Despite little commercial-radio play and minor support from the emerging Americana radio format, Keen built a solid following that still packs dancehalls across Texas.

### Chris Perez Band

Selena's guitarist and husband Chris Perez finally stepped out on his own in 1999 with a bilingual rock album, "Resurrection," on Hollywood Records, which earned the band a Grammy this year in the Best Latino Rock category. Perez fuses melodic blues-rock for a fresh sound that's gained a solid fanbase.

anger and the rough edge, scoring with the regional hit single "You Know My Name."

### Joe Ely

Alternately classified as country rocker, outlaw country and rockabilly hero, he's all that and more. In his early days, he played with Butch Hancock and Jimmie Dale Gilmore in a group called the Flatlanders. Ely's latest is "Live At Antone's," named for the Austin blues-rock institution.

### Pat Green

San Antonio-born and Austin-based Green is a rocking country/folk singer who's developed a loyal following across the state after a decade of playing honky-tonks. His latest CD, "Carry On," with his familiar yet fresh-sounding themes of whiskey drinking, sweetheart chasing and wanderlust, was produced by Lloyd Maines and released on Green's own Greenhorse Records, reportedly selling 20,000 copies in the first two weeks.

### Slobberbone

This foursome formed in Denton, Texas, in early 1992 and has carved a niche as an alternative country-rock outfit that fuses blues and roots-rock with occasional punk attitude. Slobberbone is singer/guitarist Brent Best, lead guitarist Jess Barr, bassist Brian Lane and drummer Tony Harper.

### Aztex

Bandleader Joel Guzman has been called "the next Flaco Jimenez" for his emotive and intense accordion playing. But he is also a producer and arranger who has worked with Tejano legends Latin Breed and Little Joe. Guzman was also on the Grammy-winning album debut by Los Super Seven. His solo debut CD, "Short Stories," on Hightone Records, was produced by Steve Berlin of Los Lobos and is an excellent voodoo fusion of tropical rhythms, roots music and bluesy tunes.

### Don Walser

A specialist of the classic western tunes like "Cowpoke," "Tumblin Tumbleweeds" and "Mexicali Rose," Walser is considered one of the country's premier yodelers. Like another Texas band, Asleep At The Wheel, the Austin-based Walser is credited with helping keep alive the western swing tradition. His latest CD is "Here's To Country Music."



### South Park Mexican

This fast-rising Houston-based rapper deals in hard-core rap, complete with obscenities and lyrical images of violence, as offered in his 1998 debut CD, "Hustler Town Street Rap." Since then, he's toned down the

### TEMPERATURE RISING

Continued from page 27

Hernandez, helped coordinate the Latino rock showcase at SXSW last March, which featured Spain's Distrito 14, Houston's De Sangre and Moscas, Mexico's Resorte and Miami's Volumen Cero.

"It was an unprecedented success," says Hernandez. "Both venues (Scholz Garden and Saenger-runde by the University of Texas campus) were sold out, which means we had about 1,000 fans. We've had Latino rock before at SXSW, but this has been the biggest turnout ever."

"It was refreshing to see the

res," says Larry Sloven, managing partner at High Tone Records. "The way Gary Stewart or Joe Ely combine rock and country, or the way Hank Thompson combined Western swing and honky-tonk in the 1950s, and now on his new record for us, adding Tejano accordionist Eduardo Lopez—that is what makes Texas music great."

Beyond the commercial growth of the music industry, Texas music can be measured in more ways, as in academia.

In San Marcos, a small town 45 miles south of Austin, is the brand-new Institute for the History of Texas Music at Southwest Texas State University. The institute, which opened in February, is dedicated to the study and preservation of Texas music.

"The entire Southwest is rich in diverse musical influences, and the sheer size of Texas makes it unique as the crossroads of dozens of ethnic groups for the last 300 to 400 years," says Gary Hartman, director of the institute. "What we are trying to do is preserve the musical heritage of the Southwest and educate college students, public-school students and citizens about how our cultural diversity makes us a richer society."

Through SWTSU's history department, the institute is offering undergraduate and graduate courses taught by Hartman on how ethnic musical influences helped shape the development of the Southwest. The groups include Hispanic, Anglo, African-American, Irish, German, Polish, Czech, French and many others.

Then there's the annual SXSW Music and Media festival in Austin, which bills itself as the live-music capital of the world. This year's festival in March featured more than 8,000 participants and showcased over 900 bands in 52 venues.

### TEXAN TOURING

The touring industry has also been thriving. Austin's South Park Meadows is undergoing major renovation, while SFX and Stone City Attractions are going head-to-head to see who can build an amphitheater first in the tiny town of Selma, just north of San Antonio.

Meanwhile, the Alamodome was ranked No. 3 among the top-grossing stadiums last year in North America by trade publication *Amusement Business*. Editor Karen Oertley notes, "The Alamodome is not only bringing in a lot of people, but the acts that are being booked are commanding high ticket prices." On a separate list of worldwide stadiums, the Alamodome ranked sixth, ahead of Toronto's Skydome and Japan's Osaka Dome in gross revenues.

In other developments, the giant, San Antonio-based broadcasting company Clear Channel Communications recently purchased the New York-based entertainment and management firm

Continued on page 30



turnout," says Elena Rodrigo, promoter with Universal Records. "The [Latino] rock movement is coming along, slowly maybe, but it is building."

The Austin-based rock artist Alejandro Vallejo was recently signed to the Crescent Moon/Sony Music label. Manager Mark Proct, of Mark I Management describes the English- and Spanish-language tracks on Vallejo's label debut, "Into The New," as "Pearl Jam meets Santana. It is modern rock with a Latin flavor and heavy guitars," says Proct. The six-piece band is led by Alejandro and his two brothers Aj and Omar, who were born in El Campo, Texas, and whose parents are from Guatemala.

### MAKING HISTORY

Texas talent has drawn the support of out-of-state record labels, like High Tone Records, whose roster includes Tom Russell (El Paso), Aztex (Buda), The Hollisters (Houston), Hank Thompson (Fort Worth), Hot Club Of Cowtown (Austin), Redd Volkaert (Austin), Kim Lenz (Dallas) and Julie Miller (born in Waco).

"The important and appealing thing about Texas music is its tradition of mixing up different gen-

Continued on page 32

# THANK YOU RADIO!

I would personally like to thank all of radio for their support and continuing to believe in me.  
I would also like to thank everyone at the listed stations for being the first to play my new release Makin' Ends Meet.'

WSM - Nashville, TN WGGC - Bowling Green, KY WLAY - Muscle Shoals, AL WTUY - Dothan, AL  
KHLS - Blytheville, AR

WJMA - Orange, VA KWHI - Twenty Nine Palms, CA WHIE - Griffin, GA WFMX - Statesville, NC

WYDA - Atmore, AL WGSQ - Cookeville, TN

WNKX - Centerville, TN WKZU - Ripley, MS WVOS - Liberty, NY

Real Country ABC Radio KYOX - Comanche, TX

WATE - Martinsville, VA WDHC - Berkley Springs, WV KMOO - Mincola, TX WRRZ - Clinton, NC

WSHV - South Hill, VA

WPTL - Canton, NC WFIS - Fountain Inn, SC WVHG - Farmville, VA WEHR - Hamilton, AL

WDMS - Greenville, MS WPHB - Phillipsburg, PA

WVMR - Dunmore, WV KBLP - Lindsay, OK WOBL - Oberlin, OH

KTLO, Mountain Home, AR WAGC - Centre, AL

WOKC - Okeechobee, FL KLMJ - Hampton, IA KLMX - Clayton, NM KULP, - EICampo, TX

WOCO - Oconto, WI

WJJC - Commerce, GA KZZY - Devils Lake, ND WJAG - Norfolk, NE KALV - Alva, OK

**SPECIAL THANKS** to Dave & Maryanne Evans, Pat Holt at LSI Studios, Steve Dickerson, Frank Michels, Bennie Q at Emerald Masterphonics, Allen Cash, Dale Cash, Kim Tribble, Fred P. Oldham, Tom Finney and the A-1 Crew, Mike Kelly Promotion Director, Aggie Cash, Nancy Crickenberger, Shelby Cash, all the Musicians, Studios and Engineers, and last but not least, Sam's Music. Thanks to all of you we are "Makin' Ends Meet."

Thank you, Clinton Gregory

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# TEXAS

## TEMPERATURE RISING

Continued from page 28

SFX Entertainment Inc. for \$4 billion, an acquisition whose implications media analysts are still trying to understand.

On yet another front has been the steady growth of the Americana music format, a relatively new genre that has historically featured such Texas singer/songwriters as Don Walser, Willie Nelson, Billie Joe Shaver and Joe Ely. "You can hear Americana all over the state of Texas today, from the Hill Country

to Dallas to Houston to San Antonio to Austin and a lot of places in between," says Austin-based singer/songwriter Slaid Cleaves. "I think it's due to the dedication and enthusiasm of a handful of radio programmers who are determined to provide what no one else has been offering: an alternative to the music industry's ultra produced, mega-marketed, strictly categorized product.

"Americana radio in Texas provides a variety of homespun, small-scale, roots-respecting, heartfelt music that a lot of Texans have latched onto as something of their own, something local, something that they have been missing out on for a while." ■

# Live From Austin, It's Constant Music

BY GREG BEETS

**A**ustin has long been known as a city passionate about live music. You can hear it in the airport and at supermarkets. You can even hear it at city council meetings.

For many residents of Texas' capital city, the vibrant live-music scene that helped spawn Stevie Ray Vaughan, Lucinda Williams and the Butthole Surfers is a key livability factor on a par with Hill Country vistas, bucolic swimming holes and no state income tax.

Once a laid-back government/university town with cheap rent, Austin is now in the midst of a high-tech renaissance. The early-'90s slacker mystique has given way to a digital divide, in which the new economy prospers while everyone else—including musicians and music-related businesses—struggles to keep up with skyrocketing living expenses. Last year's razing of legendary local club Liberty Lunch to make way for a computer company's new downtown headquarters became a poignant rallying point for those who want their old Austin back.

Much like Texas spring weather, nothing is constant in today's Austin except change. Nevertheless, the music plays on.

## BEYOND TEXAS' TRIUMVIRATE

Recent high points in Austin's perennially rich country output include Asleep At The Wheel's Bob Wills tribute, "Ride With Bob" (DreamWorks), Kelly Willis' "What I Deserve" (Rykodisc) and the late Doug Sahm's swan song,



Asleep At The Wheel

"The Return Of Wayne Douglas" (Tornado).

Blues and roots rock also continue to make strong showings, with releases like Toni Price's "Low Down And Up" (Antone's), Alejandro Escovedo's "Bourbonitis Blues" (Bloodshot) and Joe Ely's "Live At Antone's" (Rounder).

But not everything the city produces fits into the traditional "Austin City Limits" triumvirate of country, roots and blues. The ethereal noise of Knife In The Water's "Red River" (Overcoat) and the fiery avant-punk of...And You Will Know Us By The Trail Of Dead's "Madonna" (Merge) helped stake Austin's claim in the indie-rock camp.

Nascent pop-punk outfit Dynamite Hack scored a surprise hit with "Superfast" (Farnclub/Universal), featuring its novel rendition of "Boyz in The Hood." Meanwhile, "The Harsh Light Of Day" (Hollywood), Fastball's follow-up to 1998's platinum-selling "All The Pain Money Can Buy," is slated for a fall release.

This year's consolidation of Sire and London Records has been chaotic for several Austin artists. Country troubadours Don Walser and Dale Watson are no longer on Sire, while acclaimed roots/country act the Derailers have moved to Curb.

Closer to home, local label Doolittle Records merged with Los Angeles-based New West Records in March. New West already boasts several Austin artists, including Jon Dee Graham and Stephen Bruton.

## VENUES GO BIGTIME

Willie Nelson's annual Fourth of July Picnic at Southpark Meadows was the last major event at the open-field venue before construction crews begin turning it into a 20,000-seat amphitheater (7,500 fixed/12,500 lawn). Southpark's owner, House Of Blues Concerts, Inc., is investing \$15 million in the new permanent facility (scheduled to open in May 2001) to attract summer shed tours that currently bypass Austin. The University of Texas' Frank Erwin Center, which can seat up to 18,500, remains Austin's biggest indoor venue.

Many mid-size tours are presented by Direct Events in conjunction with SFX's Pace Entertainment at two downtown venues, the Austin Music Hall and La Zona Rosa, or at the Backyard, a small amphitheater west of town. Stubb's BBQ also presents a full slate of mid-size concerts each year at an amphitheater located behind the popular restaurant/club. Liberty Lunch's proposed new site sits next to Stubb's on Red River Street, a thoroughfare threatening to eclipse Sixth Street as Austin's epicenter for original live music.

Red River already boasts several smaller clubs, such as Emo's and the Red Eyed Fly, which book local and national alternative/punk acts. Back on Sixth Street, the Mercury presents avant-jazz and hip-hop, while Flamingo Cantina offers a reggae/rock lineup.

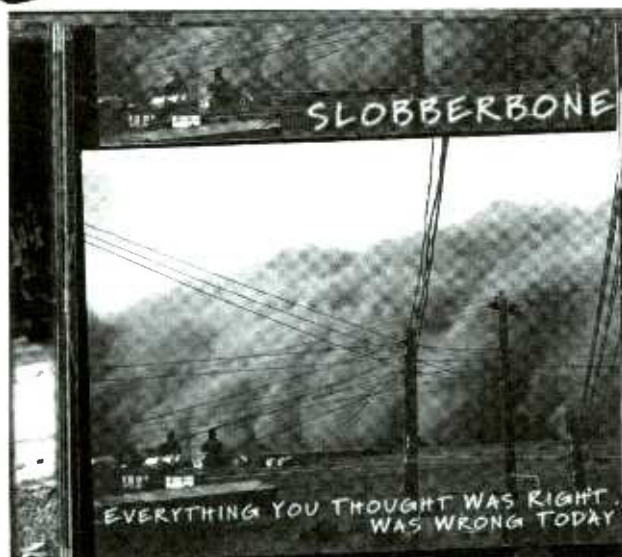
Among the city's bedrock clubs, Antone's celebrated its 25th anniversary as Austin's "home of the blues" in July. The Continental Club's eclectic mix of roots, country and blues has proven successful enough for the club to open a second location in Houston. Singer/songwriters and acoustic groups continue to ply their trade at the Cactus Café on the UT campus.

## SXSW EXPANDS HORIZONS

The 2000 South By Southwest Music Conference drew 8,070 participants to witness 987 showcased acts over five days in March. Although SXSW began in 1986 primarily as a rock event, this year's highlights included an expanded hip-hop lineup (X-ecutioners, Yungstar, South Park Mexican) and the National

Continued on page 34

# SLOBBER BONE



## EVERYTHING YOU THOUGHT WAS RIGHT WAS WRONG TODAY

"Beautifully crafted, lyrically wise, and played with abandon, *Everything... is Slobberbone's best record yet.*" - Luann Williams, *Texas Monthly*

"The third album from this Texas quartet constructs a much-needed bridge between Rancid and the Old 97s...roots-rock doused in lighter fluid." - Brian McCollum, *Detroit News and Free Press*

From the opening 12-string/fiddle salvo of "Meltdown" to the pop songcraft of "Bright Eyes Darkened," the love-haunts-eternal ballad "Josephine" to the chugging banjo wail of "Pinball Song," the group has created a record that's sure to dazzle...the disc is brimming with critical and commercial potential...a stellar triumph" - Bob Mehr, *Phoenix New Times*

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# TEXAS

## RISING STARS

Continued from page 28

### The Hollisters

Emerging out of Houston in 1995, this swing trio gained a following with its lively fusion of energetic twang country and roots rock. Influenced by Johnny Cash, Elvis Presley and Carl Perkins, the trio takes all these elements in a new recipe that incorporates country-rock, rockabilly and blues. The band is lead singer Mike Barfield, guitarist Eric Danheim, bassist Denny Dale and drummer Kevin Fitzpatrick.

### Los Palominos

This Uvalde, Texas-based foursome combines the vocal harmonies of the legendary Conjunto Bernal and the earthy foot-stomping rhythms of the Hometown Boys to create a distinctive sound. The group's latest, "Por Eso Te Amo," won a Grammy this year for best Tejano performance.

### Los Mocosos

Mixing horns and percussion to cook up a bouncy blend of salsa-soul, ska, Latin jazz and hard funk, the group's signature tune is an irreverent, sax-fueled version of Vicente Fernández's signature "Volver, Volver."

### Pushmonkey

Blending alternative grooves, grungy, pseudo-electronics and arena theatrics,

Continued on page 34

# Houston: A Hot Spot For Hip-Hop

## The Scene On Rap's Third Coast Benefits From Local And Latino Support

BY BRAD TYER

In late July, Houston's daily newspaper reported another shake-up for local R&B break-outs Destiny's Child. Five months after original members LaTavia Roberson and LeToya Luckett left the group over "creative differences" severe enough to warrant a still-pending lawsuit, replacement Farrah Franklin left the fold in an "amicable" split, leaving the hip-hop-inflected vocal group a three-

what one local watcher wishfully imagined a "ghetto spell-check," but today's reigning big dog is South Park Mexican, aka Carlos Coy.

### THE LATINO RAP

Coy's Dope House Records—a six-year-old enterprise built on the back of South Park Mexican's indie output (his most recent, "Third Wish," has moved a re-

Baby Beesh and locals Happy Perez, Grimm and Major Riley. The first single, SPM's own "You Know My Name," is already in heavy rotation in hip-hop and top-40 formats citywide and beyond. Two SPM solo albums are scheduled to follow.

The subtle Latin slant of South Park Mexican turns explicit with Latium Records, which hopes to follow Dope House through newly opened doors by signing "The Purity Album" alum Lucky Luciano and continuing the Latin rap compilations—four installments and counting—that helped launch Lifestyl, whose solo "Street Supply" is scheduled for a Sept. 19 drop.

As recently as three years ago, says Latium CEO Charles Chavez, Latin rap sales were almost entirely a flea-market/car-show proposition. But where the long-promised Rock en Español revolution has failed to take largely Hispanic Houston by storm, Latin rap has caught fire, building on the DIY-until-someone-throws-money business model established in the early '90s by Rap-a-Lot (Geto Boys) and emulated later in the decade by



Destiny's Child

**As recently as three years ago, says Latium CEO Charles Chavez, Latin rap sales were almost entirely a flea-market/car-show proposition. But where the long-promised Rock en Español revolution has failed to take largely Hispanic Houston by storm, Latin rap has caught fire.**

piece. Manager Matthew Knowles, father of original member Beyoncé Knowles, was talking about Destiny's Child, but he might as well have been speaking for Houston hip-hop in general, when he was quoted as saying, "Don't ever get too tied up with what the [members'] names are."

The talent pool of street-named rappers is deep enough to require

ported 200,000 units to date)—just started the transition from emporium to empire by signing what Coy calls "undoubtedly the best record deal in rap history." The lucrative three-album commitment from Universal kicks off mid-August with the release of "The Purity Album," a sampler of tracks representing Dope House's stable of 14, including California's

Suave House Records (Eightball and MJG).

### THE LOCAL RAP

But, as Knowles says, don't get too caught up in the names. The real story is the ascendance of the local infrastructure—a component that Houston's vital but fractured rock and country scenes have long

Continued on page 34

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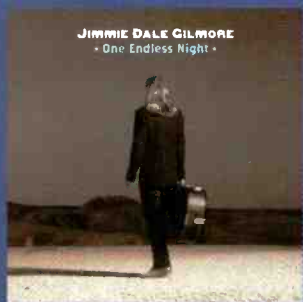
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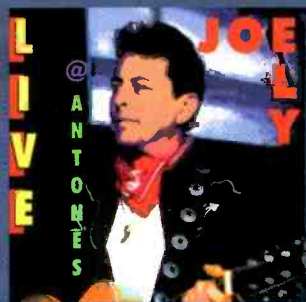


# ★ ★ Rounder Records

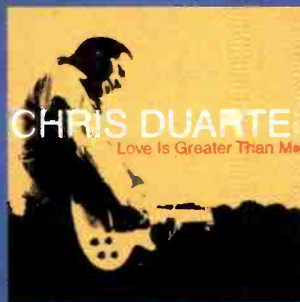
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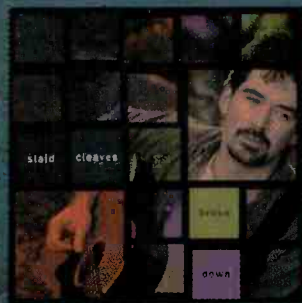
Joe Ely  
*Live at Antone's*  
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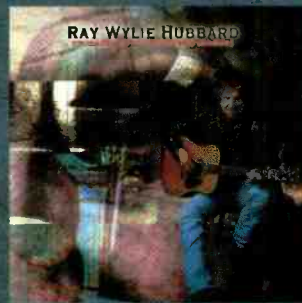
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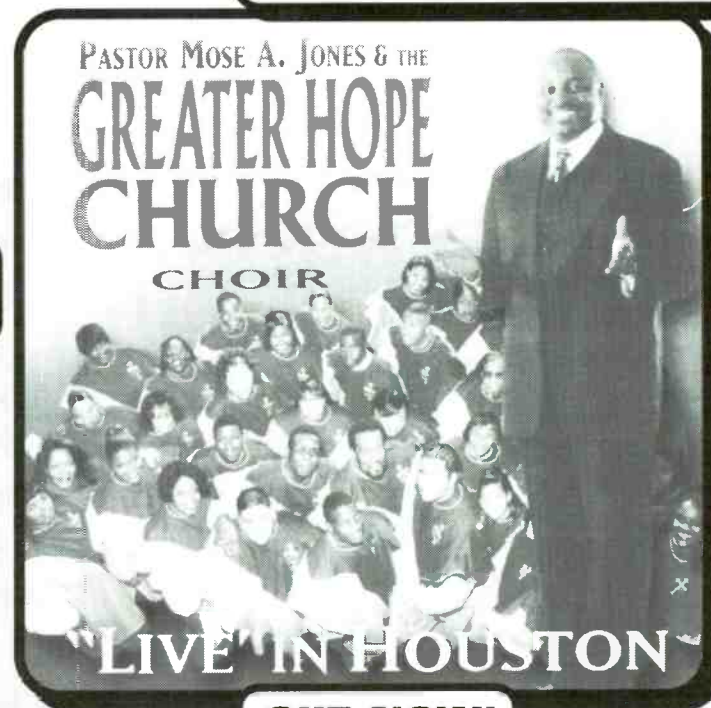
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# TEXAS

## RISING STARS

Continued from page 32

this Austin, Texas-based hard-rock band debuted in 1994 with the hit tune "Caught My Mind," which topped playlists in Houston. The band's profile has been bolstered by constant touring, including opening for KISS and playing Ozzfest.

### Elida y Avante

A recent newcomer to Tejano, Elida has become the [genre's] dominant female singer since Selena. She walked away with numerous honors at the recent Tejano Music Awards, and her latest

studio album, "Magico," whose tropical-cumbia title track and "El Tiki Tac," a catchy, keyboard-driven cumbia, have found favor at radio.

### Los Skarnales

This Houston-based outfit lives up to its name with a bilingual ska fest on the CD "Vatos Rudos," adding rock rhythms, Latin soul and blues-guitar touches to the mix. The band's profile bumped up during 1999's Watcha Tour.

### Damnations TX

Sisters Amy Boone and Deborah Kelly left their New York home and moved to Austin, Texas, where they soaked in the



Don Walser



Elida y Avante

alt/indie culture and amalgamated acoustic, folk, roots-rock and alt-country influences to produce a fresh modern sound. They were joined by Prescott Curlytail's Ron Bernard on banjo and the

Other bands to watch include Yungstar, Scabs/Bob Schnieder, Kelly Willis, Monte Montgomery, the Kumbia Kings, John Russell and Dynamite Hack. ■

Gourds' Keith Langford on drums, and the Damnations became a hot property with their debut, "Half Bad Moon" on Sire Records, cementing their rep as a solid alt-rock group.

### Destiny's Child

Despite a few lineup changes, this Houston R&B girl group climbed Billboard charts with a series of hits: "No, No, No (Pt. II)," "Bills, Bills, Bills" and "Say My Name." The group signed on with Columbia and premiered on "Men In Black: The Album."

## AUSTIN

Continued from page 30

Academy of Recording Arts & Sciences' Latin Showcase featuring Rick Trevino and the Chris Perez Band. NARAS' Austin-based Texas Chapter opened in 1994 and sponsors several professional education and networking events for members each year.

Although many Austin artists record elsewhere, studios like Arlyn, Pedernales and Cedar Creek attract plenty of high-profile projects.

Smaller facilities, such as Music Lane, Sweatbox and The Bubble, cater primarily to independent acts. Meanwhile, Tequila Mockingbird—co-founded by former Asleep At The Wheel fiddler Danny Levin—draws from the wellspring of local talent to create commercial music for advertisers who want that authentic Austin sound. For a music scene that often revels in its pointedly non-commercial nature, this is delicious irony. ■

## HOUSTON

Continued from page 32

sought in vain, or not bothered with at all.

Houston's Southwest Wholesale serves as a pipeline for some 300 labels nationwide, but its connections and attention to local activity have helped it morph from primarily a one-stop supplier to a distributor of local and regional indie acts—rap and otherwise—who handle their management and promotion in-house. Southwest Wholesale isn't a label, per se, but in its role as a hub, and with an ear tuned to local buzz (a function all but abandoned by the majors), it forms a vital partner without which local labels like Jam Down, Wreck Shop and Sixtone, and artists like Papa Rue and Lil' KeKe, might be less likely to blow up.

Of course, Houston's history as a mecca for massive car-trunk sales isn't going away anytime soon. Not with the South-wide explosion of local DJ Screw and his Screwed-Up Click followers, who continue to draw lines of tape-buying acolytes to Screw's South Park home for a flood of cough-syrupy mixes translating to "ghetto platinum."

That term refers to Screw sales, but it could just as well refer to the look propagated by that other twin tower of Houston's hip-hop infrastructure: Pen & Pixel.

Founded eight years ago by sibling Rap-a-Lot veterans Aaron and Shawn Brauch, Pen & Pixel offers everything from CD manufacturing to promotional flyers. Its calling card is CD art, and more than anything else, it's Pen & Pixel's numerous album covers—most prominently for Louisiana's No Limit and Cash Money labels—that have defined the look of rap in the 1990s. It's a look Pen & Pixel calls "flossed out—the gold and diamonds and fancy cars and everything." And if that look is still largely commissioned by rappers who can only dream of those trappings outside of a photo shoot (or outside of PhotoShop), more and more it's being paid for by South Coast artists with more than enough clout to provide their own props. ■

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

### ★ SOUNDTRACK

**Almost Famous**  
 PRODUCERS: Danny Bramson, Cameron Crowe  
 DreamWorks 0044-50279  
 Many recent films set in the '70s have offered soundtracks that amount to little more than predictable classic-rock compilations. That's not the case with the "Almost Famous" soundtrack, which is a cut above the rest, thanks to an anything-but-predictable collection of songs. Throughout, the soundtrack captures the essence of the film (Crowe's autobiographical story of his experiences as a teenage music journalist), as well as the film's emotional intensity. Highlights include the liberating feeling expressed in Simon & Garfunkel's "America," the exhilarating passion of Elton John's "Tiny Dancer," and the haunting reflection of the Beach Boys' "Feel Flows." Other outstanding cuts are the raw power of original song "Fever Dog" by fictional "Almost Famous" band Stillwater; Nancy Wilson's instrumental "Lucky Trumble," and David Bowie's live version of "I'm Waiting For The Man." Perhaps the biggest compliment to this album is that it's the first soundtrack to ever be given permission to include a Led Zeppelin song ("That's The Way"). That unique access speaks volumes about this soundtrack's outstanding musical merit.

### JOAN OSBORNE

**Righteous Love**  
 PRODUCERS: various  
 Interscope 0694907372  
 Joan Osborne ditches any quirky folk and flowery leanings of 1995's "Relish" in

### SPOTLIGHT



### LILA DOWNS

**Tree Of Life**  
 PRODUCER: Paul Cohen  
 Narada World 72438-49798  
 One of the most spellbinding voices to grace the world-music scene in recent memory belongs to Lila Downs. Born in Oaxaca, Mexico, to a Mixtec Indian mother and an Anglo father, Downs has taken several of the less-traveled roads in past years but now comes to us with an enchanting singing voice and a most atypical repertoire. Listen to the opening track, "Simuna," a tune with all the passion of a bolero but sung in the Zapotec language. Several songs on this album are based on Mixtec codices (ancient pictographs relating Mixtec history), including "Nueva Hierba" and "Arbol De La Vida." She has also adapted poems by Ta Rey Baxa and Natalio Hernández and set them to music. She has an exceptional ear, enabling her to sing in Mayan, Mixtec, Zapotec, and Spanish. Downs' passion for her material is conveyed by a voice as exotic as her lyrics. Her vocal range is impressive (three octaves, minimum), and the sensual quality of her singing will leave you breathless. This is a special artist—and a special album.

favor of more straight-ahead blustery blues and soul on her long-time-in-the-making follow-up effort. But while her sound is tougher this time out—there's no companion piece to her overly cute, semi-spiritual hit "One Of Us"—it's also decidedly less interesting. To be sure, Osborne

### SPOTLIGHT

### TALA BEAT SCIENCE

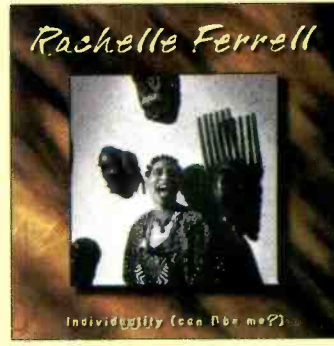
**Tala Matrix**  
 PRODUCER: Bill Laswell  
 Axiom/Palm Pictures PALMCD 2046  
 This project renewed the creative collaboration between musician/mixologist/producer Bill Laswell and Zakir Hussain, one of the most illustrious tabla players of his generation (and son of the late Ustad Allarakha, who recorded with Ravi Shankar in the '60s). Also factor in major contributions from percussionists Trilok Gurtu, Karsh Kale, and Talvin Singh and vocalist/surangi artist Ustad Sultan Khan. The musical idea at play here is electronica-meets-India, and it's a happening notion that works like nobody's business. This album obviously takes us to syncope city, but the individual tracks exhibit an unanticipated



range of sonic textures, rhythms, and emotional states. "Audiomaze," for instance, is a complex layering of sound reminiscent of industrial dance (but not as loud), while "Devotional" is a nearly unadulterated traditional Indian tabla/surangi piece. The set's closing track, Zakir's "Alla," and "Magnetic" are 21st-century trance workouts. "Palmistry" and "Don't Worry.Com" are clearly inspired by drum'n'bass grooves. Welcome to drummers' heaven.

proves again she has a wonderfully rich, sensual, and powerful voice that commands respect. But besides a winning cover of Bob Dylan's "To Make You Feel My Love," she chooses to showcase it

### SPOTLIGHT



### RACHELLE FERRELL

**Individuality (Can I Be Me?)**  
 PRODUCERS: Rachelle Ferrell, George Duke, Jef Lee Johnson  
 Capitol 2434 94980  
 Rachelle Ferrell's six-octave vocal calisthenics, coupled with her virtuoso piano playing, have earned her a die-hard legion of fans, as well as a unique dual-label contract (recording adult R&B for Capitol and jazz for Blue Note). On this, her second Capitol album, Ferrell—who was recording before Erykah Badu, Macy Gray, and MeShell Ndegéocello and after Sarah Vaughan, Nancy Wilson, and Billie Holiday—unleashes her most accessible adult R&B album, opening with the laid-back, guitar-driven title track whose "can't nobody be me" line sets the tone for the remaining 10 tracks. She proceeds to do her thing—effortlessly bouncing from uptempo to slow and back again while extolling the virtues of friendship ("Sista") or the downside of love (the sassy "I Gotta Go") in an earthy, beat-happy framework that doesn't detract from her natural essence. Ferrell especially shines on the minimalist "I Can Explain" and the truly heartfelt "I Forgive You." If such tracks don't convert you, nothing can. Classic and essential.

among mostly flat and/or generic arrangements. The beauty of "Relish" was that it managed to walk a fine line of gritty soul, folk, blues, and alternative rock almost simultaneously. And the songs were all filled with sexuality, strong hooks, and a

### SPOTLIGHT

### MADONNA

**Music**  
 PRODUCERS: various  
 Maverick/Warner Bros. 47599  
 Is it an accident that the pop chameleon's first No. 1 pop hit in roughly five years can easily be viewed as a new-millennium equivalent of her '80s-era anthem "Into The Groove"? Of course not. Heck, all the world loves to dance with Madonna—and she's wisely using that fact to inject some much-needed spice into the oh-so-bland pop mainstream. Collaborating primarily with French experimentalist Mirwais, much of the set is vibrant and uplifting in tone, most notably the effusive, hit-worthy "Amazing" and the trippy trance/disco romp "Impressive Instant." However, "Music" is not without dark interludes.



Melancholy compositions like "Gone" and "I Deserve It" are fashioned with simple, often insinuating hip-hop rhythms and folkish, acoustic guitars, accented with splashes of futuristic synths. Lyrically, however, the set's shining moment is "What It Feels Like For A Girl," a worldly commentary on womanhood that should give the Britney Spears/Christina Aguilera generation of teenage female listeners a little food for thought. That said, "Music" rarely courts the teens that seemingly control the charts. And yet the project is decidedly steeped in youth culture—the one that emanates from the street.

winning pop sensibility. On the other hand, "Righteous Love," in its rootsy earnestness—which at times recalls Bonnie Raitt—and in its slinky AC sheen, feels overly labored and never takes much of an identity as a collective body of work. Perhaps most disappointing: Osborne, despite trying, never quite lets it all hang out with the fun and soulful gusto that makes her best moments so good.

## VITAL REISSUES

### THE METERS

**The Meters**  
 PRODUCERS: Allen Toussaint, Marshall Sehorn  
 Sundazed 6146



**Look-Ka Py Py**  
 PRODUCERS: Allen Toussaint, Marshall Sehorn  
 Sundazed 6147

**Struttin'**  
 PRODUCERS: Allen Toussaint, Marshall Sehorn  
 Sundazed 6148

**Cabbage Alley**  
 PRODUCERS: Allen Toussaint, Marshall Sehorn  
 Sundazed 6168

**Fire On The Bayou**  
 PRODUCERS: Allen Toussaint, the Meters  
 Sundazed 6167

**Rejuvenation**  
 PRODUCERS: Allen Toussaint, the Meters  
 Sundazed 6169

**Trick Bag**  
 PRODUCERS: Allen Toussaint, the Meters  
 Sundazed 6170

**New Directions**  
 PRODUCER: Dave Rubinson  
 Sundazed 6171  
 A longtime New Orleans institution, the Meters were a world-class studio band to rival their famous counterparts in Memphis and Detroit. The quartet laid down funky variations on the Crescent City's "second line" groove for countless Allen Toussaint productions (including hits by Dr. John and Lee Dorsey), as well as for

such visitors as Robert Palmer and Paul McCartney. But the Meters were plenty potent on their own, starting with the hit instrumental "Sophisticated Cissy" in 1968 and moving on to eight albums for Josie, Reprise, and Warner Bros. Rhino put out a fine single-disc Meters survey a few years ago, but Sundazed has remastered and reissued the entire catalog, with bonus tracks and new notes. The Meters—keyboardist Art Neville, guitarist Leo Nocentelli, bassist George Porter, and drummer Joseph "Zigaboo" Modeliste—accented rhythmic interplay on their first three sets, as "The Meters," "Look-Ka Py Py," and "Struttin'" drip with an Afro-Caribbean gumbo that only the Big Easy brews. The Meters' great '72 Reprise debut, "Cabbage Alley," saw the hand branch out with more chants and Neville's soulful vocalizing. The band peaked with its 1974-1976 trio of discs—"Rejuvenation," "Fire On The Bayou," and "Trick Bag." Neville's little brother, Cyril, had joined on percussion and vocals, and he pushed the funk into a harder direction even as the group mined its roots with tracks like "Hey Pockey Way" and "Mardi Gras

Mambo." In '77, the Meters broke with Toussaint to record the disappointing "New Directions" in San Francisco, and the group disintegrated as the Neville Brothers soon formed. One thing these reissues show that no brief anthology



could be that the Meters also had a unique touch with outside material, from the early, smoky jazz cover of Burt Bacharach's "Look Of Love" to the moving version of Peter Tosh's "Stop This Train" on "New Directions."

## R & B / HIP-HOP

### ► AMIL

**All Money Is Legal**  
 PRODUCERS: various  
 Roc-A-Fella/Columbia 3936  
 It's been said that behind every good man is a good woman. As of late, it seems that every hip-hop collective includes a female MC (e.g., Eve of Ruff Ryders and Rah Digga of the Flipmode Squad). The Roc-A-Fella clique is no different, as it brings the New York-bred Amil to the forefront with her debut, "All Money Is Legal." Amil, who cut her recording teeth on the Jay-Z hit "Can I Get A . . ." as evidenced on this tight 13-track set. The album's lead single, "I Got That," featuring labelmate Beyoncé of Destiny's Child, is a catchy enough radio-ready tune that promotes the independence of women. The more intriguing tracks

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and 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).

# Reviews & Previews

(Continued from preceding page)

arrive when Amil gets serious. The emotionally driven "Smile 4 Me" is an autobiographical tale that is a testament to the MC's lyricism. The bass-intense "Quarrels," which is complemented by Carl Thomas' lush vocals, takes Amil to a moral crossroads; it will make heads both nod and think. Not a one-trick wonder, Amil also rocks out and even sings on her debut.

## SOUNDTRACK

### Bait

PRODUCERS: various

RuffNation/Warner Bros. 47859

Like most recent soundtracks, this soundtrack to Jaime Foxx's latest flick is more a compilation of popular R&B and hip-hop artists than a cohesive set of film-related music. That said, "Bait" is still a strong 16-track album that offers something for everyone. Chart-topper Nelly, along with the rest of the St. Lunatics, checks in with the bouncy "Icey." On the other side of the hip-hop spectrum, the Roots and Alechia James get the job done on the minimal "Work." For R&B fans, Total returns with its trademark sound on the infectious radio-friendly dance track "Quick Rush," which finds the Bad Boy trio receiving assistance from Missy Elliott. Newcomers Jaheim and Terry Dexter team for the moving "Remarkable." The two Warner Bros. artists work well together, with their harmonies blending fluidly. And as with most Foxx films of late, the soundtrack includes a song (the groovy "Bed Springs") from the actor/singer. There are also notable offerings from No Question, Cuban Link and Fat Joe, Donell Jones, and Majesty.

## DANCE

### ★ DJ SKRIBBLE

Essential Dance 2000

PRODUCERS: various

Essential/Big Beat/Atlantic 83343

Throughout the '90s, the ultra-talented DJ Skribble has treated millions of MTV viewers to hip-hop and dance/pop via shows like "The Grind," "Global Groove," and "Sisqó's Shakedown." On "Essential Dance 2000," DJ Skribble, along with production partner Anthony Acid, spreads his musical wings further with a deft mix of mainstream dance/pop (Cher's "Believe," Moby's "Bodyrock"); trance (Fragma's "Toca's Miracle"); two-step (Sweet Female Attitude's top 10 U.K. hit "Flowers"); filtered disco (Spiller's retro "GrooveJet [If This Ain't Love]"), which entered the U.K.'s official Chart Information Network list at No. 1 earlier this month and which is confirmed to be a U.S. single); rave (Zombie Nation's "Kernkraft 400"); and diva house (Ultra Naté's "Desire"). The set also includes Jonathan Peters' remix of the Paula Cole Band's "I Believe In Love," which was never released commercially.

## COUNTRY

### ★ DALLAS WAYNE

Big Thinkin'

PRODUCERS: Robbie Fulks, Dallas Wayne

HMG Records 3011

With a voice that falls somewhere between Country Dick Montana and John Anderson and an attitude as big as all outdoors, Dallas Wayne brings some much-needed beer-soaked swagger to country music with his HMG debut, "Big Thinkin'." This collaboration with Nashville outsider Robbie Fulks (the two wrote or co-wrote all 12 cuts) is a blast, from the countrified optimism of the title cut to the thumping revisionist history of "Lie, Memory, Lie." The Gosdin-esque "The Only Way To Die" is truly in the class of George Jones' "He Stopped Loving Her Today" with its stark fatalism—more dyin' than cryin' in the beer. "If That's Country" is a cutting look at today's "elevator noise" country (a song that would be funnier if it wasn't so true), and "Coldwater, Tennessee" is a testa-

ment to not burning bridges. Tough, witty, reverent, and sad, "Big Thinkin'" is big country.

## WORLD MUSIC

### ★ MARISA MONTE

Memories, Chronicles And Declarations Of Love

PRODUCERS: Arto Lindsay, Marisa Monte

Metro Blue 7243 5 27085 2 9

Since her eponymous 1989 debut album, Rio de Janeiro native Marisa Monte has been parked atop the Brazilian pop charts by virtue of a lovely, supple voice and a talent for writing her own material. Aligning herself with composers like Carlinhos Brown and Jorge Ben Jor hasn't hurt her, either: Monte has, on past albums, taken on everything from reggae to rock to samba, and we get some of that eclecticism in "Memories" as well, though the album also has a number of quiet ballads. "Não Vá Embora" and "Gotas De Luar," the former co-written by Monte, the latter entirely hers, are rock tunes, while "Gentileza," "Tema De Amor," and Jorge Ben Jor's "Cinco Minutos" delve a bit deeper into a pop/funk groove. Monte is as adroit at applying a sweet, delicate touch to Paulinho da Viola's "Para Ver As Meninas," a tune with a retooled bossa nova feel, and the dreamy "Água Também É Mar." Without question, "Memories" is Monte's most polished release to date.

## CONTEMPORARY CHRISTIAN

### ▶ STACIE ORRICO

Genuine

PRODUCERS: Mark Heimermann, Michael-Anthony Taylor,

Tedd Tjornhom, Michael W. Smith

ForeFront 2525325

This 14-year-old newcomer's appeal is easy to understand. She's got a strong, buoyant voice that more than capably delivers this collection of R&B-flavored pop tunes, which have been produced by some of the industry's most creative talents. The end result is a muscular sound that offers lots to get listeners' attention but never obscures the charm of Orrico's voice. One of the highlights of this 16-song disc is the final cut, "Dear Friend," a song Orrico wrote for her best friend, who is battling anorexia. Though she's a young artist and many of the songs are danceable, fun numbers, Orrico doesn't shy away from meaty issues affecting her peers. The first single, "Don't Look At Me," already a hit at Christian radio, is a song co-written by Orrico that encourages teens not to look to celebrities as role models but to put their faith and trust in God. All in all, this is an impressive debut from a young artist whose talent is sure to extend beyond the current teen-act boom.

## NEW AGE

### ★ ROB WASSERMAN

Space Island

PRODUCER: Dave Aron

Atlantic 83312

The bass rarely succeeds as a lead instrument, but apparently no one informed Rob Wasserman. He's taken his six-string electric upright bass and melded it with hip-hop grooves in one of the most kinetically fun albums of the year. Collaborating with producer/writer Dave Aron, Wasserman overdubs multiple basslines that are rooted in the groove but full of a timbral, effects-laden richness made possible by his electric upright. Wasserman flies over grooves that avoid the generic loops syndrome, mixing live percussionists with the programmed rhythms of Aron and Korn producer and programmer Tommy D. The bassist explores a sensual electro-bossa nova on "Ipanema" and kicks out the jams on the raucous and hallucinatory "Feel The Bass" with its buzz-saw lead and skull-thumping bottom groove. Indian moods book-end the disc, with the trip-hop raga melodies on "Wildside" and a probing duet with *sarangi* master Ustad Sultan Khan that ends the disc on an appropriately exhilarating note.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ▶ BILLY GILMAN One Voice (3:59)

PRODUCERS: David Malloy, Don Cook, Blake Chancey

WRITERS: D. Malloy, D. Cook

PUBLISHERS: Starstruck Angel Music/Malloy's Toys Music/

Sony/ATV Songs/Tree Publishing/Don Cook Music, BMI

Epic Nashville 12682 (CD promo)

Like Lee Ann Womack's stunning "I Hope You Dance," 12-year-old Billy Gilman's "One Voice" is an intensely thought-provoking song that simply *must* be experienced by the masses. Despite its surprisingly tepid peak at No. 20 this past month on the Hot Country Singles & Tracks chart, 550 Music is savvily hoping to cross it to pop, where its message would instantly connect with listeners of every demographic—young and old, black and white, cosmopolitan and rural. The lyric is written from the perspective of a schoolboy witnessing the darkening of the world around him and considering "a house, a yard, a neighborhood where you could ride your new bike to school/A kind of world where Mom and Dad still believe the golden rule/Life's not that simple, down here on Earth/A thousand prayers, a million words, but one voice was heard." The song presents a positive message about the power of "one voice" calling for change; with a first listen, it's impossible *not* to react emotionally. Young Gilman's voice is a wonder to behold, clear, potent, and utterly riveting as he effortlessly glides into falsetto on a series of beautifully held notes. Male programmers, let your female co-workers explain this one to you. And don't let another day go by without sharing it with listeners. "One Voice" is a must-play.

### SIXPENCE NONE THE RICHER Us (3:53)

PRODUCERS: Paul Fox, Matt Slocum

WRITER: M. Slocum

PUBLISHERS: My So Called Music/Squint Songs, ASCAP

NBC Records 20002 (CD promo)

The melodious Sixpence None The Richer returns with a single reaped from new imprint NBC Records' "The Best Of The Summer Concert Series" from NBC's "Today" show. This charming effort goes pretty much where you'd expect: modern-edged pop instrumentation, production that pushes all the right buttons, and the sweet, girly vocals of lead Leigh Nash. The hook is penetrating, ensuring that "Us" will make them prick up their ears. The promo single version comes from the studio, while the album mix is live from "Today." Positively hitworthy.

## R & B

### ▶ CHANTE MOORE Straight Up (3:42)

PRODUCERS: Jermaine Dupri, Bryan-Michael Cox, Lil' Mo

WRITER: not listed

PUBLISHER: not listed

MCA 25215 (CD promo)

While the talented Moore has been building a loyal fan base since her debut album "Precious" in 1992, it wasn't until last year's "Chante's Got A Man" that the diva-in-waiting broke the top 10, when the song reached No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart. MCA decided to keep running hot with that success with a new album, as yet untitled, on the way. "Straight Up" is the first single from this project, and judging by the single's cover art as well as the track's sound, this is a distinct departure from her previous work. First, Moore's image is more bla-

tantly sexual by far. While she'd always been perceived as a beautiful and sensual singer, her presentation in the past was subtle. Her new image is potentially more sensational and provocative. But it's the song's sound that will determine whether the singer makes a dent on radio. This time around, she's helped by producer/rapper Jermaine Dupri, who successfully puts his hip and edgier sound to the song without making Moore seem like she's trying to be something she's not. The uptempo track has a young vibe while being positive, sophisticated, and playful. Women will find the catchy hook and self-confident lyrics appealing, as well as a pleasant alternative to the many records that put men down. The best way to describe "Straight Up" is to say it's happy. And with a sprinkling of Dupri throughout, it feels like the two were enjoying themselves while making the song. Radio already loves Moore; they'll be happy to play this easy-going, uplifting track.

## NEW & NOTEWORTHY

### KATHIE LEE Love Never Fails (3:54)

PRODUCERS: Jam and Delgado

WRITERS: Jam and Delgado, J. Morrison, J. Vaughn

PUBLISHERS: Copyright Control, Performing Right Society, 1st Avenue Publishing

Universal 20287 (CD promo)

The buzz around "Love Never Fails," the first pop-driven single from talk-show host, Carnival Cruise Line spokeswoman, and all-round goodie-goodie Kathie Lee Gifford, has reached a feverish pitch in the industry: Can she sing? Is it total cheese? Is the world going to laugh with her or at her? Of course, in the radio world of today it's all about timing, image, and, sadly, whether an artist closely enough resembles other popular acts on a station to keep the musical waters from rippling. That doesn't spell out an easy time for Universal Records' efforts to get this one on the air, but it's not



because of the song itself. While soccer moms may be among the few to listen without prejudice, those hearing this song without knowing who it is might find themselves humming along with guilt-free abandon. The middle-of-the-road AC ballad, produced by Jam and Delgado (who have worked with Ace Of Base and Aqua) and co-written with Julie Morrison and Jane Vaughn, is a perfectly pleasant downtempo shuffle with a positive lyric about the strength one finds in love. Truly nice. Kathie Lee has a pretty enough voice, albeit somewhat limited in range—and there are lots of suspicious, fluffy-sounding background vocalists and echoes surrounding her vocal throughout. Every artist deserves a chance, it's true. But for a woman who carries more image baggage than she does appeal—and has truly shown how narrow and unhip she is in front of millions—this record is not likely to find national acclaim in cosmopolitan markets. Gifford may believe that love never fails, but records do. It seems doubtful that American programmers are ready to make nice-nice with her.

### ★ MUSIQ Just Friends (Sunny) (3:59)

PRODUCERS: Ivan "Orthodox" Barias, Carvin Haggins

WRITERS: Musiq, C. Haggins, I. Barias, V. Davis, B. Hebb

PUBLISHERS: Warner-Tamerlane Publishing Corp. o/b/o

Portable Music (BMI)

Def Jam 15129 (CD promo)

Sometimes it only takes one song. At least that seems to be the case with Philadelphia's newest sensation, Musiq. The aptly named crooner makes his debut with this latest single from the "Nuttty Professor II: The Klumps" soundtrack. His melodic tenor tones and realistic lyrical content are refreshing in an age of formulaic bump-and-grind R&B. Musiq simply wants to make his intentions known to the woman he desires, and although he is interested in her romantically, there's no pressure—he'll even take friendship. The scenario is set over a soulful organ bed, courtesy of A Touch of Jazz's Ivan Barias and Carvin Haggins. The result is a neo-soul concoction that is slowly building speed at R&B radio. Look for this young gun to turn a lot of heads with his debut set on Def Soul, due out Nov. 14.

## COUNTRY

### ★ DWIGHT YOAKAM What Do You Know About Love (2:56)

PRODUCER: Pete Anderson

WRITER: D. Yoakam

PUBLISHER: Coal Dust West Music, BMI

Reprise 100405 (CD promo)

This is unabashedly traditional country music in the very best sense of the words, yet as with all Yoakam records, there is a hipness factor oozing from the grooves that makes the twang absolutely chic. It's that ability to be both cut-to-the-core honky-tonkin' country and yet exceedingly contemporary that has perpetually marked Yoakam's best efforts. That duality is at work on this lively uptempo single that precedes his Oct. 31 album, "Tomorrow's Sounds Today." The song is saturated with steel guitar and features a great hillbilly vocal performance from Yoakam. The lyric is fun. The melody is infectious and, as always, Pete Anderson's skilled production brings it all together into an intoxicating little record that should remind country radio folks that Yoakam is doing more on the West Coast than awaiting his next acting gig.

### TAMARA WALKER Didn't We Love (3:24)

PRODUCERS: Don Cook, Chris Waters

WRITERS: T. Walker, T. L. James, J. Kimball

PUBLISHERS: Mike Curb Music, Music of C and P, Still

Working for the Man Music, EMI Blackwood Music, Garden Angel Music, BMI

Curb D-1585 (CD promo)

This single was culled from the hot-selling "Coyote Ugly" soundtrack. Penned by Walker with Tommy Lee James and Jennifer Kimball, the song is one of those wistful ballads that looks back on the good qualities of a love gone bad. The song boasts a solid, well-written lyric that producers Don Cook and Chris Waters marry to a pretty melody. It all builds nicely into an emotional crescendo with Walker's skilled performance. She has a pretty voice, with a little bittersweet edge that perfectly taps into the regret and longing in the lyric. Space on country airwaves is obviously tight, but this little tune deserves some attention.

## ROCK TRACKS

### ▶ SINEAD O'CONNOR Jealous (4:18)

PRODUCER: Dave Stewart

WRITER: S. O'Connor

PUBLISHER: Warner-Chappell Music/Dave Stewart/BMG

Music Publishing

Atlantic Records 300336 (CD promo)

The second single from Sinéad O'Connor's "Faith And Courage" album is perhaps the Irish singer/songwriter's most gentle ode to emotional heartache yet. She's always had such a knack at delivering a tour de force brand of vulnerability (just reflect on her 1990 smash "Nothing Compares 2 U"), but in "Jealous," there's a more upstanding dignity about it as she proclaims, "I don't

(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



### DJ MAGIC MIKE FEATURING HOWARD HEWITT Groove On (3:39)

PRODUCER: DJ Magic Mike  
WRITERS: M. Hampton, R. Richardson, K. Gilliam, S. Sylvers, N. Beard, D. Meyers  
PUBLISHERS: Sony/ATV Tunes/Portrait/Solar/Nottingdale Songs, ASCAP

**Restless Records 208** (CD promo)  
In an era where sampling is as fresh an idea as yesterday's news, it's always a surprise when someone comes up with a track that enhances the original and creates a novel new song with as much ambiance on its own as through the use of the sample. In "Groove On," bass music/hip-hop DJ Magic Mike liberally utilizes the hook of Shalamar's 1982 top 10 R&B smash, "A Night To Remember," with that group's lead vocalist, Howard Hewitt, contributing a new vocal here. The song came about when DJ Magic Mike heard the original song on the radio, couldn't get it out of his head, then searched out Hewitt for much of a year to work up this jamming new version. It's all about energy here, with a groove so infectious you'll be twitching your legs without even knowing it. The rapped verse lyrics—while impossible to fully understand—are innocent enough and a hook within themselves, while the chorus of "A Night" will enchant both those familiar with the song and listeners who aren't. This is a no-brainer for mix-show DJs, but it also has everything it needs to be an effective pop smash. From Mike's 19-track "Magic Kingdom," which you can check out at [restless.com](http://restless.com). Please do.

(Continued from preceding page)

deserve to cry/I don't deserve to be so lonely." Written by O'Connor and delicately produced by Dave Stewart, this outstanding track should find a comfortable home at both hot AC and modern adult if radio will only open its doors to a female act, particularly one like O'Connor, who has something to say. In any case, fans far and wide must search out this lovely track. Her voice is astonishingly affecting.

### ★ COLLECTIVE SOUL Why Pt.2 (3:37)

PRODUCERS: Ed Roland, Anthony J. Resta  
WRITER: E. Roland  
PUBLISHER: Sugar Fuzz Music, BMI  
**Atlantic Records 300200** (CD promo)  
The new breed of rock bands, à la Creed and Vertical Horizon, owe a big tip of the guitar pick to Collective Soul, which has been among the most consistent rock bands since the middle of the last decade. With the debut cut from its upcoming new album, "Blender," the group showcases its signature rock-ready brand of grimacing guitars amid a melody and hook that work their way into your noggin the first time through. With lead singer Ed Roland at the songwriting helm as usual and sharing the production seat with Anthony J. Resta, this band has yet to miss the mark. It seems obvious enough, but Roland has never lost sight of the fact that a good rock band includes both a hard-hitting chorus and a meaningful guitar hook. Atlantic is sending this one to mainstream and modern rock. Let's hope it reminds the new kids on the block that others paved their way.

## SPOTLIGHT



### 'N SYNC This I Promise You (4:26)

PRODUCER: Richard Marx  
WRITER: R. Marx  
PUBLISHER: Chl-Boy Music, ASCAP  
**Jive Records 42724** (CD promo)  
Ho-hum, another pretty ballad from 'N Sync? Don't even think it. These boys are three for three now with their current nine-times platinum album, "No Strings Attached." Following the No. 1 airplay singles "Bye Bye Bye" and "It's Gonna Be Me" (also a No. 1 track on the Hot 100), this third release is absolute pop perfection, a stunningly beautiful song performed in flawless fashion with production that scores a searing bull's-eye. How nice to offer a pat on the back to Richard Marx, who wrote, produced, and arranged the cut with the same savvy we've heard so many times through his own series of more than a dozen hits not so very long ago. Lyrically, the song professes all that we could want from love: "I've loved you forever, in lifetimes before/And I promise you never will you hurt anymore/I give you my word, I give you my heart/This is a battle we won/And with this vow, forever has now begun." No uphill battle for the boys is in sight; this is the best ballad 'N Sync has ever recorded. Instant action, manic reaction are in the wings.

## DANCE

### ► ROCKELL The Dance (4:00)

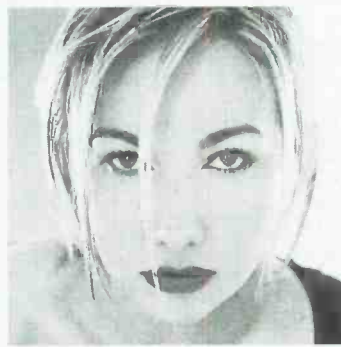
PRODUCERS: Hex Hector, Dezrock  
WRITER: T. Arata  
PUBLISHERS: Morganactive Songs/EMI April, ASCAP  
**Robbins 72045** (CD promo)  
Rockell has built a swooning regional fan base over the past few years via a steady stream of dance hits, like "When I'm Gone," "Can't We Try," and "I Fell In Love." The first offering from her upcoming sophomore effort, "Instant Pleasure," is a super-crafty dance remake of Garth Brooks' "The Dance." Now how fitting is that? Produced, arranged, and mixed by famed dance remix maestro Hex Hector and Dezrock, the Hex/Dez radio mix holds consistent to Rockell's high-energy production signature and frolics along with all the vim and pep of a summer classic. Vocally, Rockell can smack those high notes with prowess; no doubt, she's a powerhouse. This song is just great fun to listen to; it has some clever production techniques and is perfect for those stations in New York, Los Angeles, and Miami that have been so supportive in the past. An absolute ace in the hole for her fans. Also on the promo: the 9-minute-plus club mix.

## RAP

### TRACK SQUAD Poke It Out! (4:07)

PRODUCER: Track Squad  
WRITER: not listed  
PUBLISHER: not listed  
**Wing Span 00092** (CD promo)  
Some say it all began with Sir Mix-A-Lot's "Baby Got Back"; others claim it began before that. Either way, no one can deny the impact of songs that wax prophetic about the, uh, posterior. Recent hits like Sisqó's ubiquitous "Thong Song" and Juvenile's "Back That Thang Up" are proof positive that booty-oriented songs get people

## SPOTLIGHT



### AMBER Love One Another (3:45)

PRODUCERS: Berman Brothers  
WRITERS: A. McCremers, B. Steinberg, R. Nowels  
PUBLISHERS: Shark Media Songs/Warner-Chappell, BMI; Jerk Awake/EMI April Music, Future Furniture, ASCAP  
REMIXERS: Wolfram Dettki, Black Scarlett, Berman Brothers, Matt Dexter, Rosabel, Junior Vasquez, Ralphi Rosario  
**Tommy Boy** (CD promo)  
Tommy Boy dance diva Amber has fought hard for acceptance at top 40 radio. Sadly, most pop programmers still just can't seem to "get" the talent within this forceful, mind-of-her-own singer/songwriter, who rightfully stands above the clouds in the clubs and on the dance chart. This latest track, the first release from the October release "Amber Remixed," is yet another wholly compelling ride down Amber Way, with a melody and hook so instantly ingratiating you can only shrug in disbelief that radio programmers might find cause to resist. Tommy Boy has pulled out the stops with five high-energy mixes here, all of which thankfully preserve the original version's magic. Perhaps most compelling is the Pathos Radio edit, commandeered by Wolfram Dettki. Pick one, pick another; and you just can't lose. Listeners know a good thing when they hear it. Let's just hope that this time around, radio awakens its listening skills, too.

moving on the dance/floor: Newcomer act Track Squad hopes this theory holds true for it as well with "Poke It Out!" The group's self-proclaimed "bass anthem of the year" is catchy enough, as is almost every bass song. And like most of those within the brand, the lyric is filled with sexual innuendo. That said, if you're looking to get your listeners in the party spirit, this tune can easily give a run for the money to past party anthems like 69 Boyz's "Tootsie Roll" and the Quad City DJ's "C'mon N' Ride It (The Train)." The shelf life of a track like this may not warrant a long run at radio, but in its moment, it will likely make listeners squeal and chuckle. Also listen for this one at the clubs.

### BLADE Look 4 Tha Name (timing not listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Bodybag/Virgin** (CD promo)  
In the world of hip-hop, there are few defnites. However, if you're an MC, you can always count on producer extraordinaire DJ Premier to bless you with an amazing track. Premier doesn't disappoint newcomer Blade with a banging track for the lead single from her debut set, "Who Am I." "Look 4 Tha Name" isn't short on lyrical weight, either: Blade (also known as Miss Sonja Blade), who cut her teeth with vets like Busta Rhymes and Mobb Deep, keeps the metaphors tight and crisp. She shows her versatility and simply doesn't lose a step when the beat flips in mid-song. Blade should find a niche at mix shows, as her various guest spots have solidified her spot in the hip-hop game. If Blade continues with such vivid lyrics and precise production, look for her to make a run up the charts real soon.

## ON ★ STAGE

### AND GOD CREATED GREAT WHALES

Written and composed by Rinde Eckert  
Directed by David Schweizer  
Set and lighting by Kevin Adams  
Sound by James Rattazzi  
Costumes by Clint E.B. Ramos  
Starring Rinde Eckert, Nora Cole  
The Foundry Theater, New York

There's a moment late in "And God Created Great Whales," Rinde Eckert's intriguing new musical theater piece, that will chill you to the bone. On the eve of his final showdown with the beast that has haunted him for so long, a frightened Captain Ahab longs to escape his fate.

He sings about regaining his innocence, of being "like a child again."

But "And God Created Great Whales" isn't a re-telling of "Moby Dick." It is about a composer, Nathan, struggling to finish an opera based on Herman Melville's book before he succumbs to a degenerative mental disease. Knowing that he has little time left, Nathan hopes to hang on to what Ahab

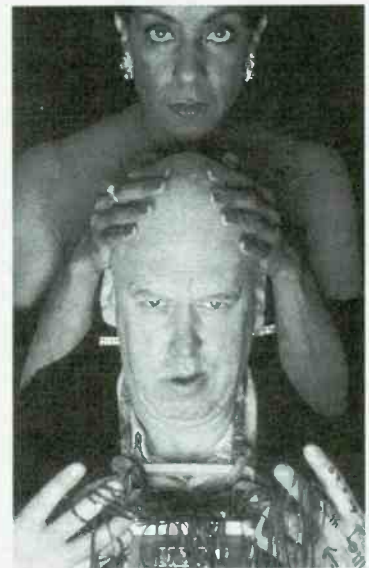
seeks to shed: the obsession with finishing the monumental task at hand. As he performs the part of the mad captain, it's all too clear—to Nathan and to the audience—that he is losing the battle.

The Foundry Theater's production of "And God Created Great Whales," which was seen earlier this year in a brief run at the Dance Theater Workshop, has returned for a longer run at the 45 Bleecker Theater. One of the most strikingly original works to be seen in New York in quite a while, "And God Created Great Whales" cunningly parodies the conventions of opera yet still manages to take advantage of that medium's power. It is an intriguing and often funny, if not entirely engaging, evening.

Eckert's ingenuity is matched by that of the rest of the production team. Especially brilliant is the work of Kevin Adams, whose sets and lighting perfectly match the tone of the piece. Bare bulbs in white, red, and green hang in clusters all about the stage, defining the

space and amplifying the mood. James Rattazzi's sound design effortlessly conjures up creaking ships and torrential storms (even though it also drowns out the performers in a few spots).

Nathan, brilliantly played by composer/performance artist Eckert, has done all he can to postpone the inevitable. His cramped studio is filled with color-coded tape recorders that remind him of who he is and what he is working on. But time is already running out when the play begins. "If you are listening



Nora Cole, top, and Rinde Eckert in "And God Created Great Whales."

this far into the recording," one of the devices says, "your disease is growing worse." He seemingly doesn't comprehend the message, but it is clear from the way that he hurls himself at his piano that he is lucid enough to know exactly what is at stake.

Also aware of the situation is an opera singer (played by Nora Coles), whom Nathan knows is a figment of his imagination. She urges him to finish his work, but she also has an agenda of her own. One of the piece's most engaging moments comes when the diva demands an aria for her to be included in the score, which Nathan flatly refuses. The performers are nicely matched, both more than equal to the demands of the score. Only a few times does Coles seem overshadowed by Eckert's booming baritone.

Because Nathan is working on "Moby Dick," much of his score is bombast. It's thrilling at first to hear Ahab's rants about his quarry, but after two or three such scenes, the music begins to lose its power. Much more compelling are the more intimate moments, such as Ahab's prayer for absolution, that reveal as much about Nathan as they do about his characters. It is in these sections, all too few, that Eckert creates a piece of theater that is able to touch the heart as well as engage the mind.

MARK SULLIVAN

## OutKast Breaks Hip-Hop's Mold

Duo's Fourth LaFace/Arista Set, 'Stankonia,' Shakes Up Formula

BY MARCI KENON

NEW YORK—OutKast aims to pierce the lyrical and musical monotony in popular hip-hop with its fourth release, "Stankonia." The Atlanta-based duo's LaFace/Arista album arrives in stores Oct. 31.

"Everybody's been doing music like they all have the same formula—e=mc<sup>2</sup>," says a dismayed Big Boi (aka Antoine Patton), sitting in a trailer on director Dave Meyer's video set for lead single "Bombs Over Baghdad (B.O.B.)." "They get a beat, an MC, somebody to sing the hook, and go plat-

inum. Where's music going to go when everybody's trapped in this same repetitious flow?"

The pair's creative flair is displayed in "B.O.B.," with its high-energy, speed-metal funk track and chant hook. The single was released noncommercially to college radio



OUTKAST

Aug. 14 and to R&B and crossover stations Aug. 29.

OutKast produced 13 tracks for "Stankonia" through Earthtone III, its production company with partner Mr. DJ. Organized Noize produced three cuts. OutKast is published by the duo's Gnat Booty Music (ASCAP) in conjunction with Chrysalis Music.

The innovative and diverse set is flavored with such funky grooves as "I'll Call Before I Come," featuring Gangsta Boo and female rapper Echo, as well as "Humble Mumble" a salsa-vibed track that flips into a club groove, with Erykah Badu. There's also "Ms. Jackson," a melodic tune laced with a memorably hooked apology to "babies' mommas' mommas."

"It took us a year to record," says Dre (aka Andre Benjamin). "Besides touring a lot, we were producing

Slimm 'Cutta' Calhoun's album ["The Skinny"] for our Elektra-distributed label Aquemini [Echo is also on the roster] and cooking up new songs for our own album."

Both Arista's R&B and pop divisions are working together to market "Stankonia." While street teams target urban communities with cassette samplers, posters, and stickers, CMJ Network's college marketing staff is distributing fliers and setting up listening sessions at college cam-

(Continued on page 42)



Sharing Notes. Singer and "Moesha" star Brandy, left, was on hand at Priority Records' Los Angeles showcase featuring artists Toni Estes, right, and Stephen Simmonds.

## Hollister Goes For No. 2 With 'Chicago '85'; Where Is Jill Scott? On Tour And On TV

THE NEXT CHAPTER: Def Squad/DreamWorks artist **Dave Hollister** follows up his 1999 gold-certified "Ghetto Hymns" with the Nov. 21 release "Chicago '85... The Movie." The title refers to Hollister's West Side of Chicago stamping grounds and the year 1985, when the singer/songwriter/producer was going through some rough times.

In addition to lining up cousin **K-Ci (K-Ci & JoJo)** for a solo stint, Hollister enlisted the production services of **Tim and Bob (Sisqó)**, **Steve Huff (R. Kelly)**, **Mike City (Carl Thomas)**, and newcomers **Tank and Walter Milsap**. The first single is "One Woman Man." For an advance copy of the track, send an E-mail to **Biff Warren** at [Biff@fbmgamerica.com](mailto:Biff@fbmgamerica.com) and include your name, affiliation, and address. Offer ends Sept. 29.

ON THE RECORD: Owing to scheduling and tour conflicts, **Jill Scott** will not be participating in the upcoming Okayplayer.com tour. The Hidden Beach artist, who's earning kudos here and overseas for her debut, "Who Is Jill Scott? Words And Sounds, Vol. 1," can be seen Sept. 29 on BET's new performance show, "106 & Park," and on NBC's "Later With Cynthia Garrett" Oct. 10. In addition to a European tour, Scott is doing several stateside spot dates, including Drew University/Los Angeles' annual music festival Oct. 7.

L.A.'s Thump Records, which marks its 10th anniversary this fall, has signed actor **Omar Gooding** ("Hanging With Mr. Cooper" and son of **Main Ingredient** lead **Cuba Gooding Sr.**) and **Legion** to an exclusive recording contract. Legion consists of Gooding (aka "O"/**Mr. Poppadopolis**) and **Luwan Butler** (aka **Haf-wit**)—both of whom are former members of underground hip-hop group **S.O.P. (Sons Of Pangea)**—and **Todd Bullock** (aka **Mr. Bubbali-cious**). A first single is expected by Christmas; the debut album hits in first-quarter 2001.

[S]yndicate Media Group's first soundtrack-accompanied hip-hop novel, **Ronin Ro's** "Street Sweeper," comes to record stores and fashion boutiques Oct. 3. The Def Jam soundtrack features new music by **Ja Rule** (whose own "Rule 3:36" drops the same day), **Foxy Brown** with **Capone-N-Noreaga**, **Memphis Bleek**, **Ludacris**, and others... Look for **Sylk-E. Fyne's** new album, "Tha Come Up," produced by Grammy-nominated **René Moore** and **Bruce Swedien**. The Ryko-distributed Rufftown Entertainment (310-410-0200) release bows Oct. 10.

SCREEN SCENE: **Boyz II Men** guest-star Sept. 25 on all the UPN Monday-night comedies—"Moesha," "The Parkers," "The Hughleys," and "Girlfriends." This follows the Sept. 12 release of the quartet's fifth album and first on Universal, "Nathan Michael Shawn Wanya," and member **Wanya Morris'** acting debut in Trimark Pictures' suspense thriller "Uninvited Guest." The film, which stars **Mekhi Phifer** ("Soul Food"), opens Friday (22). Sept. 12 was also **Boyz II Men** Day in New York and several other major cities.

OLYMPIC UNDERTAKING: You can get your Olympic hip-hop groove on by logging on to Radio Free Sydney (RFS) via [nike.com/2000](http://nike.com/2000). Nike.com's underground Internet radio broadcast bowed Sept. 2 and airs through Oct. 15. Combining Sydney pubs, clubs, and other watering holes, RFS street crews also mix in on-the-spot athlete interviews to give listeners a sense of what's happening during the games. And six IJs (Internet DJs), including SpikeRadio.com's **Mick Cole**, stay busy laying down



by Gail Mitchell



## Universal's Dino Delvaille Discusses The A&R Knack, The Next Big Thing

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, **Dino Delvaille**, is VP of A&R at Universal Records, which is celebrating the *Billboard* 200 No. 1 reign of Fo' Reel rapper **Nelly's** album "Country Grammar." After a stint with *Empire Management* in the early '90s, working with **Gang Starr** and others, Delvaille segued to *Pay Day/PolyGram* as an A&R director. He joined Universal in 1995. During his five-year A&R tenure, he's helmed projects by the *Lost Boyz*, **Rakim**, *Crucial Conflict*, and the *Cash Money* clique (*Juvenile*, *B.G.*, and the *Hot Boys*).

What's the shelf life of a successful A&R head?

It's about seven to 10 years, after which the most successful of the lot more times than not become entrepreneurs within the entertainment field: starting their own labels, publishing companies, management agencies, and so on.

What major qualifications need to be brought to the table?

An A&R head must be a visionary. He or she must be able to know the future as it takes root in the present. And it's through that foresight that the length and breadth of his or her creativity is shown—another vital attribute.

Outline how to stay cutting edge.

There's the old adage: Keep your ear to the streets. Research, research, research. Pray hard... pray smart. And always train with people who are more skilled than you.

Besides Nelly, who else is coming out of the Universal camp?

Sticky Fingaz, Genovese, Ram Squad, and Crucial Conflict. This fall, God willing, is going to prove to be something spectacular.

What's the next trend in black music?

Reggae music in combination with Southern-bounce hip-hop and dance music will be the next craze to hit the clubs.

In matching an artist to a song, what elements do you consider?

Feel. If for any reason I doubt the combination, then it's over: I won't be partially swayed as to the quality of a match. One hundred percent total confidence is necessary for me to be satisfied.

Lyrical content and delivery. To state the obvious, if the lyrics don't match the track's mood and tempo, the two are incompatible. The artist's cadence and message commit a substantial amount toward the attitude of the track. The artist and track need to be in agreement.

GAIL MITCHELL



Dino Delvaille is VP of A&R at Universal Records.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' RadioTrack 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), and a corresponding right-hand side table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

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

Table listing R&B singles A-Z with columns: RANK, THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

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), and a corresponding right-hand side table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

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

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table listing recurrent airplay with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

Table listing recurrent airplay with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

Table listing recurrent airplay with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL).

SEPTEMBER 23, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/GREATEST GAINER</b>						
1	67	—	2	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98) 1 week at No. 1	TRAPPED IN CRIME	1
2	1	—	2	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)		1
3	2	1	11	NELLY ▲ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
<b>▶ HOT SHOT DEBUT</b>						
4	NEW ▶	—	1	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
5	3	2	17	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
6	5	5	51	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) [HS]	MOUNTAIN HIGH...VALLEY LOW	5
7	4	—	2	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
8	7	6	20	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
9	6	3	3	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
10	10	7	11	KELLY PRICE DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	3
11	11	—	2	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
12	14	13	8	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) [HS]	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	12
13	8	4	3	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
14	12	11	17	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
15	9	8	9	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
16	13	10	11	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
17	15	9	7	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
18	24	17	39	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
19	19	23	22	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
20	18	21	43	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
21	16	16	21	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
22	17	22	4	VARIOUS ARTISTS DEF JAM 542829/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16
23	21	20	24	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
24	23	18	12	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
25	20	14	13	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
26	27	24	12	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
27	28	26	18	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
28	29	27	9	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
29	22	15	3	SOUNDTRACK UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	15
30	25	12	6	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
<b>▶ PACESETTER</b>						
31	41	25	4	KIRK FRANKLIN PRESENTS INC B-RIKE 490325*/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	21
32	26	19	3	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
33	31	32	59	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
34	34	33	20	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
35	30	28	16	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
36	33	31	34	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
37	39	45	23	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
38	42	42	19	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
39	38	37	41	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
40	36	41	25	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
41	49	51	41	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
42	35	35	26	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
43	44	43	27	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) [HS]	MY LIFE	31
44	46	44	59	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) [HS]	ON HOW LIFE IS	9
45	37	30	13	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
46	32	34	45	IDEAL ● NOONTIME 47882/VIRGIN (10.98/16.98) [HS]	IDEAL	19
47	45	39	19	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
48	40	40	37	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1

49	43	36	48	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
50	NEW ▶	—	1	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) [HS]	LIVE IN LONDON AND MORE...	50
51	50	46	7	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
52	51	38	4	SOUTH PARK MEXICAN DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	26
53	53	49	17	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
54	54	50	25	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
55	48	55	27	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
56	58	52	22	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
57	57	56	56	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
58	60	64	17	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
59	56	54	13	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
60	47	29	3	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98) [HS]	FIGGAS 4 LIFE	29
61	52	47	8	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
62	74	68	8	BIG MOE WRECKSHOP 4441 (11.98/16.98) [HS]	CITY OF SYRUP	52
63	59	—	2	LV LOUD 1868 (11.98/17.98) [HS]	HOW LONG	59
64	64	74	20	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
65	55	48	8	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
66	68	66	13	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) [HS]	FANTASTIC VOL. 2	44
67	70	72	81	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
68	NEW ▶	—	1	VARIOUS ARTISTS LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS	68
69	65	59	30	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
70	73	57	11	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) [HS]	INDUSTRY SHAKEDOWN	34
71	NEW ▶	—	1	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) [HS]	NO QUESTION	71
72	71	79	32	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
73	72	76	97	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
74	63	65	24	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
75	76	78	34	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
76	79	61	3	FOURPLAY WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	61
77	81	69	11	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
78	75	71	25	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
79	86	92	25	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
80	61	70	69	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
81	90	89	28	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
82	RE-ENTRY	9	9	CAMOFLAUGE PURE PAIN 61965/RND (11.98/16.98) [HS]	I REPRESENT	58
83	77	73	15	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
84	84	—	50	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
85	RE-ENTRY	31	31	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) [HS]	BRENT JONES AND T.P. MOBB	37
86	80	62	3	KRS-ONE JIVE 41718* (11.98/17.98)	A RETROSPECTIVE	62
87	88	94	92	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
88	85	87	15	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
89	66	60	11	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
90	RE-ENTRY	26	26	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
91	78	85	17	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
92	82	63	25	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
93	92	—	55	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
94	89	—	18	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
95	62	58	8	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) [HS]	BOOK I	19
96	NEW ▶	—	1	BILLY COOK DEF SOUF 6 (11.98/16.98)	CERTIFIED PLATINUM	96
97	94	84	5	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
98	RE-ENTRY	2	2	CCA (CONCORD AFFILIATED) LAIDBACK 56210 (11.98/16.98)	FOR THA STREETZ VOLUME 2	80
99	NEW ▶	—	1	DAZ DILLINGER D.P.G. 1000 (17.98 CD)	R.A.W.	99
100	RE-ENTRY	3	3	VARIOUS ARTISTS MICHAEL WATTS PRESENTS: SWISHHOUSE — THE DAY HELL BROKE LOOSE SWISHHOUSE 5001 (11.98/15.98)		89

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

## OUTKAST BREAKS HIP-HOP'S MOLD

(Continued from page 38)

puses. College radio promotion company the Syndicate has been hired to work the single. Arista is also targeting the ESPN2 extreme sports shows' audiences.

"OutKast has acquired a huge alternative base," says Rhoda Lawrence, Arista's senior director of urban sales. "We've never had to force feed the music to this base; it naturally gravitated to the group's vibe."

There is also an extensive online campaign. In conjunction with MSN/windowsmedia.com, a contest,

audio/video chat, Web cast, and live performance from OutKast's Stankonia Studios is slated for Oct. 30. Also on Oct. 30, Vibe.com is staging a listening party, while Yahoo!/GetMusic.com is planning a late October live chat. Between Oct. 30 and Nov. 4, BET.com will present OutKast week.

There will be an in-store at HMV in Atlanta's Lenox Square Mall (Oct. 31) and release parties in Los Angeles (late October at the Playboy Mansion) and New York (Nov. 2). OutKast—managed by Michael "Blue"

Williams for Family Tree Entertainment—embarks on a five-week, major-market radio/retail promotional tour Oct. 16. William Morris Agency senior VP Cara Lewis is planning a national tour for the year's end.

Although "B.O.B." has received less radio adds than initially anticipated, label concern is minimal. "OutKast has never been a group that tailors its music for radio," says Shanti Das, senior director of artist development at Arista. "Radio has always

come on board after the fact—even with 'Rosa Parks,' the big single from the last album [1998's 'Aquemini']."

Arista executive VP Lionel Ridenour views "B.O.B." as an opportunity to school radio PDs. "PDs have told us, 'It's too fast; we don't know what to do with it,'" Ridenour says. "It's funk. And black people aren't scared of guitars. We've got to re-educate radio that it's OK to put something on that sounds a little different."

Darrell Johnson, PD of Atlanta's WHTA, was among those with initial

reservations. "When I popped it in, I thought, 'I don't know if anybody is going to feel this,'" Johnson recalls. "But I decided to try it. The phones instantly blew up for it."

Ron Stringer, owner of Detroit-based retailer Justin's Music, expects to do well with the album and plans to coordinate a listening party at neighboring Cooley High School in October. "The album is geared toward the young hip-hop audience, which isn't just black anymore," he says. "It's a universal audience."



## URB Brings Pete Tong's Essential Sound To U.S. Radio

**ESSENTIAL STUFF:** For the past eight years, millions of British punters have been tuning in to Pete Tong's weekly radio show, "Essential Mix/Essential Selection," on BBC's Radio 1. Throughout the years, Tong has championed the finest in dance/electronic music, ranging from house, two-step, and drum'n'bass to hip-hop, funk, and soul.

Recently, the BBC's Web site ([bbc.co.uk/radio1/dance/index.shtml](http://bbc.co.uk/radio1/dance/index.shtml)) began streaming both shows in real time, allowing *everybody* to experience the fine rhythms that Tong is known for. Well, we're happy to report that URB magazine has partnered with radio syndicate Bridge Media International to bring Tong's acclaimed Essential experience to U.S. radio.

Titled "URB Presents Essential Mix," the two-hour weekly show, which will be hosted by the maga-



by Michael Paoletta

zine's founder/publisher/creative director **Raymond Roker**, will debut the week of Sept. 26 with special guests **Carl Cox** and **Tong**. It will air on over 100 college stations nationwide, including WNYU New York, KSJS San Jose, and KASC Tempe, Ariz.

Each week will feature a special guest DJ or two. At press time, globally revered jocks like **Armand Van Helden**, **Darren Emerson**, and **Paul Oakenfold** had been confirmed for future shows.

"URB magazine has been chronicling the music that Pete's been promoting via his U.K. show," says Roker. "For us to be able to offer this great selection of music to a U.S. audience over the airwaves is very exciting. As far as U.S. radio goes, there's not much out there that compares to what Pete is doing in the U.K. By bringing Essential to the U.S., we are breaking down yet another border that separates dance music from the mainstream."

Tong concurs with the last statement, adding, "It's fantastic that we're now bringing the 'Essential Selection' and 'Essential Mix' shows to a wider audience via more conventional means. It's definitely an exciting new chapter and a great challenge for me to have the opportunity to put out radio programs in the U.S."

In addition to the weekly program, URB and Bridge Media International are planning to host monthly Essential-themed events in major markets throughout the U.S.

Staying with the Essential brand for another moment, Warner Music Group now has three Essential titles in U.S. stores—DJ **Icey's** "Essential Mix," DJ **Skribble's** "Essential Dance 2000," and **Fatboy Slim & Paul Oakenfold's** "Essential Selection Vol. One"—with **Boy George's** "Essential Mix" scheduled to arrive in early 2001.

And for the next three months, DJ **Icey** and DJ **Skribble** will be (separately) touring throughout the U.S. On Sept. 27, Tong will begin an eight-date mini-tour of major U.S. cities in Las Vegas; Seattle; San Francisco; Los Angeles; Washington, D.C.; Boston; New York; and Miami.

**FLYIN' HIGH:** Two industry veterans—**Peter Albertelli** and **Carmen Cacciatore**—have formed Fly-Life Music, a New York-based company that specializes in lifestyle marketing as well as A&R consulting.

"Basically, we work in the markets we know best," explains Albertelli.

"And those markets happen to be the 'downtown' gay community, the club community, and the college crowd. In other words, the 'cool' crowds. Simply put, our goal is to increase the sales and visibility of artists, regardless of their musical genre."

At that, Albertelli smiles and says, "For the most part, the R&B and hip-hop communities remain ignorant of the fact that these styles of music are popular in the gay community. Instead of marketing to this savvy group, it seems like they'd rather just pretend it doesn't exist. We're here to change that."

Though a new company, Fly-Life Music has already secured several accounts, including RCA's **Kristine W.** and **Tarsha Vega**, MCA's **Patti LaBelle**, **Milkk/WEA U.K.'s Sweet Female Attitude**, and **Virgin's Titan**. Also, Arista Records has hired Cacciatore as an A&R consultant, specifically for dance product.

In addition to these key accounts, Albertelli and Cacciatore are in the midst of building street teams throughout the country. At the present time, they have teams in San Francisco, Los Angeles, Miami, New York, Boston, Houston, and Chicago.

Cacciatore likens the pair's marketing efforts and strategies to that of the hip-hop community's street-level campaigns. "It's like old-fashioned guerrilla marketing," notes Cacciatore. "You make people aware via stickering, fliering, postcards, and heavily promoted events. It's called repeated impressions. The more times you're confronted with something—whether it's via the clubs, radio, or streets—the more likely you are to remember it."

Prior to founding Fly-Life Music, Albertelli and Cacciatore, who between them have 27 years experience, held down positions (separately) at RCA, MCA, EastWest, Elektra, Virgin, Champion, WXKS Boston,

and WZRU Boston. Collectively, the business partners have worked on acts like **Enigma**, **Right Said Fred**, **Billie Ray Martin**, **Faithless**, **Kristine W.**, **Dido**, **Wu-Tang Clan**, and **Busta Rhymes**—as well as the phenomenon that was the "Macarena."

Explains Cacciatore, "We bring to Fly-Life years of experience that encompasses radio/club promotion, marketing, and A&R. Perhaps more

importantly, we have strong pop, dance, and urban sensibilities." Albertelli and Cacciatore can be contacted at [flylifemusic@aol.com](mailto:flylifemusic@aol.com).

**CONGRATULATIONS:** Effective immediately, **Rich Pangilinan** is the new director of dance and mix-show promotions at Capitol Records. Formerly of Takeoutmusic.com, Pangilinan (Continued on page 75)

## Pooley Punts On V2 U.S. Debut

BY RICK SALZER

**NEW YORK**—With the U.S. release of Ian Pooley's album "Since Then," due Oct. 10 via V2 Records, the world-renowned German DJ, producer, and remixer is poised to follow in the crossover footsteps of other successful European house acts like **Daft Punk**, **Cassius**, and **Basement Jaxx**.

Although "Since Then" represents Pooley's first U.S. album release, he has been releasing singles on U.S. labels like **John Acquaviva's** Detroit-based imprint **Definitive Records** for the past five years. Additionally, he's recorded singles for such European imprints as **Force Inc.** (Germany) and **Junior Boys Own** (U.K.), among others.

Originally signed to **V2 Records** for the world in 1998, Pooley's first album for the label, "Meridian," was released in most territories.

V2 marketing manager **Sharon Lord** says about "Since Then's" U.S. release, "This is obviously the time for Ian here. With 'Meridian,' we wanted to grow the story of Ian and make it a lot bigger.

"Now there is a ground swell, and people seem to be aware," continues Lord. "We sent the album's first single ['Degrees'] to tastemakers in early July. We followed this with a second mailing in August of 500 copies to club DJs and college radio."

According to Lord, the single has been championed by many radio jocks, including **Swedish Egil** and **Jason Bentley**, as well as such club DJs as **Roger Sanchez**, **Erick Morillo**, **Paul Johnson**, and **Mark Farina**.

To further promote the album, Lord confirms that 1,000 copies of the set will be delivered to V2's press and radio database. Additionally, Pooley will be touring throughout the fall in support of "Since Then," including a date at the **CMJ Music Festival** in New York in October. V2 will also distribute a Pooley-mixed set to key Web sites.

"This project also has further

potential than the RPM and dance market," notes Lord. "With its chilled-out, Brazilian vibe, it may appeal to the triple-A people as well."

Pooley—whose songs are published by Hamburg-based **Freibank**—couldn't be happier about his first U.S. set. "It's great to work with V2 because they give me 100% freedom to create whatever I want," he says.

"For 'Since Then,' I had many ideas and concepts that I wanted to follow up on without feeling like I needed to clear them with a record company," he adds. "Especially since, over the past few years, I have been heavily influenced by old Brazil-

ian records and film scores, particularly the bossa nova-styled stuff. This was a direction that I needed to explore."

Pooley—who has remixed tracks for **Daft Punk**, the **Cardigans**, and **Yello**, among others—says he was much more relaxed about using vocals on this album, too. "In the past, I had done some vocals with my old partner DJ **Tonka** [aka **Thomas Gerlach**], and it was a bit stressful," he says. "But all the singers I used on 'Since Then' were amazing." To illustrate, he points to tracks like "Coração" and "Menino Brincadeira," which both spotlight **Rosanna** and **Zélia**, and the **Kirsty Hawkshaw**-fueled "Visions."

Pooley says "Visions" was recorded in just two days. "It was spontaneous, but it was important for me to catch that first idea and elaborate on it," he explains. "Oftentimes, when you rehash something over and over it tends to lose the original feeling."

Pooley is managed and booked by **Zille Alma Poric** of Frankfurt-based **Backroom Entertainment**. In the U.S., Pooley is booked by **Kim Benjamin** of New York-based **Kimco Entertainment**, while **Nick Harris** of London's **NRK Sound Division** and **Ritchie McNeal** of Sydney's **Hardware Corp.** are handling similar duties for the U.K. and Australia, respectively.



POOLEY

### The Dance Trax HOT PLATE

• **Spiller**, "GrooveJet (If This Ain't Love)" (Atlantic single). Since debuting at the Winter Music Conference last March, this SalSoul-sampling Italian production has been wreaking havoc in clubland. Earlier this month, London-based dance imprint **Positiva Records** released the track (with newly supplied diva vocals) in the U.K., where it entered the official **CIN** chart at a very respectable No. 1. Hats off to Atlantic for picking up this potent disco-splashed jam for U.S. consumption.

• **Ananda Project**, "Glory, Glory" (Nite Grooves/King Street Sounds single). In need of something sweet and soulful? Well, look no further than this new single from the Ananda Project. Masterminded by **Chris Brann** (who also records as **Wamdue Project**, among other aliases), "Glory, Glory" spotlights the fine vocals of **Terrance Downs** and the remixing skills of **David Morales**, the **Timewriter**, and **Karmadelic** (aka **Konrad Carelli** and **Anton Bass**). What a dazzling preview into the Ananda Project's debut album, "Release," which arrives Oct. 31.

• **Everything But The Girl**, "Lullaby Of Clubland" (Atlantic single). The latest single culled from the act's sublime "Temperamental" set will surely please fans of **Danny Tenaglia's** late, late night DJ journeys. Providing the wickedly tasty progressive beats are **Markus Schulz**, **Matthias Heilbronn**, and **Everything But The Girl's Ben Watt**.

• **Alchemy**, "Do You Love? (Run Away, Turn Away)" (Tommy Boy Silver Label single). Recording as Alchemy, noted British club/soul singer **Carlton** and beat-savvy French DJ/producer **Rick Pier O'Neil** have created quite the essential jam, which cleverly borrows from **Bronski Beat's** venerable anthem "Smalltown Boy." All underground musical bases are covered, including progressive house (Main mix), nu-disco (**Lonely Face Vocal**), and classic house à la **Frankie Knuckles** (**Platform Vocal**). Cool stuff.

• **Zombie Nation**, "Kernkraft 400" (International DeeJay Gigolo Records/EDM-Drehscheibe/Radikal single). Already a huge success in its own backyard (Germany), the ultra-catchy, rave-styled "Kernkraft 400" is poised to repeat the process in the U.S. Ditto for the U.K., where it's being issued by Ministry of Sound.

### Billboard. Dance HOT Breakouts

SEPTEMBER 23, 2000

#### CLUB PLAY

1. **LOVIN' IS REALLY MY GAME** ANN NESBY PERSPECTIVE/A&M
2. **HIGHER THINGS** KIM ENGLISH NERVOUS
3. **YEAH...RIGHT** JONAH NERVOUS
4. **THAT OTHER WOMAN** CHANGING FACES ATLANTIC
5. **SUMMER OF LOVE** LONYO EPIC

#### MAXI-SINGLES SALES

1. **YEAH...RIGHT** JONAH NERVOUS
2. **GRAZIN' IN THE GRASS** BONEY JAMES/RICK BRAUN WARNER BROS.
3. **DEEP BASE TWELVE SORTED**
4. **THE DANCE** ROCKELL ROBBINS
5. **DO YOU LOVE (RUN AWAY TURN AWAY)** ALCHEMY TOMMY BOY SILVER LABEL

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

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	3	5	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	2	9	CHECK IT OUT JELLYBEAN 2596	KARMADELIC FEATURING SANDY B.
3	3	6	7	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
4	4	7	6	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
5	10	24	4	YOUR CHILD MCA PROMO †	MARY J. BLIGE
6	8	12	8	SILENCE NETTWERK 33111	DELERIUM FEATURING SARAH MCLACHLAN
7	9	17	5	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
8	6	4	11	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
9	5	1	10	STRONGER RCA 60281 †	KRISTINE W
10	11	18	6	CONTROL 4 PLAY 82027	ABEL
11	18	20	5	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
12	7	5	10	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
13	13	13	8	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
14	16	23	5	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
15	17	19	6	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
16	19	21	6	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
17	24	31	4	CADA VEZ RAMPAGE 0178	NEGROCAN
18	15	9	11	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
19	14	14	8	FREEBASE MOONSHINE 88470	TALL PAUL
20	21	10	9	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
21	25	29	5	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
22	27	35	5	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
23	23	27	5	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
24	12	8	11	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
25	29	33	5	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
26	35	46	3	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
27	37	—	2	YOU SEE THE TROUBLE WITH ME G2 PROMO/STRICTLY RHYTHM	BLACK LEGEND
28	28	16	12	PERFECT MOMENT CURB 73112/LONDON-SIRE	MARY GRIFFIN
29	20	11	12	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
<b>▶ Power Pick ◀</b>					
30	42	—	2	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
31	34	43	3	LOVE SUPREME PLAYLAND 81357/PRIORITY	JS-16
<b>▶ Hot Shot Debut ◀</b>					
32	NEW ▶	1	1	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
33	30	25	10	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJO
34	41	48	3	X-HALE SLOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
35	31	38	4	I THINK I'M IN LOVE WITH YOU COLUMBIA 79467 †	JESSICA SIMPSON
36	22	15	11	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
37	44	—	2	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
38	32	36	7	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
39	26	22	12	I FEEL LOVE JELLYBEAN 2588	CRW
40	36	41	4	IF I WANT ELEKTRA PROMO/EEG	1 PLUS 1
41	46	—	2	AYLA PART II EDEL AMERICA 008213	AYLA
42	49	—	2	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHS
43	39	44	3	LET'S GET LOUD WORK PROMO/550-WORK	JENNIFER LOPEZ
44	38	34	7	I'LL FLY WITH YOU ARISTA PROMO	GIGI D'AGOSTINO
45	33	30	9	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
46	NEW ▶	1	1	I TURN TO YOU VIRGIN PROMO	MELANIE C
47	40	37	10	VIENNA ATLANTIC 84873	LINDA EDER
48	NEW ▶	1	1	LOVE ONE ANOTHER TOMMY BOY PROMO	AMBER
49	NEW ▶	1	1	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
50	45	40	7	BLOW YA MIND JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	1	4	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	2	7	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
3	3	3	20	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	9	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	6	6	16	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	5	7	19	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
7	7	5	4	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
8	8	8	22	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
9	9	9	6	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
10	10	10	12	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
11	11	11	23	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
<b>▶ Greatest Gainer ◀</b>					
12	16	19	27	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
13	15	14	7	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
14	13	12	3	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456/SONY DISCOS †	GLORIA ESTEFAN
15	12	—	2	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
16	14	15	18	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
17	17	16	19	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
18	18	—	2	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING DOUGHTY
19	20	18	8	STRONGER (T) (X) RCA 60281 †	KRISTINE W
20	21	23	21	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
21	22	21	39	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
22	19	13	3	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
23	24	25	20	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
24	23	24	22	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
25	27	28	29	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
26	28	22	9	DREAMING (T) (X) NETTWERK 33105	BT
27	RE-ENTRY	2	2	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
28	25	17	3	DON'T BE AFRAID OF THE DARK (T) (X) NERVOUS 20433	CHARLOTTE
29	31	31	47	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
30	35	42	6	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
31	30	27	16	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
32	44	37	5	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
33	29	30	11	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
34	37	46	21	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
35	33	33	6	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 562828/IDJMG †	JANET
36	32	26	6	FLASH (T) (X) F-111 44853/WARNER BROS.	GREEN VELVET
37	26	20	4	SUMMERFLING (T) (X) WARNER BROS. 44895 †	K.D. LANG
38	40	36	22	DON'T STOP (T) (X) RADIKAL 99015	ATB
39	34	32	12	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
40	36	34	40	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
41	39	41	27	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
42	RE-ENTRY	16	16	DON'T GIVE UP (T) (X) XTRAVAGANZ/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
43	41	35	34	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
44	RE-ENTRY	4	4	HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM †	DJ JURGEN
<b>▶ Hot Shot Debut ◀</b>					
45	NEW ▶	1	1	DON'T WANT ANOTHER MAN (T) (X) STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
46	RE-ENTRY	94	94	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
47	RE-ENTRY	17	17	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
48	NEW ▶	1	1	ANSWERING MACHINE (T) (X) F-111 44900/WARNER BROS.	GREEN VELVET
49	RE-ENTRY	27	27	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
50	NEW ▶	1	1	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE

○ 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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**Heatherly's House Of Blues Bash.** Mercury newcomer Eric Heatherly recently made his debut at the House of Blues in Los Angeles. Several members of the label's executive staff were on hand to congratulate Heatherly on his performance. Pictured, from left, are Mercury VP of West Coast/Southwest promotion Pat Surnegie; CFO of shared services Ken Robold; president Luke Lewis; Heatherly; senior VP of sales, marketing, and promotion John Grady; and executive VP of A&R Keith Stegall.

## Cyrus' 'Southern Rain' On The Horizon Singer Makes Monument Label Debut With Seventh Set

BY PHYLLIS STARK

NASHVILLE—Singer, songwriter, performer, actor, humanitarian, husband, father of six. These are all titles Billy Ray Cyrus will happily answer to. What he is less inclined to respond to is any lingering notion that, eight years and six albums after his smash breakthrough hit, "Achy Breaky Heart," he remains some kind of one-hit wonder.

Indeed, Cyrus has had numerous hits and sold millions of albums in that time. Still, executives at his new record label, Monument, and even radio programmers say they are still

trying to overcome a certain perception of Cyrus that remains the legacy of "Achy Breaky Heart."

"We felt like his issue was more with the industry than the consumer," says Sony Music Nashville senior VP of sales and marketing Mike Kraski. "It goes back to 'Achy Breaky Heart.' It's time for this industry to stop punishing the poor man for having a huge success with that song. Regardless of what people's critical feelings about it are, it made millions of people happy and made millions of people dance and contributed to the health of country music, so what's the problem here?"

"Now is the time for us to put it behind us completely," Kraski continues. "The fact of the matter is, we're in a format that is star poor, and this man is a legitimate star, for God's sake. We should be embracing the true stars of the format, not turning our backs on them. Based on the early reaction we've had from radio, they are embracing him."

"Southern Rain," Cyrus' seventh album and first for Sony's Monument Records, is due Oct. 17. The first single, "You Won't Be Lonely Now," is currently at No. 32 after 12 weeks on the Hot Country Singles & Tracks chart.

Cyrus describes the album in one word: "real. It's not some big, slick production of a bunch of drippy crap," he says. "It's a real album that has a soul and a spirit."

With "Southern Rain," Cyrus says he finally feels that "perhaps for the first time in my career, I don't have to worry about being

overshadowed by the myth or the hype of who I'm supposed to be or not supposed to be."

In the setup for the project, Monument VP of national promotion Larry Pareigis says Cyrus' manager, Al Schiltz of As Is Management, "was incredibly forthcoming about past challenges and what we could

do to face them." After gathering as much information as possible about Cyrus' public perception, Pareigis says, "we basically determined a very simple thing. Everybody knew Billy Ray Cyrus. Everybody had an opinion of Billy Ray Cyrus. The one thing that would most matter was an amazing three minutes and 30 seconds of



CYRUS

knock-you-on-your-ass country music, which we determined that this first single was."

Tim Closson, PD of WUBE (B105) Cincinnati, says, "Billy is one of the nicest and most sincere artists. He deserves another big hit. He's gotten a bit of a bad rap that he doesn't deserve. I've heard four of the cuts from the new album, first listen, all solid. That's a good sign."

Closson is playing "You Won't Be Lonely Now" and says it "has a sound that stands out, compared to everything else right now. It makes me want to reach over and crank up the dial every time I hear it."

Cyrus previously recorded six albums for Mercury. The first, 1992's "Some Gave All," sold more than 9 million copies thanks largely to "Achy Breaky Heart," the 1992 Country Music Assn. single of the year. His 1993 follow-up, "It Won't

(Continued on page 47)

## CMA Radio Award Winners Get Good News From Paisley's Live, On-Air Phone Call

TUNED IN: This year's winners in the Country Music Assn. (CMA) Awards radio categories got word in a more personal way when Arista/Nashville artist Brad Paisley called them all and broke the news live on their airwaves Sept. 8. WUSY (US101) Chattanooga, Tenn., was the only station to win in both CMA radio categories this year.

KYGO Denver won its first station of the year award after five consecutive years as a nominee. WFMS Indianapolis won in the large-market category. WIVK-FM Knoxville, Tenn., won the medium-market category. WUSY set a record by winning the small-market award for the sixth consecutive year.

In the air-personality category, the winners are WGAR Cleveland p.m. driver Danny Wright (major market); WTQR Greensboro, N.C., mid-day host Angie Ward (large); WGNA Albany, N.Y., morning hosts Sean McMaster and Richie Phillips (medium); and WUSY mid-day host Lynn Sharpe (small).

In other news, the CMA will team with Yahoo! to present Internet coverage of the 34th annual CMA Awards Oct. 4. Yahoo!'s coverage of the event will include news updates on scheduled performers and presenters, a CMA Awards fantasy flyaway contest, an online charity auction, chats with nominated artists, and a live broadcast of the show's celebrity arrivals and backstage press conference, hosted by Terri Clark and Yahoo! news editor Kryss Villaseñor.

ON THE ROW: Mercury Nashville president Luke Lewis signed a new five-year agreement to remain with the company.

Tim McFadden joins rpm management as VP. His duties will include supervision of rpm's music publishing division as well as assisting with artist development of management clients Tim McGraw, Jessica Andrews, Billy Gilman, Carolyn Dawn Johnson, and Shana Petrone. McFadden has run his own independent record promotion company since 1991.

Venture capitalist GenV has entered into a partnership with Hallmark Direction Co., an artist direction and business management company that currently works with Montgomery Gentry, Ricochet, Dean Dillon, the Whites, Marty Raybon, and Leslie Satcher. Hallmark's 10-person staff will move to the

GenV offices on Music Row by the end of September.

Adrian Michaels is promoted from manager of Southwest regional promotion to director of that region at RCA Records.

New company E Line Music.com has been launched in Old Hickory, Tenn., and will offer worldwide distribution and exposure for independent label and artist clients. For consumers, E Line makes available a variety of independent music via the site's 24-hour radio and video stations, which showcase the artists and music offered on the site.

Lanie Miller, formerly of Front Page Publicity, has taken a publicity position at ForeFront Records.



by Phyllis Stark



Jones' syndicated radio show "Nashville Nights," will also host "Country Request Live." The show will feature celebrity guests and live interaction with viewers who call or E-mail their requests.

PUBLISHING NEWS: Five songwriters have been signed as a result of the new co-publishing agreement between independent music publisher Windswept Holdings L.L.C. and the Nashville-based Corlew Music Group, owned by David Corlew. The writers are Bonnie Bramlett, Andy Childs, Sam Gay, Ronnie Samoset, and Chris Wallin. Windswept's new association with Corlew follows Windswept's purchase of the catalogs of Corlew's Kicking Bird Music and Bud Dog Music. Meanwhile, Bramlett was recently signed to Corlew and Charlie Daniels' Blue Hat Records and is recording her first album for the label.

Kathy Walker joins Nashville-based NewKastle Music as professional manager. She will handle songplugging and writer-relations duties and will continue her representation of Michael McDonald, Randy Goodrum, and Eric Kaz.

Zomba Nashville signs five new writers: Kerry Kurt Phillips, Roxie Dean, Lisa Drew, Shane Teeters, and

(Continued on page 94)

## Wilkinsons Dominate Canadian Awards

BY LARRY LeBLANC

TORONTO—Sept. 11 was a wild night of upsets at the Canadian Country Music Awards, held at the Skyreach Centre in Edmonton, Alberta.

With four major award wins, the Wilkinsons dominated the show, hosted by Terri Clark and Paul Brandt and televised in the U.S. on TNN and in Canada on CMT. They won honors for top group, top album for "Here And Now," and top single for "Jimmy's Got A Girlfriend." The trio also won the Fans' Choice Award, despite heavy competition from Brandt, Clark, Shania Twain, and Julian Austin.

With seven nominations, Columbia Records newcomer Tara Lyn Hart had headed up the list of nominees, but she won just one trophy, in the Rising Star category. The 21-year-old's self-titled debut album

was released last year in Canada. Mercury Nashville's Shania Twain and Vik Records' Julian Austin, with six nominations each, were both shut out of honors.

Michelle Wright triumphed over Twain, Hart, Clark, and Lisa Brokop to unexpectedly win top female singer honors. Brandt beat out Austin, Chris Cummings, John Landry, and Jamie Warren for top male singer honors and won top video for "That's The Truth." Steve Fox and Robin Branda took top song honors for "Daddy Won't Sell The Farm," recorded by Montgomery Gentry. Dixie Chicks' Monument album "Fly" was named top-selling album.

CCMA Award winners are chosen by the association's 1,700 members, with the exception of two categories: top-selling album, which is based on Canadian sales figures, and the Fans' Choice Award.

# Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



SEPTEMBER 23, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
<b>No. 1</b>						
1	1	3	19	<b>THAT'S THE WAY</b> B.GALLIMORE, T.MCGRAW (A.ROBOFF, H.LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
2	4	4	37	<b>I WILL...BUT</b> D.HUFF (K.OSBORN, J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
3	2	1	22	<b>IT MUST BE LOVE</b> K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	1
4	5	5	31	<b>YOUR EVERYTHING</b> M.ROLLINGS, K.URBAN (C.LINDSEY, B.REGAN)	KEITH URBAN (V) CAPITOL 58847 †	4
5	3	2	24	<b>WHAT ABOUT NOW</b> D.HUFF (A.SMITH, A.BARKER, R.HARBIN)	LONESTAR (V) BNA 60212 †	1
6	6	7	33	<b>IT'S ALWAYS SOMETHIN'</b> D.COOK, L.WILSON (M.GREEN, A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	6
7	9	9	18	<b>KISS THIS</b> A.TIPPIN, B.WATSON, M.BRADLEY (A.TIPPIN, T.TIPPIN, P.DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	7
8	8	8	18	<b>COUNTRY COMES TO TOWN</b> J.STROUD, T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	8
9	10	10	9	<b>GO ON</b> T.BROWN, G.STRAIT (T.MARTIN, M.NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	9
10	11	12	39	<b>LET'S MAKE LOVE</b> B.GALLIMORE, F.HILL (C.LINDSEY, M.GREEN, B.LUTHER, A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURBWRN †	10
11	7	6	28	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B.GALLIMORE, R.DUNN, K.BROOKS (R.DUNN, T.MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	5
12	15	22	6	<b>THE LITTLE GIRL</b> B.CANNON, N.WILSON, J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	12
13	12	13	24	<b>I NEED YOU</b> B.HEARN, E.DEGARMO, E.LAMBERG, M.CURB (T.LACY, D.MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	12
14	16	18	13	<b>BEST OF INTENTIONS</b> B.J.WALKER, JR., T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	14
15	14	15	19	<b>FEELS LIKE LOVE</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	14
16	13	11	27	<b>I HOPE YOU DANCE</b> M.WRIGHT (M.D.SANDERS, T.SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
<b>AIRPOWER</b>						
17	20	21	16	<b>JUST ANOTHER DAY IN PARADISE</b> B.GALLIMORE, P.VASSAR (P.VASSAR, C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	17
18	18	17	20	<b>THERE YOU ARE</b> M.MCBRIDE, P.WORLEY (B.DIPIERO, E.HILL, M.D.SANDERS)	MARTINA MCBRIDE (V) RCA 60214	17
19	17	16	32	<b>YES!</b> N.WILSON, B.CANNON (C.BROCK, S.SMITH, J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
20	21	19	18	<b>LONELY</b> F.ANDERSON, T.LAWRENCE, B.CARR (R.DEAN, R.L.BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	19
21	23	27	13	<b>WE DANCED</b> F.ROGERS (B.PAISLEY, C.DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	21
22	19	14	30	<b>PRAYIN' FOR DAYLIGHT</b> M.BRIGHT, M.WILLIAMS (S.BOGARD, R.GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
23	22	23	27	<b>THAT'S THE BEAT OF A HEART</b> C.FARRIN (T.CLARK, T.HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	22
24	25	26	23	<b>BLUE MOON</b> W.C.RIMES (G.LEACH, M.TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087 †	24
25	24	24	38	<b>THE WAY YOU LOVE ME</b> B.GALLIMORE, F.HILL (K.FOLLESE, M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
26	27	28	13	<b>BORN TO FLY</b> P.WORLEY (S.EVANS, M.HUMMON, D.SCOTT)	SARA EVANS RCA ALBUM CUT †	26
27	33	38	9	<b>WITHOUT YOU</b> B.CHANCEY, P.WORLEY (N.MAINES, E.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	27
28	28	29	12	<b>KATIE WANTS A FAST ONE</b> S.WARINER (R.CARNES, S.WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	28
29	29	30	16	<b>THAT'S THE KIND OF MOOD I'M IN</b> E.GORDY, JR. (R.GILES, T.NICHOLS, G.GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	29
30	30	34	6	<b>I LOST IT</b> B.CANNON, N.WILSON (N.THRASHER, J.OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	30
31	34	35	12	<b>I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)</b> R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582	31
32	32	32	12	<b>YOU WON'T BE LONELY NOW</b> D.HUFF (B.JAMES, J.BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	32
33	35	33	10	<b>A LITTLE GASOLINE</b> S.SMITH, K.STEGALL, T.CLARK (D.MILLER, T.ROGERS)	TERRI CLARK (V) MERCURY 172178 †	33
34	31	31	14	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C.BLACK (C.BLACK, S.EWING)	CLINT BLACK RCA ALBUM CUT	31
35	26	25	18	<b>ONE VOICE</b> D.COOK, B.CHANCEY, D.MALLOY (D.MALLOY, D.COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
36	36	37	8	<b>THE VISIT</b> N.WILSON, B.CANNON (C.STEFL, G.ELLSWORTH, B.RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	36
37	37	39	9	<b>I CAN'T LIE TO ME</b> S.HENDRICKS, J.COLE (C.DAVIDSON, K.BEARD, C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	37
38	40	47	20	<b>MY NEXT THIRTY YEARS</b> B.GALLIMORE, J.STROUD, T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
39	38	41	9	<b>MY LOVE GOES ON AND ON</b> R.WRIGHT (C.CAGLE, D.PFRIMMER)	CHRIS CAGLE (C) (D) VIRGIN 58867	38
40	39	40	13	<b>HE WILL, SHE KNOWS</b> K.ROGERS (S.LESLIE, F.ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	39
41	44	53	9	<b>MEANWHILE BACK AT THE RANCH</b> B.GALLIMORE, T.MCGRAW (G.KENNEDY, W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	41
42	48	63	3	<b>WE'RE SO GOOD TOGETHER</b> D.MALLOY, R.MCINTIRE (A.ROBOFF, B.DIPIERO, J.S.SHERILL)	REBA MCENTIRE MCA NASHVILLE ALBUM CUT †	42
43	45	45	7	<b>THERE IS NO ARIZONA</b> K.STEGALL (J.O'NEAL, L.DREW, S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	43
44	47	44	9	<b>I'M GONNA LOVE YOU ANYWAY</b> T.BRUCE (D.MILLER, S.D.CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	44
45	42	36	19	<b>COLD DAY IN JULY</b> B.CHANCEY, P.WORLEY (R.LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
46	49	49	7	<b>EVERYBODY'S GOTTA GROW UP SOMETIME</b> J.SLATE, M.WRIGHT, SONS OF THE DESERT (C.LINDSEY, S.SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	46
47	51	48	4	<b>TAKE ME WITH YOU WHEN YOU GO</b> B.J.WALKER, JR., T.BYRD (M.NESLER, J.HANSON)	TRACY BYRD RCA ALBUM CUT	47
48	46	46	16	<b>PARADISE</b> B.CANNON, N.WILSON (C.MORGAN, H.ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
49	41	42	20	<b>WHEN YOU COME BACK TO ME AGAIN</b> A.REYNOLDS (G.BROOKS, J.YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
50	43	43	13	<b>THIS TIME AROUND</b> R.E.ORRALL, J.LEO (T.HUNT, J.CAVERLEE, T.CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	43
51	52	50	8	<b>RUN AWAY</b> R.HERRING (S.MCANALLY, R.HERRING, B.DALY)	SHANE MCANALLY (D) CURB 73114	50
52	55	60	4	<b>EVERY MAN FOR HIMSELF</b> E.SEAY, J.HOBBS (M.ELLIOTT, T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	52
53	53	52	11	<b>ONCE IN A LIFETIME LOVE</b> D.JOHNSON, C.WALKER (C.WALKER, M.J.GREENE)	CLAY WALKER GIANT ALBUM CUT	50
54	50	51	13	<b>TIRED OF LOVING THIS WAY</b> D.HUFF, C.RAYE (G.LESAGE, A.MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	50
55	54	56	6	<b>SHE'S GONE</b> D.MALLOY (J.STEELE, J.HOBBS, M.DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	54
56	57	55	12	<b>I PRAY FOR YOU</b> J.RICH, S.VAUGHN (J.RICH, K.ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
57	56	58	10	<b>I KNEW I LOVED YOU</b> G.COLE (D.HAYES, D.JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
58	69	—	2	<b>TELL HER</b> D.HUFF (C.WISEMAN)	LONESTAR BNA ALBUM CUT	58
59	59	69	6	<b>THIS EVERYDAY LOVE</b> M.BRIGHT, M.WILLIAMS (D.WELLS, G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	59
60	61	—	2	<b>SWIMMING IN CHAMPAGNE</b> K.STEGALL (H.HEATHERLY, R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT †	60
61	62	64	5	<b>MY CELLMATE THINKS I'M SEXY</b> C.TJUDD, C.CLARK (P.OVERSTREET, J.COLLINS, C.TJUDD, C.CLARK)	CLEDUS T. JUDD (C) (D) MONUMENT 79495 †	61
62	58	—	2	<b>MAKIN' UP WITH YOU</b> J.TAYLOR (P.O'DONNELL, J.CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	58
63	63	71	3	<b>SO WHAT</b> B.CHANCEY (R.DEAN, S.TILLIS, J.O'NEAL)	TAMMY COCHRAN EPIC ALBUM CUT †	63
64	72	—	2	<b>I WOULD</b> D.HUFF (T.VERGES, B.JAMES)	JOLIE & THE WANTED DREAMWORKS ALBUM CUT †	64
65	64	62	11	<b>SIN WAGON</b> B.CHANCEY, P.WORLEY (N.MAINES, E.ROBISON, S.SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	62
66	65	—	8	<b>RIGHT WHERE I NEED TO BE</b> T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	65
67	60	59	4	<b>NOW THAT'S AWESOME</b> BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
<b>Hot Shot Debut</b>						
68	NEW	—	1	<b>DESTINATION UNKNOWN</b> M.T.BARNES, B.BULLOCK (D.SKAGGS, T.BOTKIN, L.RAWLINS)	VICTOR SANZ GRAMAC ALBUM CUT †	68
69	NEW	—	1	<b>ALL NIGHT LONG</b> J.SCAIFE (C.DANIELS, T.DIGREGORIO, C.HAYWARD, J.GAVIN, B.R.BROWN)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	69
70	NEW	—	1	<b>LUCKY 4 YOU (TONIGHT I'M JUST ME)</b> D.HUFF (K.OSBORN, J.DEERE, C.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT	70
71	70	70	6	<b>BAREFOOT IN THE GRASS</b> M.D.CLUTE, S.KENNEDY (S.SMITH, K.HARRELL)	SONYA ISAACS LYRIC STREET ALBUM CUT	64
72	NEW	—	1	<b>COUNTRY IN MY GENES</b> R.SCRUGGS (L.CORDE, B.KEY, L.SHELL)	LORETTA LYNN AUDIUM ALBUM CUT †	72
73	RE-ENTRY	—	2	<b>I DON'T PAINT MYSELF INTO CORNERS</b> M.WRIGHT (R.L.HOWARD, T.BRUCE)	REBECCA LYNN HOWARD (V) MCA NASHVILLE 172171	73
74	71	67	13	<b>SEVENTEEN</b> B.GALLIMORE, J.STROUD, T.MCGRAW (A.MAYO, B.LUTHER, C.LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
75	67	—	2	<b>I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)</b> C.CHAMBERLAIN (L.ANDERSON, B.REGAN)	MARK WILLS MERCURY ALBUM CUT †	67

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

# Billboard Top Country Singles Sales

SEPTEMBER 23, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	3	4	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b> CURB 73116 2 weeks at No. 1	LEANN RIMES
2	2	1	8	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	LEANN RIMES
3	3	2	20	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
4	4	5	7	<b>BEST OF INTENTIONS</b> COLUMBIA 79404/SONY	TRAVIS TRITT
5	5	4	14	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
6	6	6	10	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	BILLY RAY CYRUS
7	7	7	32	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
8	8	8	20	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
9	9	9	11	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
10	10	10	31	<b>BLUE MOON/DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
11	NEW	—	1	<b>MY CELLMATE THINKS I'M SEXY</b> MONUMENT 79495/SONY	CLEDUS T. JUDD
12	14	11	29	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
13	11	23	53	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	6	<b>NOW THAT'S AWESOME</b> BNA 60286/RLG BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
15	12	12	21	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
16	19	19	170	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
17	20	16	25	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
18	18	15	50	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
19	13	13	15	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
20	16	18	26	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
21	17	17	30	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
22	22	21	6	<b>I PRAY FOR YOU</b> BNA 60269/RLG	JOHN RICH
23	23	22	25	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
24	24	25	51	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
25	25	24	55	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS

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

# COUNTRY CORNER



by Wade Jessen

**ROYAL FAMILY:** With the beloved star's first solo chart entry in more than 12 years, **Loretta Lynn's** career on Billboard's country charts turns 40 this issue, as her "Country In My Genes" enters Hot Country Singles & Tracks at No. 72.

The new single is Lynn's 78th to chart since "I'm A Honky Tonk Girl" opened her priceless chapter in Nashville lore in 1960 by roaring from out of nowhere to No. 14 on the chart we then called Hot Country & Western Sides. She has placed titles on the chart in each decade since, but the '90s would have been completely dry if not for her 1994 collaboration with **Dolly Parton** and **Tammy Wynette**. The three queens placed "Silver Threads And Golden Needles" at No. 75 on our country radio chart in the Dec. 25, 1993, issue. It peaked at No. 68 two weeks later. Prior to the trio's chart activity, Lynn's last solo single to chart was "Who Was That Stranger," which rose to No. 57 in the spring of 1988.

With detections at 36 monitored stations, "Country In My Genes" is the lead single from "Still Country" (Audium/Koch), which started scanning Sept. 12.

**LESSON IN STAYIN':** As "That's The Way" retains control of Hot Country Singles & Tracks for a second week, one can't help but wonder if **Jo Dee Messina** has been taking copious notes in the **Tim McGraw** school of chart dominance. Both Curb artists have spent multiple weeks at No. 1 on the radio chart with each of their top charting singles—11 such releases for McGraw to date. This latest one takes Messina's count to four.

Up 94 detections, "That's The Way" finishes with 5,566 plays to take a commanding lead over **Shedaisy's** "I Will . . . But" (Lyric Street), which logs 5,158 spins and hops 4-2, up 138 plays.

The battle for top ink next issue is likely to remain a two-way fight between Messina and the sister trio. If the Salt Lake City natives unseat Messina, they'll pop corks for their first No. 1 radio hit.

Meanwhile, Messina's "Burn" scans more than 18,000 units and holds at No. 7 on Top Country Albums and No. 70 on The Billboard 200.

**HEN PARTY:** With airplay at 153 monitored stations, **Dixie Chicks** take the biggest increase on Hot Country Singles & Tracks, as "Without You" gains 640 detections and moves 33-27. KPLX Dallas is the weekly airplay leader with 45 plays, while KMLE Phoenix is the overall leader with 817 spins to date. First-time spins are picked up at 34 signals, including WFRY Watertown, N.Y.; KDDK Little Rock, Ark.; and WKYQ Paducah, Ky.

**NORTH OF THE BORDER:** Special personal thanks, if I may, to the hospitable folks at the Canadian Country Music Assn. who welcomed a sizable group of Music Row statesiders during the organization's annual seminar and awards Sept. 8-11 in Edmonton, Alberta. It's nice to be reminded of the great love for country music that our northern neighbors so enthusiastically share.

## CYRUS' 'SOUTHERN RAIN' ON THE HORIZON

(Continued from page 45)

Be The Last," also went platinum. The third album, 1994's "Storm In The Heartland," was certified gold, but three subsequent albums, including 1996's critically acclaimed "Trail Of Tears," were less commercially successful. Cyrus eventually parted ways with the label.

He says of his departure from Mercury, "The road just came to an end." At the time, he says, he felt "lost," but he eventually rediscovered the joy of making music for its own sake. "It got me back to making music again for the reason I started making music," he says. "Not because I had a contract that [said] I had to make it, but just because I love making music. I felt free again, free to make the kind of music that I was really passionate about."

During his time between deals, Cyrus says, he refused to try to sell himself to record labels the way he did in the 1980s when he "came downtown with my satchel of tapes and my songs and knocked on doors" looking for a record deal.

"My dad had always told me, 'When you're lost, stand still. Just let everything move around you.' One thing I was extremely proud of was the fact that not one single time during that period [between labels] did I ever come downtown. I had certain priorities in my mind that I thought would be really nice if they happened. And oddly enough, my No. 1 priority was to be with this record company and work with Dann Huff or Blake Chancey. I had no idea that the two of them would end up co-producing the album together."

Huff and Chancey, Nashville's hot producers of the moment, co-produced all of "Southern Rain" with the exception of bonus track "Hey Elvis," a Bryan Adams song that was produced by Cyrus and Terry Shelton.

"Both of them knew I play music by ear, by feel, and those guys had the wisdom to let me go in and rehearse with this team of world-class musicians and work the songs up from scratch, just like a band," says Cyrus.

Among the album's best tracks are the title song, the ballad "I Will,"

and the funny, though less than politically correct, "Burn Down The Trailer Park." Another of the album's tracks, "We The People," was adopted in August as the official theme song of the George W. Bush Republican presidential campaign. The song features guest vocalists Waylon Jennings, John Anderson, and Monument labelmates Danni Leigh and Montgomery Gentry.

Cyrus, a registered Democrat, sees the song as a nonpartisan anthem about the importance of voting. "The song is about the people being the power of the country," he says. "The people built this country and will continue to guide this country as long as everybody goes out and votes."

*'I felt free again, free to make the kind of music that I was really passionate about'*

- BILLY RAY CYRUS -

Cyrus is as well-known for such flag-waving anthems as he is for his humanitarian efforts. Recently, for example, he purchased a tractor-trailer load of bottled water and had it delivered to the draught-plagued town of Throckmorton, Texas, after hearing about conditions there.

Marketing plans for "Southern Rain" call for the label to capitalize on Cyrus' high name recognition. "We're being very, very aggressive with Billy Ray on all fronts," says Kraski. "One of the positives we have with Billy Ray is name power and consumer recognition. We're trying to take the most advantage we can of that, which means a heavy emphasis on national media and equal emphasis on looking for marketing partners that want to ride the coattails of the name power of Billy Ray Cyrus."

That includes what Kraski calls a "major campaign" with Manwich "that will be very visible in grocery

stores across the U.S., [including] a heavy emphasis in print advertising" in October and November.

"We'll be very visible in consumer advertising as well," Kraski says. "Obviously that will hit all the mainstream country outlets, but we'll go broader than that. We're doing things with airline video and publications, theater placement, mall kiosks. We've been stunned at how powerful his presence is on the Web, so that will be an important part of what we'll be doing as well—hitting all the bulletin boards and chat rooms trying to look for as many opportunities to do chats across the board as we can and hitting targeted sites with information as many times as possible."

Kraski notes that tie-ins with both retail and music video outlets are also important elements of the marketing plan.

To reintroduce Cyrus to radio, the label had him cut more than 300 personalized video liners, which were placed on CD-ROMs sent to "every reporting country radio station as well as decision makers in media and journalism," says Pareigis. Now in what Pareigis calls "phase two of the plan," Cyrus is visiting key cities through November and "hitting radio, newspaper, television, [Sony sales branches], and our sales partners in various cities."

On Oct. 16 SFX Broadcasting will host a live "Southern Rain" radio special broadcast from Chicago. Cyrus is also throwing a party at his Tennessee farm for radio programmers Sept. 23.

With the release of the new album, Cyrus says, "I feel like the music has evolved into something quite special. I'm getting ready to turn it loose and see how far it can fly. That's a scary thought."

Among Cyrus' newer interests is acting. He stars in the upcoming PAX-TV movie "Doc" and has a cameo in the New Line Cinemas film "Wish You Were Dead." Past acting credits include starring in the TV movie "Mulholland Drive" and the film "Radical Jack."

Cyrus is booked by Steve Lassiter at APA Nashville.

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

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

69 **ALL NIGHT LONG** (Miss Hazel, BMI/Songs Of Universal, BMI) ASCAP/EMI April, ASCAP) WBM  
 71 **BAREFOOT IN THE GRASS** (EMI Blackwood, BMI/Mark Alan Springer, BMI/Acuff-Rose, BMI) HL  
 14 **BEST OF INTENTIONS** (Post Oak, BMI) HL  
 24 **BLUE MOON** (Acrynon, BMI/WCR, BMI)  
 26 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL  
 45 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Heated, ASCAP/EMI April, ASCAP) WBM  
 8 **COUNTRY COMES TO TOWN** (Tokeco Tunes, BMI)  
 72 **COUNTRY IN MY GENES** (Careers-BMG, BMI/Kelvey Chord, BMI/Pier Five, BMI/Talbot, BMI)  
 68 **DESTINATION UNKNOWN** (Panthera, BMI/Paris Landing, BMI/Paris Landing II, BMI)  
 46 **EVERYBODY'S GOTTA GROW UP SOMETIME** (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM  
 52 **EVERY MAN FOR HIMSELF** (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL  
 15 **FEELS LIKE LOVE** (Viny Mae, BMI) WBM  
 9 **GO ON** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Suna Boy, BMI) WBM  
 40 **HE WILL, SHE KNOWS** (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL  
 37 **I CAN'T LIE TO ME** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL  
 73 **I DON'T PAINT MYSELF INTO CORNERS** (Tennessee Colonel,

ASCAP/Rebecca Lynn Howard, ASCAP/Mopan River, ASCAP/Big Red Tractor, ASCAP/ICG, ASCAP/Ice Trey, ASCAP)  
 16 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM  
 57 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM  
 30 **I LOST IT** (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxcaster, BMI) WBM  
 44 **I'M GONNA LOVE YOU ANYWAY** (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynson, BMI/Wrensong, BMI) HL  
 31 **I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM  
 13 **I NEED YOU** (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL  
 56 **I PRAY FOR YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL  
 3 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM  
 6 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM  
 75 **I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)** (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL  
 2 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL  
 64 **I WOULD** (Songs Of Universal, BMI/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Songs Of Teracet, BMI) HL

17 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Aimo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM  
 28 **KATIE WANTS A FAST ONE** (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM  
 7 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM  
 10 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM  
 33 **A LITTLE GASOLINE** (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL  
 12 **THE LITTLE GIRL** (Cobum, BMI/Ten Ten, BMI) WBM  
 20 **LOVELY** (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM  
 34 **LOVE SHE CAN'T LIVE WITHOUT** (Blackened, BMI/Acuff-Rose, BMI) HL/WBM  
 70 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LehemSongs, BMI/Music & Media International, ASCAP) WBM  
 62 **MAKIN' UP WITH YOU** (Tanas, BMI/Mike Curb, BMI)  
 41 **MEANWHILE BACK AT THE RANCH** (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM  
 61 **MY CELLMATE THINKS I'M SEXY** (Scarlet Moon, BMI/EMI, BMI/EMI Blackwood, BMI/Jeinida, BMI) HL  
 39 **MY LOVE GOES ON AND ON** (Caliber, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM  
 38 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL  
 67 **NOW THAT'S AWESOME** (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)  
 53 **ONCE IN A LIFETIME LOVE** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)  
 35 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys,

BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL  
 48 **PARADISE** (Sony/ATV Tree, BMI/Triples Shoes, BMI/Cobum, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM  
 22 **PRAYIN' FOR DAILIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM  
 66 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL  
 51 **RUN AWAY** (Curb, ASCAP/Shane McAnally, ASCAP/Reynson, BMI) HL/WBM  
 74 **SEVENTEEN** (Careers-BMG, BMI/Silverkiss, BMI) HL  
 55 **SHE'S GONE** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM  
 65 **SIN WAGON** (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL  
 63 **SO WHAT** (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM  
 60 **SWIMMING IN CHAMPAGNE** (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRB, ASCAP)  
 47 **TAKE ME WITH YOU WHEN YOU GO** (Songs Of Universal, BMI/Glitterfish, BMI/Chayhyn, BMI) WBM  
 58 **TELL HER (Kwest B, ASCAP)**  
 23 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM  
 29 **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  
 1 **THAT'S THE WAY** (Aimo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM  
 43 **THERE IS NO ARIZONA** (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL

18 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM  
 59 **THIS EVERYDAY LOVE** (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM  
 50 **THIS TIME AROUND** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM  
 54 **TIRED OF LOVING THIS WAY** (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL  
 36 **THE VISIT** (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM  
 25 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL  
 21 **WE DANCED** (EMI April, ASCAP/Sea Gayle, ASCAP) HL  
 42 **WE'RE SO GOOD TOGETHER** (Aimo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM  
 5 **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  
 49 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM  
 27 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL  
 19 **YES!** (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL  
 11 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Shawbilly, BMI) HL  
 4 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL  
 32 **YOU WON'T BE LONELY NOW** (Sony/ATV Tree, BMI/Songs Of Teracet, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	6	<b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98)	5 weeks at No. 1 COYOTE UGLY	1
<b>▶ GREATEST GAINER ◀</b>						
2	2	2	44	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	12	<b>BILLY GILMAN</b> ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
4	4	4	54	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	5	7	7	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
6	6	6	16	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	7	5	6	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	1
8	8	8	70	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
9	9	9	149	<b>SHANIA TWAIN</b> ▲ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
10	11	10	71	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
11	10	11	67	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
12	12	12	45	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
13	15	13	27	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITTEST HITS	1
14	17	18	14	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	14
15	14	14	3	<b>BILL ENGVALL</b> BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
16	16	16	46	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
17	18	15	42	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
18	21	20	32	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	18
19	20	19	80	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
20	13	—	2	<b>PATTY LOVELESS</b> EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
21	22	22	70	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
22	24	21	47	<b>ANNE MURRAY</b> ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
23	23	24	4	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) <b>HS</b>	MORNING WOOD	18
24	19	17	6	<b>CHRIS LEDOUX</b> CAPITOL 26601 (10.98/17.98)	COWBOY	17
25	27	26	95	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
26	28	32	67	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
27	26	23	14	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
28	25	25	21	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	17
29	30	27	52	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
30	31	31	50	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
31	29	29	66	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
<b>▶ PACESETTER ◀</b>						
32	39	45	55	<b>CLAY WALKER</b> ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
33	38	35	96	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
34	35	40	19	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
35	33	33	35	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
36	32	36	21	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
37	40	30	4	<b>ELVIS PRESLEY</b> TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY	26
38	43	42	29	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) <b>HS</b>	PHIL VASSAR	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	36	39	75	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
40	34	37	19	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
41	41	38	46	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
42	49	48	46	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
43	42	34	8	<b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) <b>HS</b>	II	18
44	44	43	66	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
45	46	47	20	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
46	47	46	14	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
47	45	41	24	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
48	51	49	21	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
49	53	52	75	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
50	48	44	14	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
51	52	—	2	<b>RICKY SKAGGS &amp; FRIENDS</b> SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
52	50	50	8	<b>DARRYL WORLEY</b> DREAMWORKS 450042/INTERSCOPE (10.98/16.98) <b>HS</b>	HARD RAIN DON'T LAST	33
53	54	51	21	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
54	55	55	20	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
55	37	28	3	<b>NEAL MCCOY</b> GIANT 24748/WARNER BROS. (11.98/17.98)	24-7-365	28
56	64	53	23	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
57	62	56	23	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
58	57	61	17	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
59	61	62	15	<b>DWIGHT YOAKAM</b> REPRIZE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
60	56	58	69	<b>DWIGHT YOAKAM</b> REPRIZE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	66	67	13	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
62	60	63	51	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
63	58	64	32	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
64	67	66	48	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
65	65	54	23	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
66	59	60	58	<b>ALISON KRAUSS</b> ROUNDNER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
67	68	57	18	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	57
68	71	70	69	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
69	69	68	24	<b>JOE DIFFIE</b> EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
70	63	—	2	<b>CONFEDERATE RAILROAD</b> ATLANTIC 83207/AG (11.98/17.98)	ROCKIN' COUNTRY PARTY PACK	63
71	72	69	70	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
72	RE-ENTRY	10	10	<b>TRAVIS TRITT</b> WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
<b>▶ HOT SHOT DEBUT ◀</b>						
73	NEW	1	1	<b>VARIOUS ARTISTS</b> DREW'S FAMOUS PARTY MUSIC: COUNTRY RADIO'S MOST REQUESTED TURN UP THE MUSIC 1161 (8.98/10.98)		73
74	70	65	22	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
75	74	71	33	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18

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

# 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**<sup>®</sup>

SEPTEMBER 23, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	3 weeks at No. 1 WIDE OPEN SPACES	137
2	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	171
3	3	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	125
4	4	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	156
5	5	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	130
6	6	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	116
7	7	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	327
8	8	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	91
9	9	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	255
10	11	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	703
11	12	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	337
12	10	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	109
13	13	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	533

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	293
15	15	<b>SOUNDTRACK</b> ▲ <sup>4</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	121
16	16	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	27
17	24	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	137
18	18	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	292
19	21	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	159
20	17	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	157
21	23	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	107
22	22	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	230
23	20	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	311
24	19	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDNER 610325/IDJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	204
25	—	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	132

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates 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.

## Surround Sound Is Everywhere On AES Confab Agenda

THE 109TH Audio Engineering Society (AES) Convention is just days away, and the professional audio community is set to gather in Los Angeles, where the convention will be held Sept. 22-25. As of Sept. 12, the AES Convention will feature 414 exhibitors and is expecting some 18,000 attendees from around the world. For attendees, the plethora of new equipment on display is only one aspect of the show; opportunities to network are reason enough to attend.

The theme of the 109th convention is "Surrounded By Sound," and indeed multichannel music is on the minds of most professionals working in high-end recording facilities. Many technical papers and panel discussions will address issues such as 5.1 surround mixing, DVD authoring, and even automotive audio design, as DVD Audio begins to make itself known to a public already embracing DVD Video with unbridled enthusiasm.

The extraordinary pace of change in both the pro audio industry and the music business itself has left no shortage of uncertainty among professionals in the sound production business. The AES Convention, the largest of gatherings in the pro audio industry, will answer many questions and likely will raise many more.

Many manufacturers are likely to draw large crowds to their exhibits, including Euphonix, which debuted its 24-bit/96 kilohertz-capable System 5 digital console at the AES Convention last year in New York. The console has been placed in many music recording, post-production, and broadcast facilities in that time. At AES, Euphonix will announce details of its InterNetworking technology, with which the Internet enables artists, engineers, and producers to collaborate from remote locations. InterNetworking builds on Euphonix's Listen-In, the Internet-enabled remote monitoring service available to System 5 users that was announced earlier this year.

One of the Listen-In beta-testing sites is Emerald Sound Studios in Nashville, where engineer **Jeff Balding** has just completed a 5.1 surround remix (on Emerald's System 5 console) of BMG act **Lonestar's** "Lonely Grill" for an upcoming DVD Audio release.

"This is the first big project I have done in surround," says Balding. "As far as DVD-A, this is the first one in that format done in 96k/24-bit. It's the first time I've ever heard a console run at 96k, and the difference was definitely noticeable and quite a pleasure. The whole console sounded great—there was lots more depth to things."

"From a musically gratifying standpoint, I think it's phenomenal," says "Lonely Grill" producer **Dann Huff** on 5.1 surround. "You're actually sitting in the middle of mixes. It's like music without parameters. Basically, this is just spreading the sonic spectrum so that you're able to hear nuance more. It sounds very musical. Jeff was totally sensitive to the balance from the original [stereo] mix: he A/B'd it a lot with the original record and took some things and extended it beyond what we had originally done."

Console manufacturer Solid State Logic will exhibit its line, which includes the Axiom-MT digital console and the 9000 J Series analog console. SSL is marking the 150th installation of a 9000 console. Meanwhile, Phoenix, Md.-based Sheffield Remote Recording's Axiom-equipped remote truck, which has seen recent action at the Kennedy Center in Washington, D.C., and the New Orleans Jazz & Heritage Festival, will be on-site at the convention.

"There are certain things you have to consider when you're in the mobile end of the business," says Sheffield's **Richard "Vance" Van Horn**. "For us, the Axiom has been just perfect. I've had no complaints and a lot of compliments. My experience has been that people who embrace technology and people who



by Christopher Walsh

understand computers go crazy for it. And most people that have worked on a J Series have no trouble crossing over."

At Cello Studios in Hollywood, chief engineer/director of technical operations **Gary Myerberg** confides that SSL is building a custom 9000 J console for the 5.1 surround mix room Cello is adding. Simultaneously, Myerberg adds, Cello's wealth of analog equipment is still in demand.

"Going into a mix room project," says Myerberg, "you don't want to narrow your options. These days, to go to a pure stereo room would be a mistake. In this day and age in a facility like this, you've got to make a lot of decisions, because even to have the physical space to survive, you've got to be constantly creative and try to find the angle."

"I think our biggest angle is maintaining the old gear and tradition,"

he continues. "But at the same time, everybody is required to be Pro Tools-literate. We have a lot of new technology as well, and we're trying to bring these two things together without saying any one is more valid than the other."

AMS Neve is launching 88R at AES, the first all-new Neve analog console in almost 20 years. The product of five years of research, 88R offers the Encore automation system with moving mini and large faders, plus automated panning. It also includes comprehensive surround sound capabilities as standard.

"Everybody is excited about 88R," says **Jeff Greenberg** of the Village Recorder in West Los Angeles, which will be the site of an organized tour during the convention. "Since we're an all-Neve house, we're very interested and have been in serious conversations with them."

Needless to say, digital audio workstations are ubiquitous in the high-end studio environment, and the many third-party development partners of Digidesign's Pro Tools system will be displaying the latest in their software-based processing solutions.

New York-based engineer **Rich Tozzoli** has produced several 5.1 mixes at Gizmo Enterprises in New

York, using Pro Tools with Kind of Loud Technology's SmartPan Pro surround panner. Gizmo, in addition, is now providing encoding services for film and music content in the DTS 5.1 Digital Surround audio format.

"The ability to mix surround is made simpler via the SmartPan Pro panners," Tozzoli explains. "For me, it's really ease of use. And more than anything, it's visual. I'm mixing visually, and ProControl [Digidesign's user interface for Pro Tools] makes life even easier."

Obviously, AES will feature more than consoles and workstations. The diversity of equipment offerings is overwhelming, but owners of high-end recording facilities need to be aware of more in today's world of digital distribution and DVD.

"We're looking for storage technology solutions," says Greenberg. "We want to look at fiber optic networking. I think we're going to see more of the multi-user Pro Tools sessions. They'll be networked, and there will be two and three guys, sometimes, with rigs. That requires large storage capability. Terabyte storage systems and fiber optic networking—that's where we're going. We really believe in that as the future."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 16, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM
TITLE Artist/ Producer (Label)	MUSIC Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)	BOUNCE WITH ME Lil Bow Wow Feat. Xscape/ J. Dupri, B.M. Cox (So So Def/Columbia)	THAT'S THE WAY Jo Dee Messina/ B. Gallimore T. McGraw (Curb)	LAST RESORT Papa Roach/ J. Baumgardner (Dreamworks)	LOSER 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Mark "Spike" Stent	SOUTHSIDE (Atlanta, GA) Brian Frye John Horesco IV Carlton Lynn	OCEANWAY (Nashville) Julian King	NRG (Los Angeles) David Dominquez	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 4064G plus	custom Oceanway 8078	Pro Tools Neve 8078	custom Neve 8038
RECORDER(S)	Pro Tools/Sony 3348	Sony APR 24	Sony 3348	Pro Tools	Ampex ATR 124
MIX MEDIUM	BASF 931	Quantegy 499	Quantegy 467	Hard Drive	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC (London, ENGLAND) Mark "Spike" Stent	SOUTHSIDE (Atlanta, GA) Phil Tan Jermaine Dupri	IMAGE (Los Angeles) Chris Lord-Alge	NRG (Los Angeles) Jay Baumgardner	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 4000G	SSL 4064G plus	SSL 4056E w/ G computer	Pro Tools SSL 9000	SSL 4080 G plus
RECORDER(S)	Sony 3348 HR	Panasonic 3800	Sony 3348	Pro Tools	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy GP-9	DAT	Quantegy GP-9	Quantegy GP-9	Quantegy GP-9
MASTERING Engineer	METROPOLIS Tim Young	BERNIE GRUNDMAN Bernie Grundman	THE MASTERING LAB Doug Sax	MASTERDISK Howie Weinberg	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	WEA	BMG	WEA	UNI	UNI



**Playing At Telephone.** Beulah, the latest addition to the Capricorn Records roster, is currently recording at Tiny Telephone Studios in San Francisco. Pictured standing, from left, are the band's Bill Swan, Steve St. Cin, Pat Noel, Steve LaFollette, Bill Evans, and Miles Kurosky. Seated is engineer John Croslin. (Photo: Peter Ellenby)

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## Pro Audio

# Suburban Boston Location Adds Up For Q Division

BY CHRISTOPHER WALSH

SOMERVILLE, Mass.—It was in the late 1970s that Mike Denneen and Jon Lupfer met as students at Milton Academy in Milton, Mass. Studying jazz improvisation at Milton with teacher/musician Bob Sinicrope, an accomplished multi-instrumentalist, Denneen, Lupfer, and several other students would go on to record and release an LP while still in high school.

Fourteen years after starting a business together, their Q Division Studios has just relocated to the Boston suburb of Somerville, not coincidentally the new hub of the Boston music community. With more than double the space their previous facility offered, Q Division—now a two-room studio and, since 1995, a record label—is settling into its comfortable new home, recently hosting WEA/Atlantic act Fountains Of Wayne.

Returning to the Boston area after going their separate ways for a college education, Denneen and Lupfer got down to business in the city that has spawned such acts as Aerosmith, the J. Geils Band, the Cars, the Pixies, 'Til Tuesday, and Letters To Cleo. A few less-than-satisfying experiences at now-defunct Boston studios, Denneen recalls, had provided the impetus to formalize the ideas of a production company they had been sketching while still attending Milton.

"We wondered if there would be a market for a studio run by musicians instead of technical people," says Denneen. "The funny thing was, we didn't know this at the time, but the Fort Apache guys were about a year and a half ahead of us, doing exactly the same thing: Four musicians got together and decided to have a studio. We had similar ideas at similar times."

Following the now Cambridge, Mass.-based Fort Apache Studios, Q Division Studios was founded in 1986 in a former shoe factory in the warehouse district in Boston's South End. As most companies do, Q Division started out very small, equipped with little more than a few microphones, a Tascam tape machine, and, says Denneen, "a really cheap, almost a PA board." It would be eight years before Denneen and Lupfer could acquire the current centerpiece to the studio, the Neve 8068 console housed in the new Studio A.

"Initially, we befriended some engineers in town and told them they could come in and do a couple of projects for free," Denneen continues. "The oldest trick in the book. They came in; others came in and liked it and came back. We were very inexpensive at the time. We also tried to do our pricing a little differently. Instead of charging hourly, we had a more open-ended day concept, which went over really big with musicians. We were young and willing to put in the hours. In a couple of years, we were pretty solidly booked."

Reinvesting in the business, Q Division's principals were able to upgrade, now offering an impressive arsenal of multitrack tape recorders, outboard processing equipment, and micro-

phones. Meanwhile, however, the Boston music scene was changing. It was once a vibrant community with numerous live-music venues such as the Rat in the then-gritty Kenmore Square. But live music began a steady migration out of town, across the Charles River to Cambridge and further to Somerville. The economic boom of the 1990s and consequent explosion in real estate costs played a part, of course, and the musicians and rehearsal rooms of the warehouse district were slowly pushed out.

"When we started in the South End, Kenmore Square was really the center of the Boston music scene," Denneen explains. "By the mid-'90s, the Middle East Cafe, in Central Square [Cambridge], had become the center. It's even gravitated further out now. A lot of musicians live in Somerville. This is much more the scene now than the city of Boston. The music scene moved this way, and we were still over there."

In the spring, Q Division moved its now-sizeable operation to its new home in Somerville. The new Studio A features a substantial tracking space with hardwood floors and three isolation booths. Also new to Q Division is Studio B, which features a Trident 80B console. Studio B is still being outfitted, but a Studer A820 or A827

analog multitrack tape machine is promised. Like most of its contemporaries, Q Division features multiple Pro Tools systems.

The Somerville location also affords ample space for the growing Q Division Records. Q Division's Web site, [qdivision.com](http://qdivision.com), showcases Q Division artists, the new studio, and more. The Web, of course, is a valuable tool for such small- and mid-sized labels, though Q Division releases are also distributed through a network of regional distributors. While most

releases are projects Denneen and Lupfer have recorded and produced, the emphasis, says Denneen, is to release recordings they like.

"Things are changing so much right now, no one's quite sure where it's all going to go," he says. "We're just trying to stay focused on what we know how to do, which is make good records, keep abreast of what's going on, and try to adjust to the changing environment. I think there's going to be much greater opportunity for labels like us."



**On Board.** Pictured in the Effanel Music remote truck at the first Latin Grammys, from left, are Murray Allen, sound designer; Hank Neuberger, broadcast audio supervisor; Leslie Ann Jones, National Academy of Recording Arts and Sciences chairwoman; Eric Schilling, music mixer; and Ed Greene, production mixer. Quantegy provided the audio recording media for the Grammy telecast. (Photo: David Goggin)



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# BOLD NEW WORLD

*After A Quarter-Century,  
Sanctuary Continues To Grow*

BY DANTE BONUTTO

The Sanctuary Group marks its 25th anniversary as one of the U.K.'s leading media, music and entertainment companies. In the past five years, the company has grown rapidly in strategy, size and international reach, while keeping its "art meets commerce" culture resolutely intact.

## IRON MAIDEN SUCCESS

Co-founders Rod Smallwood and Andy Taylor first joined forces at Trinity College, Cambridge, and have operated together under various trading names in numerous locales since the early '70s. But it was the signing of Iron Maiden to Smallwood/Taylor Enterprises in 1979 that made it possible for the partnership to build from a solid base, focusing on an area—rock/metal music—where long-term fan loyalty remains powerful around the world.

"If we'd signed a band like Duran Duran back in 1979 and expected them to be the cornerstone of our business, then I think we might have got stuck!" says Taylor with a smile. Taylor is now CEO of the Sanctuary Group and Smallwood is president of the Sanctuary Music division.

The success of Maiden in the early '80s provided the security for Smallwood and Taylor to set up shop on the same premises for the first time since they'd shared an apartment a few years earlier.

There can be no denying the pivotal role of the East London band in the Sanctuary saga. Even the company's name is taken from one of Maiden's songs.

However, it says much for the vision of Smallwood (who

had cut his teeth staging the "May Balls" at Oxford and Cambridge) and the strategic abilities of Taylor (a former multinational finance director) that the Smallwood/Taylor Enterprises of the '80s and the Sanctuary of today are two differently numbered beasts. Iron Maiden now accounts for

less than 2% of the annual revenue of this "non-corporate corporation," whose U.S. expansion is now under way.

Given that Maiden was initially responsible for 100% of the company funds, a shift in emphasis has required careful and conscious planning; it hasn't happened overnight. But keen observers will notice the predominantly service-driven Smallwood/Taylor Enterprises of the '80s—a business centered on managers and agents—gradually giving way to the bold new Sanctuary of today.

It is a company with more than 400 employees that, in addition to looking after bands both musically and financially, has turned itself into an active owner of copyrights, with interests in label development, TV production, Web site ownership and book and music publishing. It even has exclusive vinyl rights to the Elvis Presley catalog.

## GAINING CASTLE AND CMC

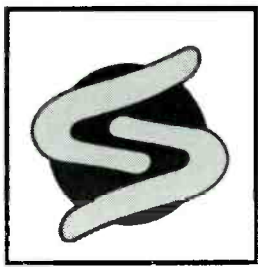
On the label side, the Sanctuary Group has just been through a controlled burst of activity, funded by a public stock offering, resulting in the acquisition of both Castle (U.K.) and CMC (U.S.). As a result, the company can now lay claim to a major-label infrastructure, securely

*Continued on page S-24*



*The cornerstone: Iron Maiden*

public stock offering, resulting in the acquisition of both Castle (U.K.) and CMC (U.S.). As a result, the company can now lay claim to a major-label infrastructure, securely



**Sanctuary**  
25TH ANNIVERSARY

## THE BILLBOARD INTERVIEW

# ROD SMALLWOOD

President Of Sanctuary Music Division

BY DANTE BONUTTO

Rod Smallwood remembers the night at the Windsor Castle pub in North London in 1979 when he went to see Iron Maiden—the band that provided the rock-solid foundation for Smallwood's music-business career.

Smallwood was born in the Yorkshire town of Huddersfield and focused on engineering and structural architecture at Trinity College, Cambridge—the university where he met Sanctuary co-founder Andy Taylor.

Last year, the International Management Federation presented its prestigious Peter Grant Award—named for the late manager of Led Zeppelin—to Smallwood, who conservatively estimates that he has seen 1,000 Iron Maiden shows since that night in North London.

**You met up with Sanctuary Group CEO Andy Taylor while at university. What brought the pair of you together?**

A mutual love of organizing and doing things, I guess, and effectively we became partners at that time. We formed a little company called TWS—Taylor/Wallace/Smallwood—but the “Wallace” part of it disappeared after about a year [he's now a schoolteacher], leaving just Andy and myself.

In a way, it's been the perfect partnership, because he takes care of all the business dealings and I look after the creative side. That's the way we started out, and that's



the way we are today. I can assure you that the balance sheet holds no joys for me!

**After meeting at Cambridge, how did the Smallwood/Taylor partnership blossom?**

Well, the idea was that Andy would go into accounting to learn how to look after the money that I was going to generate! So, he went off to get qualified with a firm called Robson Rhodes, and I joined a live agency, MAM, where I was able to work with bands such as Golden Earring, Judas Priest and the Kinks. I stayed there for about a year-and-a-half. In 1974, I was given the chance to become a junior partner with a management company that had Cockney Rebel on its books.

At the same time, though, Andy and myself were involved in various projects together. For instance, we had a catering company that provided all of the backstage food and drink at the annual Reading Festival. And we did some business-consultancy work too, but it was essentially formative stuff run out of the two-bedroom apartment that we shared in

*Continued on page S-28*

I have known Rod nearly all of my career. He was a rival agent in the 1970s, and we each tried to nick acts off one another. Actually, I succeeded. Thank God he didn't hold that against me in 1979, when I told him that I wanted to sign Iron Maiden. I got to know Andy shortly after, but never quite knew where he fit in. The Sanctuary offices in those days were

full of suits—not very rock 'n' roll—but I soon realized that Andy was the money man and he had a vision.

I am sure he will forgive me for one incident, when he intervened in tour planning and insisted that I put some filler dates into the band's first Australian tour to minimize the shortfall. This I reluctantly did, which resulted in the promoter, Zev Eizik, booking the band at a club in Wollongong. He described the club to me “like the Hammersmith Palais,” but it turned out to be more like a northern working men's club, with tables and chairs and three generations of families eating chicken in a basket. How can I ever forget the phone call in the middle of the night with the dulcet Yorkshire tones of Rod telling me in no uncertain terms what he thought of the gig? The band did the show all the same, and I remember some months later staying at Rod's house in Los Angeles. Mounted on a plaque was a wallaby head with the inscription “Zev Eizik.” It could so easily have been mine.

Sanctuary, in the year 2000, is the realization of Rod and Andy's vision. I am proud to have them as my friends.

—John Jackson,  
The Helter Skelter Agency



Rod, Andy, Merck...

# Congratulations

on Sanctuary's 25th Anniversary 

Steve, Bruce, Dave, Janick, Adrian & Nicko

# IRON MAIDEN



**Sanctuary**  
25TH ANNIVERSARY

## A Q&A With Andy Taylor

*CEO Of The Sanctuary Group PLC*

**BY DANTE BONUTTO**

Andy Taylor has been running the business side of the Sanctuary Group from the start. A qualified chartered accountant who became the finance director of a multinational company by the time he was 26, Taylor was a graduate in natural sciences from Trinity College, Cambridge, where he and Rod Smallwood met.

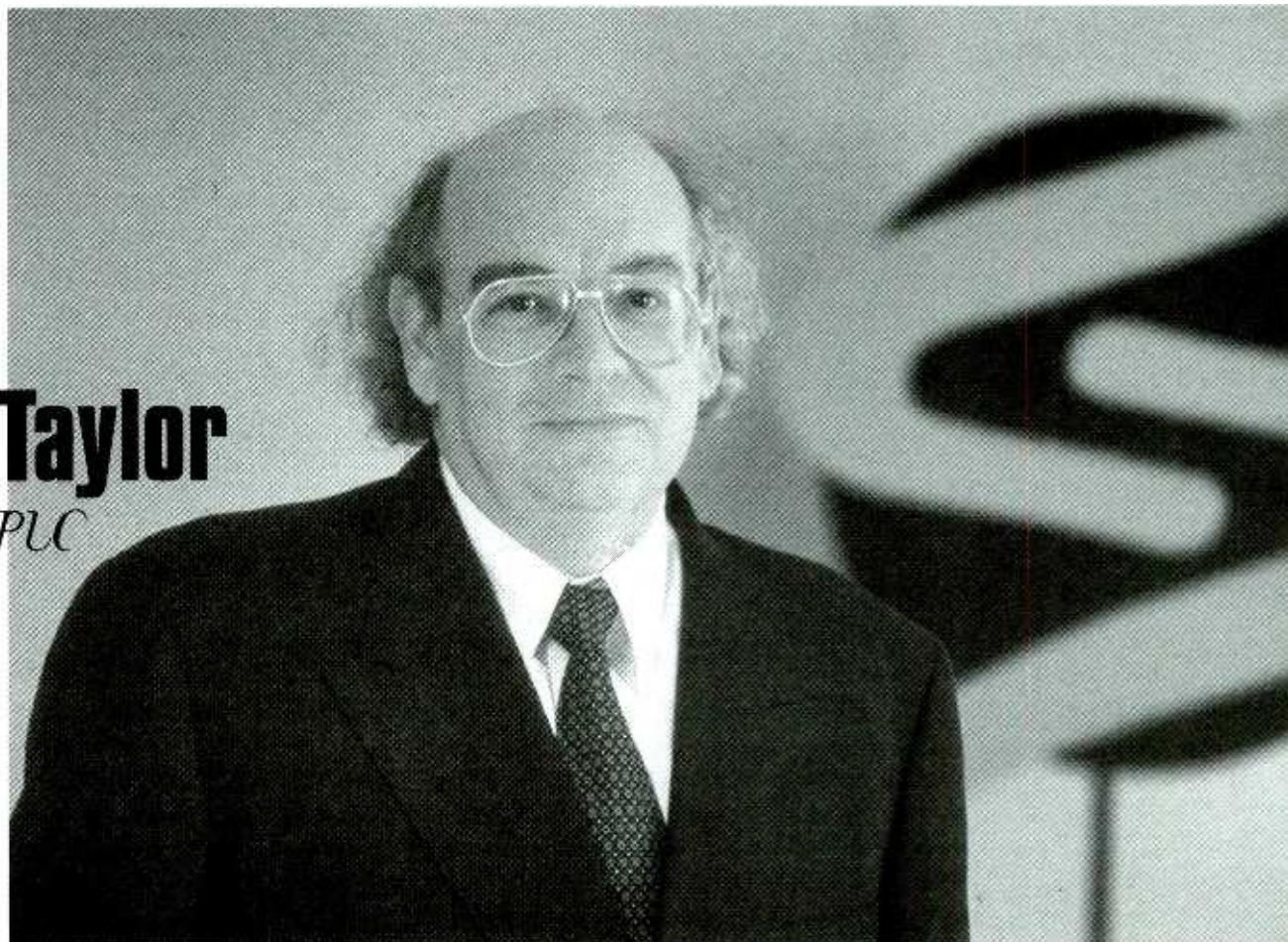
He first experienced Iron Maiden back in 1980 at the now-defunct Mayfair in his hometown of Newcastle—although he was almost turned away by the doorman for showing up in a suit!

**Because Rod and yourself have built a business based on your joint beliefs about music and commerce, there now seems to be a particular Sanctuary ethos that binds the group together. Is this important to you?**

Yes, it is. And having longstanding people at the company helps to keep the “cultural” side alive. The trouble is, there are far too many characters in our industry who have let the desire for success or money overcome their code of ethics, which is why we have always tried to make our moral position clear. Of course, it’s essential to have some fun around the job, but, in our view, this needs to be balanced with an approach to business that is fair, honest and generally supportive of the people you are working with.

In terms of Sanctuary’s overall development, I would have to say that the single hardest part has been sourcing new talent—people who subscribe to our particular philosophy—but looking at the names that we have with us today, it’s clear that our efforts on this front have paid off.

**And will Merck Mercuriadis be flying the flag for these “fairplay and fun” beliefs from within the Sanctuary office**



**in New York?**

Very much so, but then Merck has been with us for a long time now, and the logic of him being groomed for this particular role has existed for a good while too. Not only does he understand the American way of life, but, because he’s gained plenty of experience working with Rod on creative matters and with myself on the business side, he naturally has the sort of well-rounded approach that should make us ideally placed to revitalize our interests in what is, after all, the single biggest market in the world.

**Why have you decided to revitalize your American interests now?**

Well, the desire to make it happen was already there, but we needed to have a critical mass on the U.S. side in order to justify sending over one of our key people. As a source of new acts for management, we’ve always recognized the importance of the American market. If you just set up someone in New York with a brief to build a roster of local acts, then you’re going to be losing money for a while due to the lack of an immediate income stream.

Our idea was to overcome this problem by acquiring a business such as CMC International, with an established line of revenue, allowing us to both improve that business through our contacts and experience and to firmly establish Sanctuary as a properly funded management force in the U.S.

*Continued on page S-34*

**Andy and Rod—the founders and cornerstones of Sanctuary to this day—are truly the premier example of synergistic partners. From the inception of Sanctuary’s formation, they have worked together in a perfectly complementary manner—each one contributing his respective special strengths and talents, trusting and respecting the other’s unique skills and domain of responsibility—and never doubting or second-guessing the other, not only during the great times but also the inevitably challenging moments. In all of my 20-plus years in the music business, I have never seen a more perfect partnership. Add to this the fact that they are among the most honorable people in this business, and it is no wonder that Sanctuary has experienced the level of success and growth that it has.**

**—Bill Leibowitz,  
Leibowitz, Roberts & Ritholz LLP**

**I have known Andy Taylor and Rod Smallwood for 17 years, and, since my firm was founded in 1989, we have been Sanctuary’s corporate lawyers. I have witnessed Sanctuary’s remarkable growth at close quarters and, having been intimately involved in handling their major acquisitions, not to mention the reverse takeover resulting in the achievement of a full stock-market listing, I can only pay tribute to Rod and Andy’s unique and exceptional entrepreneurial acumen.**

**—Ian I. Rosenblatt, Rosenblatt Solicitors**

On your

Silver

Anniversary

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is a lot of

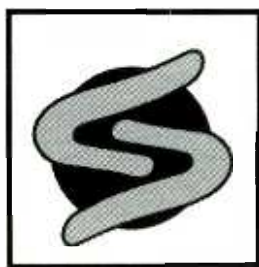
Gold and Platinum

in the years

to come.

Congratulations.





**Sanctuary**  
25TH ANNIVERSARY

## An Interview With Merck Mercuriadis

*CEO Of The Sanctuary Music Group U.S.  
& Sanctuary Music Management*

A former A&R and marketing director at Virgin Records by the time he was 20, Merck Mercuriadis—born in Canada—has been working inside Sanctuary for the past 14 years, splitting his time between the commercial and the creative. A self-confessed “record junkie” with a global approach to business, he first saw Iron Maiden at the Concert Hall in Toronto in 1981.

### **How did you initially get to meet Rod Smallwood and Andy Taylor?**

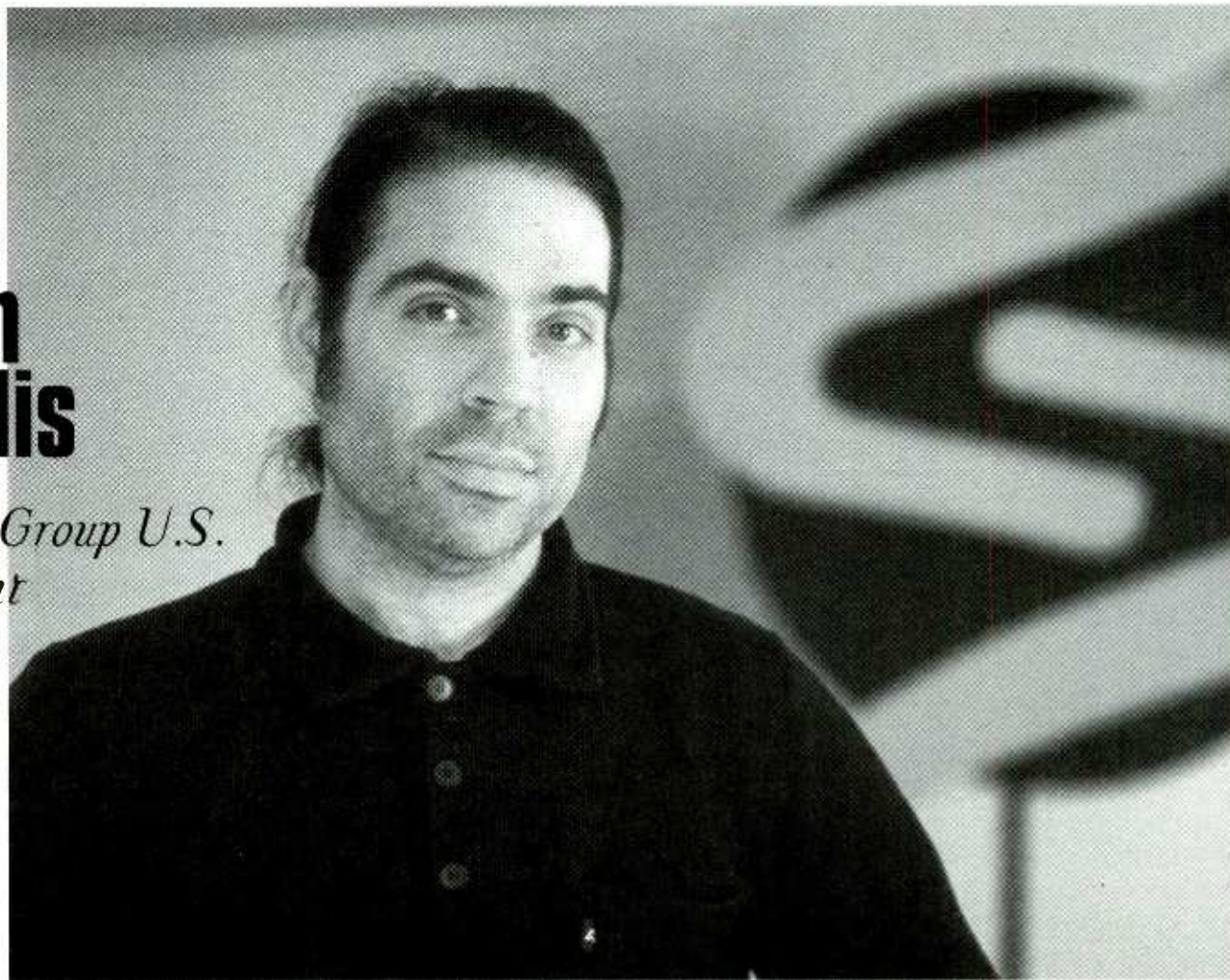
I’m not sure if I’ve ever told him this, but my very first encounter with Rod was in Los Angeles at the Rainbow Bar & Grill. I was there with a Virgin artist I was working with at the time, and at the end of the night this mad Yorkshireman invites us—and most of the rest of L.A.—back to his place, which was this mansion virtually on the back door of the Rainbow.

I remember it really well, because the only things in the house were a massive TV and a bar filled with beer—that was it! Apparently, he’d won about 40 grand playing cards in Las Vegas and built the bar with it!

As for Andy, he and I met up later in London, either at a showcase gig or through mutual friends.

### **Why did you make the move from Canada to London?**

I had the opportunity to do some coordination work at Geffen with John Kalodner, who’s been a friend for a long time. But, to be honest, it was London rather than Los Angeles that I wanted to live in because that’s where my tastes were aesthetically. Therefore, my plan was to relocate to England and sort out a position in a record company. So, I went ahead with the move and found myself with job offers



from both EMI and RCA.

While I was waiting for my work permit to come through, I kept myself going by helping out some of the managers who I used to deal with at Virgin in Canada. Bit by bit, I came to realize that it was actually the artist’s side of the industry that I wanted to focus on.

Once I’d made this decision, Andy was just the logical guy to call. It was obvious that I needed to get some structure around myself, and he already had a reasonably sized company in place, in addition to which he had a knowledge and an understanding of the business that I simply didn’t.

So, I got in touch, and a few days later he called me up and said that Bruce was interested in doing a few things and perhaps I’d like to come in and meet him. At this point, I was so desperate that I didn’t even think to ask who Bruce was. I just said, “Sure, I’ll be there!”

### **So when did you realize that it was Iron Maiden singer Bruce Dickinson he was referring to?**

When Bruce walked into the boardroom at the Sanctuary office! At this point—just before the “Seventh Son Of A Seventh Son” album [1988]—there was a bit of downtime in the Maiden schedule, and there were a number of different projects that he wanted to get involved with on the book and

band-development side.

We talked it all through and just hit it off big-time. So, in my first two years at Sanctuary, I concentrated my efforts on dealing with Bruce’s extracurricular activities, and it was a logical evolution when Rod asked me if I wanted to become a part of the Maiden team.

I think that Rod was at a point in his career where he was keen to unload some responsibility and focus more on his personal life, and I was at a point where I was ready to suck up as much responsibility as possible, so we came across each other at exactly the right moment. Of course, I very much welcomed the chance to work with him on the Maiden side, and, since that time, we have pretty much steered that ship together. In terms of our general approach to the job, we are salt-and-pepper personalities, but when it comes to determining what the end result should be, we are always in agreement. That’s why our working relationship has been such a positive one.

### **Speaking as someone with a central role in the Sanctuary Group setup, how would you define the aims for the future?**

Our goal is to create an environment around our artists where art meets commerce and the commerce is maximized

*Continued on page S-38*



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**Sanctuary**  
25TH ANNIVERSARY

# SANCTUARY GOES GLOBAL

*By Merging And Expanding, The Company Has Boosted Its Profile Around The World*

BY BRYAN REESMAN

The Sanctuary Group's strategic moves have boosted its profile as an independent player in the global music business.

Sanctuary recently merged and expanded its management and record companies into a single global entity. By purchasing both U.K.-based Castle Music and U.S.-based CMC International and integrating them with its own U.K.-based Sanctuary Records, Sanctuary has united three strong independent labels rich with contemporary and legacy artists.

With potent management, distribution and promotion possibilities under one roof, Sanctuary is poised to become a significant worldwide industry player.

## A MULTI-FACETED MARRIAGE

This marriage of artist management with music production and distribution represents shrewd thinking. By bringing together the expertise of CMC and Castle, with their legacy and mainstream artists, and the expertise of Sanctuary Management, the company now offers a company with multi-faceted abilities.

Many artists will find advantages to this new scenario. Those artists who are signed

to Sanctuary Management can also consider signing with one of the Music Group labels (although they have no obligation to do so).

"We can offer a great service to any artist who believes that Sanctuary is the right home for them," says Joe Cokell, CEO of the U.K.-based Sanctuary Records Group, who oversees the business for the areas outside of North America and is the former managing director of Castle.

The new Sanctuary-CMC-Castle triad is a natural evolution of recent events. CMC has released albums by Sanctuary-managed artists in the past, including Iron Maiden, Bruce Dickinson and W.A.S.P. Both companies have similar tastes in music, are appreciative of "heritage" artists and up-and-coming acts, and are experiencing renewed

interest in their classic metal and rock acts. Most importantly, while Castle and CMC both had third-party licensing deals outside of the U.K. and U.S., respectively, they each wanted an infrastructure in place on the opposite continent to avoid third-party deals. Ultimately, this new business structure allows Sanctuary, and the artists it represents, greater control over the production and promotion of the music.



W.A.S.P.



Tom Lipsky

## CONSOLIDATING BY EXPANDING

Formed in 1996, Sanctuary Records started when many of the management's acts started to come back into the fold. Several of the recent releases have been reissues of albums by Marillion, Samson (featuring Iron Maiden singer Bruce Dickinson) and Psycho Motel (featuring Iron Maiden guitarist Adrian Smith). According to Cokell, Sanctuary created an infrastructure where marketing and promotions staff worked alongside the artists under their control. (Those people will also be involved in the new Sanctuary Records Group.)

Sanctuary Records acquired two small, developmental labels used for growing acts organically. One is Dickinson's own Air Raid, the other is Mayan, a progressive label with new acts like Apollyon Sun and Kick. Their purpose, says Cokell, was "to find younger acts, develop them and let them grow, using the infrastructure of a big company—such as a music group—and then trying to grow front-line repertoire through an organic space. But allow them to breathe without being part of a major record company."

Throughout the '90s, CMC made its fortune sustaining the careers of numerous classic rock and metal acts like Iron Maiden, Judas Priest, Lynyrd Skynyrd and Styx. The

20-year-old company shifted from management to record production in 1993. Since then, they have grown steadily, forming a joint venture with BMG in 1996 that afforded widespread mainstream distribution, helped gain more credibility and taught CMC how to better run its business.

Despite excellent distribution and a strong rock niche in a massive pop enterprise, CMC still saw

room for growth last year.

"It just felt like, in the niche business, we needed to be in a management circle, an ownership circle, that was specifically tuned in to the value of niche markets," says Tom Lipsky, president of Sanctuary Records Group North America, also the former president and CEO of CMC International Records.

Over a period of several months, Lipsky and CMC talked to a number of companies about ownership possibilities, but it was a side conversation that Lipsky had with associate and longtime Sanctuary attorney Bill Leibowitz that drew him into an hour-long call with Sanctuary's principal members.

After their discussion in early February, wheels were quickly set in motion for a deal that was sealed within 45 days. "It was right for both of us," says Lipsky, "and when it's

*Continued on page S-16*

*CMC International Recording Artist*



LYNARD  
SKYNYARD



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SANCTUARY RECORDS GROUP

*on their 25 YEARS of service*

*keep on workin'*



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**Sanctuary**  
25TH ANNIVERSARY

# Who's Who

THE KEY EXECUTIVES AT SANCTUARY

## SANCTUARY GROUP

(Main operating board)

**Andy Taylor**  
CEO

**Rod Smallwood**  
president, Sanctuary Music Division

**Mike Miller**  
finance director & CEO, New Media Division

**Aky Najeeb**  
CEO, Screen Division

**Martin Haxby**  
executive director, business affairs

**Merck Mercuriadis**  
CEO, Sanctuary Group U.S.  
CEO, Sanctuary Management (worldwide)

**Chris Jerome**  
CEO, Sanctuary Studios Division

**Joe Cokell**  
CEO, Sanctuary Records Group U.K.

**Hywel Davies**  
commercial director

## SANCTUARY MUSIC DIVISION

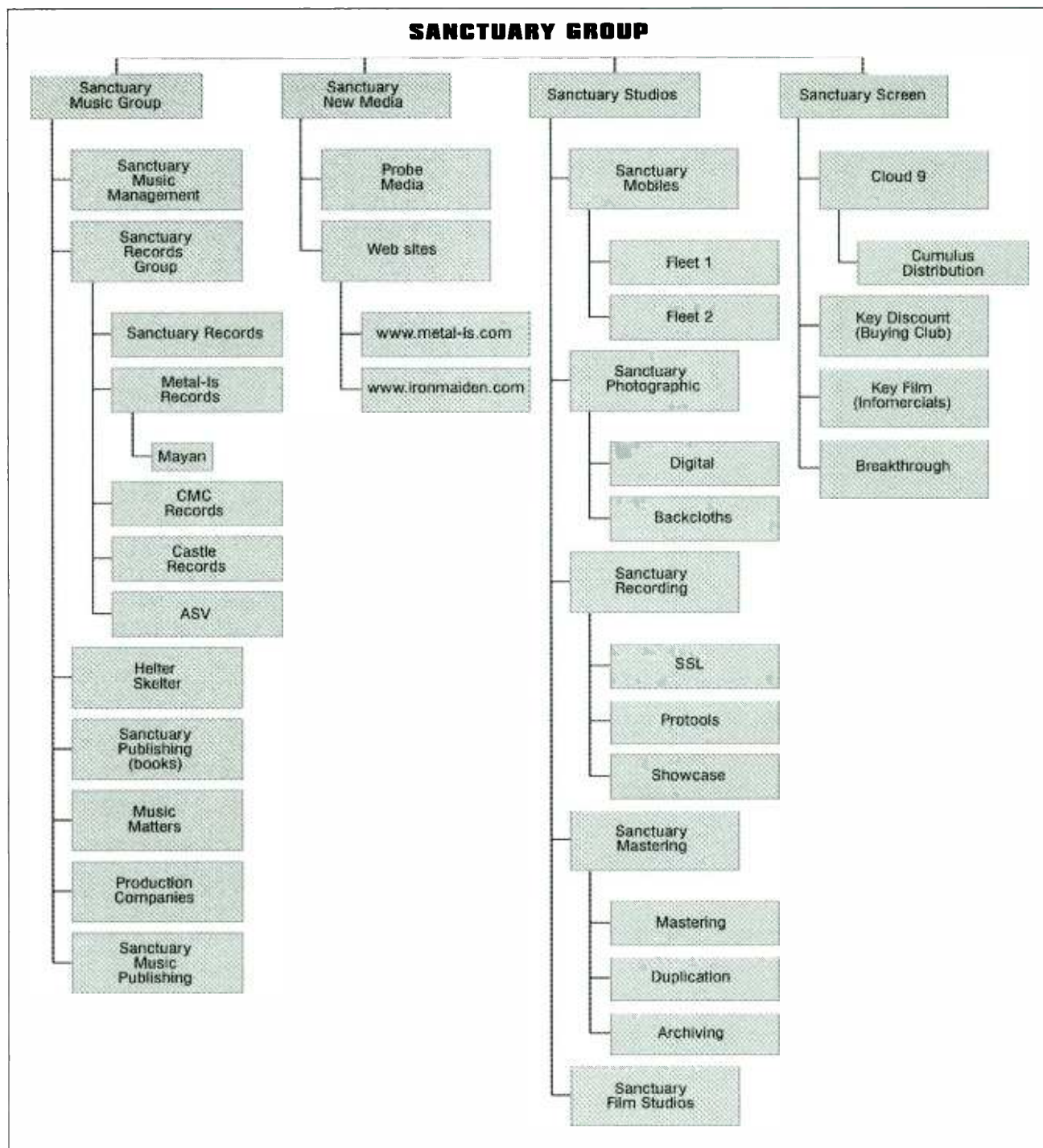
**Rod Smallwood**  
president

**Martin Haxby**  
business affairs

**Hywel Davies**  
commercial director

## SANCTUARY RECORDS GROUP

**Merck Mercuriadis**  
CEO, Sanctuary Group U.S.



**Tom Lipsky**  
president, Sanctuary Records Group U.S.

**Mike Greenspan**  
commercial director, Sanctuary Records Group U.S.

**Joe Cokell**  
CEO, Sanctuary Records Group U.K.

**Roger Semon**  
COO, Sanctuary Records Group U.K.

**Ed Cook**  
finance director, Sanctuary Records Group U.K.

## SANCTUARY MANAGEMENT

**Merck Mercuriadis**  
CEO

## HELTER SKELTER

**John Jackson, Emma Banks,  
Ian Huffam & Pete Nash**  
directors

## SANCTUARY PUBLISHING

**Penny Braybrooke**  
managing director

## MUSIC MATTERS

**Belinda Montgomery**  
managing director

## SANCTUARY NEW MEDIA DIVISION

**Mike Miller**  
CEO

**Polly Polglase**  
managing director

## SANCTUARY SCREEN DIVISION

**Aky Najeeb**  
CEO, Screen Division

**Raymond Thompson**  
CEO & executive producer (Cloud 9)

## SANCTUARY STUDIOS DIVISION

**Chris Jerome**  
CEO

# HALFORD

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- ROD, MERCK, ANDY

AND THE REST OF THE SANCTUARY GROUP



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## Sanctuary 25TH ANNIVERSARY

### GOING GLOBAL *Continued from page S-10*

that right and that natural, deals just seem to happen fast." To boot, CMC signed a new multi-year distribution agreement with BMG.

With the consolidation complete—and offices operating in London, New York and Raleigh, N.C.—the new, fortified Sanctuary Records Group is a global player, says Cokell.

### CATALOG UNDER CONTROL

"We are in a position to attract top-line artists that we feel very comfortable about, because we can support their releases in whatever sector of the marketplace we need to, now that we have full-fledged promotion, marketing and sales departments on both sides of the Atlantic," says Cokell.

In terms of artist development and distri-

bution, the two branches are signing artists together. Cokell explains that artists signed in Europe will be represented in the U.S. by the Sanctuary Records Group North America and those signed in North America will now be represented by Sanctuary Records Group in the U.K.

In terms of rock and metal, Cokell is excited that, by acquiring Castle, Sanctuary "now has some of the strongest rock/metal repertoire under its control." That includes the Iron Maiden catalog, nine Motorhead albums, 14 Uriah Heep albums, six Hawkwind releases, two W.A.S.P. albums and the Black Sabbath catalog.



*Black Sabbath*

### THE FOUR IMPRINTS

Sanctuary Records Group now breaks down into four imprints. The first three are the contemporary division, while Castle is the catalog division.

"The whole idea is to have a group of labels, each one branded especially for a certain segment of the market," explains Lipsky. "Not just for the music it represents, but for the audience that it represents."

Here's the breakdown:

- **Metal-Is:** This is the metal label, with its inaugural offering being the new Halford album "Resurrection." Forthcoming fall releases include new albums by Overkill, Annihilator and a Motorhead "Best Of" with unreleased tracks. After the first of the year, the parts of CMC's catalog that are metal, including past releases, will shift over to Metal-Is.

- **CMC International:** Continuing along its recent path, Sanctuary's mainstream and legacy rock imprint will soon offer new releases, including the first Lynyrd Skynyrd Christmas album, a Styx and REO Speedwagon split live double album, video and DVD, a greatest-hits live album by the Tubes and a new Molly Hatchet studio release.

- **Sanctuary Records:** This imprint will be the home for contemporary and progressive artists who don't fit the other two labels.

*Continued on page S-18*

# 25 years strong

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IRON MAIDEN

dark star

PET SHOP BOYS



**Sanctuary**  
**25TH ANNIVERSARY**

**GOING GLOBAL**  
*Continued from page S-16*

Forthcoming Sanctuary releases will include C.O.C. (Oct. 10) and Soulmotor.

• Castle Music: The catalog label that, according to Lipsky, "represents tens of thousands of original recordings of every type of music known to man," will continue with its long-established directive.

Within the U.S., a majority of Metal-Is, Sanctuary and CMC releases fall within BMG Distribution. Castle Music releases currently run through DNA Distribution, and some of the metal records coming from Europe are released through Proper

Distribution. Overseas, SPV had a recent licensing deal with CMC for continental Europe. Sanctuary U.K. will now handle CMC artists in Europe. However, as Cokell explains, "the historic artists signed to CMC under license with SPV will remain, but new artists that are signed will come through Sanctuary Records Group based in the U.K. for exploitation outside of North America."

**METAL IS BACK**

While many artists have existing catalog under other labels, over the next six months Sanctuary plans to shift its catalog so that each genre falls under the correct logo. Thereafter, new releases will come out according to what category they fall under. For example, Overkill has released albums on CMC but now qualifies as a Metal-Is act; therefore, the band will record henceforth for Metal-Is with its back catalog eventually being rebranded under the new logo.

Sanctuary Management has been globally successful for years with artists like Iron Maiden, Helloween and W.A.S.P. Through the new Sanctuary Records Group arrangement, the management company cannot only offer more to the artists, but help them spread the metal gospel through a greater number of outlets. In other words, having a record company at their disposal allows greater ability to advance the metal agenda through controlled promotion of their artists.

"Something that we are seeing in this area is that the [classic artists] are getting back on track and making very good albums that the public is responding to," declares Cokell.

Indeed, classic metal is starting to experience a gradual upswing in America, as evidenced by the recent Iron Maiden/Queensryche/Halford tour, which reportedly sold out New York's Madison Square Garden in two hours and was highlighted in a recent episode of VH1's "Rock Show," hosted by Rob Halford. The success rings strongly for Sanctuary, which manages two of the three acts on the bill.

"It was good to see that type of show be successful, from a ticket standpoint [and] from an audience standpoint," says Lipsky. "Two years ago, [metal artists were] playing small clubs, small theaters and the occasional serious venue. Now people are doing tours in coliseums and amphitheatres. It's an amazing change."

Furthermore, he already sees growth in the metal community over the next couple of years, noting, "It's becoming very cool again and is reaching beyond itself and appealing to a larger audience than it has in recent years."

**EYE ON YOUNG ROCKERS**

Classic metal may be a driving force at Sanctuary, but it's also keeping tabs on the younger generation of heavy rockers.

*Continued on page S-20*

**CONGRATULATIONS  
TO ANDY, ROD AND  
ALL THE STAFF AT  
THE SANCTUARY GROUP**

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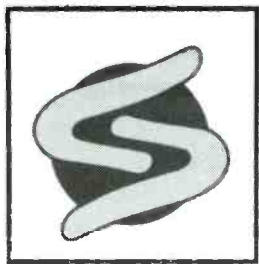
# KONGRA'S TO SANCTUARY

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FOR HAVING  
THE BALLS TO SIGN US,



# BOOF

"AMERICA'S VOLUME DEALER"



## Sanctuary 25TH ANNIVERSARY

### GOING GLOBAL

Continued from page S-18

"That's what I like about being with Sanctuary," remarks Lipsky. "Metal is something that has appealed to a number of generations, and we, as the founders of Sanctuary, especially feel [that it] can continue to appeal to a certain segment of every generation. Like [Sanctuary] developing the Web site Metal-Is.com—it is meant to appeal to all different generations. There is no concern about the usual commercial gratuities that other forms of music are looking for. The metal community, in a way, almost wants to live in itself and grow that way."

Lipsky explains that "the Sanctuary approach has been about two things—about becoming a very powerful niche market and becoming involved with bands that have a very strong connection with their fans. The loyalty of a metal fan to a certain band or form of music is fanatical, and that

type of fan base—even though smaller than a pop fan base—can be tremendously productive from a business standpoint. They are so fanatically involved with the groups that appeal to them—with T-shirts, hats, concert tickets, records, unreleased tracks, bonus tracks, Internet-exclusive tracks and things that fans find that people didn't realize existed. That type of fan base is a great audience to have [in order] to build a business, and metal has always had that type of audience."

Sanctuary is very aware of that audience on a global scale. While North America is experiencing a gradual resurgence of classic metal and hard-rock acts, overseas those groups are thriving in areas like Germany, Japan and, now, Eastern Europe—where, in particular, many veteran '70s acts like Uriah Heep and Nazareth are finding a new lease on life, playing to audiences ranging from 1,000 to 2,000 people and sometimes more.

Spotting the great potential in this ripe market, Sanctuary is moving in.

"We just cemented a couple of distribution agreements with BMG for France and Benelux," confirms Cokell. "We're talking to a number of parties about other territories within Europe, and we're extremely close to closing a deal for Eastern Europe. By October, we will have distribution agreements in place for all of the major territo-

**We at MusiCDome Kft. would like to take this opportunity to greet and wish another similarly successful 25 years in business to our British friends at Sanctuary. In 1998, Sanctuary Music asked MusiCDome Kft.—Hungary's leading independent distributor—to take care of their Bruce Dickinson album, "A Chemical Wedding," and their Kick and Dirty Deeds releases. We have experienced such professionalism from their side that it is apparent that the company will grow out of the usual independent state very soon. Their further quality releases—Coloursound and now Halford—make us say, "More power to Sanctuary Music Group, who have every reason to celebrate their 25-year existence!"**

**Kind regards from Budapest,**

**—Judit Sueto, import manager,  
MusiCDome Kft.**

ries across continental Europe."

The global promise that the Sanctuary Records Group holds is already being set in place for rapid growth. "We have a succession of quality releases coming through the latter part of this year into next year that we feel good about," remarks Cokell, adding, "We feel optimistic and confident that we now have an infrastructure in place that will make us one of the leading independent companies come 2001." ■

# CONGRATULATIONS SANCTUARY!

**IT'S BEEN A HELL OF A QUARTER CENTURY!**

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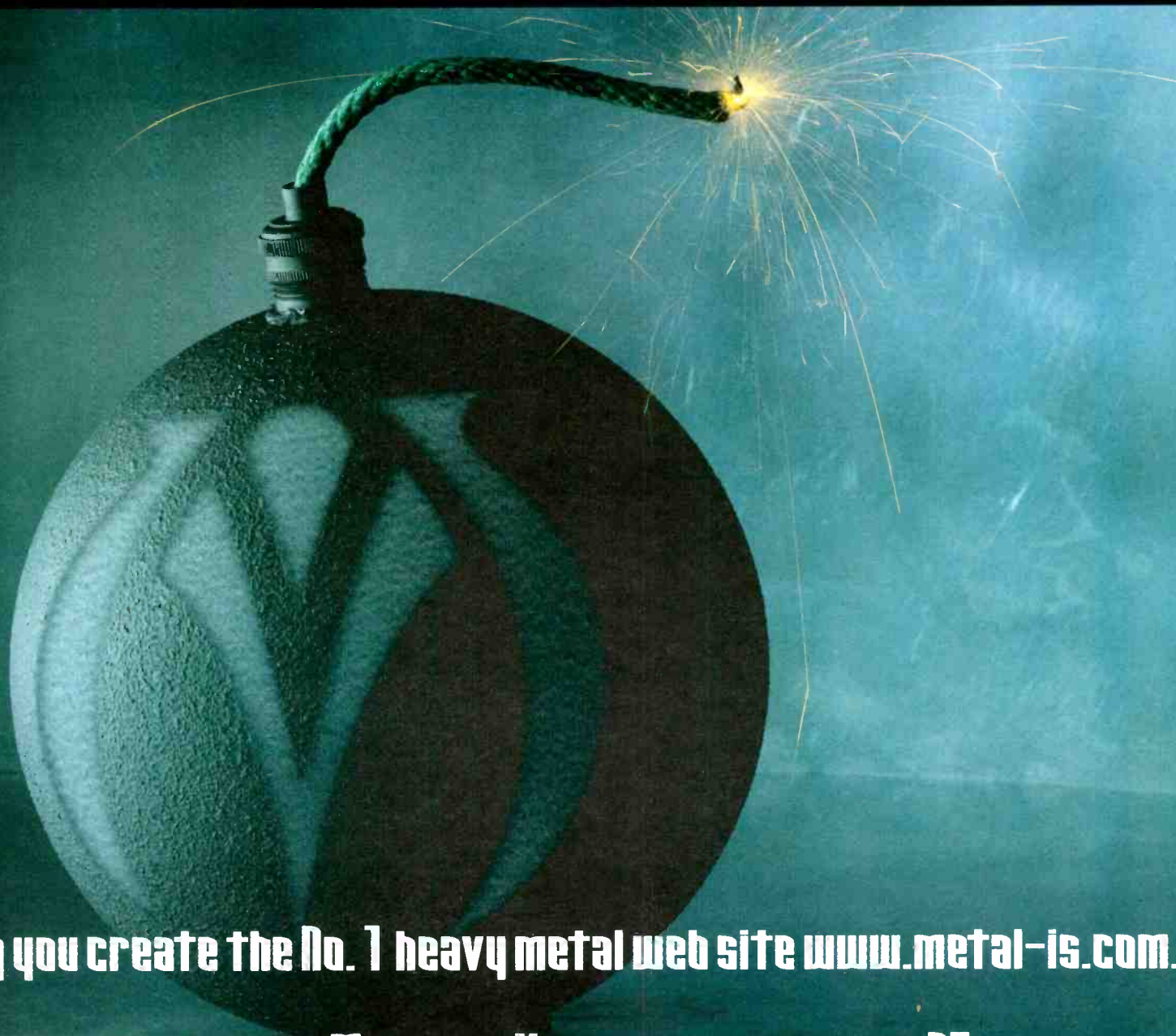
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Sanctuary House  
45-53 Sinclair Road  
London  
W14 6NS, UK

Tel: +44 (0)20 7302 6351

Fax: +44 (0)20 7303 5941

Email: [info@sanctuarygroup.com](mailto:info@sanctuarygroup.com)

**THE SANCTUARY MUSIC GROUP INC**

6th Floor  
369 Lexington Avenue  
New York  
NY 10017, USA

Tel: +1 212 599 2979

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# MOST SUCCESSFUL TRIBUTE ISSUES EVER OF OUR FRIENDS AND ARTISTS PART OVER THE LAST 25 YEARS

## >>SANCTUARY MUSIC GROUP

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SANCTUARY RECORDS GROUP

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Email: [info@sanctuaryrecords.co.uk](mailto:info@sanctuaryrecords.co.uk)

### SANCTUARY RECORDS GROUP INC

5226 Greens Dairy Road  
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North Carolina  
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Tel: +1 919 875 3500

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**Sanctuary**  
**25TH ANNIVERSARY**

**BOLD NEW WORLD**

*Continued from page S-3*

underpinned by the management skills of Joe Cokell and Roger Semon in the U.K. and Sanctuary Records Group U.S. president Tom Lipsky and Merck Mercuriadis in the U.S. Mercuriadis, a former plugger and marketing director, recently moved from London to New York to assume his new position as CEO of the Sanctuary Music Group (encompassing all operations in North America) and CEO of Sanctuary Music Management (worldwide).

"In the time that Andy, Rod and I have been working together, we've always dis-

cussed the idea of having a label," says Mercuriadis, who joined Smallwood/Taylor Enterprises in January 1987. "We wanted to be in a position where we could make the broadest possible decisions as to what was best for a particular artist, and now we have the luxury and the flexibility to do just that."

Sixteen years ago, Smallwood/Taylor Properties Inc. purchased a house in Los Angeles—built by James Cagney and previously owned by Peter Sellers—both as an overseas base for Smallwood and as a U.S. center of operations for its management arm. That management stable had expanded to include such high-profile acts as W.A.S.P. and Poison. Following a late-'80s fallout with the latter, however, it was decided to scale down this setup and move the core staff members to an office in New York to focus on the business aspects of Sanctuary's U.S. corporations, while all creative aspects were handled out of the U.K.

Throughout the interim period, the plan to rebuild the U.S. office was always paramount and, with Mercuriadis having spent much of the last decade developing the careers of Iron Maiden, Catherine Wheel and Pet Shop Boys and dealing with matters on the North American side, there was already someone in the company with both the credentials and the cultural background to take on the task. For the relocation of such a senior figure to make sense, however, there needed to be a suitable structure for him to work from. In this respect, CMC records—brought to Sanctuary's attention by West Coast lawyer Bill Liebowitz—has been a watershed acquisition.

**THE WORLDWIDE STRATEGY**

Based in Raleigh, N.C., the seven-year-old label has built its reputation working with such established "heritage" acts as Lynyrd Skynyrd, Judas Priest and Styx. These are acts that, while still generating significant sales, might find themselves out of place in a corporate hierarchy designed to break mainstream music through marketing expenditures and distribution muscle.

With Mercuriadis coordinating matters and Lipsky continuing to hold the reins on a day-to-day basis, the \$4.4 million acquisition of CMC from BMG fits neatly into Sanctuary's worldwide strategy.

That strategy has seen Sanctuary actively expanding in the U.K., also. On this front, the extensive Castle catalog (purchased for \$46 million) now provides a foundation for all of the group's front-line activity. Into the Sanctuary fold, Castle brings an extensive list of titles, including budget and mid-price material that showcases the works of such legendary artists as Black Sabbath, Curtis Mayfield, the Kinks, ELP, Tangerine Dream, Motorhead

*Continued on page S-26*

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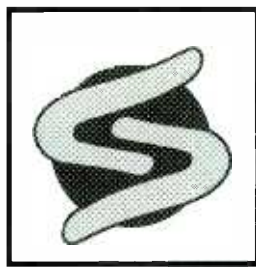
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## Sanctuary 25TH ANNIVERSARY

### **BOLD NEW WORLD**

*Continued from page S-24*

and scores of others.

In practical terms, this means that all of the various labels—from larger entities such as Castle, CMC and the classical ASV (acquired for \$1.3 million) to smaller satellites such as Beast and Mayan—are now positioned beneath the all-embracing Sanctuary Records Group banner. If the situation demands, then certain brand names will be ushered to the fore as well, with Metal-Is standing as the major imprint in the rock/metal niche. But, generally speaking, product-management duties on the front-line side will be focused according to the type of music, with pricing levels playing a similar role in the budget zone.

Through the flotation of Sanctuary Music Productions on the U.K.'s alternative in-



*Pet Shop Boys*

vestment market in 1996, followed by the flotation of the group on the full London market two years later, the company has been able to underwrite an intense period of activity. During this time, the management side has more than held its ground.

Iron Maiden's affairs continue to be monitored by Smallwood with calculated drive and "flying blind" bravado. But the Sanctuary Management roster now includes a broad range of artists, from Helloween and the Pet Shop Boys to former Judas Priest vocalist Rob Halford and ex-Kula Shaker frontman Crispian Mills. All of those clients can take advantage of a full financial and business package even more tailored to their needs in the wake of the recent

Sanctuary's forward-thinking philosophy toward new music-industry developments is second to none. It's this striving for innovation that has made it such a success. Through its Metal Portal ([www.metal-is.com](http://www.metal-is.com)), Sanctuary has demonstrated that it is on the cutting edge of online music and has taken a positive approach toward resolving online piracy issues. By working with us at Magex and other partners, Sanctuary has created a service that protects its artists' copyright interests from piracy and offers music fans peace of mind through a secure payment method. Sanctuary's fresh thinking and business acumen has ensured that its artists, such as Iron Maiden, have remained the leaders in the battle of the bands!

—Magex

alliance between Sanctuary and investment managers Capel Cure Sharp.

### **THE GROWTH CONTINUES**

In the early days of the company, much of its diversification was driven simply by the need to place a proactive team around the fast-rising Maiden, which is essentially how Platinum Travel International was born, and the Helter Skelter booking agency, too.

Founded by Smallwood and Taylor in partnership with John Jackson, who continues to helm the West London office, Helter Skelter (originally called Fair Warning) has grown swiftly into a successful live agency, with a roster representing the likes of Metallica, Eminem, Travis, Moby and Ricky Martin. Its board includes such well-known agents as Ian Huffam, Pete Nash and Emma Banks. Along with the management



*Rob Halford*

arm, the agency provides a solid link to Sanctuary's roots.

But the company has spent the past few years expanding from those roots—both organically and through capital investment. Its organizational chart is now headed by Sanctuary Music, Sanctuary Screen, Sanctuary New Media and Sanctuary Studios. The latter division boasts rehearsal, record-

*Continued on page S-28*



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on making it to 25, and on the launch of  
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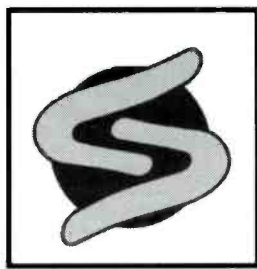


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## Sanctuary 25TH ANNIVERSARY

### **BOLD NEW WORLD**

*Continued from page S-26*

ing and photographic studios, extensive mobile recording outlets and pre- and post-production setups.

It's hard to look at any single part of the whole company and not see hyperactive growth, be it the Sanctuary Screen division, which this year will turn a L2 million (\$3 million) profit just five years after its launch, or the Iron Maiden Web site (www.ironmaiden.com), which launched in September 1998 and currently receives 10



million page impressions per month. Or, indeed, the band itself. In addition to selling out a recent show at New York's Madison Square Garden last month, the band has just received a \$25 million "non-recourse" loan against catalog sales.

The Sanctuary Group has grown from a two-man team in a North London garret to a multimedia entertainment empire with a billion-dollar market capitalization and the in-house capacity to create and acquire rights across any area of exploitation.

The company's rise has doubtless been assisted by the long-term loyalty of key personnel. Executives such as Aky Najeeb, CEO of Sanctuary Screen; Mike Miller, Sanctuary Group finance director; Martin Haxby, executive director of business affairs; and Mercuriadis have all been single-mindedly "Sanctuary" for many years.

"There's definitely a spirit at the company that people seem to warm up to," says Smallwood, "and we believe that it's essential to maintain this spirit. Quite simply, we don't like egos, we don't like mind-games, and we don't like bullshit!" ■

We at Investec Henderson Crosthwaite have been following the fortunes of Sanctuary for some time now, but, more recently, have been acting in the privileged role of the company's brokers and financial advisers. What strikes us about the Sanctuary team is the way all the senior executives manage to be investor-friendly and industry-friendly without compromising either constituency. That is saying something in the media and music business!

Earlier this year, we were fortunate enough to be asked to help Sanctuary make its biggest acquisition to date, the \$47 million purchase of Castle Music. At a stroke, the deal put Sanctuary into the league table of music distributors and will enhance profits considerably in the next few years. Sanctuary's handling of the negotiations—and the work accomplished since to integrate the new division—show just how good this management team is.

Even better are some of the great perks! Iron Maiden in Paris, Party In The Park and, best of all, the opportunity to launch Sanctuary's new heavy-metal Web site in our City headquarters. Imagine the scene—100 suited City fund managers, surrounded by young women brandishing whips, a torture chamber and the inflated doll from the Rolling Stones tour. Several tequila slammers later and our investors realized Sanctuary was more than just an investment, it was a way of life.

Heartfelt congratulations from the Investec Henderson Crosthwaite team. Keep up the profits and party on!

—*Mathew Horsman, research director (media), Henderson Crosthwaite Securities*

### **ROD SMALLWOOD**

*Continued from page S-4*

Bayswater, London.

Then, around this point, Andy was asked to become the financial director of a Swedish multinational called Perstorp [a U.K.-based chemical and laminate company with a \$22 million turnover], which was really too good of an opportunity to miss, in terms of picking up vital experience. So, he did that for a few years, flying back and forth to London. Then, in early 1979, I left the management company I was with to start up my own. It was at this point that I met Iron Maiden.

### **How did this fateful crossing of paths come about?**

In those days, I was playing a lot of rugby, and my best friend at the rugby club worked in the same office as [Maiden bassist and band leader] Steve Harris, who was a draftsman at the time. That's how I got a copy of the first Iron Maiden tape, and, straight away, I thought it was something special. Of course, the "fashionable" music to be into at the time was punk, but, frankly, I've never been particularly trend-

*Continued on page S-30*

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Our software, based on InterTrust's DRM Platform, prevents anyone copying metal-is.com's music and ensures consumers pay for the music they play. Metal-is.com is already a success and we're proud to be part of a winning team. With Magex, the message is clear so we'd just like to say,

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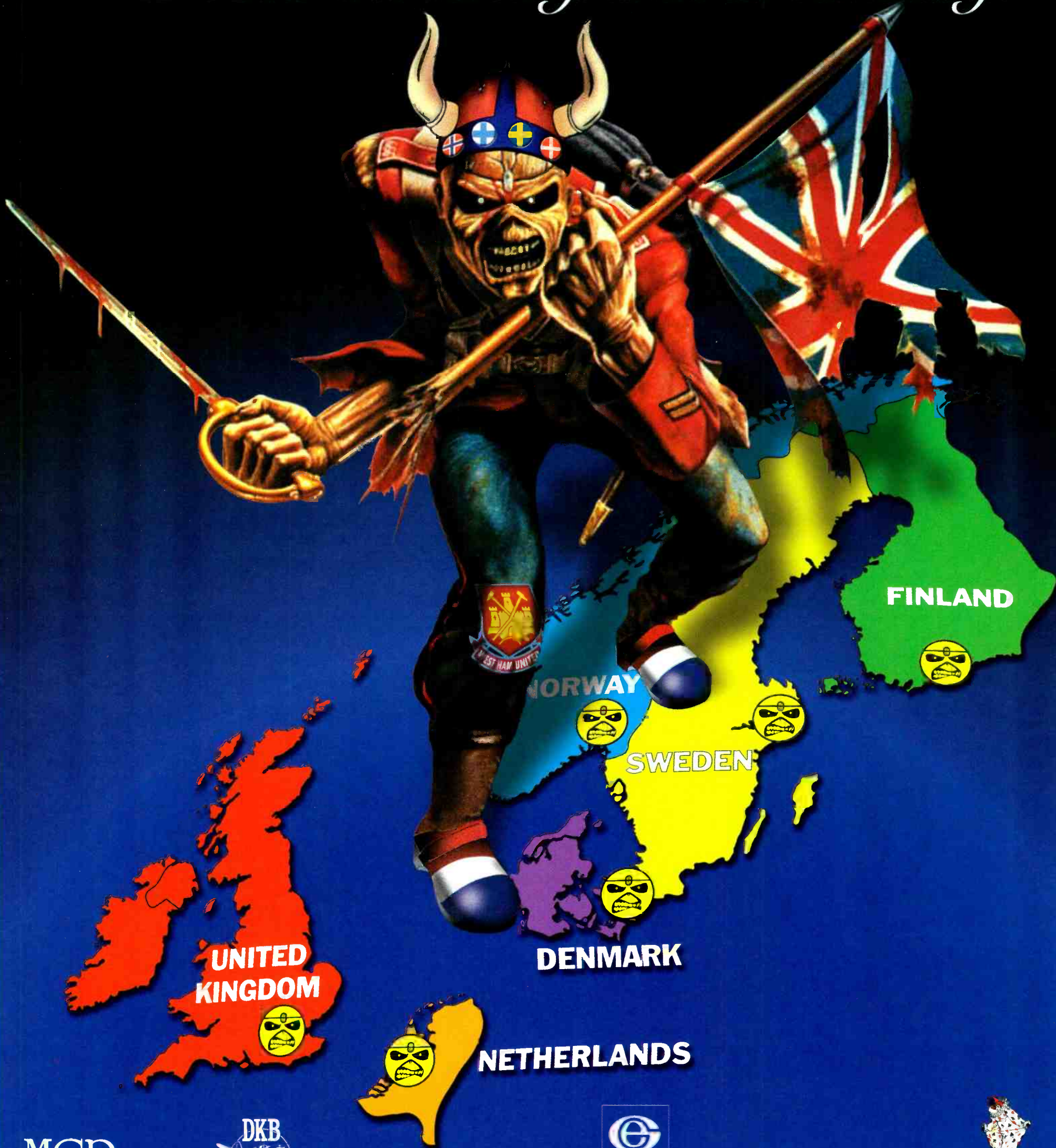
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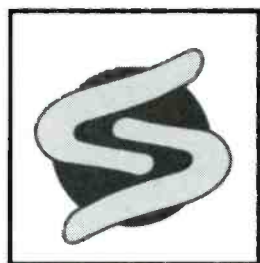
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## Sanctuary 25TH ANNIVERSARY

### ROD SMALLWOOD

*Continued from page S-28*

or fashion-oriented. I liked what I heard on the tape—it was real—so I went ahead and booked them a couple of gigs.

#### Were you working with any other acts at this point?

No. To be honest, I was thinking about leaving the music business because I couldn't really find anything that I wanted to get involved with. I was considering going back to college to study law. Thank God that Steve Harris came along!

#### What was your feeling when you first saw Maiden live?

I was really impressed. There was an embryonic light show; they had their own little PA and a mask at the back of the stage that spewed blood. Plus, of course, some really good songs. They were already play-

ing tracks like "Phantom Of The Opera," "Wrathchild" and "Running Free"; although the first time that I went to a gig I didn't get to hear anything because they ended up having an argument with the pub landlord. In fact, I remember the agent who booked the show saying that they'd never play North London again!

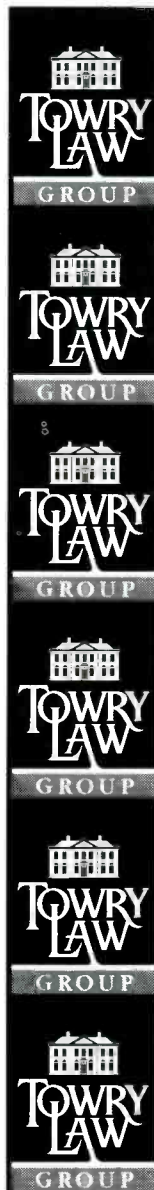
When I went to talk to them, I automatically picked out Steve Harris from the crowd, and he said, "If we'd known that you were here, we would have played," and I replied, "Your first lesson—never audition!" And, of course, we never did.

#### So when did you officially become the manager?

Actually, we didn't sign the management contract until after I'd done the recording deal with EMI (U.K.) and the publishing deal with Zomba, because I wanted to make sure that these were people I could work with long-term. After a few months, however, it became obvious that we had a great relationship—and we still do.

The first album ["Iron Maiden"] came out in February 1980 and debuted on the U.K. charts at No. 4. All in all, it ended up doing about 350,000 [units] worldwide, which isn't bad for a group that was turned down by CBS because the songs weren't strong enough.

*Continued on page S-32*



*Sanctuary Music Group,*  
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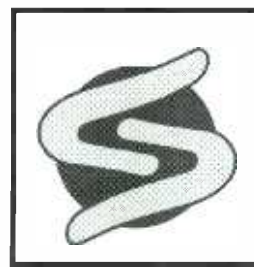
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**Sanctuary**  
25TH ANNIVERSARY

**ROD SMALLWOOD**  
*Continued from page S-30*

**If you didn't get involved with the band from the beginning, do you think they would have sold as many records as they have?**

I know they don't think so. I suppose that, over the years, Maiden has been built on the fight from my side and the fight from Steve's side; he concentrates on the music, and I concentrate on the planning, marketing and touring. It's been a great alliance.

**Your style of management is very "hands-on." Is that because of your personality or because you feel that's the best way to do business?**

Both, I would say. I do delegate certain responsibilities. I still write all of the band's press releases, for example, because I think they need to be done by someone with a strong emotional attachment to the music. Working with artists for me is all about passion and belief; it's got to be there in your eyes.

**Is it true that Sanctuary tends to have an input into a lot of the areas that might traditionally be label controlled?**

Well, as a company, we've never had A&R guidance on our records, and anything creative—be it artwork, ads, bios or EPKs—has always come directly from us. Yes, the labels that we work with are our partners, and we do everything possible to build that relationship by reacting quickly to their needs—but if anyone ought to know what's best for our artists, it's us.

**So what makes for a great manager?**

I think that you need to have the ability to create a team around the band. In Maiden's case, we've had the same agent, the same merchandiser and the same record company outside of North America for the past 20 years, and that kind of continuity can be a fantastic advantage.

In addition, I think you also need to have a clear head for detail, because you're no longer working with a seven- or 12-inch piece of plastic and a tour. There are videos, DVDs, the Internet and so on. Back in the '80s, I could quite happily do it all myself, but these days I need a full-time team of four to ensure that everything runs smoothly—and that's just for Maiden. ■

**We're still recovering from our game  
against Iron Maiden FC, but nevertheless  
CONGRATULATIONS to all at SANCTUARY!**

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*Dear Andy, Rod, Merc, Tom and the Entire Sanctuary Family ---*

*From the very beginning of Sanctuary's activities in the U.S. over two decades ago, it has been a great pleasure and privilege to work with you and help you achieve your unique vision of service, quality, creativity and integrity.*

*You truly are a sanctuary for your management clients and recording artists.*

*Our warmest congratulations to you - and our wish that the next 25 years will be even more spectacular.*

*Bill Leibowitz, Jaimie Roberts, Adam Ritholz*

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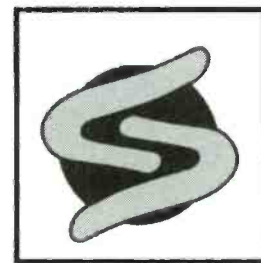


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**Sanctuary**  
25TH ANNIVERSARY

**ANDY TAYLOR**

*Continued from page S-6*

**Will you be maintaining the identity of CMC as a label with expertise in handling the more established artists?**

Yes, we will. Our record-company code is very much to work in the niches that we're skilled in, which is essentially the hard-rock/heavy metal niche. So, while in the U.K., we will be signing up new acts, in the U.S., we won't because of the huge investment required on the development end. Simply, the overriding policy around the world will be to channel our resources into either established "heritage" acts or established rock/metal acts, with Rob Halford, Marillion and, in the U.S., C.O.C. being typical examples—acts where we know what the existing sales base is, but who we can add value to.

When it comes to the rock/metal genre, the majors have never been very good at breaking the groups. In fact, generally speaking, the acts of this kind who have established themselves worldwide have been the ones with the best management—like Metallica, Def Leppard, Ozzy Osbourne and U2.

Unfortunately, not every good musician gets the chance to work with people of ability, which means that for many years they might simply have chugged along at a level that doesn't really reflect the depth of their talent. So, if we can gain some extra sales for them at this stage, it's going to make a significant difference to their personal economics.

**Who would you consider to be your main competitors in this area?**

There really aren't that many. Roadrunner may be signing a lot of new front-line rock and metal, but they tend not to work with the established acts in the way that we do. Then, of course, there's Eagle Rock and Snapper in the U.K., who have been picking up artists with an established profile. But I wouldn't say that their expertise in this area is as developed as our own—especially now that we've got the well-oiled machines of CMC and Castle to tap into.

The people at those latter companies know exactly how to sell the budget and the mid-price material, and we know how to make an impact on the front-line side.

*Continued on page S-36*

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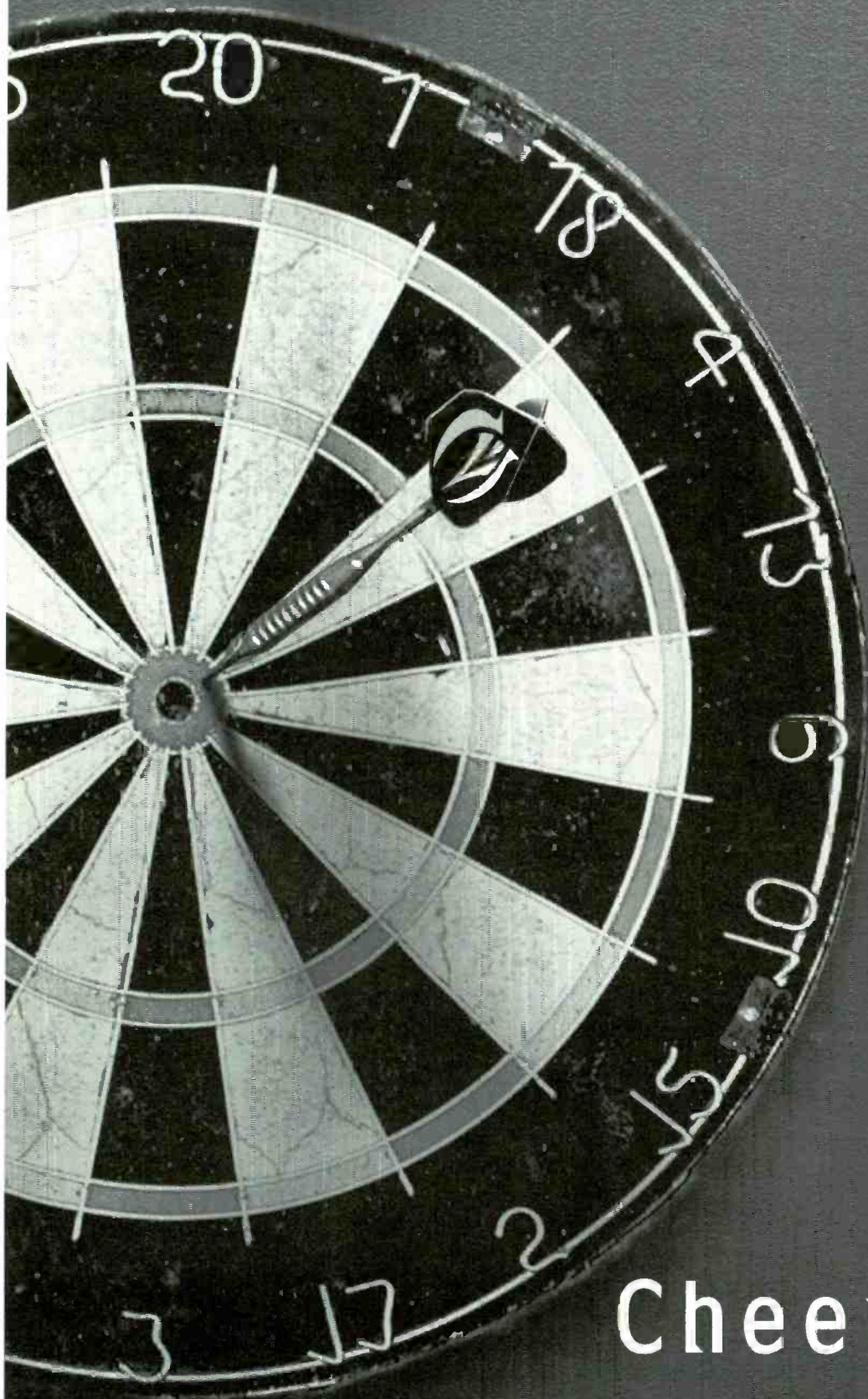
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*Congratulations on 25 years of Music*



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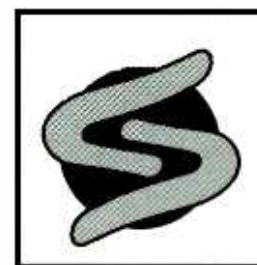
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**Sanctuary**  
**25TH ANNIVERSARY**

**ABN AMRO Mezzanine (U.K.) Ltd. has been involved with Sanctuary since 1997. During that time, we have enjoyed a very positive business relationship with [the company], particularly Andy Taylor and Mike Miller. ABN AMRO Mezzanine has assisted in the provision of mezzanine debt facilities to support the company's extensive growth capabilities, both within the core business and, specifically, for its Screen division. We have witnessed the transformation of Sanctuary from a diverse, privately owned music and media business into a publicly quoted company and a major owner of intellectual property in its chosen niches. The offshore fund which we advise retains a significant shareholding in Sanctuary, and we remain confident that the management team will continue to drive the business forward in its usual committed and dynamic manner.**

**—ABN AMRO Mezzanine**

**ANDY TAYLOR**

*Continued from page S-34*

By plugging the two together, we've been able to create, in effect, a major record company environment with a more streamlined structure.

**How would you describe the general philosophy of the Sanctuary Records Group?**

Well, I've always felt that the majors have missed the mark a bit when it comes to all the different brandings that exist inside a single company—like Parlophone within EMI U.K. In truth, what the consumer really wants to know is that he's getting something of genuine quality, and, in that respect, the EMI name alone should be enough.

These days, very few people buy records the way they used to—by staying true to the output of a particular company. There's still an element of that, I suppose, and we would expect to maintain customer loyalty of this kind. But our view is that, if a label is going to exist in a certain niche, then that niche should be determined by the type of music rather than by a non-specific brand name.

In our opinion, Sanctuary is as good a title as we need. And we will only seek to expand on this when it comes to very focused niches, like the metal side with Metal-Is or the roots side with Evangeline.

*Continued on page S-38*

# Investec Henderson Crosthwaite would like to congratulate



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*Out of the Ordinary*



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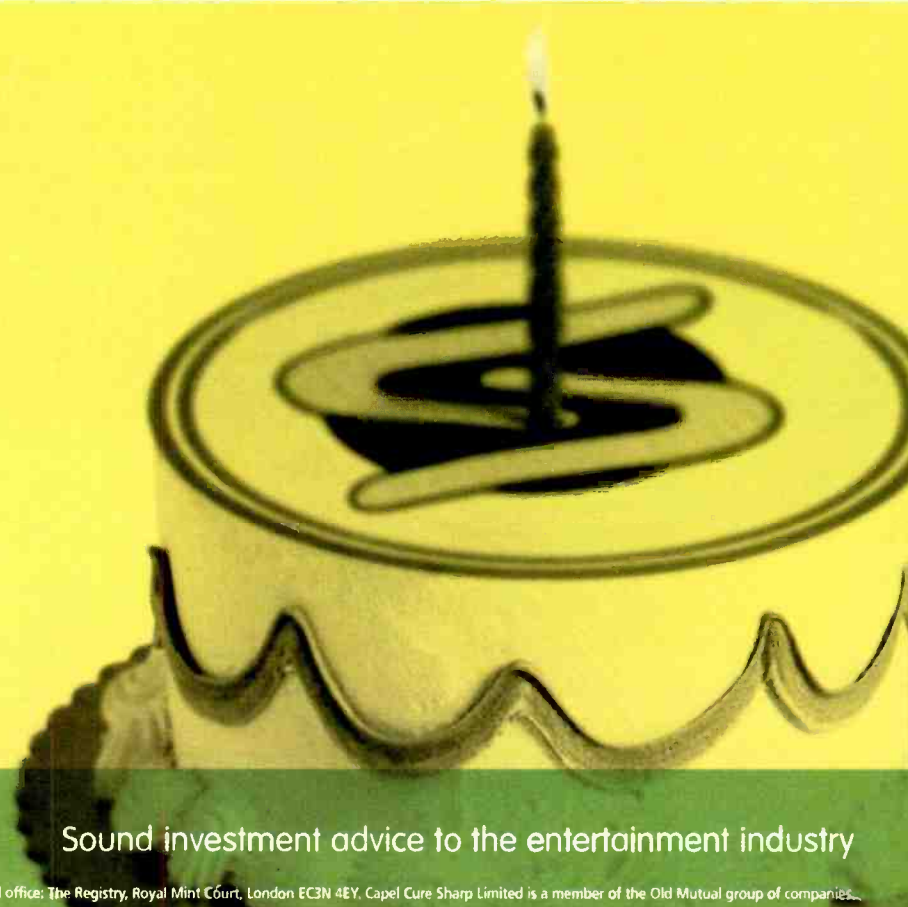
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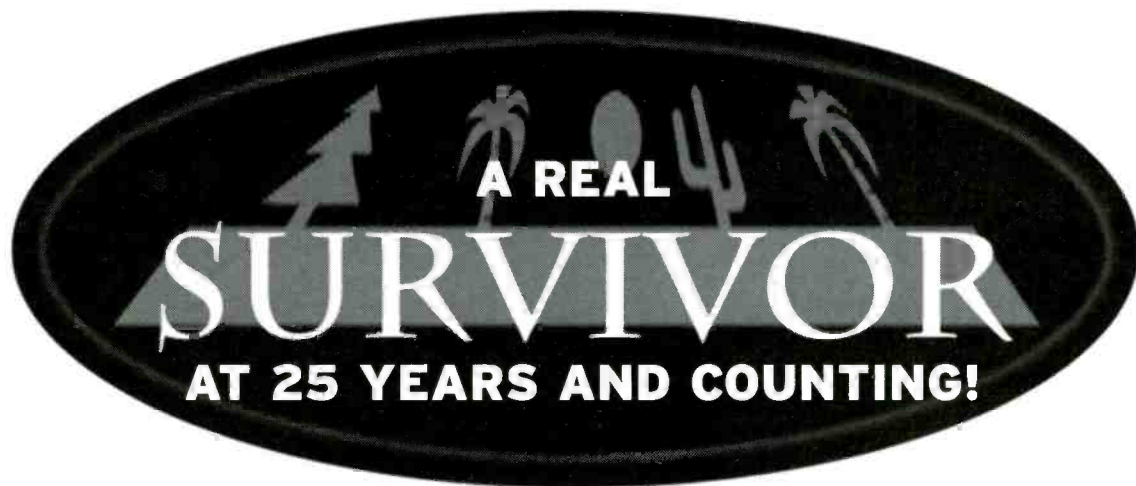
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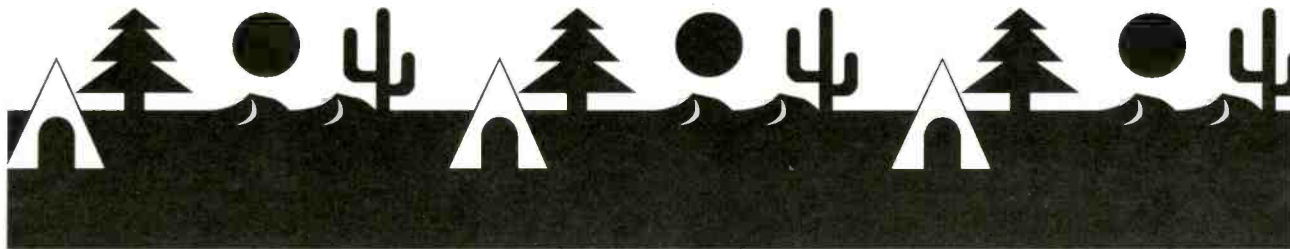
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# SANCTUARY



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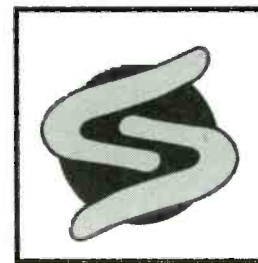
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Deloitte & Touche congratulate the Sanctuary Group on its 25th anniversary.

For further information on the services we provide to the media and entertainment industry, please call either Charles Bradbrook or Gavin Hamilton-Deeley at Deloitte & Touche, Hill House, 1 Little New Street, London EC4A 3TR. Tel: 020 7303 3858 or 020 7303 3783. Fax: 020 7583 8517. E-mail: charles.bradbrook@deloitte.co.uk or gavin.hamilton-deeley@deloitte.co.uk

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**Sanctuary**  
25TH ANNIVERSARY

**ANDY TAYLOR**

*Continued from page S-36*

In these instances, the integration will be more vertical, through links with Web sites of the same name and various things like that.

**How do you see your relationship with the major labels? Are you going head-to-head with them?**

No, not really. In fact, we have close working relationships with many of the majors. We license product from them, manage their acts and, if we're developing a project that is more pop/mainstream, then we'll be looking to license it to them. By the same token, we are determined to make the most of the opportunities that currently exist within the entertainment industry—opportunities that probably haven't been there to the same degree since back in the 1970s, when the likes of Virgin, A&M, Island and Chrysalis all came into being.

Quite simply, the majors have created a massive gap in the marketplace, and this has given us the chance to both pick up existing acts and build the careers of new ones, a process that is already under way. As a unique niche-based business, we are now in a fantastic position to establish the Sanctuary Records Group as the biggest independent company in the rock/metal genre. ■

**MERCK MERCURIADIS**

*Continued from page S-8*

without the art being compromised. We want to develop artists that we believe are capable of long-term international careers, and we have an infrastructure in place to pursue this development as we see fit and that best complements the artist's strengths. We want to be in partnership with artists as their label, management or agency and put together a team around them that can deliver success.

It is essential to support the artist with a team of people who are both passionate and enthusiastic—people who are capable of creating an environment where great artists can create career works. Our role in creating the right team to break an artist is similar to that of a military general, in the sense that you must have and pursue a

*Continued on page S-40*

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congratulations to your anniversary  
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Congratulations to Rod, Merck, and all at  
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Our dear friends and clients

Looking forward to many  
more years of association

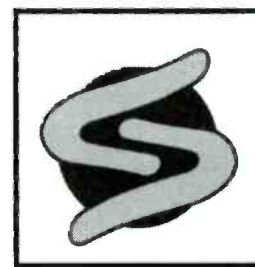
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**Sanctuary**  
**25TH ANNIVERSARY**

Capital Sound Hire worked with Sanctuary Music for the first time on Marillion's 1999 European tour. It was a pleasure to work with Johnnie Allan and the Sanctuary Group. Everything was made very easy for me and my sound crew, due to the amount of correct pre-production that had been undertaken on behalf of all the service companies. In 25 years of trading within the music industry, Sanctuary has tuned their in-house skills to a fine art. Everyone at Capital Sound Hire wishes them continuing success for the future and the next 25 years.

—Martin Connolly, Capital Sound Hire

**MERCK MERCURIADIS**

*Continued from page S-38*

focused vision, but even the best generals can't win battles without their officers and their army.

We are entering a fresh period in the evolution of the music business that will provide similar opportunities to those experienced by Ahmet Ertegun, Herb Alpert, Jerry Moss, Chris Blackwell and David Geffen before us. We intend to take full advantage of those opportunities.

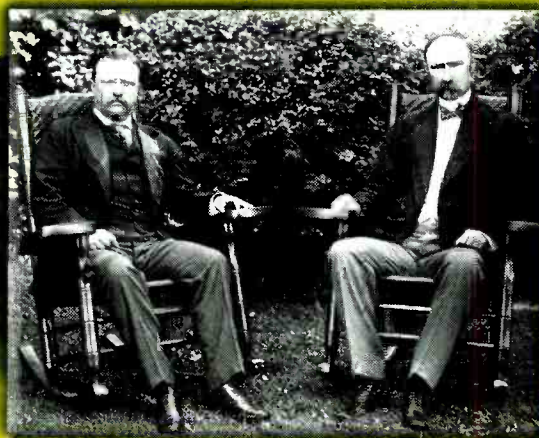
**So, are you looking to bring new managers into the Sanctuary fold?**

Yes, I am. Although, when it comes to the management side of things, I see my role as twofold. Firstly, it's pretty self-evident that, while the U.K. continues to produce some really fine acts, most of the internationally successful rock bands of the past 10 to 15 years have come from America. So it will be our intention to work with those U.S.-based acts who we feel we can complement with our international experience and, in turn, have the potential to help us grow our company.

I will also be seeking to develop a management team with the ability to take full and fair advantage of the clout and the integrity that the Sanctuary name provides. What tends to happen with good, young managers is that they find an act that they believe in, sign that act to a label and then work out a game plan with an 18-to-20-month cycle. Before you know it—either through waiting for a producer or a tour—that cycle has suddenly been extended by a few months, and they find themselves having to make decisions based on how they are going to feed themselves and their

*Continued on page S-42*

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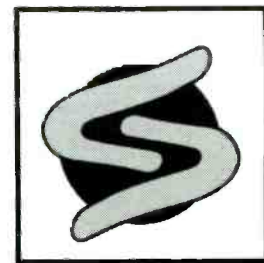
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**Sanctuary**  
**25TH ANNIVERSARY**

**MERCK MERCURIADIS**  
*Continued from page S-40*

act the next day. What we can do is provide a stable structure so that managers in this position are able to make choices based purely on what's best for the band, and, of course, for them too.

**Shifting from the management to the record-company side, how has the structure been set up?**

There are four main brands within the Sanctuary Records Group. First is Sanctuary Records itself, to which C.O.C. is the first signing. The imprint will deal with front-line acts of all genres, with an established sales base where we believe we can identify and exploit the artist's audience effectively.

Metal-Is is our hard-rock/metal imprint, to which Halford is the first signing. We are looking to establish a credible home for front-line hard-rock/heavy-metal artists along with a certain amount of classic catalog, including Iron Maiden, Black Sabbath and Motorhead.

CMC will continue to specialize in American "heritage" acts like Lynyrd Skynyrd and Styx, a genre in which it has established itself under Tom Lipsky's direction as the market leader. And, finally, Castle is our catalog brand, which, in the last two or three years under Joe Cokell's direction, has shaken off the image of a budget label and established a reputation for itself through its Kinks, Small Faces, Todd Rundgren, Curtis Mayfield and Emerson, Lake & Palmer reissues, amongst others, which can rival a label like Rhino.

**After 14 years of active Sanctuary duty, would you say that the recent move to New York is the start of your biggest challenge yet?**

Well, one of the great things about my partnership with Sanctuary is that, in the course of those 14 years, I've pretty much become the "bastard offspring" of both Rod and Andy. By working closely with both of them, I have been involved in the ongoing career of a band—Iron Maiden—whose record sales are now approaching the 50-million mark. I've seen all of the trials and tribulations that you have to deal with while striving to keep your integrity intact, but, more importantly, I know how you win! ■

Playground Music Scandinavia salutes

**the Sanctuary Music Group**

**WE WISH YOU A HAPPY ANNIVERSARY  
AND A SUCCESSFUL FUTURE!**

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**Len Wright**

**Congratulations for the last 25 years.  
Looking forward to the next 25.**

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**Congratulations Sanctuary, from one 25 year old to another**

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# Congratulations to Rod and Andy on Sanctuary's 25th Anniversary

Thank you for letting us be a part of your team.

Best wishes from all of your friends at

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Congratulations to  
The  
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and it's affiliates  
on

25

years of success

and to **CMC,**

the newest member  
of this fine-tuned machine.



## HIGHER GROUND



by Deborah Evans Price

**WARD BOWS ON 40:** When Southern gospel music patriarch **Bill Gaither** and **dc Talk's Toby McKeehan** announced last year they were launching 40 Records, a youth-oriented worship label, expectations were extremely high. After all, when one of the groundbreaking young artists in Christian rock and a legendary singer/songwriter whose hymns reverberate from sanctuary walls during church services all over the world share the same vision, the result just has to be incredible. With one listen to **Sammy Ward's** debut on 40 Records, it's obvious the music is commensurate with the label founders' reputations for musical innovation and excellence.

"They are two of the great pioneers of Christian music and two great guys. It's an honor to work with them," says Ward, a Georgia singer/songwriter who has developed an enthusiastic following in the Southeast that is on its way to national proportions with the release of "My Passion." "Before getting hooked up with 40 Records, I recorded an independent CD about a year and a half ago. I sang at a lot of conferences, and it just got into the hands of Toby, and he really liked it."

But Ward's name was already familiar to McKeehan. "Toby knew me because I was this little punk kid making his way backstage at dc Talk concerts when they came to Chattanooga [Tenn.] when I was in eighth grade. Back then security was a little less tight. They'd be back there eating somewhere, and I'd go back and say, 'Hey,

what's going on?' . . . Whenever [McKeehan] came to Atlanta or Chattanooga, he would always take time to talk to me and listen to the record that I was doing."

Ward had no idea he would become an artist on one of McKeehan's boutique labels. "It was quite the journey," he says, adding that along the way his musical style evolved from youthful rap to modern worship with a decidedly Southern flavor. "I was doing pop/rock music and started writing songs that were more vertical in nature than horizontal," he relates. "I guess it was just really a process of God drawing me to himself."

Ward says the title cut, "My Passion," is a special song to him. "It says how much I need God, and that captures who I am," says Ward. "And it captures the essence of the album in saying it's all about him and what he's shown me . . . This music [worship music] changes people's lives, and I've seen that. I'm just so grateful to be a part of it. This music is not just for Christians—it's for the world, because people are hungry for the truth. I've had the chance to sing at some major venues like the Olympic Park in downtown Atlanta. I got to share a few songs, and all these people liked it . . . They want truth. They want something real, and that's what this music is all about. I call it revolutionary worship."

Produced by **Otto Price** and **Micah Wilshire**, "My Passion" features several of Ward's stirring original songs, among them "It's For You," which he wrote for his sister's wedding. The set also features Ward's distinctive covers of "Lord I Lift Your Name On High," "Shout To The Lord," and "I Could Sing Of Your Love Forever."

"I was just going to take a lot of the songs that were popular within the church and from my heart, put them together, and do the best I can," he says. "I asked God for help in putting this record together. It's out of my hands. [I said] 'Lord, you do what you want with it,' and that's what's going on and what I see happening. It's such a blessing to hear how God has changed people's lives."

## In the SPIRIT



by Lisa Collins

**ALL THE RIGHT MOVES:** EMI Gospel's bid to graduate from developing label to major player in the gospel arena accelerates this month with the Sept. 26 release of projects from **Aaron Neville** and **Brent Jones & the T.P. Mobb**, as well as the rumored—but not yet official—signing of **Bishop T.D. Jakes**.

EMI Gospel marketing director **Shawn Tate** says, "Not only are we showing EMI Gospel to be a record label that can attract established names, but we are here to stay and intend to be a major player in the gospel industry."

"Aaron Neville has a solid track record, having sold over 25 million records around the world," Tate continues. "With the release of 'Devotion,' which features classic hymns of the church, retailers will see that no matter the genre, Aaron Neville is a proven seller. This is a record that Aaron has longed to do all of his career, and all indications are very positive on the first single, 'Mary, Don't You Weep,' a traditional hymn spiked by his trademark vocals and a quartet flavor."

In conjunction with the release, Neville will tape appearances on CNN's "Worldbeat," Fox News' "Celebrity Spotlight," and "B. Smith With Style." An appearance on "Late Show With David Letterman" is set for November.

Additionally, the label has partnered with SFX Radio Network for a one-hour radio special, hosted by Neville and previewing nine tunes to air on 50 pop,

R&B, and gospel stations throughout the country.

Making their label debut on EMI Gospel is **Brent Jones & the T.P. Mobb**. Jones' self-titled set was initially released June 27 by Holy Roller Records. Its lead single, "Good Times," enjoyed premium rotation on BET and the Box, as well as on key R&B stations such as KJLH Los Angeles and WRKS (Kiss FM) New York.

The 29-year-old artist, whose 19-voice, Los Angeles-based vocal ensemble has been dubbed "the Soul Train Choir," began serving up hip-hop gospel on the Los Angeles scene in 1992.

Nates Tate, "We signed Brent Jones to EMI Gospel to take him to another level over and beyond what Holy Roller has done, which has been a fantastic job. This is a guy who has sold over 100,000 units. To that end, we are rereleasing the record through both sides of our distribution systems—Chordant on the [Christian Booksellers Assn.] side—and we're partnering with Capitol to resurface the 'Good Times' single to urban radio with an add date of Oct. 2, with the hopes of impacting mainstream sales."

**COMING OUT:** Gospo Centric is pulling out the stops to promote the latest effort from **Kurt Carr**, who thrilled Gospel Music Workshop of America crowds last month with his performance of several cuts from his Sept. 19 release, "Awesome Wonder," during several select showcases.

Recorded live in Los Angeles, the Stellar Award-winning and Grammy-nominated **Kurt Carr Singers** demonstrate their diversity, spanning traditional gospel, praise and worship, Latin-influenced pop, and R&B. They hope to pick up where their last 100,000-unit-selling release, "No One Else," left off.

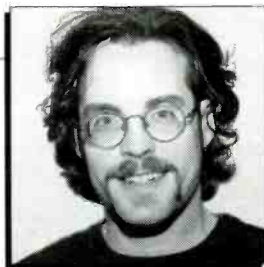
Carr notes, "I believe this album will put us over the top and warrant broader acceptance, particularly with regard to the CBA marketplace, and while it's taken me a while to get here, all that I've gone through is what has placed me on the threshold of success."

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>NO. 1</b>				
1	2	51	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/CHORDANT <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW
2	1	2	<b>BEBE</b> MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
3	<b>NEW</b>		<b>JACI VELASQUEZ</b> WORD 7392	CRYSTAL CLEAR
4	3	50	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
5	4	4	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
6	5	15	<b>MARY MARY</b> ● C2/COLUMBIA 7602/WORD	THANKFUL
7	34	3	<b>MARK CONDON</b> HOSANNA/INTEGRITY 1780/WORD <b>HS</b>	MARVELOUS THINGS
8	7	3	<b>DONNIE MCCLURKIN</b> VERITY 43150/PROVIDENT <b>HS</b>	LIVE IN LONDON AND MORE...
9	6	2	<b>STACIE ORRICO</b> FOREFRONT 5253/CHORDANT <b>HS</b>	GENUINE
10	9	9	<b>THIRD DAY</b> ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	8	16	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
12	12	3	<b>VARIOUS ARTISTS</b> ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
13	10	65	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
14	11	24	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	14	6	<b>RACHAEL LAMPA</b> WORD 6036 <b>HS</b>	LIVE FOR YOU
16	15	12	<b>VARIOUS ARTISTS</b> ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
17	17	47	<b>ANNE MURRAY</b> ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
18	13	14	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
19	18	25	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
20	16	46	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
21	20	13	<b>NICOLE C. MULLEN</b> WORD 6762 <b>HS</b>	NICOLE C. MULLEN
22	23	65	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
23	25	47	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
24	21	4	<b>ZOEGIRL</b> SPARROW 51734	ZOEGIRL
25	22	7	<b>4HIM</b> BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
26	19	17	<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
27	24	15	<b>MARK SCHULTZ</b> MYRRH 7002/WORD	MARK SCHULTZ
28	26	81	<b>SONICFLOOD</b> GOTEE 2802/CHORDANT <b>HS</b>	SONICFLOOD
29	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> SPRING HOUSE 2272/CHORDANT	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS
30	28	18	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
31	29	24	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
32	32	102	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
33	<b>RE-ENTRY</b>		<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
34	<b>RE-ENTRY</b>		<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 0960/CHORDANT	NO LIMIT
35	37	2	<b>VARIOUS ARTISTS</b> VINEYARD 9345/CHORDANT	COME NOW IS THE TIME TO WORSHIP
36	33	5	<b>MAX LUCADO</b> HERE TO HIM/BRENTWOOD 72176/PROVIDENT	HE CHOSE THE NAILS
37	36	12	<b>WATERMARK</b> ROCKETTOWN 7592/WORD <b>HS</b>	ALL THINGS NEW
38	<b>RE-ENTRY</b>		<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
39	31	28	<b>JENNIFER KNAPP</b> GOTEE 2816/CHORDANT	LAY IT DOWN
40	39	42	<b>MICHAEL W. SMITH</b> ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME

○ 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.

## Classical KEEPING SCORE



by Bradley Bamberger

**SWAN SONG:** Usually, it's sad when good things come to an end, but we can consider ourselves fortunate that pianist/scholar **Graham Johnson** has been able to beat the odds to see his wonderful "Hyperion Schubert Edition" to its completion. Next month, Hyperion issues the final, 37th volume in this complete series of the composer's *lieder*, with the album comprising a set of songs from **Schubert's** last year—including the famous collection "Schwanengesang" and several individual items from 1828. The singing is divided among three admirable tenors: **John Mark Ainsley, Anthony Rolfe Johnson, and Michael Schade.** Graham Johnson not only contributes his apposite accompaniments but his characteristically erudite and handsomely written booklet notes—some 112 pages of them, with song texts included.

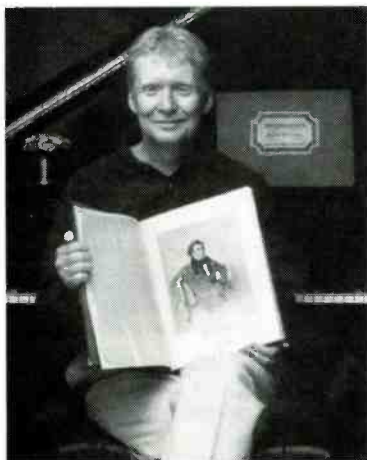
Volume 37 also includes a separate booklet with a 52-page index tracing the nearly 13-year Schubert *lieder* project alphabetically, song by song (more than 600 in total). The booklet also details the edition's previous 36 thematically designed volumes. Some of *Keeping Score's* favorites: volume 11, "Schubert And Death," with dark-hued mezzo **Brigitte Fassbaender** intoning such songs as "Death And The Maiden" and "Nachstück"; volumes six, eight, and 15, "Schubert And The Nocturne," with **Anthony Rolfe Johnson, Sarah Walker, and Dame Margaret Price**; volumes 16 and 23, "Songs Of 1816" recitals, with veteran soprano **Lucia Popp** and tenor **Christoph Prégardien**; volume 25, a wistful "Die Schöne Müllerin," with tenor **Ian Bostridge** (plus **Dietrich Fischer-Dieskau** reciting poems from the cycle not set by Schubert); and volume 30, an intense "Winterreise," with baritone **Matthias Goerne.** That's not to mention the compelling "Schwanengesang" and several discs of "Schubertiad" soirees that juxtapose songs and voices in a uniquely illustrative way.

When Johnson and Hyperion principal **Ted Perry** were formulating their Schubert edition in the mid-'80s, such visionary projects were thought to be the sole preserve of the major labels. Their series hasn't been without its disappointments; it came to fruition a few years later than envisioned, as they planned to finish it in time for the '97 Schubert bicentennial. But pulling off such a long-term, logistically difficult project with artistic consistency is a remarkable feat in itself, and Johnson pays tribute to Perry's steadfast support. "You couldn't go into something like our Schubert edition thinking of it as a commercial proposition, however well it has done," he says. "But, thankfully, Hyperion isn't ruled by a board of governors or group of shareholders but by one remarkable man, who is dedicated to building a great catalog of recordings."

The "Hyperion Schubert Edition" has won two Gramophone Awards (for the initial volume, with **Dame Janet Baker**, and for "Die Schöne Müllerin") among its many plaudits. The edition's success helped put the spotlight on many singers, and vice versa. "We were lucky to have Janet Baker help us initiate the series—that gave us a certain seal of approval right off," Johnson says. "As we went on, we were able to involve well-known singers without exclusive contracts, like **Thomas Hampson**, who were soon able to make exclusive deals. And when we started, we had no idea who was going to sing 'Winterreise' or the

other major cycles down the line. No one really knew who **Bostridge** or **Goerne** or **Christine Schäfer** was then. But I've always counted on the fates—on the shade of Schubert, if you will—to help me find the right voices."

When considering Johnson's achievement, though, the sound is only part of the equation, as the booklet notes take exponentially longer to craft than the actual recordings. In these days of companies being penny-wise and pound-foolish (by cutting back on the inclusion of proper notes and song texts), it is rare that classical CDs are maximized to their full cultural potential. Yet a Hyperion Schubert song disc comes with a wealth of rare contextual content. "I've always felt that gramophone records were wonderful aids to learning," Johnson says. "After all, these songs are not only great music but time capsules of history. Having said that, they're not exactly going to capture people's attention with a funky beat and a catchy tune. That's why I would never send a song out into the world without a passport of some sort. When it comes to classical music, I think people are looking to be guided."



JOHNSON

Although there is a new, international abundance of singers and accompanists devoted to art song, there are those who question the continued vitality of its audience. There are those who question the wider relevance of songs written by a Viennese composer more than 170 years ago. There are those who say that Schubert is passé. "Schubert is passé like **Shakespeare** is passé," Johnson says. "And, truthfully, a two-to-three-minute song is far more attuned to our time than a long symphony. There is a reason why people compared the **Beatles** to Schubert—words heightened by music is a form that is incredibly now. And I've found that the German language is not really a hurdle for people if they are deeply moved by Schubert's modulations. The most lively, engaged audience I've played to is at London's Wigmore Hall, which isn't exactly filled with German speakers."

Johnson remembers a late '60s album of English tenor **Peter Pears** singing "Winterreise" with **Benjamin Britten** as "an epiphany—it changed my life," he says. "His voice had perhaps grayed a bit at that point, but you can always hear beautiful young voices. What's hard to find is a distillation and communication of life's experience in art. His 'Winterreise' was like a great seer reading from some spiritual tablet... Poetry and music can be a mirror of life just as with a Shakespeare play, and whether it is a recital of Schubert or French or English or American song, it can help us discover our own humanity like little else."

Within the next few years, Hyperion will no doubt issue a boxed set that rearranges the Schubert edition's contents chronologically song by song, and this should come on the occasion of Johnson's revised notes being published in book form. (The complete German-to-English song translations by **Richard Wigmore** used in the Hyperion edition have been published in "Schubert: The Complete Song Texts," by London's Gollancz.) In the meantime, Oxford University Press has just published Johnson's "A French Song Companion," which accompanies his ongoing "Hyperion French Song Edition." He is also in the midst of a complete **Schumann** *lieder* edition for Hyperion, to be 14 CDs.

The 50-year-old Johnson obviously has much more energy left, and he even hopes the new "Schwanengesang" isn't his swan song with Schubert. "I feel like I really know some of the songs now, so I would like to put some of my experience to work on another recital album or two at least," he says. "And believe it or not, there is a side of me that would like to start all over again with him at the beginning."



# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	2	51	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG <b>HS</b> 14 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	1	2	<b>BEBE</b> MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
3	3	4	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
4	4	19	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG	THANKFUL
5	5	4	<b>DONNIE MCCLURKIN</b> VERITY 43150 <b>HS</b>	LIVE IN LONDON AND MORE...
6	6	26	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
7	7	48	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
8	NEW		<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC <b>HS</b>	YOU CAN MAKE IT
9	8	31	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
10	9	102	<b>KIRK FRANKLIN</b> ▲* GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
11	11	46	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
12	13	8	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960	NO LIMIT
13	10	44	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
14	12	38	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE
15	25	3	<b>KEITH JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635	LIVE & ALIVE
16	17	21	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
17	16	24	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
18	20	2	<b>DARYL COLEY</b> SPARROW 20296	COMPOSITIONS: A DECADE OF SONG
19	14	54	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>HS</b>	WE GOT NEXT
20	15	40	<b>NORMAN HUTCHINS</b> JDI 1258 <b>HS</b>	BATTLEFIELD
21	18	21	<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
22	19	28	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 <b>HS</b>	TRI-CITY4.COM
23	21	75	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG <b>HS</b>	SACRED LOVE SONGS
24	RE-ENTRY		<b>PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES</b> J & M 7284	YOU ARE THE ONE
25	32	59	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG <b>HS</b>	BRENT JONES AND T.P. MOBB
26	22	12	<b>TARRALYN RAMSEY</b> VERITY 43118	TARRALYN RAMSEY
27	24	43	<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR
28	30	16	<b>SAINTS WITH A VISION MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> MEEK 4004	CALLING ALL SAINTS
29	RE-ENTRY		<b>BISHOP ANDRE WOODS AND CHOSEN</b> SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
30	RE-ENTRY		<b>DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
31	27	86	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
32	RE-ENTRY		<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011	GET YOUR PRAYZE ON
33	26	81	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
34	34	26	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
35	RE-ENTRY		<b>MASQUE</b> MEEK 4008	THANK YOU
36	23	32	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
37	31	53	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
38	33	68	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 <b>HS</b>	HEALING—LIVE IN DETROIT
39	35	7	<b>LUTHER BARNES &amp; THE SUNSET JUBILAIRE</b> AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
40	29	30	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	9	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
2	2	3	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH	BUJU BANTON
3	3	16	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
4	4	43	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
5	6	2	WORDS OF TRUTH VP 1597*	SIZZLA
6	5	25	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
7	7	41	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
8	13	2	REGGAE LEGEND STCLAIR 5813	BOB MARLEY
9	8	17	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
10	9	60	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
11	10	9	THE BEST OF BOB MARLEY RETRO 9805/ST. CLAIR	BOB MARLEY
12	11	16	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
13	12	62	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
14	RE-ENTRY		SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
15	14	16	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	7	WHO LET THE DOGS OUT S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS	BAHA MEN
2	2	76	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	NEW		VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH/ATLANTIC 79541/AG	GIPSY KINGS
4	3	19	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
5	4	18	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO
6	5	29	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
7	6	66	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
8	7	23	O RCA VICTOR 63358	CIRQUE DU SOLEIL
9	8	28	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
10	10	79	THE IRISH TENORS ● MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
11	9	2	MARDI GRAS MAMBO-CUBANISMO! IN NEW ORLEANS HANNIBAL 1441/PALM	CUBANISMO!
12	11	27	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
13	RE-ENTRY		TARKAN UNIVERSAL LATINO 157978	TARKAN
14	12	5	TAKE ME HOME HAWAIIAN RACK SERVICES 19064	ALE'E
15	13	4	POCKET FULL OF PARADISE THE MOUNTAIN APPLE COMPANY 83010	NA LEO

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	13	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
2	2	44	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	3	48	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	4	99	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
5	5	77	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	7	62	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
7	6	23	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	10	18	CIRCLE PACHYDERM 8	INDIGENOUS
9	8	69	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
10	9	48	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
11	NEW		FOREVER GOLD ST. CLAIR 5723	B.B. KING
12	11	51	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
13	14	51	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
14	NEW		CALL ME MR. C CLATOWN 2004	WILLIE CLAYTON
15	13	20	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING

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# Mangione's Labor Of Love On Chesky

**SO GOOD:** Utilizing fluegelhorn and muted trumpet, **Chuck Mangione** has developed one of the jazz world's most recognizable signature sounds: a warm, spacious tone that floats like a gentle summer breeze. It is a trademark that has seen him through nearly five decades of music, from his early days playing bebop with the **Jazz Messengers** through his 1977 pop hit "Feels So Good."

Mangione, who spent the better part of the past decade out of the public eye, returned to recording this past year with "The Feeling's Back" (Chesky). Mangione's trademark tone and warmly familiar melodies are again very much evident on "Everything For Love" (due from Chesky on Sept. 26), as are three of Mangione's closest friends, original "Feels So Good" band members **Grant Geissman** (guitar), **Charles Meeks** (bass), and saxophone/flute player **Gerry Niewood**, who played in Mangione's first quartet in the late '60s.

Recorded in New York's St. Peter's Church, "Everything For Love"



by Steve Graybow

showcases 10 of Mangione's own compositions, including "Peggy Hill," written for a Valentine's Day episode of the television series "King Of The Hill," in which Mangione periodically appears in animated form.

"To play in an environment like St. Peter's, where you are set up on the altar and volume is a no-no, and to have the intensity that is in this record—and have the musicians stretching and not playing too conservatively—is something very special," Mangione says.

Along with his frequent live dates, Mangione continues to hold his "Cat In The Hat" afternoon jazz educational clinics for young people whenever he can "find a club that is willing to open for us on a Saturday afternoon." No one over 18 is allowed in without a child in tow. "We show kids instruments that they have probably never seen before," says Mangione. "We show them how the instruments work and what sounds

they make. Kids are open to new things, because no one has told them what they should or should not like."

Chesky will service smooth jazz radio with both "Peggy Hill" and "Papa Mangione," which Mangione wrote in honor of his father. In addition, gospel and Christian radio will be serviced with the uplifting "Freddie's Walkin'," a celebratory song composed for Mangione's godson, who was born with cerebral palsy. To encourage radio play, Mangione personally created under-four-minute edits for all the tracks on "Everything For Love."

"Things are different from when I was first breaking into the business," says Mangione, whose 60th birthday will be celebrated with a Nov. 4 all-star show at New York's Beacon Theatre and again the following night in Rochester, N.Y., to benefit the nursing home where his father resides. "There used to be radio personalities who chose the music they played on their shows," he continues. "Now, everything is decided ahead of time."

According to **Lisa Hershfield**, director of artist development at Chesky, the label will do extensive price-and-positioning campaigns to coincide with Mangione's fall tour dates.

## CMA PLANS PRO-COUNTRY MARKET PUSH

(Continued from page 12)

try overall needed a tag line and a marketing platform that they could rally around," says Rick Murray, senior director of strategic marketing at the CMA.

"Given the environment with country music, consolidation . . . the softening of record sales, the touring market and all the competition that's out there, the retail environment, the E-commerce environment, and certainly also looking at demographics . . . it became evident that there was a need for this kind of campaign that could refocus and re-energize the country music fan and bring fans that are on the edge into the format [to] become greater consumers or new consumers of country music," he says.

The project's first step is to conduct a national consumer research survey, then to hold focus groups in Atlanta, Chicago, Dallas, and Los Angeles this fall. That research will be used to develop an umbrella positioning initiative for country music and a comprehensive branding plan aimed at increasing radio listenership, CD purchases, concert attendance, and TV viewership. The campaign will also target more use of country music by the advertising, film, and TV businesses.

The CMA is funding both the initial research and the creative development phases of the process. Murray declines to name the price tag but calls it "a substantial investment."

In the next phase of the project, Murray says, "the delivery of the message will be funded primarily by our members [in] radio, print, tele-

vision, Internet, as well as live touring. We'll be working to get exposure with live touring, retail, on CDs, everywhere that country music is.

"When it gets up to the consumer marketplace, it needs to be a minimum of a \$10 million national campaign and up to \$100 million a year, funded primarily through donated space by our member partners," he continues.

Murray says the CMA has had initial meetings about the project with CMT, Country Weekly magazine, some record labels, and some radio stations, and he reports that "conceptually, they all like it."

The Los Angeles-based Academy of Country Music (ACM) has agreed to fund the focus group research in one of the target cities. It's the first time the ACM and the CMA have worked together on such a project.

Murray expects the research to be completed by the end of the year and a presentation to be made by GSD&M to the CMA board in early winter 2001. "We're hoping to get [the campaign] out in the field, if the stars line up, sometime in late spring or early summer," he says.

GSD&M's clients have included Southwest Airlines, Chili's Bar and Grill, and Wal-Mart.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Francis Takes Over At BMG Songs

### President Will Focus On Acquiring Catalogs, New Writers

BY IRV LICHTMAN

NEW YORK—Catalog deals, individual writer signings, and Los Angeles creative staffers are key growth factors ahead at BMG Songs, the U.S. wing of BMG Music Publishing, under the aegis of its new president, Scott Francis.

Francis, who officially took over the company's reins Sept. 11 (*Billboard Bulletin*, Sept. 11), comes to BMG Songs after a six-year association with Sony/ATV Music Publishing as VP of business affairs and administration in New York. Expecting to relocate to BMG Songs' Los Angeles headquarters in January, Francis will also manage company offices in New York, Nashville, and Miami, with visits to the latter two locations to take place before his move to the West Coast.

In a simultaneous announcement, BMG Songs has centralized its finance and royalty departments from New York to Los Angeles. It has appointed Charlie Feigle as finance director, while royalties director Wayne Wilson has relocated from the company's New York offices to Los Angeles.

"It's an exciting time," says Francis. "We'll see a big expansion in the growth of music. [Music fans] will be accessing music in different ways. We want to harness the Internet, but we've got to know what [these] people are doing with our music. That's a prime business concern of mine."

In replacing Danny Strick, who left the company in July to take on a post

at Maverick Records in a senior A&R capacity, Francis is aware that, unlike Strick, his background has not centered on creative activities. But he leaves no doubt that he can, with strong staff input, make a place for himself in creative as well as business decisions.

"My goal 20 years ago while I attended law school was to get into the music business," says 40-year-old Francis. "I became a lawyer, in fact, as a way to get into the business. I've always been a fan of music. And I consider music the most passionate of art forms."



FRANCIS

"A key moment in my life was when I was 4½ years old," he continues. "I saw the Beatles on 'The Ed Sullivan Show.' I dragged my mother to the

record store the next day to buy 'I Want To Hold Your Hand.' They were all out of that single, but I did get the Beatles' [single] of 'Thank You Girl' and 'Do You Want To Know A Secret' on Vee-Jay Records. I still have it."

At Sony/ATV, Francis worked for a company that, via ATV, holds many classic Beatles songs. He was closely associated with the purchase and integration of the ATV and Bill Lowery catalogs and was responsible for the Beatles catalog. He oversaw, on behalf of Sony/ATV, the Philips and Nortel Networks global ad campaigns that used the Beatles songs "Getting Better" and

"Come Together," respectively.

Francis believes he can "still stay the businessman" while pursuing new writing talent. "I have a lot of relationships with lawyers [whereby] a lot of acts can come my way. At BMG Songs, I'm going to use everybody in the process, even the head of copyrights and royalties. They represent real record buyers. They reflect the world of music. [But] right now the focus for me is on the people of my company. I want to understand them and hear what they have to say."

In terms of acquiring catalogs, Francis says he will be making deals that will rely at times on "the 20- to 30-year rule," meaning that music of the past returns in 20- or 30-year cycles. With new writers, Francis suggests an active but deliberate approach. "I won't shy away from things, but I don't want to throw things against the wall and see if they stick."

Among those reporting to Francis are Karen Conrad, VP, country music operations; Elwyn Raymer, VP, gospel music operations; Olga Cardona, director of U.S. Latin music publishing; Clyde Lieberman, VP, U.S. creative operations; and Ron Broitman, VP, film and TV music.

In a prepared statement, New York-based Nick Firth, president of BMG Music Publishing Worldwide, to whom Francis reports, noted, "There are a number of very successful music publishers who started their careers as lawyers, and Scott will continue that tradition."



**Salley, SESAC Team Up Again.** Writer Jerry Salley has resigned at performance right group SESAC. Shown at the signing in Nashville, from left, are Bill Velez, SESAC president/COO; Salley; Rebecca Brown, SESAC VP of writer/publisher relations; and Hunter Williams, SESAC's associate VP for royalty distribution.



**Wright On!** Michelle Wright accepts her first SOCAN No. 1 plaque from Mark Altman, director of the Canadian authors/publishers' rights group. The presentation recognized her chart-topping "When I Found You," which she wrote with Sean Hosein and Dane Deviller.



**The Way They Write.** The ASCAP Nashville office recently hosted a party for Michael Dulaney and Keith Folllese for their hit "The Way You Love Me," performed by Faith Hill and published by Airstream Dreams Music, Coyote Music, Famous Music, and Scott & Soda Music. Shown, from left, are Pat Finch of Famous Music, Kye Fleming of Coyote Music, ASCAP's Connie Bradley, Dulaney, Folllese, Danny Kee of Warner-Reprise Records, and ASCAP's Missi Gallimore.



**Rockwilder Makes Deal.** Rockwilder, best known for producing projects with Redman and Method Man, as well as Jay-Z, has inked a worldwide publishing agreement with Warner/Chappell Music. He is now working with Jimmy Jam and Terry Lewis on a new Janet Jackson album. Shown, from left, are James Ellis, Rockwilder's manager; Kamala Gordon, creative director of Warner/Chappell; and Rockwilder.

## 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

INCOMPLETE • Montell Jordan, Anthony "Shep" Crawford, Kristin Hudson • Montell Jordan/ASCAP, Famous/ASCAP, Hudson Jordan/ASCAP, Almo/ASCAP, Wixen/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

COMO ME DUELE PERDERTE • Marco Flores • Estefan/ASCAP, Mas Sa de C.V./ASCAP

## Kimmel Releases Sondheim Project; Peermusic Spotlights Sounds Of Cuba

**BONUS BABY:** As promised back in May (*Billboard*, May 20), **Bruce Kimmel**, the former producer of cast/cabaret albums for Varèse Sarabande Records, is releasing his first effort, "The Stephen Sondheim Album," this month through his company Fynsworth Alley, which is also a Web site. The latter is an important element in Kimmel's designs, for the site is offering new albums three months before they make it to retail and with an added-track bonus for Internet purchasers only.

For the **Sondheim** album, that extra is extra-special. "I Must Be Dreaming" is a lovely, passionate song that Sondheim wrote, with incredible maturity, at age 19 in 1949 for a college musical, "All That Glitters." This first-rate theater ballad is performed beautifully by **Emily Skinner**, who will be the subject of a second album release shortly.

While all of the cuts are not necessarily bonuses, several of the 16 songs on the album are quality rarities, especially "Make The Most Of Your Music," an addition to the 1987 London production of "Follies." It's a delightful music lesson from professor Sondheim sung with great gusto by **Brent Barrett**.

Kimmel says he has also successfully taken on the distribution for 83 of 91 theater albums he recorded for Varèse Sarabande, which will be the retail wholesaler of Kimmel's new label.

Other new projects include an album by **Jason Graae**, a veteran of studio cast and cabaret recordings, and a jazz version of "The Fantasticks" score.

On the label executive front, **David Levy**, an intern for Kimmel at Varèse Sarabande and a business manager for Harvard's famed Hasty Pudding Shows while a student at the university, has been named VP of label operations.

Kimmel's site, fynsworthalley.com, debuted Sept. 1.

**PEER-LESS MUSIC VIA CUBA:** Peermusic has been around since 1928, and one of its major catalogs built along the way certainly qualifies as "The Golden Ages Of Cuba," which happens to be the title of a new two-CD promo album from the publisher. Of course, the revitalized power of Latin music, especially as performed by **Buena Vista Social Club**—represented here—is a good reason to sport peermusic's music in this area.

The set is a treat to the ears for anyone in need of this type of music. There are 42 tracks in all, representing works by such composers as **Perez Prado**, **Ignacio Pineiro**, **Nico Saquito**, **Electo Rosell**, **Ernesto Lecuona**, and a bevy of others.

**MCDANIELS' DEAL:** New York-based Spirit Music Group has made an administration deal with songwriter/artist/producer **Gene McDaniels** for his Skyforest

Music (BMI) publishing catalog of more than 200 works.

The material includes jazz favorite "Compared To What," which McDaniels recently recorded for the soundtrack to the Sony film "Girlfight," and "Feel Like Makin' Love," a 1974 hit for **Roberta Flack** and covered recently by **D'Angelo** on his platinum-plus-selling album "Voodoo."

As an artist, McDaniels had such hits as "A Hundred Pounds Of Clay," "Tower Of Strength," and "Chip Chip." The latter songs are not in McDaniels' catalog.

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

1. **Tori Amos**, for easy piano.
2. **AC/DC**, "Stiff Upper Lip" (guitar tablature edition).
3. **Tori Amos**, "To Venus And Back."
4. **Pink Floyd**, "The Wall" (guitar tablature edition).
5. **Larry Carlton**, "Fingerprints."



by Irv Lichtman

# Latin Grammys Have Everyone Talking

IN THE MANY APPRAISALS, analyses, and criticisms leveled at the Latin Grammys in the days and weeks leading to the event, few took note of the fact that being the "first ever" has connotations that go way beyond a grandiose premiere.

The first-ever Latin Grammy Awards and telecast, which took place Sept. 13—one day after this column went to print—were bound to be not just a big event but a big experiment. And the outcome will determine what the Latin Grammys will be—or not be—in future years.

What seems clear is that the Latin Grammys, at least as far as nominees are concerned, will be eclectic and inclusive.

But when it comes to the actual Grammy awards show, it may be necessary to chart a slightly different route in order to navigate commercial, artistic, and fairness issues.

The Latin Grammys faced the challenge of properly representing regional Latin music from around the world in 40 categories—including seven for Brazilian music and six for regional Mexican—and succeeded, bringing to the table acts that might have otherwise never received their due credit outside their respective countries or areas of interest. Whether they won or not, the fact that artists like Pablo Milanés, Mercedes Sosa, and Caetano Veloso were competing in the main Grammy categories was worthy of celebration and well-deserved back-patting. After all, their presence was the direct result of a membership that is bound to become more diverse each year, as the number of voters in countries outside the U.S. increases thanks in large part to heavy lobbying from the National Academy of Recording Arts and Sciences (NARAS) and the Latin Academy of Recording Arts and Sciences (LARAS).

In the end, despite to-be-expected grumblings, few could argue about the merit of these first nominations. But when it came to choosing who would actually perform during the two-hour awards program, the Latin Grammys fell short on several counts. The most patent was the absence of regional Mexican acts, pointed out by California-based Fonovisa, which specializes in regional Mexican music.

"The majority of Latins in the U.S. are Mexican or of Mexican descent," says Gilberto Moreno, Fonovisa GM. "So, if you exclude Mexicans and Mexican music, it's not a show made for the majority of Latins." Referring specifically to popular Mexican music, he adds, "There isn't a representative of popular Latin music."

As it turns out, in the final tally, Alejandro Fernandez, whose father Vicente did not



by Leila Cobo

attend (sources say he was invited to perform but declined), was scheduled to sing *ranchera* with full mariachi.

But Moreno was right in that regional and traditional Mexican



GREENE

music, which represent a big chunk of sales—45% in Ritmo Latino stores, for example—did not receive the attention it commands in the popular arena.

This wasn't limited to the awards alone. There was no sign of the music in anything leading



MORENO

up to the ceremony. Should there have been? Yes, to give the music credit it rarely gets in the mainstream and, frankly, to appease everyone involved, especially during this groundbreaking first Grammy ceremony. The reason Moreno's words found resonance in media outlets across the country was because he had a point.

Moreno and others also pointed out Emilio Estefan Jr.'s dominance in the event. Estefan garnered six nominations—more than anyone else—which has to do with the remarkable job he and his roster of writer/producers and artists did last year. The first-ever Person of the Year Award also went to Estefan, who has been instrumental in creating the Latin Grammys. But the press conference announcing nominees was held at his restaurant and an inordinate number of

presenters and performers are linked to him.

"Frankly, I feel like I have to bow my head because I've been successful," says Estefan. "And I respect the academy because I've been nominated for years, and I've almost always lost. You can't influence the academy."

The academy, however, faces the formidable task of pleasing everyone in a two-hour telecast. It's impossible to do, even in the best of circumstances and even though the final lineup—which included figures like flamenco guitarist Tomatito and vallenato/pop icon Carlos Vives—was overwhelmingly pop-dominated, it had interesting flares of diversity.

An additional problem, of course, was coming up with a show that satisfied the Latino audience, the Latino music industry, CBS, and its viewers.

"You have to realize, in the U.S. there's only a limited number of artists who are household names," says NARAS president Michael Greene.

So, predictably, Ricky Martin and Marc Anthony were sched-

(Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher—Licensing Org.)	ARTIST	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART
25 A ELLA (Huma, BMI)	PAULINA RUBIO	17	17	9	9
28 A ESCONDIDAS (Sony/ATV Latin, BMI)	EMANUEL ORTEGA	22	31	5*	5*
2 A PURO DOLOR (EMOA, ASCAP)	SON BY FOUR	2	2	2	30*
18 COMO DUELE (Ventura, ASCAP)	LUIS FONSI	1	1	11*	11*
1 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	GLORIA ESTEFAN	3	6	7	7
5 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)	RICARDO ARJONA	8	8	5*	5*
32 CUANDO EL AMOR SE DANA (J&N, ASCAP)	JOAN SEBASTIAN	5	7	21*	21*
14 CUANDO UNA MUJER (EMOA, ASCAP)	MUSART/BALBOA	14	12	23	23
15 DE PAISANO A PAISANO (Not Listed)	LOS TIGRES DEL NORTE	21	19	3	3
40 LOS DOS ZACATECANOS (Not Listed)	LOS TIGRES DEL NORTE	21	19	3	3
12 EN CADA GOTA DE MI SANGRE (Mundo Musical)	CONJUNTO PRIMAVERA	12	13	8	8
35 EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)	FONOVISA	12	13	8	8
38 ENTRE TU Y MIL MARES (Not Listed)	BANDA EL RECODO	14	12	23	23
16 ERAS TODO PARA MI (AOG, SESAC)	MELINA LEON	10	14	5	5
26 GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)	SONY DISCOS	10	14	5	5
24 HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)	LOS TIGRES DEL NORTE	21	19	3	3
3 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)	LOS TEMERARIOS	23	24	7	7
8 JURAME (E.I.P.P., BMI)	FONOVISA	23	24	7	7
37 LA BOMBA (Sony/ATV Discos, ASCAP)	REY RUIZ	13	16	5	5
21 LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)	UNIVERSAL LATINO	13	16	5	5
31 LO HARE POR TI (Sony/ATV Latin, BMI/World Deep Music, ASCAP)	JULIO IGLESIAS	16	11	11*	11*
33 MENTIROSA (Arpa, BMI)	COLUMBIA/SONY DISCOS	16	11	11*	11*
17 MUEVELO (Universal-Musica Unica, BMI/Insignia, ASCAP/Universal, ASCAP/Linkser, BMI)	BOHEMI/UNIVERSAL LATINO	16	11	11*	11*
7 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tunes, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
27 NO PUEDO OLVIDAR TU VOZ (Not Listed)	EMILIO ESTEFAN JR.	16	11	11*	11*
20 PA' QUE SON PASIONES (Not Listed)	EMILIO ESTEFAN JR.	16	11	11*	11*
11 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	EMILIO ESTEFAN JR.	16	11	11*	11*
22 POR ENCIMA DE TODO (Not Listed)	EMILIO ESTEFAN JR.	16	11	11*	11*
36 QUE MAS TU QUIERES DE MI (Nota, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
34 QUE SE YO (Lemelo, ASCAP/Universal Musica, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
19 REGRESA A MI (E.I.P.P., BMI)	EMILIO ESTEFAN JR.	16	11	11*	11*
4 SECRETO DE AMOR (Edimusa, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
9 SI TE VAS (E.I.P.P., BMI)	EMILIO ESTEFAN JR.	16	11	11*	11*
29 SIN TI NO SE VIVIR (Pacific, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
23 TE SONE (Mas Music)	EMILIO ESTEFAN JR.	16	11	11*	11*
30 TU Y LAS NUBES (Not Listed)	EMILIO ESTEFAN JR.	16	11	11*	11*
6 VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Ar Chrysalis Scandinavia, ASCAP/Eclectic, ASCAP/Madhouse Forlag, ASCAP/BMG Scandinavia, STIM/Shellayla, BMI/Faircraft, BMI/Celebrity Status, BMI/E.D. Duz-It, ASCAP/Vibe Like That, ASCAP/Christina Aguilera, ASCAP/Manu!li L.A., ASCAP/BMG Songs, ASCAP)	EMILIO ESTEFAN JR.	16	11	11*	11*
10 Y SIGUES SIENDO TU (YOU'RE STILL THE DNE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	EMILIO ESTEFAN JR.	16	11	11*	11*
13 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)	EMILIO ESTEFAN JR.	16	11	11*	11*
39 YU TE CONFIESO (Not Listed)	EMILIO ESTEFAN JR.	16	11	11*	11*

## Hot Latin Tracks™



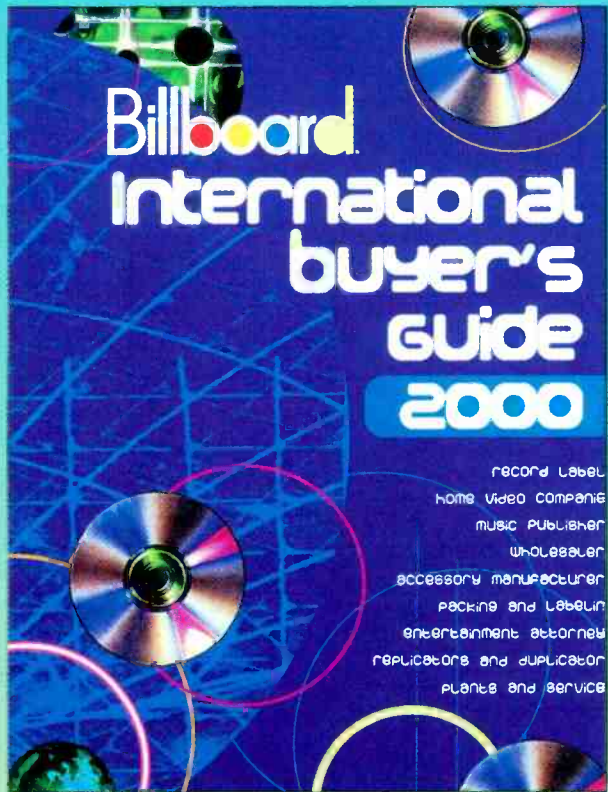
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	3	6	7	GLORIA ESTEFAN	COMO ME DUELE PERDERTE
2	2	2	30*	SON BY FOUR	A PURO DOLOR
3	1	1	11*	LUIS FONSI	IMAGINAME SIN TI
4	5	7	21*	JOAN SEBASTIAN	SECRETO DE AMOR
5	8	8	5*	RICARDO ARJONA	CUANDO
6	15	—	2	CHRISTINA AGUILERA	VEN CONMIGO (SOLAMENTE TU)
7	7	4	23	MARC ANTHONY	MUY DENTRO DE MI
8	4	3	16*	GISSELLE	JURAME
9	6	5	10	ALEJANDRO FERNANDEZ	SI TE VAS
10	18	18	15	ROGELIO MARTINEZ	Y SIGUES SIENDO TU
11	9	10	8	CHRISTIAN CASTRO	POR AMARTE ASI
12	12	13	8	CONJUNTO PRIMAVERA	EN CADA GOTA DE MI SANGRE
13	14	12	23	BANDA EL RECODO	YO SE QUE TE ACORDARAS
14	10	14	5	MELINA LEON	CUANDO UNA MUJER
15	21	19	3	LOS TIGRES DEL NORTE	DE PAISANO A PAISANO
16	23	24	7	LOS TEMERARIOS	ERAS TODO PARA MI
17	13	16	5	REY RUIZ	MUEVELO
18	11	15	9*	VICTOR MANUELLE	COMO DUELE
19	26	—	2	THALIA	REGRESA A MI
20	RE-ENTRY	2*	2*	TIRANOS DEL NORTE	PA' QUE SON PASIONES
21	30	—	2	DOMINIC	LLORAN LAS ROSAS
22	NEW	1*	1*	LIMITE	POR ENCIMA DE TODO
23	36	—	2	EL COYOTE Y SU BANDA TIERRA SANTA	TE SONE
24	20	20	8	MICKY TAVERAS	HISTORIA ENTRE TUS DEDOS
25	24	23	4	EL PODER DEL NORTE	A ELLA
26	16	11	11*	JULIO IGLESIAS	GOZAR LA VIDA
27	33	27	-14	EL COYOTE Y SU BANDA TIERRA SANTA	NO PUEDO OLVIDAR TU VOZ
28	22	31	5*	EMANUEL ORTEGA	A ESCONDIDAS
29	29	38	3	LOS ANGELES AZULES	SIN TI NO SE VIVIR
30	NEW	1	1	LUPILLO RIVERA	TU Y LAS NUBES
31	17	17	9	PAULINA RUBIO	LO HARE POR TI
32	25	22	9	RIKARENA	CUANDO EL AMOR SE DANA
33	39	32	6	LOS RIELEROS DEL NORTE	MENTIROSA
34	27	21	4	LUIS ENRIQUE	QUE SE YO
35	34	28	7	LOS HURACANES DEL NORTE	EN QUE TRABAJA EL MUCHACHO
36	32	29	3	TITO ROJAS	QUE MAS TU QUIERES DE MI
37	37	37	3	AZUL AZUL	LA BOMBA
38	NEW	1	1	LAURA PAUSINI	ENTRE TU Y MIL MARES
39	NEW	1	1	ANTHONY	YU TE CONFIESO
40	NEW	1	1	BANDA MACHOS	LOS DOS ZACATECANOS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	57 STATIONS
1 RICARDO ARJONA SONY DISCOS CUANDO	1 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	1 CONJUNTO PRIMAVERA FONOVISA EN CADA GOTA DE MI SANGRE
2 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	2 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	2 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
3 SON BY FOUR SONY DISCOS A PURO DOLOR	3 REY RUIZ BOHEMI/UNIVERSAL LATINO MUEVELO	3 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
4 MELINA LEON SONY DISCOS CUANDO UNA MUJER	4 GISSELLE ARIOLA/BMG LATIN JURAME	4 LOS TEMERARIOS FONOVISA ERAS TODO PARA MI
5 GLORIA ESTEFAN EPIC/SONY DISCOS COMO ME DUELE PERDERTE	5 VICTOR MANUELLE SONY DISCOS COMO DUELE	5 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
6 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	6 DOMINIC PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS	6 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
7 ALEJANDRO FERNANDEZ SONY DISCOS SI TE VAS	7 CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	7 TIRANOS DEL NORTE SONY DISCOS PA' QUE SON PASIONES
8 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	8 MICKY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	8 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
9 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	9 RICARDO ARJONA SONY DISCOS CUANDO	9 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
10 GISSELLE ARIOLA/BMG LATIN JURAME	10 MELINA LEON SONY DISCOS CUANDO UNA MUJER	10 EL PODER DEL NORTE DISAEMI LATIN A ELLA
11 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	11 TITO ROJAS M.P./SONY DISCOS QUE MAS TU QUIERES DE MI	11 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO
12 THALIA EMI LATIN REGRESA A MI	12 SON BY FOUR SONY DISCOS A PURO DOLOR	12 LOS ANGELES AZULES DISAEMI LATIN SIN TI NO SE VIVIR
13 CHAYANNE SONY DISCOS ATAYANDE AMOR	13 MICHAEL STUART RMM CASI PERFECTA	13 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
14 EMANUEL ORTEGA FONOVISA A ESCONDIDAS	14 LUIS ENRIQUE WEACARIBE/WEA LATINA QUE SE YO	14 LOS ANGELES AZULES DISAEMI LATIN EL LISTON DE TU PAISANO
15 JULIO IGLESIAS COLUMBIA/SONY DISCOS GOZAR LA VIDA	15 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	15 LOS RIELEROS DEL NORTE FONOVISA MENTIROSA

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

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## NOTAS

(Continued from preceding page)

uled to be there—even though they'd just been there six months ago for the general-market Grammys. So were Gloria Estefan, Arturo Sandoval, and Jennifer Lopez (whose performance, as of this writing, was in limbo after Anthony bowed out), as well as a host of familiar faces, including Jimmy Smits and Antonio Banderas as hosts.

Frankly, there were few new things in the lineup, and forcing 'N Sync into the equation by having the group sing a duet with Son By Four was decidedly contrived.

"We lacked time," says LARAS senior VP and executive director Mauricio Abaroa. "We needed time for more artists and more categories. But it's an excellent first step. It's a sensational first step."

Beyond the issue of time, the Grammys lacked a blueprint. Who could anticipate if they would be widely seen or not? In the interest of future editions, organizers decided to err on the side of caution. This alienated several who, while not as outspoken as Moreno, also felt that a small group of artists were yet again in the spotlight even as the whole point of the awards was to highlight the variety and richness of Latin music. As it turns out, Greene—who's always been bold in his telecasts (according to sources, he was the one who insisted upon featuring flamenco, for example)—was pinning his hope not in the same old acts but in others.

"I predict the two artists to break out of this will be Carlos Vives and Shakira," he said prior to the show. "I really believe they'll connect at a visceral level."

If they do, that alone will change the course of future Grammy editions (compounded by the fact that the same people, we hope, can't perform year after year).

In fact, both Abaroa and Greene say the next Grammys may not even be in the U.S. at all, despite talk that the show might travel to Miami in 2001. If, instead, they go to Mexico or Spain, the artist lineup will change considerably.

"Some people are not aware that this project will rotate," says Abaroa. "This is a first edition. When we go to Spain, Spanish artists will have more representation. The same thing will happen in Mexico."

If the Latin Grammy Awards truly become an international telecast—one that draws from artists and genres worldwide—they will necessarily be different from other awards that concentrate on Latin music here in the U.S. These include our own Billboard Latin Music Awards as well as Premios Lo Nuestro and the upcoming Ritmo Latino Awards.

In the meantime, it's imperative that the Grammys reach out to those who were excluded this time. By failing to participate and include, everyone loses.

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>► No. 1 ◀</b>					
1	2	30	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
2	1	2	RICARDO ARJONA	SONY DISCOS 84014 HS	GALERIA CARIBE
<b>► HOT SHOT DEBUT ◀</b>					
3	<b>NEW</b>		GIPIY KINGS	NONESUCH/ATLANTIC 79541/AG	VOLARE! VERY BEST OF THE GIPIY KINGS
4	4	6	LOS HURACANES DEL NORTE	FONOVISA 6088 HS	EN QUE TRABAJA EL MUCHACHO
5	3	16	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
6	7	4	PEPE AGUILAR	MUSART 12326/BALBOA HS	LO GRANDE DE LOS GRANDES
7	5	20	THALIA	EMI LATIN 26232 HS	ARRASANDO
8	6	7	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS
9	10	44	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
10	13	77	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
11	16	28	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
12	12	18	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79603/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
<b>► GREATEST GAINER ◀</b>					
13	24	103	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
14	18	11	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
15	22	46	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
16	9	4	TITO ROJAS	M.P. 56328/SONY DISCOS	ROMPIENDO NOCHES
17	11	20	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
18	14	12	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
19	15	20	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
20	20	47	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
21	23	28	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
22	17	16	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO
23	21	64	MANA	WEA LATINA 27864	MTV UNPLUGGED
24	28	33	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA HS	MORIR DE AMOR
25	27	85	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
26	32	4	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
27	26	40	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
28	19	12	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO
29	33	59	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
30	8	14	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
31	36	6	AZUL AZUL	SONY DISCOS 83941	EL SAPO
32	34	28	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
33	31	18	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
34	<b>NEW</b>		CONJUNTO PRIMAVERA	FONOVISA 10118	EL RECODO
35	37	10	GRUPO BRYNDIS Y LOS ACOSTA	DISA 27284/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
36	42	12	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
37	25	67	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
38	29	8	TITO PUENTE & EDDIE PALMIERI	RMM 284033	OBRA MAESTRA (MASTERPIECE)
39	38	2	DKDA	EMI LATIN 25056	SUENOS DE JUVENTUD
40	30	53	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
41	39	2	DI BLASIO	ARIOLA 76446/BMG LATIN	DE MIS MANOS
42	35	66	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
43	43	3	VARIOUS ARTISTS	APONTE 50543	LAS 9 PLAGAS
44	41	11	CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL
45	44	3	OV7	SONY DISCOS 83967	CDOO
46	40	14	GISSELLE	ARIOLA 74911/BMG LATIN HS	VOY A ENAMORARTE
47	48	41	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
48	47	15	DLG	SONY DISCOS 83887	GREATEST HITS
49	45	45	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
50	50	5	BANDA ARKANGEL R-15	SONY DISCOS 84003	ESTOS SI SON CORRIDOS
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>
1	1	1	RICARDO ARJONA	SONY DISCOS GALERIA CARIBE	1 LOS HURACANES DEL NORTE
2	2	2	GIPIY KINGS	NONESUCH/ATLANTIC/AG	2 PEPE AGUILAR
3	3	3	THALIA	EMI LATIN	3 LOS TEMERARIOS
4	4	4	ROCIO DURCAL	ARIOLA/BMG LATIN	4 BANDA EL RECODO
5	5	5	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN	5 JOAN SEBASTIAN
6	6	6	SHAKIRA	SONY DISCOS	6 LIMITE
7	7	7	PAULINA RUBIO	UNIVERSAL LATINO	7 CONJUNTO PRIMAVERA
8	8	8	JULIO IGLESIAS	COLUMBIA/SONY DISCOS	8 BANDA MACHOS
9	9	9	ALEJANDRO FERNANDEZ	SONY DISCOS	9 INTOCABLE
10	10	10	SHAKIRA	SONY DISCOS	10 SELENA
11	11	11	MANA	WEA LATINA	11 CONJUNTO PRIMAVERA
12	12	12	MARCO ANTONIO SOLIS	FONOVISA	12 GRUPO BRYNDIS Y LOS ACOSTA
13	13	13	ENRIQUE IGLESIAS	FONOVISA	13 LOS ANGELES AZULES Y RAYITO COLOMBIANO
14	14	14	LUIS FONSI	UNIVERSAL LATINO	14 CONTROL
15	15	15	AZUL AZUL	SONY DISCOS	15 LOS ANGELES AZULES

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



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Pop's Rise Hurts Canadian Sales

### Chains Thrive With Teens; Specialist Stores Fault Release Schedule

BY LARRY LeBLANC

TORONTO—While sluggish summer sales have dogged most Canadian music retailers, hopes are high that the coming months will provide a dramatic turnaround in their fortunes, despite the threat from mass merchants.

According to SoundScan figures for the year up to Sept. 3, overall music sales in Canada dipped from 35.9 million to 35.7 million units, a drop of only 0.6% from 1999 figures in the same period. But continuing a trend seen in the industry through the summer, sales for the week ending Sept. 3 were down from 1.2 million units to 1.1 million, a drop of 8.6% from 1999 figures in the same period. "Sales during the beginning of the year were quite good," says Doug



LUCKHURST

Spence, GM of SoundScan Canada. However, he adds that "the decline started in mid-July. We haven't seen a pickup yet."

"It's been a crazy year," says Brian Robertson, president of the Canadian Recording Industry Assn. "When you have consecutive months of decline, there's going to be industry concern, particularly when the U.S. market appears to be not following that trend."

"We've gone through a really bad period," admits Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "We haven't consistently had big releases week after week. We were really lucky having the Eminem album. If business had been any worse, I'd say we couldn't salvage the year. However, if there's a long Christmas sales period, even by several extra weeks, the year is salvageable."

Industry sources are divided over whether the traditional kickoff leading up to the Christmas sell-off period has begun. "While sales are still not great for this time of the year, we have turned the corner," says Don Oates, senior VP of sales at Sony Music Entertainment (Canada).

However, Lane Orr, head buyer of A&B Sound, which has 19 stores in western Canada, disagrees. "There's no turnaround from where I sit," he says. "July was scary, and August was better only due to our promotions."

"It's been a tough summer," says Peter Luckhurst, president of HMV Canada, which operates 94 stores nationally. "It's still early days to predict the year. Certainly the new release schedule looks good."

Among the fourth-quarter releases being touted by Canadian retailers as likely strong performers are those by Backstreet Boys, Madonna, Bare-naked Ladies, Jennifer Lopez, Ricky Martin, U2, Limp Bizkit, Christina Aguilera, Green Day, Robbie Williams, Radiohead, Spice Girls, Ginuwine, R. Kelly, Joan Osborne, the Wallflowers, Snoop Dogg, Marilyn Manson, and Andrea Bocelli.

Unlike most retailers, Orr is not impressed with the slate. "Ricky Martin, U2, and Christina Aguilera's Latin album ['Mi Reflejo'] are not 'gimmies,'" he grouses. "Backstreet Boys is, and, perhaps, Madonna is."

Luckhurst is more upbeat. "Madonna, Limp Bizkit, Ricky Martin, U2, Spice Girls, and Backstreet Boys will likely perform well," he predicts. "There are also always records in the fourth quarter which go on to be bigger than expected. Joan Osborne could be one of those."

Baker adds, "It's a good period for releases. Madonna will be the big

album this month. Then U2, Wallflowers, Limp Bizkit, Jennifer Lopez, Snoop Dogg, and Christina Aguilera should do exceptional sales. Marilyn Manson should also do great."

Several executives suggest that the dire third-quarter sales are the result of a lack of top-caliber new releases. "It was the poorest outlay of new releases from all labels in that period I can remember," says



ROBERTSON

Oates.

"The new-release schedule in the third quarter wasn't so bad," counters Luckhurst. "I've seen worse. It was a very youth-oriented summer. Last year, there were albums by Andrea Bocelli, Santana, Celine Dion, and Ricky Martin appealing to older buyers. There wasn't that this year."

Among the reasons put forward by several label executives for the U.S. music market outperforming Canada's is that R&B and Latin music are

(Continued on page 74)

## Int'l Acts Enjoy Benefits Of Platinum Europe Honor

BY PAUL SEXTON

LONDON—Europe's "platinum club" for August had room for one of Scandinavia's latest sales sensations, an enduring British pop siren, and two American rock bands that have been selling units since the era of Live Aid.

A total of seven acts make up the International Federation of the Phonographic Industry's (IFPI) latest monthly list of Platinum Europe Awards, given in recognition of albums that reach European sales of 1 million or more units. Three albums that make the grade for the first time are by Norway's Lene Marlin, England's Gabrielle, and the U.S.' notorious Slim Shady himself, Eminem.

Marlin's "Playing My Game" (Virgin) has spent more than a year making a gradual and healthy transition from local success to Continent-wide acclaim. The album spent its 54th week on Music & Media's European Top 100 Albums chart in the Sept. 16

issue, and its latest sales boost comes with the U.K. success of her record-breaking Norwegian hit "Unforgivable Sinner."

There's a new platinum sheen for "Rise," the current Go! Beat/Polydor album by Gabrielle. The London-born R&B-pop vocalist is now something of a chart veteran, with seven years of hits to her name since the international smash "Dreams." But the

Platinum Europe recognition of "Rise" marks a new peak for her, as Polydor head of international marketing Greg Sambrook points out.

"There hadn't been an international sales base for Gabrielle for some years," says Sambrook, "but we now have the best sales base she's ever had. The great story has been a gold album [150,000 units] in Germany, and that's also reflected in Switzerland. She goes through the Motor label in Germany, and it's a reflection of a lot of hard work and commitment from her—but equally from the label."

The first British hit from the album was the top 10 entry "Sunshine" last October, but the album did not really kick in commercially until the spectacular performance of its title track. Sampling Bob Dylan's "Knockin' On Heaven's Door," the song raced to No. 1 in the U.K., going gold there (400,000 units) and breaking across the Continent. It was followed by a third hit, "When A Woman," in June, which took Gabrielle's career tally at home to eight top 10 entries.

Of 1 million European sales of the album, Sambrook says, about 280,000 have come outside the U.K. Her new stature means that Gabrielle will play a substantial run of European shows, starting Oct. 15 in Hamburg, ahead of her November U.K. tour. The ballad "Should I Stay" is due as a domestic single Oct. 9, and the tour includes a prestigious date at London's Royal Albert Hall Nov. 24.

Also from the Universal Music stable and among the new IFPI achievers, the real Slim Shady can now stand up and be counted as a Platinum Europe award winner. Eminem's "The Marshall Mathers LP" hit the million mark in Europe during August and continues to combine controversy and sales. It is in the high reaches of the French and British top 10, among other international charts.

Three acts have albums achieving double-platinum in the August inventory. The Corrs earn their now almost obligatory monthly appearance as "In

(Continued on page 74)



## Larsen Reassigns Duties For Top Executives At UMI

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—Universal Music International (UMI) chairman/CEO Jorgen Larsen has made several organizational reassignments, effective immediately.

Pascal Nègre, chairman/CEO of Universal Music France, is adding to his current responsibilities the title of senior VP (UMI), Middle East/North Africa region. His new position includes Universal's expanding licensing operations in Saudi Arabia, the Gulf region, Lebanon, Egypt, and North Africa.

"Although we do not currently have companies in those countries, Universal intends to play an increasingly active role through our local licensees," said Larsen in a statement.

Larsen added that he views Nègre's appointment as a way of introducing more Arabic-language repertoire from the region into Western markets. Nègre's interest in Mediterranean artists can be traced back to the late 1980s, when he signed Algerian artist Khaled to the then PolyGram-owned label Barclay. More recently, Nègre

signed Turkish artist Tarkan—currently enjoying success in Europe and Latin America—for the world.

Nègre's new role comes as Universal Music Turkey CEO Sevket Gözalan relinquishes his regional responsibilities, which have recently included a reorganization of operations throughout the Middle East and the regional development of major

Arabic- and Turkish-language artists. Gözalan will now focus on his post as chairman of the Turkish company, which claims a 35% market share, split between its four labels: Universal, Mars, Nese, and S Müzik. Larsen cites "personal reasons" for Gözalan's decision.

In another move, Thomas Hedström, VP for Eastern Europe, adds responsibilities for the Direct Export division to his duties. Hedström, who is based in London, will oversee those Balkan countries previously handled by Gözalan.

Sydney-based Peter Bond, regional president of Universal Music operating companies in Australia, New Zealand, and South Africa, takes responsibility for operations in the sub-Saharan region in Africa.



## Asian Stations Come Together For Pop Chart

BY WINNIE CHUNG

HONG KONG—The first-ever unified Chinese pop music chart in Asia will officially make its debut Sept. 30.

Seven Asian regional radio stations have pooled resources to set up the new Global Chinese Pop chart. They are Radio Television Hong Kong (RTHK), Beijing Music Radio, East Radio Shanghai, Radio Guangdong, Taiwan-based Broadcasting Corp. of China, Radio Corp. of Singapore, and Malaysia's Radio Rediffusion. The Global Chinese Pop chart broadcast by those stations will encompass both Cantonese and Mandarin-language repertoire.

"There are a lot of charts in Hong Kong and in the region," explains Lee Choi-tong, chairman of RTHK's own Top 10 Chinese Songs chart committee, "but none that truly represent a Pan-Asian outlook. However, the boundaries between the Asian markets have become very blurred. Because of [new] technology, fans in one place often are able to listen to and read about singers and music in another place."

(Continued on page 74)

# Soul Survivor Ace Records Hits 25

## London Indie Marks Silver Anniversary With Live Shows

BY HUGH FIELDER

LONDON—"High Fidelity" the movie? For real.

Try this synopsis: It's 1975, and Ted Carroll and Roger Armstrong, who'd met as students in Northern Ireland at Belfast Queens University, are running a secondhand record store in West



ARMSTRONG

London's Shepherds Bush neighborhood, specializing in the music they like. Rock'n'roll, '60s-style R&B, and garage-band rock—the more obscure the better.

Our leading duo decide to set up their own record label, based on the philosophy of the '50s labels they admire so much: making low-budget records by local bands whose sound they like and reissuing their favorite records of the past that have been lost in record company vaults. So they bring in a friend, Trevor Churchill, who has previously worked at EMI and Polydor in the U.K. and therefore knows about the world of "real" record companies. Shortly after, the trio release their first record, the "Speedball" EP by Stones rock'n'rollers the Count Bishops.

Fast-forward 25 years, and that "bunch of mates" are behind the longest-running independent label in the U.K., claiming to have more owned or licensed postwar U.S. music on catalog than any other British label.

Of course, you'll need to add some spurious romantic interest to turn that plot into a major motion picture; otherwise, you've got the story so far of Ace Records.

Ace is currently celebrating its 25th anniversary with a series of gigs

through September at London's Jazz Café in Camden Town, a stone's throw from its original office. The featured acts include the Fatback Band (all titles still on catalog), Stax veteran William Bell, Colin Blunstone and Rod Argent (as featured on Ace's recent boxed set for their old band the Zombies), and rock'n'roll/R&B act Rosco Gordon & the Big Town Playboys.

Managing director Armstrong may laugh at the analogy, but he's the first to admit that the description of the London record shop in Nick Hornby's novel "High Fidelity"—transplanted to Chicago for the recent Hollywood movie—is a dead ringer for the original Rock on Records shop in the capital's Notting Hill area. And with typically beguil-

ing self-deprecation, Armstrong attributes Ace's success to "not being too successful."

He says, "I watch labels that suddenly become successful, and vast amounts of money roll in and the expenditure shoots up as staff are hired to work with the biggest acts. And

when those acts stop selling, the label is left with huge overheads." Perhaps more by accident than design, that never happened to

Chiswick Records, the first label Armstrong and Carroll set up in 1975.

Outside their Camden Town office, London's pub rock scene was flourishing with heavy hints of the impending punk explosion. Indeed, one of the

(Continued on page 74)



# ARIA Noms Favor New Acts

## Australian Indie Labels Also Show Strongly

BY CHRISTIE ELIEZER

SYDNEY—The short-list of nominations for the 14th annual Australian Record Industry Assn. (ARIA)



PARISI

Awards provide ample evidence of the number of successful breakthroughs by debut acts here over the past 12 months.

The announcement on Sept. 6 of the 28-category short-list raised some eyebrows among industry observers, with the strongest showings coming from debut acts. The

nominations also demonstrated the health of the local independent label sector; around half of the 140 nominations were for indies. Hosted by comedian Rove McManus and broadcast live by the Ten Network, this year's awards will be held Oct. 24 at the Sydney Entertainment Centre.

Among the independent record companies (most of whom are actually distributed through majors), Roadshow had the most nominations with 11, followed by Vicious Grooves and ABC Classics with eight each, ABC Music with seven, and Transistor with six.

Other than sales awards, the short-list of five nominations for each category has been compiled from votes submitted by an industry and media panel of 552. This year, panel members could vote online for the first time, and ARIA credits that for encouraging a higher number of panel members to cast their votes.

Insiders suggest that the voting also sends a clear—and positive—signal to the industry. "A&R has to be adventurous, and it's encouraging that those who voted acknowledge that," says Michael Parisi, Australian music director at Festival Mushroom Records (FMR).

Among the most prominent debut acts on the short-list are dance duo Madison Avenue (Vicious Grooves/EMI) with eight nominations, Killing Heidi (Wah Wah/Roadshow/Warner) with seven, and Vanessa Amorosi (Transistor/BMG) with six. All three acts emerged in the past 12 months and had No. 1 chart placings.

(Continued on next page)



KILLING HEIDI



# New President Abramoff Aims To Build Up Liquid Audio Japan

BY STEVE McCLURE

TOKYO—Alex Abramoff, formerly president/CEO of Tokyo-based Mercury Music Entertainment, has been named president of Liquid Audio Japan.

The appointment takes effect Sept. 27. Since leaving Mercury in June 1999, Abramoff has operated entertainment consulting company AIA International, which now will be dissolved. He replaces Masafumi Okanda, a manager with telemarketing company Super Stage, the biggest shareholder in Liquid Audio Japan.

Liquid Audio Japan was established in July 1998. In December 1999, it became the first company listed on the Tokyo Stock Exchange's "Mothers" section, designed to provide easier funding for emerging companies with high growth rates.

"I am truly thrilled to be associated with Liquid Audio Japan and with its colleagues in America," says

Abramoff, "as I have always believed that the new digital technology is here to add to—and not substitute for—the existing business of the music industry where I have spent nearly 30 years and where I still have my heart."

He continues, "I am determined to position Liquid Audio Japan as an active player in the Japanese music industry and to make the company play a commendable role in further building up the world's second-largest music market."

Gerry Kearby, CEO and co-founder of Liquid Audio America, adds, "I am confident that Alex will add a great deal of experience and stature to our operations in Japan." Liquid Audio Japan's clients include leading independent record label Avex. Its music download site uses the company's technology, which other key Japanese labels are currently testing.

# newsline...



HMV U.K. launched a six-month trial Sept. 11 in its London flagship Oxford Circus store of U-Mix, an in-store digital distribution service developed with Liquid Audio. Customers using the five U-Mix kiosks will be able to burn CDs in-store from an initial 2,200-strong selection of catalog material sourced by Liquid Audio; in a statement, HMV says the selection will be increased "as further digitized content is made available." Tracks will cost 1.50 pounds (\$2.16) each; customers can choose between a minimum of five and a maximum of 10 tracks for downloading onto their CDs and will be able to preview them before making their purchase. According to an HMV spokesman, the trial's long-term aim is to develop a digital download system with the potential to be rolled out to all HMV stores. TOM FERGUSON

KIM FRANKIEWICZ took up a new, London-based post Sept. 11 as VP of international for Universal Music Publishing (UMP), reporting to Paul Connolly, UMP's executive VP for Europe and managing director of its U.K. operations. She was previously VP of international based at UMP's New York offices and in that slot also reported to Connolly. Frankiewicz joined UMP in 1997 after a long spell as managing director of Australia's MMA Music and a shorter spell running her own U.S.-based music supervision firm, Frankie Goes to Hollywood. In the new post, her responsibilities will include the acquisition and promotion of catalogs for UMP and handling international deals outside North America and the U.K.

TOKYO-BASED JOHN POSSMAN has left Toshiba-EMI, where he was executive producer of A&R, to set up a consultancy that will work with leading technology and entertainment companies to build and develop market opportunities in Asia. Possman, who was also a VP of EMI Music International, is setting up the consultancy Kapabla Inc., with Hong Kong-based Rick Myers, previously GM of Infogear Asia. Los Angeles native Possman has worked in the Japanese music industry since 1989, when he joined Sony Music Entertainment (Japan). In 1995 he joined EMI Music Asia and was based in Hong Kong until moving back to Japan in 1997 to take on the role of senior GM of Toshiba-EMI's Virgin Records division.

STEVE McCLURE

SPANISH LABELS' ASSOCIATION AFYVE, authors' society SGAE, and artists' association AIE are set to announce their first-ever joint moves against Internet piracy, says AFYVE president Jesús López, who is also president of Universal Music Spain and Portugal. López was speaking after police from the Civil Guards arrested a 31-year-old computer science student at Madrid University in what AFYVE describes as the biggest operation yet against Internet piracy. The student, who operated under the name Silver, offered 115,000 titles from 7,000 albums by 500 artists in MP3 or VQF format to other pirates or regular consumers. HOWELL LLEWELLYN

VETERAN U.K. PROMOTION EXECUTIVE Malcolm Hill is relocating to Australia to take the new post of director of national promotions at EMI Music in Sydney. Hill has been with EMI Records U.K. for 26 years and is currently director of promotions for the Parlophone label. Steve Hayes, Parlophone's head of TV promotions, succeeds Hill, reporting to managing director Keith Wozencroft. The appointments are effective Oct. 16.

WARNER MUSIC PHILIPPINES (WMP) has gone outside the music industry to appoint marketing expert Victor De Vera as marketing director, a position that was vacant for two years. Prior to joining WMP, De Vera was senior marketing communications manager at retail conglomerate SM Shoemart, where he had worked for 20 years. "Victor De Vera's experience in marketing is very valuable," says WMP managing director Ricky Ilacad, to whom De Vera reports. "While in charge of various promotions at SM malls throughout the country—among other duties—Vic built up an extensive network of contacts within the music industry and Philippine business in general." DAVID GONZALES

FRENCH INDIE LABEL NAÏVE has secured the financial backing of investment company Part'com, in a deal worth "several tens of million francs," according to Naïve CEO and co-founder Patrick Zelnik. Part'com has taken a 17% stake in the company. Zelnik, who declines to specify the exact amount paid for the stake, says Naïve's new partner will help finance developments in repertoire and new media. The injection of funds has been used to acquire independent classical label Opus 111, which has more than 300 titles in Italian baroque, medieval, and Russian repertoire. EMMANUEL LEGRAND

BRITISH R&B VOCALIST CRAIG DAVID dominates the nominations for the MasterCard-sponsored MOBO (Music of Black Origin) 2000 Awards, to be presented Oct. 4 at London's Alexandra Palace. The teenage Wildstar label artist—who will perform at the gala—scored six nominations, including best R&B act. EMI Records artist Jamelia is nominated in four categories, including best U.K. album. LARS BRANDLE

# Australia's Sanity.com Offers Services For Music E-Tailers

BY CHRISTIE ELIEZER

SYDNEY—While the local record industry evaluates E-tailer ChaosMusic's plan to deliver revenue from its music search engine to copyright holders (Billboard, Aug. 26), another leading online music merchant here has unveiled plans to increase the volume of digital downloads.



CAROSA

ChaosMusic's recently announced plan to introduce a 15% levy from online advertising from its search engine FreeTracks to pay featured artists is finding wider support Down Under. In the meantime, Sanity.com—the online division of market-leading music retail chain Sanity—has announced the launch of a stand-alone company, wiredrecords.com, to supply other local music E-tailers with digitized music and back-room services.



ARRIGO

According to sanity.com content director Ken Outch, wiredrecords.com will launch by December. For a fee, it will supply Internet music retailers a variety of digitized music and back-room services—including digital music licenses, royalty accounting, prod-



APPEL

uct marketing, and technical support—for subsequent sale to the public. It is also negotiating partnership deals with technology firms and music companies involved in downloads. "No one else is providing a service like this in Australia at the moment," Outch says.

Wiredrecords.com has inked a deal with the Rupert Murdoch-owned Festival Mushroom Records to digitally administer its catalog, estimated to be the largest single catalog of Australian releases. It is also negotiating similar digital deals with three other record companies, says Outch.

Sanity says consumer pricing for downloads will vary but should be between \$0.99 Australian (55 cents) and \$4.99 Australian (\$2.80) per track. Sanity.com's 50/50 partner in the venture is eyou.com, a digital media company that owns a number of Web sites, including music service provider MP3.com.au and E-commerce site sprint.com.au.

Eyou.com is contributing \$700,000 Australian (\$390,000) and technical expertise to the venture. It is also licensing to wiredrecords.com its digital rights management technology, which it claims protects online delivery of music. Using Microsoft's Windows Media audio format, the service allows E-tailers to restrict the number of times tracks can be played and copied. "Wiredrecords.com is well-positioned to build a substantial share of a rapidly growing market," says eyou.com CEO Domenic Carosa.

The wiredrecords.com strategy was unveiled as the local industry continued reacting to ChaosMusic's plan to return to music copyright

*'We need to be realistic about file sharing over the Internet. Chaos' proposed levy is a great start'*

—FRANK ARRIGO—

owners 15% of advertising revenue sourced from FreeTracks. When originally announced by Chaos, the plan was viewed by some sectors in the music industry here as condoning the Napster-like swapping of

files. However, Chaos' CEO Rob Appel insists this is not the case.

Appel says, "The 'terms and conditions' on our site make it clear that illegitimate swapping or transmission is not authorized and that by clicking on our search button, they are entering into a contract with us that says they won't do that."

Appel says a breach of this would result in a bar of the user, although he admits users can re-enter by using different names. Chaos has already started to put aside its share of revenue from its search engine. Given the size of the online market, says Appel, the sum is currently only "a couple of hundred bucks a month." He adds, however, that "if every Web site contributed, this could be as substantial as radio roy-

alties in five years."

Chaos' levy idea, initially applauded by artists and managers, is beginning to pick up responses from other sectors. Microsoft Australia has committed to provide significant funding toward the plan to cover administrative costs involved in the setup of a collection agency, a role that Appel hopes will be taken on by the Australasian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright Owner Society (AMCOS).

According to Frank Arrigo, business development manager for Windows Media technologies at Microsoft, "What attracted me wasn't the 15% levy. It was the idea of putting something back to the artist, in particular to new artists. This is the same reason we're contributing to a fund [along with telecommunications company Telstra] to collect royalties for music played by [online broadcaster] Digital One's Radio Raw, which plays only unsigned artists."

Arrigo says there are a number of business models that could be used to compensate copyright owners, adding that a \$10-a-month subscription fee could be as effective as the levy. "Is 15% the right amount?" Arrigo asks. "I don't know—maybe there should have been a discussion with the industry first. But we need to be realistic about file sharing over the Internet. Chaos' proposed levy is a great start."

Gavin Ward, chairman of the Australian Music Retailers Assn. (AMRA) agrees, saying, "A commercial model is required to cover the free music on the Internet, and a commercial return to copyright owners is an essential part of any such model."

Andrew Mantle, E-commerce manager for HMV Online, says, "In principle, HMV Australia supports any initiatives that recognize unsigned artists' efforts. The sharing of advertising revenues to assist in this initiative offers artists a viable source of revenue from dotcom operations."

However, both AMCOS and the Australian Record Industry Assn. (ARIA) remain cautious about the plan. "We certainly have concerns with some elements of the proposal, but I would hope we can find a middle ground," says Richard Mallett, AMCOS/APRA licensing manager. APRA is currently surveying its members for a decision on the Chaos proposal; ARIA has made no official comment. Appel agrees that approval from the two associations is essential if the levy plan is to get international recognition.

Local industry estimates put the Australian online market at 3% of the music retail market; International Federation of the Phonographic Industry (IFPI) figures for 1999 put the overall retail value of the Australian market at \$1.02 billion Australian (\$656.3 million). Web research firm www.consult has forecast that by 2002, 10% of the Australian music market will be accounted for by online transactions.



**You Got The Silver.** London-based concert bookers the Agency celebrated when managing director Neil Warnock presented long-standing personal assistant Claire Stone and company accountant Jan Sikorski with multi-disc awards marking 25 years service apiece with the firm. The pair also received awards or accolades from Pink Floyd, Status Quo, and Rush, as well as from a string of leading European concert promoters. Shown, from left, are Sikorski, Warnock, and Stone.

## ARIA NOMS FAVOR NEW ACTS

(Continued from preceding page)

Says Jesse Hooper, guitarist with Killing Heidi, "It's astounding how fast things have moved for us. Just a year ago we played our debut single at the awards; now we're up for all these nominations. There are some great new bands who've been nominated with us, but I think we've got a strong chance going in."

Other new acts showing strongly include Sputnik/FMR's 28 Days with three nominations, EMI country singer Kasey Chambers with two, and Warner Music's New Zealand hard rock band Shihad with two. Among established acts, previous big winner Savage Garden—riding on the 500,000-unit local sales of its sophomore album "Affirmation" (Roadshow)—received four nominations, and Kylie Minogue (FMR) received two.

Notes Parisi, "For a [Sputnik/FMR] act like 28 Days, who had a top 10 hit without any major airplay, this is indicative—it's definitely a time of the new breed. The music industry here is revitalized and very exciting, and you can bet that in the next few years, more and more interesting and diverse acts will be nominated."

Adds Phil Mortlock, managing director of indie label Origin Recordings, "I'm not anti-pop in any way, but what is not reflected in this are the instant-hit pop acts that some record companies spent a fortune on earlier this year. Acts that were voted for, like Alex Lloyd, Powderfinger, Diana Ah Naid, and David Bridie, are the result of long-term development, not a quick way to meet budgets."

Among the bigger surprises in the nominations was the hardcore act Frenzal Rhomb (Shapile/Shock) being placed in the pop category alongside Minogue, Amorosi, Savage Garden, and Spiderbait (Grudge/Universal). In the meantime, pop duo Sister 2 Sister (Standard) ended up in the best independent release category alongside alternative music acts Ah Naid, Iota (MGM), Skulker (MGM), and Stella One Eleven (WOW).

For the first time, not one of the acts nominated in the best group category—Killing Heidi, Madison Avenue, Powderfinger, Savage Garden, and Shihad—comes from Sydney, where most record labels are headquartered. In fact, the majority of the leading

nominees are from Melbourne, reflecting the power of that city's strong college radio stations, which unearth and support new local acts.

The nominees in other key categories are as follows:

**Album of the year:** Alex Lloyd, "Black The Sun" (EMI); David Bridie, "Act Of Free Choice" (EMI); Killing Heidi, "Reflector" (Wah Wah/Roadshow/Warner); Savage Garden, "Affirmation" (Roadshow); Shihad, "The General Electric" (Warner Music).

**Record of the year (single):** 28 Days, "Rip It Up" (Sputnik/FMR); Kasey Chambers, "The Captain" (EMI); Killing Heidi, "Mascara" (Wah Wah/Roadshow/Warner); Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/EMI); Powderfinger, "Passenger" (Grudge/Universal).

**Best female artist:** Kasey Chambers (EMI), Kylie Minogue (FMR), Vanessa Amorosi (Transistor/BMG), Christine Anu (FMR), Diana Ah Naid (Origin).

**Best male artist:** Alex Lloyd (EMI), David Bridie (EMI), dance acts Endorphin (Columbia/Sony) and Groove Terminator (Virgin/EMI), Paul Kelly (EMI).

**Best new artist (single):** Madison Avenue (Vicious Grooves/EMI), Vanessa Amorosi (Transistor/BMG), 28 Days (Sputnik/FMR), Augie March (Ra/BMG), Lo-Tel (Murmur/Sony).

**Highest-selling Australian album:** Vanessa Amorosi, "The Power" (Transistor/BMG); Savage Garden, "Affirmation" (Roadshow); Killing Heidi, "Reflector" (Wah Wah/Roadshow/Warner); Bardot, "Bardot" (WEA); Taxiride, "Imagine" (WEA).

At the announcement of the shortlist, ARIA also presented four awards. Best video went to Mark Hartley for two nominated Madison Avenue singles, "Who The Hell Are You" and "Don't Call Me Baby." Best cover art went to contemporary rock trio Spiderbait's bassist Janet English for her work on the band's "Glokenpop" album.

The U.K.'s Steve James is producer of the year (for his work with BMG contemporary rock band Oblivia) and one of five who tied in the engineer category, alongside Brent Clarke, Doug Brady, Iva Davies, and Jonathan Burnside.

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 09/18/00				GERMANY (Media Control) 09/05/00				U.K. (CIN) 09/09/00 Supported by  worldpop				FRANCE (SNEP/IFOP/Tite-Live) 09/16/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	RION HEART SMAP VICTOR	L'ARC-EN-CIEL REAL K/00N	1	1	LUCKY BRITNEY SPEARS JIVE/ZOMBA	ROSENSTOLZ KASSENIGT POLYDOR/UNIVERSAL	1	1	HEAR ME TONIGHT MODJO POLYDOR	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	1	1	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL	MOBY PLAY MUTE/LABELS/VIRGIN
2	NEW	I WISH MORNING MUSUME ZETIMA	YUKI KOYANAGI EXPANSION EASTWEST	2	2	I TURN TO YOU MELANIE C VIRGIN	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	2	2	SKY SONIQUE SERIOUS/UNIVERSAL	THE CORRS IN BLUE 143/LAVA/EASTWEST	2	2	LOLITA ALIZEE POLYDOR/UNIVERSAL	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	2	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	VARIOUS ARTISTS FUTURE SONY	3	3	MUSIC MADONNA MAVERICK/WEA	THE CORRS IN BLUE 143/LAVA/EASTWEST	3	3	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA	RONAN KEATING RONAN POLYDOR/UNIVERSAL	3	3	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
4	NEW	ZOO AIWO KUDASAI SYUKA HASUI SONY	SOUNDTRACK THE IMAGE DIARY ON THE FILM UNLIMITED	4	4	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	RONAN KEATING RONAN POLYDOR/UNIVERSAL	4	4	TAKE ON ME A1 COLUMBIA	CRAIG DAVID BORN TO DO IT WILDSTAR	4	4	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL	SANTANA SUPERNATURAL ARISTA/BMG
5	NEW	GET U'RE DREAM ZARD B-GRAM	WHITEBERRY HATSU SONY	5	5	THE SPIRIT OF THE HAWK REDNEX ZOMBA	BOY II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL	5	5	MUSIC MADONNA MAVERICK/WEA	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	5	I'M OUTTA LOVE ANASTACIA EPIC	CLAUDE NOUGARO EMBROQUEMENT IMMEDIAT EMI
6	3	TOMADDO! GLAY UNLIMITED	BOY II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL	6	6	SANDSTORM DARUDE UNIVERSAL	MIKI IMAI TAIYO TO HEMINGWAY WARNER MUSIC JAPAN	6	6	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	THE CORRS IN BLUE 143/LAVA/ATLANTIC	6	6	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	THE CORRS IN BLUE 143/LAVA/EASTWEST
7	NEW	MADAN DER FREISCHUTZ T.M.REVOLUTION ANTINOS RECORDS	MIKI IMAI TAIYO TO HEMINGWAY WARNER MUSIC JAPAN	7	7	MY HEART BLEEDS LIKE A DRUM ATC HANSA	GLOBE SUPER EUROBEAT PRESENTS EURO GLOBAL AVEV TRAX	7	7	BULLET IN THE GUN 2000 PLANET PERFECTO PERFECTO	MELANIE C NORTHERN STAR VIRGIN	7	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	LUCKY BRITNEY SPEARS JIVE/VIRGIN
8	4	NATSU MATSURI WHITEBERRY SONY	GLOBAL AVEV TRAX	8	8	AROUND THE WORLD ATC HANSA	KAZUYOSHI NAKAMURA ERA TOSHIBA-EMI	8	8	BIG BROTHER UK TV THEME ELEMENT FOUR CHANNEL 4 MUSIC	BON JOVI CRUSH MERCURY/UNIVERSAL	8	8	ELLE EST A TOI ASSIA VIRGIN	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
9	6	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	SARAH BRIGHTMAN LA LUNA TOSHIBA-EMI	9	9	WIE ES GEHT DIE ARTZE MOTOR/UNIVERSAL	VARIOUS ARTISTS SUPER EUROBEAT VOL.110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX	9	9	IT'S GONNA BE ME 'N SYNC JIVE	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	9	CES SOIREES LA YANNICK EGP/SONY	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
10	8	ZOO ECHOES SONY	FAYRAY EVER AFTER ANTINOS	10	10	WE WILL ROCK YOU FIVE & QUEEN RCA	MAI KURAKI DELICIOUS WAY GIZA STUDIO	10	10	1-2-3-4 GET WITH THE WICKED RICHARD BLACKWOOD EASTWEST	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	10	10	MUSIC MADONNA MAVERICK/WEA	AROUND THE WORLD ATC BMG
11	NEW	HOW YOU LIKE ME NOW? M-FLO RHYTHM ZONE	MAI KURAKI DELICIOUS WAY GIZA STUDIO	11	11	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	KEMURI SENKA SENRUI ROADRUNNER JAPAN	11	11	ROCK DJ ROBBIE WILLIAMS CHRYSLIS	REAMONN TUESDAY VIRGIN	11	11	FREESTYLER BOMFUNK MC'S EPIC	BELSUNCE BREAKDOWN BOUGA DE LABEL/VIRGIN
12	7	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	12	12	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	12	12	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA	AYMAN HOCHEXPOSIV EASTWEST	12	12	LUCKY BRITNEY SPEARS JIVE/VIRGIN	LUCKY BRITNEY SPEARS JIVE/VIRGIN
13	NEW	BARAIRO NO HIBI MAX AVEV TRAX	GAME MUSIC FINAL FANTASY IX DIGICUBE	13	13	COULD I HAVE THIS KISS FOREVER WHITNEY	VARIOUS ARTISTS YOGAKU ICHIBAN—JIVE SUPER HITS AVEV TRAX	13	13	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	STENKELFELD RAUHE ZEITEN! GHM	13	13	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
14	10	TEARS FAYRAY ANTINOS	SENRI OHE SOLITUDE STATION KIDS	14	14	HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	14	14	LUCKY BRITNEY SPEARS JIVE	MAURO PICOTTO THE ALBUM POLYDOR/UNIVERSAL	14	14	CES SOIREES LA YANNICK EGP/SONY	AU CAFE DES DELICES PATRICK BRUEL BMG
15	18	GEKKOH CHIIHIRO ONITSUKA TOSHIBA-EMI	VARIOUS ARTISTS YOGAKU ICHIBAN—JIVE SUPER HITS AVEV TRAX	15	15	IT FEELS SO GOOD SONIQUE UNIVERSAL	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	15	15	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	SANTANA SUPERNATURAL ARISTA/ARIOLA	15	15	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
16	9	NOT FOUND MR.CHILDREN TOY'S FACTORY	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	16	16	ROCK DJ ROBBIE WILLIAMS EMI	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	16	16	I TURN TO YOU MELANIE C VIRGIN	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	16	16	MUSIC MADONNA MAVERICK/WEA	THE CORRS IN BLUE 143/LAVA/EASTWEST
17	11	BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	17	17	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	17	17	7 DAYS CRAIG DAVID WILDSTAR	ANASTACIA NOT THAT KIND EPIC	17	17	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	PATRICIA KAAS LIVE COLUMBIA/SONY
18	5	SAIKAI-STORY GACKT NIPPON CROWN	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	18	18	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	18	18	WIFEY NEXT ARISTA	MELANIE C NORTHERN STAR VIRGIN	18	18	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
19	17	TSUNAMI SOUTHERN ALL STARS VICTOR	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	19	19	HEL MUT LOTTI OUT OF AFRICA EMI	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	19	19	FREAK LIKE ME TRU FAITH & DUB CONSPIRACY POSITIVA	ANASTACIA NOT THAT KIND EPIC	19	19	SAIAN SUPA CREW KLR VIRGIN	SAIAN SUPA CREW KLR VIRGIN
20	NEW	GLAMOROUS BUCK-TICK BMG FUNHOUSE	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	20	20	JANTJE SMIT EIN BISSCHEN LIEBE KOC UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	20	20	7 DAYS CRAIG DAVID WILDSTAR	ANASTACIA NOT THAT KIND EPIC	20	20	MADONNA RAY OF LIGHT WEA/WARNER	MADONNA RAY OF LIGHT WEA/WARNER
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	1	1	QUE SI, QUE NO JODY BERNAL DINO	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	1	1	WIFEY NEXT ARISTA	ANASTACIA NOT THAT KIND EPIC	1	1	MANO SOLO DEHORS EASTWEST/WARNER	MANO SOLO DEHORS EASTWEST/WARNER
2	2	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	2	2	I TURN TO YOU MELANIE C VIRGIN	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	2	2	FREAK LIKE ME TRU FAITH & DUB CONSPIRACY POSITIVA	ANASTACIA NOT THAT KIND EPIC	2	2	PATRICK BRUEL JUSTE AVANT BMG	PATRICK BRUEL JUSTE AVANT BMG
3	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	3	3	SUPERSTRING CYGNUS X ID&T	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	3	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	3	3	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
4	6	CREED HUMAN CLAY EPIC/SONY	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	4	4	I WOULD STAY KREZIP WARNER	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	4	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	4	4	TOUR EIFFEL MERCURY/UNIVERSAL	TOUR EIFFEL MERCURY/UNIVERSAL
5	5	VARIOUS ARTISTS PLANET POP 2001 BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	5	5	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	5	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	5	5	ANASTACIA NOT THAT KIND EPIC	ANASTACIA NOT THAT KIND EPIC
6	4	ISABELLE BOULAY MIEUX QU'ICI AS ARCHAMBAULT	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	6	6	MUSIC MADONNA MAVERICK/WARNER	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	6	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	6	6	THE CORRS IN BLUE 143/LAVA/WARNER	THE CORRS IN BLUE 143/LAVA/WARNER
7	7	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	7	7	7 DAYS CRAIG DAVID EDEL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	7	7	MORCHEEBA FRAGMENTS OF FREEDOM WEA	MORCHEEBA FRAGMENTS OF FREEDOM WEA
8	9	SARAH BRIGHTMAN LA LUNA NEMO STUDIO/ANGEL/EMI	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	8	8	HIDE U KOSHEEN ZOMBA	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	8	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	8	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
9	8	SOUNDTRACK COYOTE UGLY CURB	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	9	9	I'M OUTTA LOVE ANASTACIA EPIC	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	9	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	9	9	THE CORRS IN BLUE 143/LAVA/WEA	THE CORRS IN BLUE 143/LAVA/WEA
10	16	NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	10	10	LUCKY BRITNEY SPEARS JIVE/ZOMBA	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	10	10	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	10	10	THE CORRS IN BLUE 143/LAVA/WEA	THE CORRS IN BLUE 143/LAVA/WEA
11	10	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	11	11	MICHEL ANOUK DINO	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	11	11	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	11	11	MORCHEEBA FRAGMENTS OF FREEDOM WEA	MORCHEEBA FRAGMENTS OF FREEDOM WEA
12	18	MOBY PLAY V2/BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	12	12	ROCK DJ ROBBIE WILLIAMS EMI	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	12	12	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	12	12	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
13	12	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	13	13	SANDSTORM DARUDE EDEL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	13	13	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	13	13	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
14	13	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	14	14	COULD I HAVE THIS KISS FOREVER WHITNEY	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	14	14	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	14	14	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
15	11	'N SYNC NO STRINGS ATTACHED JIVE/BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	15	15	HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	15	15	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	15	15	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
16	14	S CLUB 7 7 POLYDOR/INTERSCOPE/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	16	16	DOESN'T REALLY MATTER JANET MERCURY/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	16	16	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	16	16	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
17	17	VARIOUS ARTISTS FROSH 3 UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	17	17	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	17	17	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	17	17	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
18	15	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK COLUMBIA/SONY	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	18	18	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	18	18	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	18	18	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
19	NEW	PINK CAN'T TAKE ME HOME LAFACE/ARISTA/BMG	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	19	19	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	19	19	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	19	19	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
20	20	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	20	20	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	20	20	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ANASTACIA NOT THAT KIND EPIC	20	20	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	SPAIN		
09/16/00			(AFYVE/ALEF MB) 09/02/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	MUSIC MADONNA MAVERICK/WARNER BROS.	1	1	MUSIC MADONNA MAVERICK/WEA
2	2	LUCKY BRITNEY SPEARS JIVE	2	2	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
3	3	I TURN TO YOU MELANIE C VIRGIN	3	3	IT FEELS SO GOOD SONIQUE UNIVERSAL
4	4	THE REAL SLIM SHADY EMINEM INTERSCOPE	4	5	ROCK DJ ROBBIE WILLIAMS EMI
5	9	AROUND THE WORLD ATC HANSA	5	6	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
6	6	I'M OUTTA LOVE ANASTACIA EPIC	6	4	BOOM BOOM CHAYANNE COLUMBIA
7	5	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	7	NEW	BAILA RAUL HORUS
8	8	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	8	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
9	7	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	9	8	EL CIELO NO ENTIENDE OBK HISPAVOX
10	NEW	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY	10	RE	FREESTYLER BOMFUNK MC'S EPIC
<b>ALBUMS</b>					
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC	1	1	ESTOPA ESTOPA ARIOLA
2	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	2	NEW	REVOLVER SUR WEA
3	2	RONAN KEATING RONAN POLYDOR	3	3	MANA UNPLUGGED WEA
4	NEW	CRAIG DAVID BORN TO DO IT WILDSTAR	4	5	JOSE EL FRANCES ALMA ARIOLA
5	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	2	RAUL SUENO SU BOCA HORUS
6	4	SANTANA SUPERNATURAL ARISTA	6	4	THE CORRS IN BLUE 143/LAVA/DRO
7	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	7	8	LA UNION GRANDES EXITOS WEA
8	8	MOBY PLAY MUTE	8	6	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
9	7	MELANIE C NORTHERN STAR VIRGIN	9	7	OBK ANTROPOP HISPAVOX
10	6	BON JOVI CRUSH MERCURY	10	9	CAMELA SIMPLEMENTE AMOR HISPAVOX

MALAYSIA		(RIM) 08/29/00	HONG KONG		
			(IFPI Hong Kong Group) 08/06/00		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	
1	1	VARIOUS ARTISTS MTV MUSIC I LIKE BMG	1	1	LESLIE CHEUNG GREATEST HEAT AVCD UNIVERSAL
2	NEW	M2M SHADES OF PURPLE WARNER	2	4	ELLE ELLE EP 02 IN SUMMER BMA
3	4	WESTLIFE WESTLIFE BMG	3	5	EKIN CHENG BEAUTIFUL LIFE BMG
4	9	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 3 WARNER	4	2	NICHOLAS TSE TO UNDERSTAND EEG
5	3	RONAN KEATING RONAN UNIVERSAL	5	7	VARIOUS ARTISTS EMPEROR'S BEST VOL. 2 EEG
6	5	VARIOUS ARTISTS MEGAHIT 9 EMI	6	3	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
7	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	7	6	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
8	NEW	NEW BOYZ AKUR SUWAH	8	NEW	LEO KU JUMPING GAME WARNER
9	RE	'N SYNC NO STRINGS ATTACHED JIVE/BMG	9	10	KELLY CHEN PAISLEY GALAXY GO EAST
10	2	VARIOUS ARTISTS VOYAGE WARNER	10	9	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST

IRELAND		(IRMA/Chart-Track) 09/07/00	BELGIUM/FLANDERS		
			(Promuvi) 09/15/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	GROOVEJET (IF THIS AIN'T LOVE) SPILLER POSITIVA	1	1	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL
2	2	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	2	3	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
3	3	LUCKY BRITNEY SPEARS JIVE	3	6	BOUGA BELSUNCE BREAKDOWN DELABEL/VIRGIN
4	4	GRADUATION (FRIENDS FOREVER) VITAMIN C ELEKTRA	4	4	MUSIC MADONNA MAVERICK/WARNER
5	NEW	LADY (HEAR ME TONIGHT) MODJO SOUND OF BARCLAY	5	5	YOU SEE THE TROUBLE WITH ME BLACK LEGEND NEWS/BMG
6	5	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	6	2	I'M OUTTA LOVE ANASTACIA EPIC
7	8	MUSIC MADONNA MAVERICK/WEA	7	7	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
8	7	I TURN TO YOU MELANIE C VIRGIN	8	9	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
9	6	OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA	9	8	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
10	9	7 DAYS CRAIG DAVID WILDSTAR	10	10	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
<b>ALBUMS</b>					
1	1	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	1	2	MUSICAL ROMEO & JULIETTE MERCURY/UNIVERSAL
2	2	CRAIG DAVID BORN TO DO IT WILDSTAR	2	1	THE CORRS IN BLUE 143/LAVA/WARNER
3	3	DAVID GRAY WHITE LADDER IHT	3	NEW	HOOVERPHONIC THE MAGNIFICENT TREE COLUMBIA
4	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	4	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
5	4	THE CORRS IN BLUE 143/LAVA/EASTWEST	5	3	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	4	MOBY PLAY PIAS
7	NEW	JJ72 JJ72 LAKOTA	7	5	BON JOVI CRUSH MERCURY/UNIVERSAL
8	7	MOBY PLAY MUTE	8	7	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
9	8	COLDPLAY PARACHUTES PARLOPHONE	9	NEW	CRAIG DAVID BORN TO DO IT EDEL
10	8	DAVID GRAY LOST SONGS 95-98 IHT	10	NEW	MAURANE TOI DU MONDE POLYDOR/UNIVERSAL

AUSTRIA		(Austrian IFPI/Austria Top 40) 08/07/00	SWITZERLAND		
			(Media Control Switzerland) 09/17/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	LUCKY BRITNEY SPEARS JIVE/ZOMBA	1	1	MUSIC MADONNA MAVERICK/WARNER
2	3	I TURN TO YOU MELANIE C VIRGIN	2	4	THE REAL SLIM SHADY EMINEM UNIVERSAL
3	2	AROUND THE WORLD ATC BMG	3	5	I TURN TO YOU MELANIE C EMI
4	4	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL	4	3	LUCKY BRITNEY SPEARS JIVE/ZOMBA
5	9	WE WILL ROCK YOU FIVE & QUEEN BMG	5	2	AROUND THE WORLD ATC BMG
6	5	MUSIC MADONNA MAVERICK/WARNER	6	7	I'M OUTTA LOVE ANASTACIA SONY
7	9	ROCK DJ ROBBIE WILLIAMS EMI	7	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
8	8	THE REAL SLIM SHADY EMINEM UNIVERSAL	8	8	FREESTYLER BOMFUNK MC'S SONY
9	NEW	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL	9	9	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
10	6	IT FEELS SO GOOD SONIQUE UNIVERSAL	10	NEW	KOMODO/SAVE A SOUL MAURO PICOTTO UNIVERSAL
<b>ALBUMS</b>					
1	1	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	1	1	THE CORRS IN BLUE 143/LAVA/WARNER
2	3	AUSTRIA 3 DIE DRITTE BMG	2	2	ANASTACIA NOT THAT KIND SONY
3	NEW	NOCKALM QUINTETT VOM WINDE VERWEHT KOCH	3	2	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
4	2	THE CORRS IN BLUE 143/LAVA/WARNER	4	4	RONAN KEATING RONAN UNIVERSAL
5	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	5	5	BON JOVI CRUSH UNIVERSAL
6	5	SOUNDTRACK GONE IN 60 SECONDS UNIVERSAL	6	8	CRAIG DAVID BORN TO DO IT PHONAG
7	7	BON JOVI CRUSH UNIVERSAL	7	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
8	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	8	6	GOLA VOLKSMUSIG SOUND SERVICE
9	NEW	MICHELLE SO WAS WIE LIEBE EMI	9	10	MARTIN SCHENKEL MY OWN WAY EMI
10	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	10	9	EMINEM THE MARSHALL MATHERS LP UNIVERSAL

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**CHINESE ROCK** has been slow in breaking out of its national boundaries, but the funk-laden, hardcore combo **Thin Man** represented China for the first time at this year's Fuji Rock festival in Japan, with the backing of rock-friendly dotcom China Now. "Thin Man is easily the best band in China to have a chance at international success," says **Kaiser Kuo**, China Now's English-language editor



THIN MAN

in chief and former guitarist with **Tang Dynasty**. "They are professional, talented musicians who totally rock." At Fuji Rock Thin Man played alongside **Sonic Youth**, **Foo Fighters**, **Run-D.M.C.**, and **G-Love & Special Sauce**, which was a new experience for the band. "The professionalism and the money that went into making the show was far beyond anything we've seen in China, and it totally blew us away," says lead singer **Dai Qin**. "The degree of respect given to artists in Japan is something China could benefit from." Bassist **Sar** adds, "Japanese audiences are awesome. They gave us the warmest welcome and just went wild." Thin Man has been invited back to Japan for a six-city tour in November, including dates in Tokyo and Osaka. **MAYA KOVSKAYA**

**QUARASHI**, an Icelandic rap band, has reportedly inked a six-album deal with Time Bomb Recordings. The BMG-backed label, the U.S. home of such acts as **Social Distortion**, **Death In Vegas**, and **the Reverend Horton Heat**, will release a single in January, with an as yet untitled album to follow in March. **Brendan O'Brien** (Pearl Jam) will produce the album, which is to be recorded in Reykjavik, Iceland, over the coming months. **BIRGIR ORN STEINARSSON**

**AFRICA'S MOST PRESTIGIOUS** music awards ceremony, the Kora Awards, takes place Nov. 18 at Sun City, outside Johannesburg. The annual event celebrates the entire continent's musical talent, and this year's nominations, selected by a judging panel chaired by **Wally Baradou**, recognize a broad spectrum of acts. Speaking at the announcement ceremony, South African Government Minister **Essop Pahad** emphasized the importance of the Koras for South Africa, so long isolated by apartheid from the rest of the continent. One of the most hotly contested categories is best act from southern Africa, with nominations for **Duncan Sentyatso** (Botswana), **Hugh Masekela** (South Africa), **Jabu Khanyile** (South Africa), **Lucky Dube** (South Africa), **Pulakena** (Namibia), and **Tony Nguxi** (Angola). Another big award is best act from West Africa, and among those in contention are **Aicha Koné** (Ivory Coast), **Amity Meria** (Burkina Faso), **Ticken** (Ivory Coast), and **Wanama** (Ivory Coast). But the category causing most controversy, with many questioning its relevance, is best act from "diaspora African American," with **Common**, **D'Angelo**, **Macy Gray**, **Puff**

**Daddy**, **Sisqó**, and **Toni Braxton** as nominees. **DIANE COETZER**

"**WE WERE LOOKING** for a particular sound somewhere between **Ennio Morricone**, **Françoise Hardy**, **John Barry**, **Michel Legrand**, and **Burt Bacharach**," says singer/composer **Alison Goldfrapp**, commenting on her band's September-released debut album, "Felt Mountain" (Mute). It's a standout record that presents more than just a new take on very un-rock'n'roll sounds. "We were very concerned with the melodies and the quality of the production," says Goldfrapp. "Plus, we were determined to get away from guitars and beats. It's too easy to speed music up or just start with a loop." Instead Goldfrapp's ethereal sound is dominated by theramin, cellos, and a large dose of harpsichord. The first single is "Lovely Head," and press reaction has been universally positive. The band has just embarked on a major round of promotion in Europe and the U.S., with provisional touring plans set for next year. **GARY SMITH**

**IT HAS BEEN POSTPONED** so many times that French music buyers were wondering if there would ever be a new release by **Vanessa Paradis**. The former pop Lolita, now 27, has been seen more in the gossip columns than on the charts since she became companion to **Johnny Depp** and mother of his baby daughter, **Lily-Rose Melody**. But her long-awaited new single, "Commando" (Universal/Barclay), finally landed in stores in mid-September. It was written by **Franck Langolff**, who penned "Joe Le Taxi," the song that rocketed Paradis to the top of French and British charts in 1987, and the new song's success appears guaranteed. "The gimmick, with a rock'n'roll edge, is very strong," says **Pascal Amiaud**, programmer for leading French AC station RTL. The single is an early taste of Paradis' new album, "Bliss," scheduled for Oct. 17 release in France. Recorded in Paris and Los Angeles, the album includes two tracks sung in English. Meanwhile Paradis is to appear in **Terry Gilliam's** next movie, "Don Quixote," alongside Depp. **CÉCILE TESSEYRE**

**MICHAEL GUDINSKI**, one-time head and founder of Australia's Mushroom Records, is finding parallel success as a film producer. Mushroom Pictures' "Chopper" took \$2.9 million Australian (\$5 million) at the Australian box office after its mid-August release and is finding interest from overseas distributors after screening at the Edinburgh, Toronto, and Telluride film festivals. The soundtrack appears on **Gudinski's** Liberation Records. Mushroom Pictures was formed 1995 and has until now made only documentaries and TV specials. "Chopper," released through Pariah Films, a joint venture with **Michele Bennett's** Cherub Pictures, is a black comedy about notorious Melbourne criminal **Mark "Chopper" Read**. The soundtrack also features **Read**. **CHRISTIE ELIEZER**

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER \* ACTIVE • ACCESSORIES

## Catalog Titles Sell Like New On DVD

### Suppliers Scramble To Add Extra Features To Old Releases

BY EILEEN FITZPATRICK

LOS ANGELES—As record retailers discovered with the introduction of the CD, there's no such thing as a catalog title when a new format is launched. More than 10 years after music consumers began replacing their vinyl and tape collections with CDs, video retailers and distributors are enjoying a similar scenario as DVD makes everything new again.

"I'd have to say the lines between a new DVD release and catalog are getting very blurred," said 20th Century Fox Home Entertainment senior VP of marketing Peter Staddon on a panel discussing DVD marketing challenges at DVD Entertainment 2000, held last month in L.A.

As consumers clamor for more catalog films to be released on DVD, suppliers are going back to their vaults and seeking out the directors and actors of these older films to contribute to special features included on the disc.

Columbia TriStar Home Video, for instance, spent a year planning and

developing the added features for "Men In Black."

"This is a 3-year-old movie," says Columbia executive director of retail marketing Janet Wheeler, "but it wasn't just the release of a catalog

*'I'd have to say the lines between a new DVD release and catalog are getting very blurred'*

— PETER STADDON —

movie—it was an event."

The title, which was released on Sept. 5, shipped more than 1 million units on DVD and contained commentaries from star Tommy Lee Jones and director Barry Sonnenfeld, storyboard comparisons, character animation sequences, Will Smith's music video of the title song, and other features. The title was part of a series of long-awaited catalog product from Steven Spielberg. (Although he didn't direct the film, Spielberg's Amblin Entertainment produced the 1997 blockbuster.)

Other titles, such as New Line Home Video's handsome collector's set of the "A Nightmare On Elm Street" series, have also been successful catalog releases.

In July another Spielberg title, "Jaws," shocked Universal Studios Home Video when the 25-year-old title shipped more than 1 million units on DVD, making it one of the few catalog titles to reach that achievement.

Universal will release Spielberg's "Jurassic Park" and its sequel "The Lost World: Jurassic Park" on Oct. 10 as special editions containing more than an hour of added features. DVD-ROM users will also be able to

link to a private Web site, only accessible through the disc, where they can view behind-the-scenes footage of "Jurassic Park 3," scheduled for theatrical release next summer.

"Consumers want a different level of extras," says Universal senior VP of marketing Ken Graffeo. "They don't just want commentaries or deleted scenes; they want to interact."

He says that adding the Web link to the "Jurassic Park" releases, as well as a similar link for upcoming reissues of "The Mummy" and "American Pie," kicks the entertainment value up to a new level.

Staddon said the surest way to get a supplier to release your favorite old movie on DVD is to talk it up among other collectors. "The presale for catalog is much more important for the collectors' marketplace," said Staddon, "and the studio wants to get product on that list [of unreleased titles most wanted on DVD]."

Staddon also urged retailers to continue to merchandise catalog as new releases. "Our job is how to prevent retailers from putting 'Independence Day' on the back shelf," he said. "Retailers have to market catalog as new product, because it is to someone just buying a player."

According to the International Recording Media Assn., which sponsored the conference, about 10% of U.S. households are expected to own a DVD player by the end of this year, escalating to more than 175 million DVD owners worldwide by 2004.

While the public may want every title available on DVD as soon as possible, retailers say that releasing a few big catalog titles at a time is a good strategy.

"They don't need to come all at one time," said Best Buy VP of merchandising Joe Pagano. "It makes it more of an event the way the studios have been releasing titles, and we view that as a positive."



Imported vinyl takes a spin on the turntable at Canterbury Records in Pasadena, Calif., owned by Charles Gordon and his sister Jennie Freedman. They purchase product from 50-100 distributors. (Photo: Patricia Bates)

## Canterbury's Retail Tale

### Show Tunes At Heart Of Indie Store's Success

BY PATRICIA BATES

PASADENA, Calif.—Canterbury Records is a show-stopping store specializing in Broadway cast albums, movie soundtracks, recorded radio shows, and TV theme songs. And that's just 7% of its inventory.

"Many people who walk in for a CD come out with two to eight. They might ask us where the jazz is, and they'll pass rows of other artists to get to it," says Jeff Oronzo, manager and 26-year employee. "Then they'll complain at the register about spending too much, because they only expected to find that one item."

Canterbury dazzles customers with 120,000 titles. The retro-looking marquee also attracts patrons to this 40-year-old operation on East Colorado Boulevard.

"We have songs that go back to the teens and '20s, with the early big bands and jazz and pop vocalists," says Jennie Freedman, co-owner with her brother, Charles Gordon, and sisters Jessie Mitchell and Barbara Stuhr. "Collectors bring in

pages from the Internet to see if we have them, so they don't have to order them. Amazon.com usually lists them, but they don't necessarily have them in their warehouse."

The store has always kept thousands of musical scores around because of the famed Pasadena Playhouse nearby. "Fans come from all over Southern California to buy from us," says Gordon. "We don't

advertise in the programs or sell CDs in the lobby of the theaters. They just know us by word-of-mouth."

The owners "carry as many versions of a musical's CDs as we can get. For example, we don't just have 'Evita'—we have CDs of the London and American productions, the Spanish translation, and the U.S. film," says Oronzo. "We have the original Broadway recording of 'The Music Man,' the movie soundtrack from the 1960s, and the newest 'Music Man' from this year."

Canterbury has as much variety of music as Pasadena has drama. (Continued on next page)

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Columbia TriStar Home Video made an event out of the DVD release of "Men In Black" and spent more than a year prepping the title for its debut in the format.

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## CANTERBURY'S RETAIL TALE

(Continued from preceding page)

Nearly 26% of its product line is rock, pop, and soul; classical, 21%; jazz, 10%; international and world beat, 8%; pop vocal standards, 8%; big band/instrumentals, 7%; show tunes, 7%; folk and blues, 4%; country, 3%; children's, 3%; new age, 1%, and miscellaneous, 2%. Product sales are 96% new and 4% used CDs.

While total revenue has been just 2% above last year's, there is one "standout" department, says Gordon: international. Canterbury keeps expanding it because the Los Angeles area has become such a global village.

"We have both the traditional folk

sounds and the world beat," says Oronzo. "We've got CDs from the Royal Scots Dragoon Guard of Scotland, to the Kabuki and *kodo* drums of Japan, and the Red Army Chorus of the Soviet Union."

Latin music is where Canterbury has seen the most growth, especially Brazilian, Cuban, and Mexican. "Our selection dates to the 1930s, but most of it is from the 1950s up to now," says Oronzo. Santana's "Supernatural" (Arista) and the Buena Vista Social Club's eponymous CD (Nonesuch) were two of the hottest hits this year.

Santana requested to tape his

cable-TV special April 8 at Pasadena Civic Auditorium, reportedly because he liked the 1930s-era venue that hosts the annual People's Choice Awards, NAACP Image Awards, and the Pasadena Symphony.

Music merchants have also paraded into the City of Roses. "The competition keeps building," says Freedman. "Tower Records is just a few blocks away, and other national chains like Wherehouse, Best Buy, and Borders are here in town, too. We have several independents, such as Poo Bah, Moby Disc, Penny Lane, and Liquid Music."

Canterbury "has always been a discount store. While almost everybody has their Top 50 CDs on sale, we extend that to reissues," says Oronzo. "And, we keep them at that level for a month to three months." Sticker prices average between \$12.99 to \$14.99 for new CDs, \$14.99 to \$16.99 for regular front-line product, and \$9.99 to \$16.99 for catalog.

The store purchases from between 50 and 100 distributors and frequently from major labels Sony, WEA, and BMG. Some of Canterbury's biggest independent distributors are Musicrama (New York), Distribution North America (Woodland, Calif.), and City Hall Records (San Francisco.)

Canterbury doesn't use such incentives as frequent-buyer plans.



Canterbury Records still has its well-preserved sign from the 1960s overlooking its backdoor entrance in Pasadena. The City of Roses is modernized downtown, but store owners say their clientele likes this facade. (Photo: Patricia Bates)



The international section at Canterbury Records takes music lovers all over the world. Latin CDs have had the most pronounced growth. (Photo: Patricia Bates)

## newsline...

**CIRCUIT CITY** says it expects second-quarter earnings to be 21 cents per share, 2 cents lower than its July forecast. The revision includes charges associated with the company's previously announced decision to pull out of the large-appliance business and focus exclusively on home electronics. The company expects sales for the period ending Aug. 31 to rise 4% to \$2.51 billion from \$2.42 billion a year ago. Comparable-store sales were unchanged. Second-quarter financial results are expected to be released Monday (18).

**AMAZON.COM** earnings estimates were cut recently by Merrill Lynch analyst Henry Blodget, who increased his third-quarter loss estimate to 32 cents a share from 30 cents and upped his full-year loss estimate to \$1.27 a share from \$1.23. He also increased his loss estimate for 2001, to 63 cents a share from 53 cents. "The company is going through an awkward transition from a hyper-growth, revenue-momentum story to a long-term growth and earnings story," Blodget said in a recent note to investors. He also said that investor sentiment is showing signs of improving toward online retailers and that he expects to see margin improvement and proof of operating leverage in the company's third-quarter earnings.

**NAVARRE** says its business-to-business E-commerce division, eSplice, has forged a deal with Liquid Audio to provide secure digital downloads on its network. Starting this fall, eSplice will offer for sale 80,000 downloads from artists on 1,500 labels.

In other news, Navarre's music division has signed an exclusive distribution agreement in the U.S. and Canada with singer/songwriter/producer Richard Marx's Signal 21 Music. The first release from Marx, titled "Days In Avalon," will be available through Navarre Oct. 24.

**BESTBUY.COM** has named David Witzig director of online stores for music and movies. Witzig leaves his post as senior VP of content and commerce development at NetRadio.com. He will continue to be based in Minneapolis and will report to Scott Young, VP/GM of online stores, entertainment, for bestbuy.com.

In other news, Best Buy has entered into an agreement to market and sell three music compilations released by bands.com, a music site owned by Marketvision Direct. The compilations—"City Rocks: Boston," "City Rocks: New York," and "City Rocks: Canada"—will feature songs from artists native to, or who got their big break in, the featured regions. The products will be located in bands.com point-of-sale displays in music sections of selected Best Buy stores.

**LIBERTY DIGITAL** subsidiary DMX Music is teaming with Dutch cable TV operator United Pan-Europe Communications (UPC) to jointly acquire Xtra Music. Xtra distributes 80 channels of DMX Music programming to 25 European countries via satellite and to the Middle East. UPC and DMX Music will each own 50% of the company.

**DREAMWORKS RECORDS** is joining with the parent company of the Rio digital music player, S3, to put music tracks from the label's artists on future Rio portable devices. The tracks to be featured on future players include "Girl From The Gutter" by Kina, "Son Of Sam" by Elliot Smith, "Last Resort" by Papa Roach, and "Illumination" by Rollins Band. Nikki Love's "They Don't Understand Me" and Nelly Furtado's "Turn Off The Light" will be added to the Rio 600 in early October. S3 previously announced agreements with Hollywood Records andTVT Records to promote tracks from popular acts like Fastball and Snoop Dogg on the Rio players.

"We're already lower-priced on 80% of what we offer," says Oronzo. "Sometimes, we'll give a discount on a classical collection."

This year's best sellers, besides Santana and Buena Vista Social Club, have been Andrea Bocelli's "Romanza" (Philips), Diana Krall's "When I Look In Your Eyes," (Verve), Charlotte Church's self-titled CD (Sony Classical), Stan Freberg's "Tip Of The Freberg" (Rhino), and Steely Dan's "Two Against Nature" (Giant).

The store wholesales to accounts throughout California. "We're like a hybrid of a store and a regional distributor," says Oronzo. "We function as a one-stop and a rackjobber."

Canterbury has done double duty since 1956, when the owners' late father, Leonard Gordon, began retailing at his San Gabriel Valley Record Shop and wholesaling at his Canterbury Records in Alhambra, Calif. When he moved to Pasadena in 1960, he consolidated both under the present name.

While Pasadena has an original manuscript of Chaucer's "Canterbury Tales" on display in the prestigious Huntington Library, the family says their father didn't borrow the store name from the author; he just liked the name.

"I remember when we had to sell Harry Belafonte's 'Calypso' record without the cover, because they couldn't press them fast enough," says Freedman, who began working for her father in 1958. "They were so popular at the time, fans had to send in to RCA Records for the jacket."

Today, Canterbury exists in the CD-on-demand atmosphere of the Internet. "We take special requests by E-mail, and our inventory is on a computerized database," says Oronzo. "But, we're not on SoundScan, because we don't see that it benefits us as much as the manufacturers."

Gordon doesn't know what downloading of music from the Internet will do for brick-and-mortar stores. "We get people looking for out-of-print songs, maybe because the labels don't want to issue them anymore," says Gordon. "Technology could make those more available, but I don't know how that would work for the retailers."

The store does not advertise much because "it's too expensive for TV, radio, and print in this market," says Oronzo. "The independent stations have been bought by major broadcasting corporations, or their formats don't have the audience for us." Canterbury occasionally takes space in the Pasadena Weekly.

Canterbury rarely needs to take out a classified advertisement for help because it has 15 full- and part-time employees on a steady basis. Three of them have longevity: Oronzo; general salesman Pete Zieman, with 27 years; and stockroom manager Bruce Brockie, with 20-plus years of experience.

"I like the independence here," says Oronzo. "I can make my own decisions on the floor, without having to answer to the corporate culture."

Gordon says employees can "react quickly" to a situation, without having to go through hierarchy.

While Pasadena has many retirees who go to Canterbury, the city is nothing like the stereotype in the 1960s Jan & Dean hit "The Little Old Lady From Pasadena," says Gordon. "There's a component to that here, but we also have lots of students from Cal Tech. The average age of our customers is probably higher than at other record stores in general. We get a significant number of kids and teenagers, and senior citizens through their 80s, and everyone in between. And just as many women as men."

Canterbury's demographics keep widening, especially with an aging baby boomer population that likes its entertainment. "The show tunes, classical, and big bands have kept us afloat during those dry periods of rock'n'roll," says Oronzo.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Hilary J. Hoffman is promoted to VP of brand marketing for Universal Studios Home Video in Universal City, Calif. She was executive director of marketing for Universal's video rental and re-priced lines.



HOFFMAN

**NEW MEDIA.** All Media Guide promotes Chris Woodstra to VP of con-

tent development and Dave Datta to VP of technology in Ann Arbor, Mich. All Media Guide also names Randy Kuckuck VP of operations in Ann Arbor. They were, respectively, editor in chief, senior programming director, and president of Millennium Graphics.

**MUSIC VIDEO.** Sandy Alouete is named director of music and talent relations for VH1 in New York. She was VP of international/artist development for the Sire Records Group.

## Rooster Blues Releases '60s Recordings From Fabled Blues Players Of Maxwell St.

**MAXWELL STREET BLUES:** Just before we left our hometown of Chicago a few weeks ago, we turned on the TV news to see footage of several bulldozers lined up in front of some derelict buildings on Maxwell Street, on the city's South Side.

In early August, the keeper of the National Register, **Carol Shull**, had ruled that the street was not eligible for listing in the National Register of Historic Places. For years, the University of Illinois has sought to knock down the remaining old buildings on Maxwell Street and use the space for its local campus, and Shull's decision was interpreted as a signal that demolition could begin in earnest.

However, many in the Chicago community—and especially in the Chicago music community—have taken the view that Maxwell Street's remaining buildings are worthy of historic preservation.

Declarations of Independents personally remembers the era when the street was the home of a vast open-air market, where hundreds of hucksters sold their wares and many of the area's blues musicians played under the sky, rain or shine. We heard our first live blues on Maxwell Street (though we didn't even know the music we were hearing was the blues back then) one bitterly cold winter's day decades ago, as we accompanied our mother on a fruitless quest for a used mah-jongg set. (It was said that anything could be found on Maxwell Street, if you took the time to look for it.)

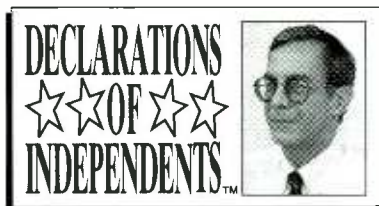
The Maxwell Street market, a hive of mercantile activity from the 1870s on, finally closed in 1994, and the University of Illinois has been trying to get the land cleared since then.

The musicians of the South Side, many of whom played on the street in its heyday, have been vocal in their efforts to keep Maxwell Street standing. On Aug. 25-27, such performers as **Ruby Harris**, **Kid Dynamite**, **Little Sambo**, **Bobby Too Tough**, **Iceman Robinson**, and **Johnny Fortune** played at a "blues vigil" at the old Juketown Community Bandstand, at the intersection of Halsted and Maxwell streets.

On Aug. 18, blues singer/guitarist **Jimmie Lee Robinson**—who released the album "Maxwell Street Blues" on his own Amina Records label in 1998—began his third fast protesting the destruction of Maxwell Street. He undertook two previous 62-day fasts in 1997 and 1998.

"I'm continuing my fast and trying to stay to myself," Robinson said on Sept. 8, the 21st day of his current fast.

Robinson, who performed on Maxwell Street from the '60s on, added, "I'm gonna do it as long as it takes. It's a spiritual-type thing. You never know what'll come from it... Maybe we can't save the buildings, but the history of it will be sal-



by Chris Morris

vaged."

A large chunk of that history will be heard on an important forthcoming release from recently reactivated Rooster Blues Records in Memphis—a city that, based on the fate of old Beale Street, learned the value of historic preservation the hard way. On Oct. 24, the label will issue "And This Is Maxwell Street," a three-CD package featuring two discs worth of astounding live recordings made for the soundtrack to the late director **Mike Shea's** 1964 documentary "And This Is Free."

For his film, Shea captured some

*'I'm continuing my fast and trying to stay to myself. I'm gonna do it as long as it takes... Maybe we can't save the buildings, but the history of it will be salvaged'*

—JIMMIE LEE ROBINSON—

striking performances by **Robert Nighthawk**, **Carey Bell**, **Johnny Young**, **Big John Wrencher**, **Blind Arvella Grey**, **Big Mojo Elem**, and other Maxwell Street blues performers. Some of Nighthawk's tracks surfaced on a 1980 Rounder Records LP; those sides, plus five additional tracks, were just re-released by Rounder's Bullesye Blues & Jazz imprint as "Live On Maxwell Street: Deluxe Edition."

But the Rooster Blues release claims to be the first authorized American release of Shea's recordings. A two-CD set of the material was issued in Japan by P-Vine Records last year; the American version of the set will include a 60-page illustrated book and a bonus interview disc on which Nighthawk is interviewed by the late blues guitarist **Mike Bloomfield**.

The Rooster collection, which comes complete with the chatter of street vendors and preachers between songs, splendidly captures the ambience of Maxwell Street. Hearing these records, one gets a strong

taste of the old market, where musicians both famous and obscure tested their chops for passers-by.

Those interested in more information about the battle to preserve the district can visit the Maxwell Street Historic Preservation Coalition's Web site at [www.openair.org/maxwell/preserve.html](http://www.openair.org/maxwell/preserve.html).

**FLAG WAVING:** According to **Terry Miles**, his group **Ashley Park** drew its name from a bed-and-breakfast establishment in Ireland. But on the basis of its debut Kindercore album, "Town And Country," Ashley Park could be a plot of greenery where classically hewn pop music is played.

In fact, the 28-year-old musician from Vancouver admits his affection for the Kinks album "The Village Green Preservation Society." The album's suitelike construction reveals Miles' liking for the Beatles' "Abbey Road." His preference for shifting, sweet melody also reflects an admiration for "Pet Sounds" and other classics from the **Brian Wilson** canon.

But, perhaps surprisingly, some of the shifting guitar passages on "Town And Country" betray the influence of such mid-'70s **Pink Floyd** opuses as "Wish You Were Here." "Usually I like the **Syd Barrett** [-penned Pink Floyd] stuff," Miles says. "But it was the '70s Floyd that was hitting me."

Miles says Ashley Park represents an evolution from the work of his earlier incarnation, **Saturnhead**. "It was more of a **Guided By Voices** lo-fi bedroom four-track [kind of thing]," he says. "I wanted to move ahead. I learned a lot from doing years of that."

When some friends got a new tape machine, it spurred Miles to experiment more. However, the more sophisticated nature of the music he began to make made him question his ability to replicate the music on "Town And Country" onstage.

"As we added strings and horns, I was a bit concerned," he confesses. "I wasn't sure it was something I'd play live... I sort of got carried away."

In the end, however, Miles realized that the new music he was creating filled a gap in his own sizable collection.

"I have a lot of records," he explains. "Having so many good records influences what you make. There was a space missing, so I had to make it."

Spinning another lovely analogy, he adds, "Friends of mine treat music like magazines—use it once or twice, get rid of it. I use it like a novel—read it over and over again."

Miles, who has organized a band to play the album and some new material on the road, plans dates in late September in the Pacific Northwest and in October in New York.

### Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	7	<b>BAHA MEN</b> S&W/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	<b>WHO LET THE DOGS OUT</b> 1 week at No. 1
2	1	2	<b>2GETHER</b> TVT 6840 (10.98/17.98)	AGAIN
3	4	13	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
4	3	5	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
5	<b>NEW</b>		<b>MARK CONDON</b> HOSANNA! 1780/INTEGRITY (9.98/12.98) <b>HS</b>	MARVELOUS THINGS
6	5	35	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT
7	6	21	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) <b>HS</b>	THE STATE
8	7	35	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT
9	16	26	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
10	8	35	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	11	32	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
12	9	10	<b>JIMMY PAGE &amp; THE BLACK CROWES</b>	LIVE AT THE GREEK
13	10	3	<b>BUJU BANTON</b> ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98) <b>HS</b>	UNCHAINED SPIRIT
14	12	7	<b>C-BO</b> WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
15	14	13	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
16	18	12	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
17	35	8	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) <b>HS</b>	CITY OF SYRUP
18	19	13	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) <b>HS</b>	FANTASTIC VOL. 2
19	17	2	<b>SOUNDTRACK</b> SURVIVOR — THE OFFICIAL SOUNDTRACK TO THE HOT CBS TV SERIES TVT SOUNDTRAX 6900/TVT (17.98 CD)	
20	15	6	<b>RANCID</b> HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
21	21	19	<b>AIMEE MANN</b> BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPEREGO 002 (16.98 CD)	
22	27	2	<b>LV</b> LOUD 1868 (11.98/17.98) <b>HS</b>	HOW LONG
23	28	6	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 (8.98/12.98) <b>HS</b>	EN QUE TRABAJA EL MUCHACHO
24	38	5	<b>LUDACRIS</b> DISTURBING THE PEACE 911 (10.98/16.98) <b>HS</b>	LUDACRIS PRESENTS: INCOGNITO
25	20	16	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
26	13	2	<b>JETS TO BRAZIL</b> JADE TREE 1052 (9.98 CD) <b>HS</b>	FOUR CORNERED NIGHT
27	31	11	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4
28	24	2	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
29	23	11	<b>MO THUGS FAMILY</b> LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	
30	34	4	<b>ELVIS PRESLEY</b> TIME LIFE 23725 (13.98/24.98)	ELVIS — COUNTRY
31	<b>NEW</b>		<b>RYAN ADAMS</b> BLOODSHOT 20071 (15.98 CD) <b>HS</b>	HEARTBREAKER
32	26	11	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD) <b>HS</b>	N.Y.C. UNDERGROUND PARTY 2
33	40	2	<b>PEPE AGUILAR</b> MUSART 12326/BALBOA (10.98/17.98) <b>HS</b>	LO GRANDE DE LOS GRANDES
34	32	21	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
35	36	35	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
36	30	24	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
37	29	3	<b>THEIEVRY CORPORATION</b> EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) <b>HS</b>	MIRROR CONSPIRACY
38	33	13	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) <b>HS</b>	TANTO TEMPO
39	22	21	<b>SOUNDTRACK</b> 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
40	37	12	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD) <b>HS</b>	OUT THERE AND BACK
41	39	35	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
42	41	7	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) <b>HS</b>	BOOK I
43	25	6	<b>BAHAMADIA</b> GOODVIBE 2021*/ATOMIC POP (8.98 CD) <b>HS</b>	BB QUEEN
44	42	8	<b>WALTER BEASLEY</b> SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
45	43	13	<b>NOFX</b> EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
46	<b>RE-ENTRY</b>		<b>LOS TEMERARIOS</b> ● FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
47	50	35	<b>SEVENDUST</b> ● TVT 5820 (10.98/16.98)	HOME
48	<b>RE-ENTRY</b>		<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD) <b>HS</b>	COMMUNICATE
49	45	11	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN
50	<b>RE-ENTRY</b>		<b>BANDA EL RECODO</b> FONOVISA 80769 (7.98/11.98) <b>HS</b>	LO MEJOR DE MI VIDA

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) 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.



# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
					
			<b>NO. 1</b>		
1	1	2	<b>LIVE ON TOUR</b> Cash Money Universal Music & Video Dist. 53252	Cash Money Millionaires	19.95
2	2	3	<b>AARON'S PARTY (COME GET IT) — THE VIDEO</b> Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95
3	<b>NEW</b>		<b>MUSIC (DVD)</b> Warner Reprise Video 44909	Madonna	9.95
4	4	6	<b>BECAUSE HE LIVES</b> Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
5	5	42	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ Jive/Zomba Video 41651	Britney Spears	19.95
6	7	234	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
7	6	8	<b>BIG MONEY HUSTLAS</b> Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
8	8	42	<b>S &amp; M</b> ▲ Elektra Entertainment 4218	Metallica	19.95
9	13	36	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
10	11	96	<b>'N THE MIX WITH 'N SYNC</b> ▲ BMG Video 65000	'N Sync	19.95
11	12	43	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65005	Dave Matthews Band	19.95
12	16	17	<b>WHITNEY: THE GREATEST HITS</b> ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
13	15	9	<b>SPIT IN YOUR EYE</b> Artemis 751037	Kittie	15.95
14	9	20	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
15	14	3	<b>PURPOSE BY DESIGN</b> Venty Video 43140	Fred Hammond & Radical For Christ	19.95
16	26	6	<b>THONG SONG</b> Ventura Distribution 40143	Sisqo	14.98
17	19	44	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	10.95
18	10	20	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.95
19	20	157	<b>THE DANCE</b> ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
20	21	39	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.95
21	3	15	<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.95
22	27	131	<b>RAGE AGAINST THE MACHINE</b> ▲ Epic Music Video Sony Music Entertainment 50160	Rage Against The Machine	14.95
23	31	42	<b>THE VIDEO COLLECTION 92-99</b> Warner Reprise Video 38506	Madonna	19.95
24	25	233	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
25	30	70	<b>LIVE</b> ▲ USA Home Entertainment 599553	Shania Twain	19.95
26	32	64	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
27	29	43	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
28	23	91	<b>CUNNING STUNTS</b> ▲ Elektra Entertainment 40202	Metallica	19.95
29	28	72	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ Jive/Zomba Video 41675	Backstreet Boys	19.98
30	35	39	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 38510	Eric Clapton	19.95
31	17	24	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	22	13	<b>TWO AGAINST NATURE</b> Image Entertainment 9583	Steely Dan	19.98
33	<b>NEW</b>		<b>LIVE AT FILLMORE DENVER, NOVEMBER 20, 1999</b> Epic Music Video Sony Music Entertainment 50225	Indigo Girls	19.98
34	37	15	<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016	Various Artists	22.95
35	<b>RE-ENTRY</b>		<b>25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY</b> Arista Records Inc. BMG Video 15748	Various Artists	19.95
36	33	87	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
37	24	13	<b>TALES FROM MARGARITAVISION</b> MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.95
38	<b>RE-ENTRY</b>		<b>ALL ACCESS VIDEO</b> ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
39	34	66	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95
40	40	44	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 59951	Shania Twain	12.95

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

“Has anyone  
ever had a  
  
boring dream?”

- Paul Gauguin



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## Mall-Based Music Stores Will Survive Whatever The Future Holds For Retail

SOME PEOPLE just don't read the writing on the wall. Even though I have been proclaiming for almost five years now that the digital distribution channel is going to take longer to establish than Internet proponents would have everyone believe, and even though there is now finally plenty of hard data to back up this assertion, I still get phone calls like the one I received from one of my regular Wall Street gossip partners.

After the Trans World Entertainment acquisition of Disc Jockey was announced, the caller wondered, "Why would anyone invest in brick-and-mortar now? [Trans World chairman **Bob**] Higgins should be closing stores, not buying stores" (see story, page 1).

The brick-and-mortar vs. digital downloading debate has been beaten to death (I know because I am one of the killers on this topic), so I won't rehash that dialogue. Nor will I bring up the click-and-brick discussion either. But let's fast-forward and pretend that the day has finally arrived, whenever that may be, when digital downloading is a factor, maybe even the dominating factor. Even in that day, I assert that there will still be a place for brick-and-mortar merchants.

Music manufacturers know that the more formats they have, the greater their sales are. That's why they are working so hard to keep the album cassette format alive. Similarly, even if it came to pass that digital downloads dominated the music busi-

ness, there would still be a demand for physical product sold in conventional stores. And those stores would more likely be mass merchants and mall stores than free-standing record stores.

In malls, music merchants are largely parasites, feeding off the customer traffic generated by those

Hall in Philadelphia, and representatives from more than 500 stores turned out, according to **Frank Lipsius**, VP of the Philadelphia-based wholesaler. Among the acts that performed sets for the attending retailers were RuffNation/Warner Bros.' **Major Figgas**, Capitol's **Rachelle Ferrell**, Epic's **3 Little Women**, Jive's **B.B. Jay**, Columbia's **Kandi**, and Artemis' **the Spooks**.

Prior to the party at the hall, Universal One-Stop held a performance for the first time during the morning's open house, as **David Gough** and **Esther Smith** of DoRohn Records kicked off the meeting with their gospel-singing-and-dance troupe.

In addition to providing label and distribution executives with an opportunity to talk directly to retailers, the wholesaler also promoted its Web site, which it has been beta-testing for the past six months. Universal is presenting its online store as a turnkey solution to its retail customers, allowing them to have an Internet presence, Lipsius says.

**VALLEY MEDIA** announced that it has ended its search for a president with the promotion of **Jim Miller** to president/COO from his previous position as interim CFO, which he has held since he was hired in June. The Miller announcement comes on the heels of the departure of COO **Melanie Cullen**, who resigned in the first week of September. Also during that week the company's five-person Connecticut sales office defected en masse to Northeast One Stop.

Valley founder and chairman **Barney Cohen** has spent the past few months cleaning house in an attempt to turn around Valley Media, which has been turning in poor financial results over the past few quarters.

Miller, who previously was COO at the Portland, Ore.-based Cascade Corp., says he believes that Valley has experienced enough of a shake-up, thank you very much.

Asked if he intended to make any further personnel changes, he answers, "Nothing is forever, but you won't see anything as dramatic as the changes that have already occurred. There have been far too many changes here already, and I believe we now have the team together to bring Valley's performance back" to where it previously was.

Miller concedes that the company is still working to offset its mistakes. While industry sources say that Valley's returns have been heavy, Miller says he foresees a further reduction in inventory. "We have worked hard to reduce inventory," he says. "We are not where we want it to be, but we will be by the end of the year."

In addition to improving inventory turns, Miller says, the company will place a bigger emphasis on its DVD product line.

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## RETAIL TRACK

by Ed Christman



retail environments. So if people still have to go to malls to buy clothing, appliances, and other products that our scientists have yet to figure out how to digitally distribute, then while they are there, they will continue to stop in record stores, on impulse, the way they do now.

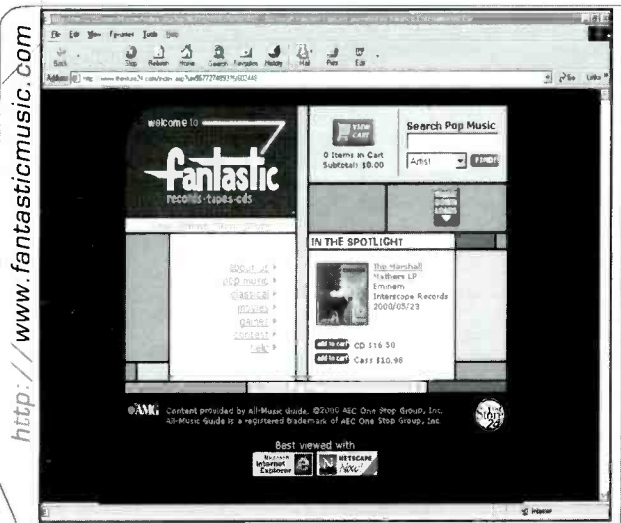
Who's to say what stores will look like then—whether they will have a wide array of physical product, or if they will offer music on demand? But a well-merchandised mall music store will always be able to sell music, regardless of the format.

All 113 of WaxWorks' Disc Jockey stores are in enclosed malls. In my view, Trans World is making a good investment in buying these stores.

**CONFABULATIONS:** Universal One-Stop held its annual convention at the Sheet Metal Union Workers



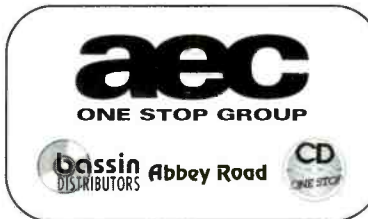
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# Flumpa The Frog Leaps From Audio And Books To Stage

**IT'S A FROG'S LIFE:** Tough as it can be to break a new children's character even with TV exposure, hardly anyone will attempt it without any. But that's just what **Wendy Whitten** is doing with her science-minded tree frog named Flumpa.

The educational amphibian's audio and book series, "Flumpa's World," is selling briskly for Whitten and her Nashville-based company, Ion Imagination Entertainment. The latest album, "Flumpa's World: Out Of This World," which sports a space-program theme, was scheduled to launch today (23)

with a performance at Brookside Gardens' Space Day in Washington, D.C.

What's more, a live show starring Flumpa is ringing up numbers in the six figures, with some 250 performances per year. "There's a possibility of our performing in the United Arab Emirates next March," says Whitten.

Licensing companies have come courting, and Whitten says the possibility of Flumpa TV is being investigated. But it all started with audio (and books). Whitten, a professional chemist, founded Ion Imagination Entertainment in



by Moira McCormick

1994. The first Flumpa book came out two years later, says Whitten, "but it was our second product that got us into schools and libraries." That was the first audio release, "Flumpa's World: Frogs, Rain Forests & Other Fun Facts," which bowed in 1998.

"The education and science ele-

ments brought us into schools and then into libraries," says Whitten. "We got more exposure that way, and more and more people knew who Flumpa was."

Tireless touring was a major factor as well, with "Flumpa And Friends LIVE!," in which an actor costumed as Flumpa is accompanied onstage by Whitten and her songwriting partner **Rick Florian**, former lead singer for contemporary Christian group **White Heart** and holder of a biology degree. The third member of the Flumpa team is veterinarian **Keith Frickey**.

The troupe's aim is to "open up the worlds of science through

music, storytelling, and creative movement," in Whitten's words. "Flumpa And Friends LIVE!" is regularly staged in Barnes & Noble and Borders bookstores, which also carry the books and audios. Plus, says Whitten, "we're in schools, libraries, aquariums, zoos, children's and science museums, and now, with the new album, in planetariums."


"Out Of This World" draws on Whitten's firsthand experience with the U.S. space program: her father, **Ray Sloan Whitten**, was a NASA engineer and part of the ground control team for the Mercury, Gemini, and Apollo missions.

(Continued on page 75)

Billboard®

SEPTEMBER 23, 2000

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
<b>◀ No. 1 ▶</b>				
1	2	196	VARIOUS ARTISTS ● TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)	
2	1	7	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
3	3	18	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
4	5	245	VARIOUS ARTISTS ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)	
5	4	62	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
6	6	28	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
7	7	98	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
8	9	264	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)	
9	8	29	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER
10	11	199	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
11	10	179	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
12	14	208	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
13	17	210	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
14	12	250	BARNEY ▲ <sup>2</sup> BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
15	13	176	VARIOUS ARTISTS ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)	
16	15	3	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
17	16	127	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
18	18	228	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)	
19	19	23	CEDARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
20	RE-ENTRY		VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
21	20	42	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
22	22	99	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
23	24	64	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
24	23	5	MOMMY & ME MADACY 50572(2.98/4.98)	TWINKY TWINKLY LITTLE STAR
25	21	18	VARIOUS ARTISTS BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

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## New Media

MERCHANTS & MARKETING

### Microsoft, RadioWave Offer Music While You Chat

Microsoft Also To Incorporate Newly Acquired MongoMusic's Sounds-Like Technology

This issue's column was prepared by Marilyn A. Gillen.

IF THE MICROSOFT NETWORK (MSN) has been sounding a little more interesting lately, it's by design. The Redmond, Wash.-based Microsoft has been tuning up its Internet portal via a slate of audio initiatives, including a pact with RadioWave to stream 40 "themed" channels of music through its popular chat rooms.

A just-announced acquisition of an innovative technology start-up, meanwhile, promises a more concerted music thrust ahead across Microsoft's various online properties, including WindowsMedia.com.

No one is revealing numbers—on the record, at least—but sources peg the price Microsoft paid for the Red-

mond City, Calif.-based MongoMusic at \$65 million. The transaction is believed to be an all-stock deal, and all of Mongo's 65 employees are expected to make the move with the company to Redmond, according to MongoMusic executives.

### SITES+ SOUNDS

wood City, Calif.-based MongoMusic at \$65 million. The transaction is believed to be an all-stock deal, and all of Mongo's 65 employees are expected to make the move with the company to Redmond, according to MongoMusic executives.

MongoMusic's centerpiece is the patent-pending Intuitive Music Search System technology, otherwise known as its sounds-like system. The feature uses pieces of music that users have already identified as ones that they like to recommend as other songs that the listener should also find appealing. The company also allows users to search for music via such attributes as tempo and mood. A related Mongo technology, a patent-pending digital storage locker, incorporates the search feature, Mongo execs say.

"All of our technologies are tied in to the sounds-like technology," explains Colleen Anderson, Mongo VP of marketing. "With our locker, for instance, you will have the ability to dynamically program what's in it, so you don't have to create manual playlists 'til the cows come home. You can just say, 'I want all my fast hard rock' or 'all my mellow tunes.'"

Execs at Mongo and Microsoft say it is too early to specify how Mongo's technologies will be implemented within the Microsoft properties, but Microsoft's Jeff Camp, GM in the personal services and devices group, says the acquisition fits in with Microsoft's aim of "providing consumers constructive ways to get great music, while respecting the rights of artists."

Anderson notes that Mongo—which received early funding from Sony and Nokia—"has been working with the labels from the start."

"We've always been committed to helping establish a legitimate online music market," she adds, "and we think this partnership will help us to move the industry in that direction."

On another music front, Microsoft

is talking up a new audio feature it has added to its chat rooms. The company has teamed with RadioWave.com to launch "MSN Chat Radio,"

which streams 40 genre-specific music channels to the chat rooms within MSN.com.

(Continued on page 79)

### TRAFFIC TICKER: Top Online Retail Sites

#### Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME	
1. amazon.com	10,760
2. barnesandnoble.com	3,762
3. cdnow.com	3,071
4. bmgmusic.com	2,317
5. buy.com	1,892
6. columbiahouse.com	1,708
7. bestbuy.com	1,223
8. walmart.com	1,049
9. towerrecords.com	258
10. samgoody.com	160

TOTAL VISITORS AT WORK	
1. amazon.com	5,186
2. barnesandnoble.com	1,623
3. buy.com	1,147
4. bmgmusic.com	1,055
5. cdnow.com	1,014
6. columbiahouse.com	728
7. bestbuy.com	493
8. walmart.com	456
9. towerrecords.com	149
10. twec.com	30

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR	
1. amazon.com	2,866
2. barnesandnoble.com	1,037
3. bmgmusic.com	847
4. cdnow.com	762
5. buy.com	605
6. columbiahouse.com	464
7. walmart.com	339
8. bestbuy.com	317
9. towerrecords.com	64
10. samgoody.com	49

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR	
1. amazon.com	4,992
2. barnesandnoble.com	1,824
3. cdnow.com	1,291
4. bmgmusic.com	1,093
5. buy.com	890
6. columbiahouse.com	804
7. bestbuy.com	565
8. walmart.com	497
9. towerrecords.com	124
10. samgoody.com	63

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 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

SEPTEMBER 23, 2000

### Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	2	LA LUNA NEMO STUDIO 56968/ANGEL	SARAH BRIGHTMAN	23
			◀ NO. 1 ▶ 2 weeks at No. 1		
2	2	13	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	17
3	3	39	BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	12
4	6	2	NEVER NEVER LAND N-CODED 4207/WARLOCK [CS]	JANE MONHEIT	—
5	NEW▶		FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER	—
6	20	8	WHEN I LOOK IN YOUR EYES ● VERVE 050304/VG	DIANA KRALL	115
7	NEW▶		A LITTLE BIT SPECIAL HAHA 61002/WHAT ARE RECORDS?	STEPHEN LYNCH	—
8	7	38	HUMAN CLAY ▲ WIND-UP 13053*	CREED	4
9	5	17	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	3
10	RE-ENTRY		MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557	JIM BRICKMAN	77
11	4	5	COYOTE UGLY ● CURB 78703	SOUNDTRACK	11
12	11	16	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL [CS]	3 DOORS DOWN	7
13	12	25	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	5
14	RE-ENTRY		PLAY ▲ V2 27049* [CS]	MOBY	46
15	19	3	NO ANGEL ● ARISTA 19025 [CS]	DIDO	59
16	RE-ENTRY		THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	2
17	15	60	SUPERNATURAL ◆ <sup>13</sup> ARISTA 19080	SANTANA	45
18	NEW▶		LOVE AND FREEDOM MOTOWN 159405/UNIVERSAL	BEBE	30
19	18	43	CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	14
20	RE-ENTRY		ON HOW LIFE IS ▲ EPIC 69490* [CS]	MACY GRAY	40

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

# Home Video

MERCHANTS & MARKETING



**Big Band Bash.** Pioneer Entertainment celebrates the Aug. 24 DVD and VHS release of "Bill Vaughn And His Orchestra" at Merv Griffin's Coconut Club at the Beverly Hilton Hotel in Beverly Hills, Calif. The party and special performance by the band were held in conjunction with the DVD Entertainment 2000 conference Aug. 23-24. Kicking off the festivities at the Coconut Club are, from left, Pioneer's senior VP of sales Rick Buehler, president James Kobayashi, and VP of marketing Mark Roche.

## Country Icons Attend 'Homecoming' Video/Audio Series Features Stars' Opry Shows, Reflections

BY JIM BESSMAN

NASHVILLE—Following last year's successful release of three "Ryman Country Homecoming" videocassettes, Coming Home Music is releasing two videos of performances and reminiscences by Grand Ole Opry greats culled from two days of taping at the Grand Ole Opry House here last March.

The first two installments of the EMI Music Distribution-distributed set, titled "Country Legends Homecoming" and "Ralph Emery's

Country Homecoming," will be available in both video and audio formats on Sept. 26.

Each of the videos is priced at \$29.98, but a direct-response television campaign will offer both videos and their audio companions for \$59.95. The shows will also air on country cable station TNN on Sept. 16 and Oct. 7.

Country Home Music, the secular sister company to Bill Gaither's immensely successful Springhouse Music line of Southern gospel product, is also prepping third and fourth installments from the show, which are scheduled to be in stores for the first quarter.

Both of the new videos are hosted by famed country music air personality Ralph Emery and legendary country singer Bobby Bare.

"Country Legends Homecoming" also features Willie Nelson, B.J. Thomas, Kris Kristofferson, Lorrie Morgan, Crystal Gayle, Glen Campbell, Mel Tillis, Porter Wagoner, Barbara Fairchild, Janie Fricke, and Gene Watson.

"We thought the Ryman project was great, but these offer even more intimate reflections," says Barry Jennings, who executive-produced the programs with Emery and Bill Carter, along with producer Bryan Bateman.

"I'm thinking specifically of Kris Kristofferson telling the story of why he wrote 'Why Me Lord?,'" Jennings says. "It was very personal and meaningful to

all the artists involved, and there was a great chemistry. There were fewer artists this time, which



NELSON

allowed a more intimate surrounding, and everyone seemed to really enjoy one another with a great camaraderie, great music, and stories."

Other touching moments include Bare's remark during the taping. "Everywhere I turn, I see people I love," he said.

And while some of the stars may have looked a little longer in the tooth, all had their venerable chops very much intact.

"Ralph Emery's Country Homecoming" also stars Nelson, Thomas, Kristofferson, Gayle, Campbell, Mickey Gilley, George (Continued on page 71)

## Blockbuster Launches DirecTV Offer; 'Perfect Storm' Arrives On VHS/DVD

**PEACEFUL CO-EXISTENCE:** The post-Labor Day holiday marked the beginning of Blockbuster Video's entry into the satellite cable business. On Sept. 7, 3,800 Blockbuster stores began selling DirecTV packages with exclusive offers of free movie and game rentals and service plans.

Under the promotion, customers who sign up for DirecTV at Blockbuster will receive one year of free rentals and a free two-year extended service plan on DirecTV hardware. Blockbuster customers also get a second option of receiving a dual satellite dish that can connect to a second TV set in the house without the need for new equipment.

The offer comes just in time for football season, and DirecTV has an exclusive "NFL Sunday Ticket" package for Blockbuster patrons.

Individuals who purchase the system by Oct. 15 and activate it by Oct. 29 can subscribe to the football programming for \$169. In addition, DirecTV will kick in three months of free "Total Choice Platinum" programming, which has 160 channels, including 32 movie channels and 25 sports channels. With the offer the savings is about \$100.

In addition to in-store signage advertising the availability of DirecTV at Blockbuster, during peak hours a DirecTV customer service representative will be available to answer questions. An interactive kiosk, developed by Blockbuster, will further educate consumers about the wonders of DirecTV.

An 800 number for ordering is available, and later this month Blockbuster will make a free videotape infomercial available to its customers. A direct-mail campaign and tags on Blockbuster ads are also planned.

Blockbuster says that selling DirecTV systems will transform "its neighborhood stores into a full-service entertainment destination." Whether or not the cross-promotion will work out that way, this pairing of two apparent enemies will be one of the greatest home-video experiments of all time.

Meanwhile, Blockbuster is moving right along on the broadband front as well. The retailer and its broadband partner, Enron, have selected nCUBE's streaming media platform, Media CUBE 4, to deliver its yet-to-be-developed on-demand programming.

**'PERFECT' FOR HOLIDAYS:** The summer's third-highest grossing film, "The Perfect Storm," crashes into video stores on Nov. 14 from Warner Home Video.

The movie grossed \$177.8 million, right behind "Gladiator" at \$183.5 million and the summer's top dog, "Mission: Impossible 2," which took in \$213.7 million. "M:I-2" is due out on video on Nov. 7. DreamWorks Home Entertainment is keeping "Gladiator" under wraps, but the most likely street date will be Nov. 21.

Warner Home Video's "Perfect Storm" will carry a \$24.98 DVD and \$22.99 VHS price tag. The DVD version of the film, which is based on the true story of a fishing boat and its crew caught in a devastating North Atlantic hurricane in 1992, is packed with added features and DVD-ROM elements.

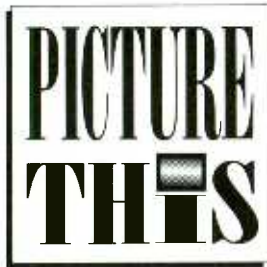
The disc contains three behind-the-scenes documentaries, including a HBO "making-of" special, one with interviews of witnesses to the storm, and another focusing on the creation of the **James Horner** music for the film. Audio commentaries from director **Wolfgang Petersen**; the book's author, **Sebastian Junger**; and visual effects supervisor **Stefen Fangmeier** are included. Petersen also provides commentary for a gallery of stills from the film.

Two to three months after street date, Warner will conduct a live online chat with some members of the cast and crew. The chat will only be accessed by DVD-ROM users; both the participants and the date have yet to be determined. Other ROM elements include an exclusive multiple-player video game, Web site links, and mini-documentaries about the film's special effects that can be viewed on the Web site.

Cross-promotion partners for the title include MasterCard, America Online, Club Med, and Act II Popcorn.

**CORRECTION:** An item in the Sept. 2 issue incorrectly reported that Sony Music Video has signed a long-term distribution agreement with Palm Pictures and Manga Entertainment. The agreement is for distribution in Canada only.

In the U.S., Palm Pictures and Manga Entertainment is distributed by Ryko Distribution with pick, pack, and ship functions handled by WEA.



by Eileen Fitzpatrick

## 'Poultry In Motion' Land At Retail Via DreamWorks' 'Chicken Run'

BY EILEEN FITZPATRICK

LOS ANGELES—DreamWorks Home Entertainment's hit "Chicken Run" will make its fourth-quarter retail run on video and DVD starting on Nov. 21.

The film took in \$106 million at the box office and was the feature debut for Aardman, the British animation studio best known for the Academy Award-winning claymation series "Wallace & Gromit."

The hilarious "Chicken Run" will be priced at \$26.99 for both the VHS and DVD formats.

Directors Nick Park and Peter Lord will contribute commentary to the DVD. Other DVD extras are a behind-the-scenes featurette titled "The Hatching Of Chicken Run" and a "making of" segment focusing on the stop-motion animation effects used in the film.

DVD-ROM-equipped consumers will be able to crack open two interactive games called "Escape

The Pie Machine" and "Whack A Tweedy." The games are also targeted to attract buyers of the new Sony PlayStation 2 consoles hitting the market this fall.

Three downloadable "Chicken Run"-themed screen savers, desktop pets, poster sets, and a calculator can also be accessed through the DVD-ROM.

"Chicken Run" will be supported by one of the company's largest marketing campaigns to date, including a \$3 instant rebate with purchase of the title and one DreamWorks catalog title.

Television ads are scheduled during prime-time network programs and holiday specials as well as on cable television's the Cartoon Network, Nickelodeon, and Lifetime. DreamWorks will also run an extensive online promotion on family and kids' Web sites. The marketing campaign is expected to generate more than 1 billion consumer impressions.

# 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
			◀ No. 1 ▶			
1	1	4	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000
2	10	16	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999
3	6	16	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999
4	2	9	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999
5	4	5	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b>	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000
6	7	15	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000
7	11	38	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999
8	3	7	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b>	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000
9	5	8	<b>MY DOG SKIP</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000
10	9	10	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000
11	8	4	<b>PLAYBOY'S SEXY GIRLS NEXT DOOR</b>	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000
12	12	13	<b>PLAYBOY'S LUSTY LATIN LADIES</b>	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000
13	21	41	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999
14	16	37	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999
15	20	3	<b>SAMURAI X</b>	A.D.V. Films 001D	Animated	2000
16	RE-ENTRY		<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000
17	NEW ▶		<b>THE BEST MAN</b>	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999
18	18	42	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b>	Roadrunner Video 981	Slipknot	1999
19	13	5	<b>THE FOG</b>	MGM Home Entertainment 100812	Jamie Lee Curtis	1979
20	25	2	<b>THE TIGGER MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000
21	34	11	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000
22	22	19	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999
23	30	4	<b>GIRLS GONE WILD-COLLEGE CO-EDS: MARDI GRAS</b>	Ventura Distribution 0213	Various Artists	2000
24	38	10	<b>SHAFT</b>	MGM Home Entertainment 95051	Richard Roundtree	1971
25	24	6	<b>BIG MONEY HUSTLAS</b>	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000
26	NEW ▶		<b>NEXT FRIDAY</b>	New Line Home Video Warner Home Video 5034	Ice Cube	1999
27	29	22	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000
28	14	4	<b>THE THOMAS CROWN AFFAIR</b>	MGM Home Entertainment 907452	Pierce Brosnan Rene Russo	1999
29	RE-ENTRY		<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000
30	15	22	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999
31	17	28	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000
32	NEW ▶		<b>END OF DAYS</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999
33	28	24	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000
34	31	38	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999
35	36	8	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b>	Warner Home Video 1579	Animated	2000
36	32	2	<b>TOM GREEN SHOW UNCENSORED</b>	MTV Home Video Sony Music Entertainment 5382	Tom Green	2000
37	27	21	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999
38	23	21	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999
39	37	6	<b>DOUBLE JEOPARDY</b>	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones	1999
40	26	17	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999

● 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	3	<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	
2	3	3	<b>THE CIDER HOUSE RULES (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine	
3	2	6	<b>MAGNOLIA (R)</b>	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise	
4	6	6	<b>THE BEACH (R)</b>	FoxVideo 60608	Leonardo DiCaprio	
5	7	4	<b>REINDEER GAMES (R)</b>	Dimension Home Video Buena Vista Home Entertainment 20619	Ben Affleck Gary Sinise	
6	5	5	<b>ROMEO MUST DIE (R)</b>	Warner Home Video 18128	Jet Li Aaliyah	
7	4	7	<b>THE WHOLE NINE YARDS (R)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry	
8	10	6	<b>THE NINTH GATE (R)</b>	New Line Home Video Warner Home Video 4123	Johnny Depp	
9	NEW ▶		<b>I DREAMED OF AFRICA (PG-13)</b>	Columbia TriStar Home Video 4152	Kim Basinger	
10	8	3	<b>TITUS (R)</b>	FoxVideo 200059	Anthony Hopkins Jessica Lange	
11	9	10	<b>THE TALENTED MR. RIPLEY (R)</b>	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	
12	NEW ▶		<b>GHOST DOG (R)</b>	Artisan Home Entertainment 10352	Forest Whitaker	
13	11	8	<b>BOILER ROOM (R)</b>	New Line Home Video Warner Home Video 5094	Giovanni Ribisi Vin Diesel	
14	NEW ▶		<b>THE NEXT BEST THING (PG-13)</b>	Paramount Home Video 334227	Madonna Rupert Everett	
15	NEW ▶		<b>THE BIG KAHUNA (R)</b>	Universal Studios Home Video 85774	Kevin Spacey Danny DeVito	
16	13	12	<b>THE GREEN MILE (R)</b>	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	
17	14	8	<b>THE HURRICANE (R)</b>	Universal Studios Home Video 85241	Denzel Washington	
18	19	3	<b>HOLY SMOKE (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 19718	Kate Winslet	
19	17	13	<b>GIRL, INTERRUPTED (R)</b>	Columbia TriStar Home Video 2711	Winona Ryder Angelina Jolie	
20	15	11	<b>DEUCE BIGALOW: MALE GIGOLO (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20135	Rob Schneider	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers	
			◀ No. 1 ▶			
1	3	2	<b>ANY GIVEN SUNDAY (R) (24.98)</b>	Warner Home Video 18322	Al Pacino Dennis Quaid	
2	1	2	<b>BRAVEHEART (R) (29.99)</b>	Paramount Home Video 5584	Mel Gibson	
3	2	2	<b>TERMINATOR 2: JUDGMENT DAY (R) (39.98)</b>	Artisan Home Entertainment 10967	Arnold Schwarzenegger	
4	NEW ▶		<b>MEN IN BLACK (LIMITED EDITION) (PG-13) (39.95)</b>	Columbia TriStar Home Video 5291	Tommy Lee Jones Will Smith	
5	NEW ▶		<b>MEN IN BLACK (COLLECTOR'S SERIES) (PG-13) (29.95)</b>	Columbia TriStar Home Video 82659	Tommy Lee Jones Will Smith	
6	6	4	<b>ERIN BROCKOVICH (R) (26.98)</b>	Universal Studios Home Video 20783	Julia Roberts Albert Finney	
7	4	2	<b>THE SOUND OF MUSIC-FIVE STAR COLLECTION EDITION (G) (29.98)</b>	FoxVideo 2000037	Julie Andrews Christopher Plummer	
8	NEW ▶		<b>AMERICAN PSYCHO (NR) (26.98)</b>	Universal Studios Home Video 20942	Christian Bale	
9	9	51	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	
10	8	13	<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan	
11	11	6	<b>ROMEO MUST DIE (R) (24.98)</b>	Warner Home Video 18128	Jet Li Aaliyah	
12	7	3	<b>THE TIGGER MOVIE (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19302	Animated	
13	NEW ▶		<b>EDWARD SCISSORHANDS 10TH ANNIVERSARY EDITION (PG-13) (29.98)</b>	FoxVideo 2000537	Johnny Depp	
14	5	2	<b>MAGNOLIA (R) (29.98)</b>	New Line Home Video/Warner Home Video 5029	Tom Cruise	
15	13	8	<b>THE PRINCESS BRIDE (PG) (19.98)</b>	MGM Home Entertainment 908064	Cary Elwes Robin Wright	
16	NEW ▶		<b>MEN IN BLACK (COLLECTOR'S SERIES DTS VERSION) (PG-13) (29.95)</b>	Columbia TriStar Home Video 5498	Tommy Lee Jones Will Smith	
17	16	8	<b>THE WHOLE NINE YARDS (R) (24.98)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry	
18	19	9	<b>JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)</b>	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss	
19	10	11	<b>INDEPENDENCE DAY (PG-13) (34.98)</b>	FoxVideo 2000045	Will Smith Jeff Goldblum	
20	14	2	<b>BROKEDOWN PALACE (PG-13) (39.98)</b>	FoxVideo 2000003	Claire Danes	

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## COUNTRY ICONS ATTEND 'HOMECOMING'

(Continued from page 69)

Lindsey, the Geezinslaws, and Billy Joe Shaver.

Both tapes are similar in format to the "Ryman Country Homecoming" set, which was taped at downtown Nashville's Ryman Auditorium, the previous home of the Opry.

According to Jennings, response to the Ryman tapes led to the second production. "We received lots of great letters and comments from viewers," he says. "There aren't many ways to hear classic, authentic country music anymore, so this [TNN] is one of the few channels left to see such great musicians performing their wonderful songs."

He adds that the artists were thrilled to get the television exposure and says they would participate in future tapings. Willie Nelson, for example, says he would be willing to be involved in all future projects.

"They should be regular things with Ralph and Bare," Nelson says.

"It's really important to do these sessions, mainly because it's good for us all. I get to see all these guys I love and admire and respect, and here we are all together, singing and playing like we used to. To me, this is country music."

Nelson also says he feels the tapes are important as historical documents of traditional country music. "They let people know how the music got to where it is today," he says. "That's our job—passing the music along."

Kristofferson waxed particularly sentimental over the tapings. "So many memories," he says. "It's so surreal to be sitting across from people who were my heroes when I came to town and now are such old friends."

"Mel Tillis was one of the first guys I hung out with, and I thought he was the closest thing to Hank Williams walking the street in those days," he continues. "So

[the tapings] also remind me of how lucky I am to have been in Nashville at the time I was, when the Opry was still at the Ryman and you could go across the alley to Tootsie's [Orchid Lounge], and all these people were accessible—even if you were nobody. It was almost like joining a great big extended family."

Thomas, who credits Emery's airplay for enabling his '80s transition from pop to country, sees another vital significance to the Emery-hosted programs.

"You may never see this again—because some of these guys may not be here again," says Thomas. "But this is what country music is about. Even though they don't play the older guys, it's the Grand Ole Opry."

Other similar "Homecoming" concerts are now in the works, says Jennings. "We'll continue to do them as long as the artists want to," he says.

## East Coast Video Show Features Studio Roundtable, DVD Session

The East Coast Video Show kicks off Sept. 26 in Atlantic City, N.J., with keynote speaker Paul Culberg.

Formerly executive VP of Columbia TriStar Home Video, Culberg is now executive VP of VM Labs and COO of its Nuon division.

Nuon is a new set-top device that plays DVDs and DVD-ROM-enhanced discs and connects to the Internet. The player will be introduced later this year under the Toshiba, Samsung, and Motorola brands.

In addition to pitching the company's product, Culberg will address the merging of the Internet and DVD as well as competing content delivery systems.

A studio roundtable has just been added for Sept. 28, the final day of the conference. At least a dozen studio representatives will participate in the session, which will allow retail attendees to ask questions regarding any topic they choose.

Following Culberg's speech, other Sept. 26 sessions include "How Does Your Store Measure Up," "Using Information From POS To Survive," "Memorable Merchandising," "Video & Tanning: A Winning Combination," "Tapping Into Generation

Y," and an informal reception with the Video Software Dealers Assn. (VSDA) board members. A DVD festival session titled "Plugging Into The Digital Consumer," which focuses on DVD market data, will also take place Sept. 26.

The seminar theme on Sept. 27 focuses on store-level concerns such as maintaining and managing employee relationships, loss prevention, DVD and video game purchasing, and building an Internet business. The day's DVD festival session tackles the issue of broadband technology.

In addition to the studio roundtable session on Sept. 28, an adult video merchandising session is planned. Off-site events include screenings of "X-Men," "The Replacements," "Highlander: Endgame," "The Crow: Salvation," and "Saving Grace"; a cocktail party at Tune Tavern sponsored by the New York/New Jersey chapter of the VSDA; an anime-themed party at Bally's casino sponsored by Central Park Media; and a karaoke party also at the casino sponsored by DVD International and Panasonic.

The conference will be held at the Atlantic City Convention Center.

EILEEN FITZPATRICK

Billboard

SEPTEMBER 23, 2000

## Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
<b>NO. 1</b>				
1	1	4	<b>WWF: TABLES LADDERS CHAIRS</b> World Wrestling Federation Home Video 259	14.95
2	2	21	<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b> World Wrestling Federation Home Video 254	14.95
3	3	4	<b>WWF: DIVAS-POST CARDS FROM THE CARIBBEAN</b> World Wrestling Federation Home Video 261	14.95
4	5	20	<b>WWF: EVE OF DESTRUCTION</b> World Wrestling Federation Home Video 256	14.95
5	4	2	<b>ECW: EXTREME EVOLUTION</b> Pioneer Entertainment 71405	14.98
6	6	4	<b>WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING</b> World Wrestling Federation Home Video 260	14.95
7	7	2	<b>ECW: EXTREME EVOLUTION (CENSORED)</b> Pioneer Entertainment 71404	14.98
8	8	65	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95
9	9	8	<b>NBA: 2000 NBA FINALS CHAMPIONSHIP</b> USA Home Entertainment 60089	19.95
10	10	42	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95
11	11	8	<b>WWF: INSURREXTION</b> World Wrestling Federation Home Video 258	19.95
12	15	5	<b>XTREME WRESTLING</b> DGD Video 9002	14.95
13	12	17	<b>JUGGALO CHAMPIONSH-T WRESTLING</b> Psychopathic Video 2200	21.95
14	13	9	<b>2000 STANLEY CUP CHAMPIONSHIP</b> USA Home Entertainment 60034	19.95
15	20	21	<b>NBA NOW!: SHOWMEN OF TODAY</b> USA Home Entertainment 6004	14.95
16	17	24	<b>WWF: MOST MEMORABLE MOMENTS OF 1999</b> World Wrestling Federation Home Video 825	14.95
17	16	8	<b>WWF: JUDGEMENT DAY 2000</b> World Wrestling Federation Home Video 248	29.95
18	14	3	<b>WWF: KING OF THE RING</b> World Wrestling Federation Home Video 249	39.95
19	18	21	<b>XTREME WRESTLING: HARDCORE CONCEPTION</b> DGD 9001	14.95
20	RE-ENTRY		<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
<b>NO. 1</b>				
1	1	89	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	2	81	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	4	27	<b>WEIGHT LOSS-YOGA</b> Living Arts 21	9.95
4	3	62	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
5	5	35	<b>LIVING YOGA COLLECTION</b> Living Arts 61187	17.98
6	7	96	<b>TOTAL YOGA</b> Living Arts 1080	9.98
7	8	37	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
8	6	308	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
9	9	56	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
10	15	18	<b>BILLY BLANKS: TAE-BO GOLD</b> Ventura Distribution 2276	24.95
11	11	88	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
12	14	71	<b>YOGA FOR BEGINNERS: ABS</b> Living Arts 1188	9.98
13	12	10	<b>THE METHOD: PRECISION TONING</b> Parade Video 30572	12.98
14	13	67	<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b> Sony Music Entertainment 51565	14.98
15	10	14	<b>KAREN VOIGHT'S YOGA SCULPTURE</b> Karen Voight Video 1009	9.95
16	17	77	<b>KATHY SMITH: TIMESAVER-CARDIO FAT BURNER</b> Sony Music Entertainment 51564	14.98
17	16	36	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
18	<b>NEW</b>		<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> Artisan Home Entertainment 10152	14.98
19	19	6	<b>THE METHOD: CARDIO BOOT CAMP</b> Parade Video 846	12.98
20	18	43	<b>YOGA: STRESS RELIEF</b> Living Arts 60014	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

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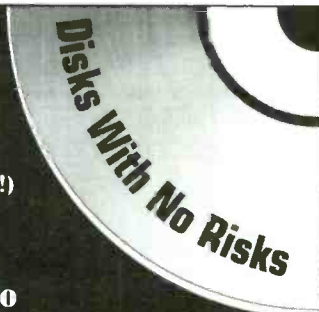
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## POP'S RISE HURTS CANADIAN SALES

(Continued from page 57)

less developed in this country. "Canada is only beginning to attain growth in urban music, and only a handful of Latino-based artists are performing well in Canada," says Randy Lennox, president of Universal Music Canada. "Both rock and country are still performing in duplicate fashion in both countries."

While most traditional music retailers had a tough year, it's been a good one so far for Canada's mass merchants, led by the 166-store Wal-Mart Canada chain and 302-store Zellers department store chain. Supported by strong sales of titles by Britney Spears, 'N Sync, and Backstreet Boys, the chains have increased their market share this year (up to Sept. 3) by a whopping 9.6% over 1999, according to SoundScan.

"We have done very well with Wal-Mart and Zellers over the past seven months," boasts Ned Talmey, VP/GM of Handleman Company Canada, which racks the two chains. "Pop music has been the main driver."

"Kids are not going to traditional music retailers for pop product," agrees Garry Newman, president of Warner Music Canada. "Parents are driving to Wal-Mart for shopping, and their kids are picking up their pop product there."

Laura Bartlett, president of Zomba Records Canada, charges that many traditional music retailers have not fought to keep a presence in the teen market. "They let that market walk away," she says. "Their staff would

rather sell the Smashing Pumpkins than pop product. Now, these retailers are realizing the impact of pop."

Lisa Zbitnew, president of BMG Music Canada, agrees. "At this point, few retailers are being snobbish about what they can sell. Pop is what is driving the market, and all retailers have to be creative in trying to sell it."

Label executives say increased sales at Wal-Mart and Zellers show that mall purchases are not only a major factor with young teens but also the result of increased awareness and greater distribution efficiency by those retailers.

"Years ago, nontraditional retailers never cared when they went out with releases," says Newman. "Now Wal-Mart and Zellers want product in their stores on the Tuesday street date. We've had to improve our delivery cycle because the product has to go through a rackjobber first."

Wal-Mart Canada is also lauded

for having the lowest pricing of new music titles in most markets—a factor that, industry figures say, has led to increased teen buying at the chain. "Wal-Mart sells music the way none of the mass merchants ever did before," says competitor Bruce Mackenzie, senior buyer of Pindoff Record Sales, which operates the 98-store Music World chain. "Their staff check prices of nearby traditional retailers in order to compete on pricing."

Mackenzie emphasizes that pop product must be competitively priced to make an impact. "This is a fixed-income market," he says. "Kids go to where they can get the best bang for their buck."

Crowds certainly swarmed to A&B Sound stores after the chain advertised a \$9.99 Canadian (\$6.75) price for a Labour Day weekend (Sept. 2-4) promotion for albums by Spears, Aguilera, 'N Sync, and the BMG com-

pilation "Groove Station 6." These titles generally retail at \$13.99-\$14.99 Canadian (\$9.45-\$10.13). "We were trying to get some store traffic," notes Orr.

Orr adds that he will continue targeting those younger buyers who don't yet patronize traditional music retailers such as A&B that carry expansive catalog. "It scares me to think that the source of music for the younger generation might [only] be illegal downloads or buying from mass merchants," he says. "Those guys just sell the flavor of the week to drive traffic into their stores to buy toothpaste and underwear."

However, Luckhurst takes a different view. "More people buying music has got to be a good thing for our industry in the long run," he says. "Those teens shopping in nontraditional outlets represent our buyers of the future. Eventually, they will graduate to the major leagues."

## SOUL SURVIVOR ACE RECORDS HITS 25

(Continued from page 58)

first bands they signed up was the 101'ers, featuring one Joe Strummer on vocals and guitar. By the time Chiswick released their "Keys To Your Heart" single in June 1976, he'd already decamped to form the Clash.

Chiswick rocked and rolled its way through punk, signing such acts as genre pioneers the Damned and Ireland's Radiators From Space, and making what Armstrong calls "some good records, some weird records, and even the odd hit." Future Wilco collaborator (and tunesmith for Woody Guthrie) Billy Bragg, then part of punk band Riff Raff, and metal mavericks Motörhead were among those who enjoyed brief relationships with the label.

Reissues were always part of the mix and by 1978 were sufficient to warrant their own label; accordingly, Ace Records was born. Interestingly, they'd just licensed Ace Records Inc. of Jackson, Miss., Frankie Ford's "Sea Cruise" and all.

The following year Ace licensed the Modern catalog, the biggest-selling R&B label after Chess with hundreds of B.B. King sides, the first Howling Wolf records, Elmore James, and John Lee Hooker. The die was cast—by 1990, they loved the Modern catalog so much they bought it—and by 1984, with Chiswick lying becalmed after the punk storm, Ace was already forging ahead with licenses for Cadence (the Everly Brothers and the Chordettes), Laurie (Dion & the Bel-monts), and Specialty (Little Richard, Sam Cooke, Lloyd Price, and Larry Williams). Ace had also spawned three labels of its own—Kent, Cascade, and Big Beat—to cope with the river of recordings flowing into its catalog.

That river has never run dry, and Armstrong maintains that Ace's growth has generally been steady, with the exception of the Fantasy license in 1987, a sudden tidal wave that included the legendary Stax Records, the Prestige and Riverside jazz labels, and the Creedence Clear-water Revival catalog.

"That was the only time we seriously wondered whether we were getting into something too big for us," he admits. "But then we agreed that we

simply couldn't pass it up and that we'd have to grow big enough to handle it." While there are precious few catalogs of that size still lying dormant awaiting Ace's tender loving reissue care, there's a never-ending stream of minor labels becoming available to add to Ace's enviable database. Armstrong says, "The first time you play a master that's been sitting on a shelf for 20 years or more and you know that nobody's listened to it since, that's still a very special feeling."

Armstrong has just concluded a deal to buy the so-called Dolphin labels—a batch of labels run by a guy called John Dolphin between the '50s and '70s, including a couple called Cash and Money, great names for labels—and the West Coast label Flip, which includes the original "Louie Louie" by Richard Berry & the Pharaohs. "I can't tell you what a pleasure it is to own the original version that launched two-and-a-half-thousand cover versions," he enthuses.

These days there's even a breed of lawyer who sniffs out labels likely to come on the market and brings them to the attention of the reissue mer-

chants, of whom Ace is among the leading suitors. But no way can it be considered a soft touch. Armstrong and his co-directors Carroll and Churchill (all of whom enjoy equal status within the company) have dealt with notoriously colorful label owners in the past and invariably satisfied both the label and its artists. "We've got a good reputation," asserts Armstrong. "We pay, and we're straight-ahead. But we can't be held to ransom."

Ironically, Armstrong finds that most of his licensing difficulties these days arise with major rather than minor labels. "The majors' catalogs are handled by business people who take a 'one-size-fits-all' approach to licensing, whether it's a chart buster or an obscure track from 1951 that they don't even know they've got."

And by the way, the trio aren't bitter about not being credited in "High Fidelity"; they've already had their movie moment. In "Back To The Future," when Michael J. Fox is first sent back into the '50s, he sidles past a record shop full of original album sleeves from that era—plus a Chordettes album designed by Ace.

## ASIAN STATIONS COME TOGETHER FOR POP CHART

(Continued from page 57)

The unified chart, he suggests, can help "promote Chinese compositions and artists, not only throughout the region but also around the world."

The new weekly chart will consist of 15 of the top songs around the region. The songs will be chosen from a short-list made up of the top three chart toppers at each broadcasting station. A committee of two representatives from each station will "meet" in teleconference each week to vote on the final 15 songs.

They will also select six "picks of the week"—two songs from mainland China, two from Taiwan, and two from Hong Kong and Southeast Asia.

Each quarter, the committee will narrow down all the songs that have made the charts during that period to another 15. At the end of the chart's first year, members will choose what they feel are the overall best 15 of

those songs to be honored at an awards ceremony in September 2001.

The committee met Aug. 22 in Beijing, which is to be the site of the first awards ceremony next year. "Each city [involved] will take turns to host the annual awards ceremony," Lee notes.

For some years now, Hong Kong radio and television stations—including RTHK, Commercial Radio, Metro Radio, TVB, and ATV—have been trying in vain to get a unified chart off the ground. Each of the stations involved holds its own annual awards each January or February, with the chart year ending Dec. 31. "One of the reasons we have decided to have the [Global] chart year end in September," Lee says, "is so that it doesn't clash with any of the other local music awards and so that it can be a prominent event."

## CHILD'S PLAY

(Continued from page 67)

The album features bits of mission recordings among the songs, which include "Oh, Astronomy," "Planet Swing," and "Earth In Motion." It commemorates the 25th anniversary of Apollo 18 docking with the Soviet Soyuz 19.

"We knew that 2001 would be a big year for NASA," says Whitten. "It's the 40th anniversary of John F. Kennedy allocating money to NASA. The people that run the agency's marketing and public relations departments have asked us to be involved in the summer programs they put on for families of their employees."

For the aforementioned Brookside Gardens Space Day, a NASA astronaut will be on hand, and Whitten was scheduled to display her father's mission badges.

"Out Of This World" is distributed (as is all Flumpa product) by Ingram, Quality Books, Professional Media, and a number of smaller wholesalers. At this juncture, one might wonder if

video is in the offing, and Whitten says that "so many people want us to do a video. But we want to do an animated video, not live action, because you can do a lot more with animation."

Animation is much costlier than live action, of course, and Whitten and her Ion partners are concentrating more on getting TV exposure secured. Their touring schedule has gotten even denser with the new album to promote. "We're thinking about licensing the live show out to other planetariums," Whitten says.

Next up for the Flumpa crew is a new book, "Magical Day," which Whitten describes as "going hand in hand with 'Out Of This World' but aimed at younger kids. It focuses on rainbows, clouds, etc. It's very visual."

They've also got the next Flumpa audio mapped out, which they plan to release in 2002. "It will be called 'Fins, Wings, And Things,'" says Whitten. "It's more water-oriented and looks at birds and fish."

## DANCE TRAX

(Continued from page 43)

nan—who DJs under such aliases as DJ Rich, Rich P., and the Riddler—will be based in New York. He will report directly to Capitol VP of crossover promotion Johnny Coppola, who works out of the label's Los Angeles office.

"Rich's experience is a huge plus for us," says Coppola. "He understands the music, and most importantly, he understands DJs and how they program records. I'm just happy to have the laddie aboard."

And for those who may not know, Pangilinan has a weekly mix show on WKTU New York (Fridays, 6-7 p.m.), as well as a nightly mix show on KTFM San Antonio (10-11 p.m.).

We're also happy to report that Atlanta resident Chris Brann—the mastermind behind acts like Wamdue Project, Ananda Pro-

ject, P'taah, and Santal—has signed a publishing deal with Chrysalis Music.

**ALL THE WAY LIVE:** Fans of DJ/producer Bob Sinclair will surely smile upon learning that the '70s-worshipping Frenchman is scheduled to make the disco rounds at five North American venues. Commencing Sept. 29 at Chicago's Transit club, the week-long mini-tour will make stops Sept. 30 at Toronto's Life club, Oct. 3 at Sacramento, Calif.'s Rage club, Oct. 4 at San Francisco's Ruby Skye, Oct. 5 at New York's Centro-Fly, and Oct. 6 at Los Angeles' the Proud Bird for the Sony Playstation 2 party. And just so ya know, Subliminal Records will release Sinclair's fab album, "Champs Elysées," at the end of October.

## ORGY

(Continued from page 25)

tributed at Ozzfest tour dates and other aggro rock tours and shows. A similar Noize Pollution-conducted promotion using the same merchandise is also hitting rock and alternative shows and industrial/goth/'80s-style clubs.

Looking ahead, initial orders of "Vapor Transmission" will include the bonus track "Spectrum," and for initial customers of Best Buy, Musicland, Target, Circuit City, and indie retail accounts, a value-added enhanced CD promo containing demos, remixes, and videos will be bundled with the album.

But the climax of the Orgy effort will be the heavily publicized and programmed Orgy Ball,

to launch the album Oct. 7 at a 1,600-seat venue in Los Angeles.

"We want to make it an annual event in Orgy's hometown and a party bringing out a who's who of the rock and glam scene," says Kostich, who adds that the band will perform a four-song set, the tape of which will be used in a "virtual in-store" satellite broadcast with a major retailer on Oct. 10. That in-store appearance will also feature a live broadcast by the group from an L.A. studio.

Meanwhile, the act—booked by the Creative Artists Agency and managed by the Firm—will be performing for alternative and rock radio stations this month prior to hitting the road for the rest of the year.

## CALENDAR

## SEPTEMBER

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 15-17, **ChangeMusic San Francisco**, Hotel Nikko, San Francisco. 877-6-FESTIVAL.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 16, **Third Annual Capital Soulfest**, Bull Run Park, Fairfax, Va. 301-322-8100.

Sept. 18-23, **National Quartet Convention**, Kentucky Fair and Expo Center, Louisville, Ky. 800-846-8499.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **National Assn. Of Broadcasters Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 20-24, **Eighth Annual Cutting-Edge Music Conference And Roots Music Seminar**, sponsored by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 21, **11th Annual MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

Sept. 23, **Rhythm & Beats: Making It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, Brooklyn, N.Y. 212-245-5440, ext. 370.

Sept. 23, **16th Annual Technical Excellence And Creativity Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

Sept. 24, **Sixth Annual American Choreography Awards**, Alex Theater, Glendale, Calif. 323-465-6906.

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. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

Oct. 5-6, **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.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Kampgrounds, Pine Island, Fla. 941-283-5166.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **International Bluegrass Music Assn. Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **International Bluegrass Music Assn. World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trust's Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Ritmo Latino Music Awards**, Universal Amphitheatre, Los Angeles. 310-385-1697.

Oct. 19, **The Spirit Of Life Awards**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

Oct. 27-29, **2000 Dance Championship Masquerade Ball**, Universal Hilton Towers, Universal City, Calif. 818-329-6097.

Oct. 30, **Thurgood Marshall Scholarship Fund Annual Dinner**, New York Sheraton, New York. 323-938-2364.

## NOVEMBER

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Please submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## LIFELINES

## BIRTHS

Boy, Jacob Thomas, to **Laura and Scott Turner**, Aug. 30 in Midlothian, Va. Mother is a buyer for Fresh Picks.

Girl, an undisclosed name, to **Tori Amos and Mark Hawley**, Sept. 5 in an undisclosed location. Mother is a recording artist. Father is a recording engineer.

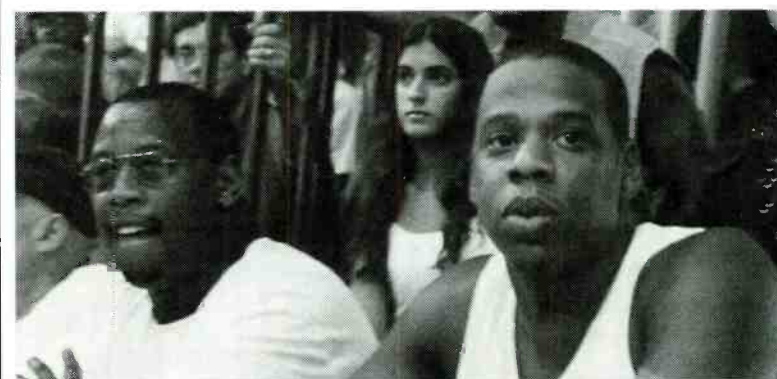
## DEATHS

**Harold Clayton**, 53, in a hit-and-run auto accident, Aug. 31 in Los Angeles. Clayton was a songwriter who co-wrote the SOS Band hit, "Take Your Time (Do It Right)." The single, co-written with Sigidi, reached No. 3 on The Billboard Hot 100 in 1980. Clayton also co-wrote songs for DJ Jazzy Jeff, Salt 'N Pepa, Wyclef Jean, and Black Sheep.

## GOOD WORKS

**ESSAY CONTEST:** A new owner for Santa Clarita, Calif.'s Big Valley Music store will be chosen via an essay contest. Prospective owners must send in an essay that begins with the phrase, "I've always wanted to own a music store . . ." The essays must not exceed 400 words and must be postmarked by Feb. 1, 2001. All submissions must include a \$100 entry fee. A portion of these fees will be donated to the VH1 Save the Music Foundation, which helps restore music education in public schools. Entries should be sent to Big Valley Music Essay Contest, 21704 Devonshire St., #350, Chatsworth, Calif. 91311. Additional information is available at [bigvalleymusiccontest.com](http://bigvalleymusiccontest.com). Contact: **Lenny Sher** at 310-659-0380.

**MEDICAL CARE:** The Louisiana Music Commission has received a \$5,000 donation from the Recording Industry Assn. of America for the Louisiana State University Medical Center New Orleans Musicians Clinic. The clinic, established in 1998, specifically aims to address the health care needs of musicians. Contact: **Steve Picou** at 504-838-5600.



**Charitable Hot Shots.** Hip-hop Web sites hookt.com and Russell Simmons' 360hip-hop.com held a celebrity hoops charity event at East Hampton High School in Long Lane, N.Y., to benefit the Harbor for Girls and Boys and T.H.A.N.K.U. (The Hillcrest Avenue Neighborhood Kids Union). Hookt.com's team featured Sean "Puff Daddy" Combs. Boys Harbor was founded in 1937 by Tony Duke as a summer camp for immigrant boys from New York City. It has grown into a community-based organization that affects the lives of about 6,000 children and families from the Harlem and East Harlem communities each year. Services include college preparatory programs, behavioral health services, and a camp in East Hampton. Shown at the game, from left, are celebrity commentators Andre Harrell, president of Bad Boy Entertainment, and Jay-Z.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Dees Goes National After 20 Years Prophet Enables KIIS Morning Show To Cross Time Zones

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—He's been a national celebrity for nearly 25 years. But KIIS Los Angeles morning star Rick Dees only became a nationally syndicated morning host in April. Now, with several new affiliates joining on every week, the biggest question is not whether there was an appetite for Dees outside L.A., but what took him so long to go nationwide?

"I really didn't own the show until this year," Dees says. "I kind of laid low and enjoyed the fact that it was a local show. Of course, I've also been doing a weekly top 40 countdown ["Rick Dees' Weekly Top 40"] since the early '80s that's now heard in 70 countries to an audience of 50 million people. Now, hosting a national morning show completes the jewels in the crown."

Premiere Radio Networks president/COO Kraig Kitchin didn't want to wait this long either. "I have been desiring to syndicate Dees—not only his weekly top 40 countdown but his morning show—for almost 10 years now," he says. "But Rick was involved with a five-year relationship with ABC, and before then, we hadn't earned his trust. So we waited patiently for the day [we could] work with him."

Since debuting at co-owned KFMS Las Vegas in April, Dees and sidekick Ellen K. are currently heard on 16 stations, and Premiere says he'll soon be in such major metros as San Diego and San Francisco. While some new affiliates, like KZZP Phoenix, are KIIS' Clear Channel brethren, his show has also been

added to such separately owned outlets as WTCF Saginaw, Mich. Kitchin expects total affiliates to hit 100 within three years, although, Dees quips, "why stop at 100? I actually want to get in the top 500 markets."

However many markets he's heard in, expect Dees' recipe nationwide to mirror his style at KIIS: a self-effacing, nice-guy persona, topical bits that nudge the envelope, and aggressive promotional campaigns, including a national fall book birthday game among Dees' stations boasting a \$5 million grand prize.



DEES

"We're not really changing the show [for syndication] at all," Dees says. "I just have to hit certain points in the show for local cutaways and commercials. Other than that, it's essentially the same show. We make no bones about being in Hollywood, which adds a show-biz sizzle to stations in Des Moines, Iowa; Boise, Idaho; and Lexington, Ky."

"People are taking our show because it's from Hollywood," morning producer Paul Joseph adds. "We're certainly not forcing it down their throats. There's a difference between Hollywood and Los Angeles, and [affiliates] welcome the fact that we're coming from Hollywood."

### PROPHET IN \$5 MILLION CONTESTS

In fact, the biggest obstacle for syndicating Dees was not the content but the time zones. Unlike East Coast-based morning hosts such as Howard Stern or Don Imus, whose shows only have to be delayed for the West Coast, Dees would have had to start at 3 a.m. to be heard live in the East. Enter the Prophet System.

"The material in Rick's daily program is filled with a lot of spontaneity and listener interaction, plus

(Continued on page 80)

## Losing Listeners In Stern Slump

NEW YORK—"What goes up must come down" is the adage, and the same could be said for radio personalities. The latest victim is apparently nationally syndicated morning host Howard Stern.

According to Arbitron, Stern's audience is down 12% in New York City and 20% in Los Angeles in the spring 2000 ratings survey. Arbitron says an average listener's time spent listening is also down one hour a week in New York and 45 minutes in L.A. A similar downturn in ratings has also been charted in Chicago, San Francisco, Philadelphia, and Miami. Stern's ratings woes even caught the attention of The Wall Street Journal, which documented his slump in a Sept. 6 feature story.

The King of All Media is also smarting from two defections in the

past few weeks. Modern rock KXPK (the Peak) Denver dropped Stern's show as part of a larger station repositioning, while FM talker KJFK Austin, Texas, flipped to classic rock and pulled the plug on Stern in the process. The station, now known as the Hill, is positioning itself as "rock without the hard edge"—an image Stern was thought to be counter to.

KXPK PD Mike Stern says advertiser resistance was "certainly a factor" in the decision to discontinue the show, even though Stern was in the top three in the adult 18-34 demographic in the past three books.

Despite his apparent trouble, Stern is still carried on stations in four dozen markets, for many of which he ranks at or near the top of the ratings heap in his daypart.

FRANK SAXE

## newsline...

**LPFM DEBATE IS BACK.** Congress is back in session, and the low-power FM (LPFM) debate is back as well. Sen. Rod Grams, R-Minn., has introduced a bill in the Senate that is identical to the compromise bill adopted by the House in April. "Nearly eight months after the [Federal Communications Commission (FCC)] approved LPFM, engineering studies and field testing of these receivers have not yet been completed," said Grams in a floor statement. "The agency's inaction underscores the haste in which the LPFM plan was developed and gives credence to the view that the adoption of the FCC rules was a rush to judgment."

The bill has five co-sponsors, including Sen. Judd Gregg, R-N.H., who has also sponsored another bill that would bar the FCC from awarding any LPFM licenses. Like the House version, the bill does not block LPFM but instead prevents the FCC from placing any low-power station on a third adjacent channel. The bill must clear Sen. John McCain, R-Ariz., who chairs the Senate Commerce Committee and has blocked other anti-LPFM efforts.

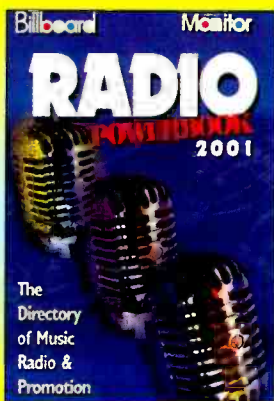
**TRISTANI DEFENDS EEO RULES.** FCC Commissioner Gloria Tristani says the commission's new equal-employment-opportunity rules "will pass constitutional muster." Tristani, speaking at the Leadership Conference on Civil Rights Sept. 7 in Washington, D.C., says the rules are critical for increasing the level of women and minority employment in radio and TV. The U.S. Court of Appeals in the District of Columbia Circuit has scheduled for later this month oral arguments in a suit challenging the rules. Tristani says LPFM will also help further civil rights by "promoting localism and diversity."

**RAMBLING JOURNEY ENDS.** After more than 75 years, there will be no Gambling waking up New Yorkers. News/talk WOR New York decided it would not renew John R. Gambling's contract when it expires next year, so Gambling walked. The Gambling tradition began in 1925, when WOR engineer John B. Gambling landed the prized morning-show slot. His son, John A. Gambling, succeeded him in 1959, followed by John R., who signed on in 1990. "I've become a victim of the economics of radio," said Gambling during his finale Sept. 11. He said the station's sales force was looking to make the station more attractive to a younger demographic.

**SEX CHAT LEADS TO FINE.** The FCC has fined active rock KZGL Flagstaff, Ariz., after a broadcast during which porn star Mila Shegol, the so-called "Queen of the Nasty," invited listeners to show up at a remote at an adult bookstore in exchange for oral sex. PD Rowdy Walker says the station warned Shegol to avoid sexual topics, but to no avail. The station subsequently apologized and instituted a policy of only airing pre-recorded remote bits. The FCC, however, says a delay should have been used. It fined the station \$6,000.

**INTERNET DEALS.** Regent Broadcasting is the latest group to sign with BroadcastAmerica, which will begin handling the streaming for Regent's 41 stations. Separately, Commonwealth Broadcasting signs a deal with SiteShell to create and maintain its local station Web sites.

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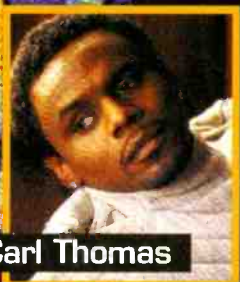
# Billboard <sup>AIRPLAY</sup> RADiO Monitor Seminar 2000

OCTOBER 5-7 NEW YORK HILTON

## Seminar highlights



Tank



Carl Thomas

- ▶ KEYNOTE ADDRESS  
**JIMMY DE CASTRO**,  
Former AMFM CEO
- ▶ An "Evening with Tank"  
sponsored by **Blackground Records**
- ▶ **Carl Thomas Platinum Party  
with Live Performance**  
Sponsored by **Bad Boy Entertainment**
- ▶ Visit exhibits by **DG Systems**,  
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**What Do Listeners Want From a Website?**  
Exclusive Arbitron Internet listening study.

**From Programmer to Entrepreneur:**  
Advice on everything from financial planning to contract negotiation.

**Artist Panel:** Past panelists have included Brian McKnight, Sugar Ray's Mark McGrath, Jim Brickman, Montell Jordan, Wynonna, Coolio, Meredith Brooks, and Pras. Don't miss this year's crop of hitmakers!

**The Personalities Are Back:** Radio's hottest talent discuss today's current topics and trends.

## Among the Panelists . . .

- Terry Avery, WFXE Columbus
- Doug Banks & De De McGuire, ABC Radio
- Katy Brown, WWIN Baltimore
- Deilah, Broadcast Programming
- Skip Dillard, WBLK Buffalo
- Tom Fricke, SBR Creative Media
- Scott Jameson, WRZX Indianapolis
- Tony Kidd, WHQT, WFLC Miami
- Bill Rose, Arbitron
- Jim Ryan, WLTW New York
- Steve Salhaney, WTIC-FM Hartford
- Carl Thomas, Bad Boy Ent. artist
- Vitamin C, Elektra artist



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Cancellations must be received in writing. Cancellations received before Sept. 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept. 1.

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# Adult Contemporary

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	29	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY 7 weeks at No. 1
2	2	2	34	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	3	3	20	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	4	25	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	6	6	54	AMAZED BNA 65957 †	LONESTAR
6	5	5	20	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
7	7	7	50	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	9	11	7	BACK HERE HOLLYWOOD 164040 †	BBMAK
9	11	9	34	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
10	8	8	48	THAT'S THE WAY IT IS 550 MUSIC 79473*/550-WORK †	CELINE DION
11	10	10	17	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLASIAS
12	12	13	16	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
13	14	14	75	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
14	13	12	39	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
15	16	16	8	THERE YOU ARE RCA ALBUM CUT	MARTINA MCBRIDE
16	15	18	13	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
17	17	17	47	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	18	15	25	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
19	19	21	6	THE LOVE I FOUND IN YOU WINDHAM HILL ALBUM CUT/RCA	JIM BRICKMAN
20	20	19	73	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
21	21	22	9	I WANNA KNOW JIVE SOUNDTRACK & ALBUM CUT †	JOE
22	22	25	3	THE WAY YOU LOVE ME WARNER BROS. ALBUM CUT †	FAITH HILL
23	30	—	2	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
24	24	26	3	FRIENDS NEVER SAY GOODBYE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
25	23	23	5	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI

# Adult Top 40

<b>No. 1</b>					
1	1	1	22	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 9 weeks at No. 1
2	2	2	22	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
3	3	3	24	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	4	42	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
5	5	5	11	WONDERFUL CAPITOL ALBUM CUT †	EVERCLEAR
6	6	6	16	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
7	7	8	13	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
8	9	9	10	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
9	10	13	10	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
10	8	7	31	HIGHER WIND-UP ALBUM CUT †	CREED
11	14	21	5	PINCH ME REPRISE ALBUM CUT †	BARENAKED LADIES
12	11	10	64	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
13	19	29	4	WITH ARMS WIDE OPEN WIND-UP ALBUM CUT †	CREED
14	13	12	20	BACK HERE HOLLYWOOD 164040 †	BBMAK
15	15	18	9	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
16	12	11	38	I TRY EPIC ALBUM CUT †	MACY GRAY
17	20	19	6	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT	EVAN & JARON
18	18	20	6	YOU'RE AN OCEAN HOLLYWOOD ALBUM CUT †	FASTBALL
19	16	15	37	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
20	17	16	48	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
21	21	14	24	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
22	22	26	8	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
23	23	23	16	HERE WITH ME ARISTA ALBUM CUT †	DIDO
24	24	22	18	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
25	25	25	23	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. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videopick available. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Clear Path Ahead For Norway's Radio 1

## Station Chain Revamps AC Format As Clear Channel Acquires 50%

BY KAI R. LOFTHUS

OSLO—In the past two years, Norway's commercial AC chain Radio 1 has been transforming itself into a younger, more music-intensive hot AC format, limiting its music library to 470 titles and both hotting up and improving its production values with some highly imaginative new jingles and sweepers.

The changes have coincided with U.S. radio giant Clear Channel Communications taking a 50% share of the station, although the change in programming direction had already begun prior to Clear Channel's involvement.

Last year, nine staffers, including one of the station's highest-profile personalities, Bjørn Faarlund (who had been at Radio 1 for 15 years), left over disagreements concerning the station's new direction.

"We believed that our previous programming strategy wasn't winning enough new listeners," explains Radio 1 music director Christian Jebsen. "Our average listener was aged between 30 and 32, and now it's around 25-27, although the target audience remains a fairly broad 20-40. Subsequently, we've lost people aged 35 and upward, but we're convinced that it was the right thing to do. I'm not sure that people still want to hear Nik Kershaw all the time, so we've dropped a lot of music from the '80s."

### REDEFINING FORMATS

Even though the music library is now much slimmer, Jebsen's programming scope is far from conservative. He doesn't just cherry-pick the obvious cream of the crop. Nor does he abide by traditional views on how music formats are defined, recently scheduling acts as diverse as Moby and Limp Bizkit.

"We are actually advancing out of our format," says Jebsen. "A song by Moby, either 'Natural Blues' or 'Porcelain,' really doesn't fit any current format, because the texture of those songs is so different from typical top 40 tracks. I also have a problem with 'Take A Look Around' by Limp Bizkit. It's really a song which fits a rock format, but there's no doubt that the song is a strong hit."

Throughout its 18-year history, Radio 1 has served as a guiding light for commercial stations in Norway, consistently outperforming its competitors. It was taken off the air in 1986 for airing commercials, which were eventually legalized two years later. In 1989, in an early example of brand extension, it opened the now defunct discothèque Radio 1 Club. In the late '80s and '90s, most of the station's presenters had their own TV shows, with Øyvind "Jørgen Slips" Janeschitz (now at rival commercial station P4) even having a recording career.

In 1993, Radio 1 became the first station to broadcast from the North

Pole, as well as from the top of Africa's Mount Kilimanjaro. That same year the station also initiated an airborne traffic service, another first in the Norwegian market.

Radio 1's programming department currently consists of 16 staffers, including presenters Marius Kopperud, Rune Dahl, Andreas Velle, Line Andersen, and Frode Langhelle. The station also employs another 29 people.

### MUSIC MECHANICS

Radio 1's music database undergoes a comprehensive revamping every four months, with fortnightly call-out research determining the burnout factor of some 25-30 songs.

Radio 1 doesn't have a formal playlist meeting, but Jebsen communicates regularly with Clear Channel Communications' London-based PD for Europe, Jonathan Bass, and also has contacts at London top 40 powerhouse 95.8 Capital FM.

Each Radio 1 affiliate has its own music head, since networking is illegal in Norway and stations have to originate their own local programming. There is, however, a core centralized playlist that is drawn up by Jebsen and used by all Radio 1 stations.

"I wouldn't say that I'm democratic," Jebsen says of his relationship with the local music heads. "I have dictatorial power; but I do listen to their views

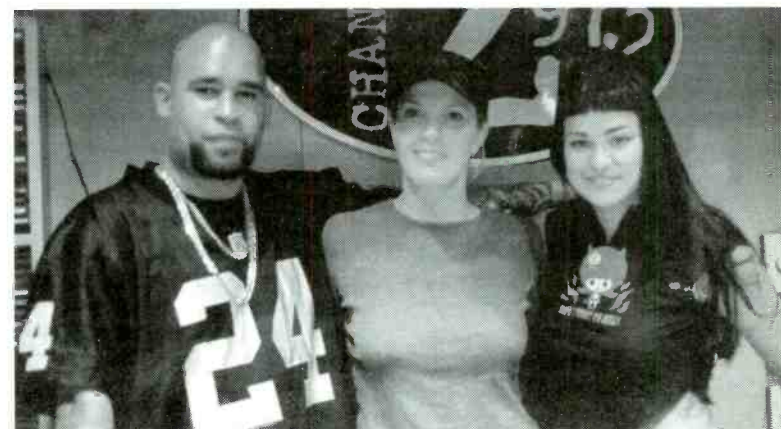
because it pays off. I also have a tendency to pay attention to the female employees here, because they tend to be more hit-oriented than men.

"Music on radio is a catalyst for a good mood," he continues. "If you want to be in a good mood, you can sing along to the songs we play. I believe that vocals are important and that women are better at projecting happiness than men."

As for the tempo of the tracks, Jebsen has abandoned many of the conventional music-scheduling rules such as "fast, slow, fast, slow" or "fast, medium, slow."

"I'm more of a fan of fast, fast, slow, medium, fast," he says, smiling. "Having said that, I would never program two fast currents back to back, but there's no problem scheduling a fast current next to an uptempo oldie. I also think it's possible to go from a song of 130 bpm to under 100, provided that you have a station ID between them."

"Segueing is primarily a problem for music-intensive stations," Jebsen argues. "Most Norwegian stations, such as [P4], generally don't have that problem because they always have speech-based elements between each song. We're often programming three songs back to back, so it's important to match the tempo of the outgoing song to that of the next song."



**Snake Slithers To Cincy.** Members of Reprise Records act Snake River Conspiracy pay a house call to modern rocker WAQZ (Channel Z 97.3) Cincinnati recently. The band is touring to support its current album, "Sonic Jihad." Pictured are the Snake River's Jason and Toby, bookending WAQZ jock Shea Maddox.



**Chap Stick Instead Of The Chicks.** These listeners may have thought they'd get the real thing, but KBEQ (Q104) Kansas City, Mo., got them to plant their lips firmly on a Dixie Chicks billboard. The winner of the Kiss the Chicks contest got front-row seats and backstage passes to meet the Chicks.

Like Dexter Freebish's Electric Rolleride roller coaster, Dexter Freebish, the recording group, has gone through many ups and downs. But unlike the Houston ride, the band has made it through many years without being demolished.

The Electric Rolleride was "the first roller coaster I ever rode," says the group's lead singer, Kyle. "I thought the name might confuse people, but it caught on. I do get called Dexter quite a bit, though. The ride was a small, steel roller coaster that got torn down about a year ago. We had played a show in Houston and saw that it was gone when we drove by. We were all depressed. We wanted to put out some flowers or something."

Kyle did not get depressed, however, with the

number of rejections the band received before getting signed to Capitol in 1999. "I don't know how many times we failed as a band and got rejection notices. I pinned them all on the wall and said,



'We're going to get this.' We were willing to fail time and time again in order to finally succeed."

This theme was part of the idea behind "Leaving Town," the first single off of the group's debut

album, "A Life Of Saturdays." The track, which is No. 28 on this issue's Modern Rock Tracks chart, "is about a girl I went out with," says Kyle. "A lot of people say that when they graduate from high school or college, they're going to move to New York. This particular girl said she was going to move to [Los Angeles] and she was going to make it. I was like, 'Go for it, because I'm going for my dream too.' It's a sweet little love story, but there's that aspect that he may never see her again."

He continues, "The song also deals with fear in general. People are afraid to take risks. I used to work eight or nine hours per day at my day job, and I hated it. Now I can work for 12 hours a day, but I never hate it."

Billboard®

SEPTEMBER 23, 2000

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SEPTEMBER 23, 2000

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>				
1	1	14	<b>LOSER</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	13	<b>CALIFORNICATION</b> CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	3	34	<b>KRYPTONITE</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	5	21	<b>LAST RESORT</b> INFEST	PAPA ROACH DREAMWORKS †
5	7	11	<b>N.I.B.</b> NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
6	4	21	<b>I DISAPPEAR</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
7	6	23	<b>WITH ARMS WIDE OPEN</b> HUMAN CLAY	CREED WIND-UP †
8	8	22	<b>JUDITH</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN †
9	11	5	<b>HEMORRHAGE (IN MY HANDS)</b> SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
10	9	15	<b>BAD RELIGION</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	10	17	<b>CHANGE (IN THE HOUSE OF FLIES)</b> WHITE PONY	DEFTONES MAVERICK †
12	12	12	<b>TURN ME ON "MR. DEADMAN"</b> ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
13	13	7	<b>BREATHE</b> THE STATE	NICKELBACK ROADRUNNER
14	14	19	<b>STUPIFY</b> THE SICKNESS	DISTURBED GIANT/REPRISE †
<b>AIRPOWER</b>				
15	27	38	<b>ARE YOU READY?</b> HUMAN CLAY	CREED WIND-UP
16	15	9	<b>LAST GOODBYE</b> LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
17	16	9	<b>QUESTION EVERYTHING</b> IN MODERATION	8STOPS7 REPRISE †
18	17	11	<b>STELLAR</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
<b>AIRPOWER</b>				
19	24	2	<b>MINORITY</b> WARNING	GREEN DAY REPRISE †
20	21	4	<b>WHERE DID YOU GO?</b> FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
21	18	23	<b>GODLESS</b> NO PLEASANTRIES	U.P.O. EPIC
22	22	7	<b>TESTIFY</b> THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
23	19	23	<b>SOUR GIRL</b> NO. 4	STONE TEMPLE PILOTS ATLANTIC †
24	23	5	<b>BARTENDER (I JUST WANT YOUR COMPANY)</b> BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
25	25	4	<b>FREE</b> MUSIC FOR PEOPLE	VAST ELEKTRA/VEEG †
26	34	2	<b>MELTDOWN</b> STIFF UPPER LIP	AC/DC EASTWEST/EEG
27	29	3	<b>JUST GOT WICKED</b> 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
28	20	11	<b>PAINTED PERFECT</b> STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
29	28	8	<b>THEY STOOD UP FOR LOVE</b> THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
30	38	2	<b>3 LIBRAS</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN
31	26	17	<b>SATELLITE BLUES</b> STIFF UPPER LIP	AC/DC EASTWEST/EEG †
32	31	8	<b>LITTLE SCENE</b> ISLE OF Q	ISLE OF Q UNIVERSAL †
33	<b>NEW ▶</b>	1	<b>BEAUTIFUL DAY</b> ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
34	40	2	<b>ONE STEP CLOSER</b> HYBRID THEORY	LINKIN PARK WARNER BROS.
35	30	8	<b>ROCK THE PARTY (OFF THE HOOK)</b> THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
36	<b>NEW ▶</b>	1	<b>MY GENERATION</b> CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE
37	<b>NEW ▶</b>	1	<b>ROLLIN'</b> CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE
38	39	2	<b>FICTION (DREAMS IN DIGITAL)</b> VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
39	35	4	<b>WASTING TIME</b> DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC
40	33	9	<b>SOMEBODY SOMEONE</b> ISSUES	KORN IMMORTAL/EPIC †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

## SITES + SOUNDS

(Continued from page 68)

Music will be matched to the chat-room categories via demographics and/or theme, according to **Berry Meyerowitz**, VP of marketing for the Chicago-based RadioWave. "Obviously, if it is a '60s-themed chat room, that is the kind of music you will hear," he says. "But we will also take into account the types of people who gravitate to certain topics and their musical preferences."

Music will be auto-on, meaning that it begins streaming whenever a user enters a room, but guests will have the option to turn it off. Meyerowitz says that beta testing indicates not only that most visitors are choosing to listen to the music but also that the soundtrack itself is becoming a discussion topic—"as we had hoped," he adds.

RadioWave president/CEO **Bill Pearson** adds that "buy" links within the jointly developed RadioWave/Microsoft music player will take chat-ers to Amazon.com to purchase any music that catches their ears; info buttons will also offer more details about featured artists. As with more traditional radio, there will also be ad spots—six per hour, Pearson says. Revenue will be shared with Microsoft.

**THE BEASTIE BOYS'** Grand Royal label says it will begin making all-new album releases available via digital download the same day as the physical CD. The first album under the new plan is **at.the.drive.in's** "Relationship Of Command," which bowed Sept. 12. According to the label, the album will be available through Web sites participating in EMI Music Distribution's (EMD) digital distribution initiative, and pricing—to be set by the merchants—will be "on par" with the physical goods. With a few exceptions, Grand Royal titles are distributed by Virgin Records and EMD.

An album by **Jon Spencer Blues Explosion** drummer **Russell Simins**, "Public Places," is due Oct. 17 via Alternative Distribution Alliance; Grand Royal is seeking a digital distribution partner for the set, according to head of new media **Ian Rogers**.

**FULLAUDIO** has secured \$15 million in a second round of financing led by Venture Strategy Partners; its first-round investors included N2K founder **Larry Rosen**. The Chicago start-up plans to bow a music subscription service early next year. The company has already struck pacts with several music companies, according to president/CEO **Chris Gladwin**, who declines to name them yet.

**QUICK BYTES:** **Robert Bernardi** has resigned as chairman of the board of Musicmaker.com. Bernardi, a co-founder of the custom-compilation firm and its former CEO, will be replaced as board chairman by president/CEO **Devarajan Puthukarai**, and a search is being undertaken to find another board member... Media Metrix says the number of people using file-swap service Napster more than quadrupled in just five months, making it the fastest-growing software application ever recorded by the Internet measurement company. Since February (the first month Media Metrix says it tracked the application, Napster use in the U.S. has soared from 1.1 million home users to 4.9 million users in July.

# Top 40 Tracks™

WEEK	WEEK	WEEKS ON	WEEKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	3	22	<b>JUMPIN', JUMPIN'</b> COLUMBIA	DESTINY'S CHILD 2 weeks at No. 1
2	2	1	12	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF SOUL/IDJMG	JANET
3	4	4	7	<b>MUSIC</b> MAVERICK/WARNER BROS.	MADONNA
4	3	2	22	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
5	6	8	9	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
6	7	7	9	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
7	9	18	8	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
8	10	13	10	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
9	5	5	19	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
10	11	6	25	<b>I WANNA KNOW</b> JIVE	JOE
11	13	17	6	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
12	12	14	21	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
13	8	9	21	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
14	14	10	28	<b>HIGHER</b> WIND-UP	CREED
15	20	24	4	<b>WITH ARMS WIDE OPEN</b> WIND-UP	CREED
16	18	11	19	<b>BACK HERE</b> HOLLYWOOD	BBMAK
17	15	12	24	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
18	19	20	10	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
19	17	15	36	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
20	16	16	8	<b>LUCKY</b> JIVE	BRITNEY SPEARS
21	24	23	7	<b>IT'S MY LIFE</b> ISLAND/IDJMG	BON JOVI
22	23	22	6	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
23	21	19	17	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
24	25	25	9	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
25	27	28	5	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI
26	26	26	5	<b>WHO LET THE DOGS OUT</b> S-CURVE/SHERIDAN SQUARE/ARTEMIS	BAHA MEN
27	22	21	14	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
28	33	35	3	<b>CASE OF THE EX (WHATCHA GONNA DO)</b> UNIVERSITY/INTERSCOPE	MYA
29	35	34	3	<b>NO MORE</b> EPIC	RUFF ENDZ
30	38	36	3	<b>PINCH ME</b> REPRISE	BARENAKED LADIES
31	29	32	5	<b>DEEP INSIDE OF YOU</b> ELEKTRA/VEEG	THIRD EYE BLIND
32	34	30	7	<b>PUREST OF PAIN (A PURO DOLOR)</b> SONY DISCOS/COLUMBIA	SON BY FOUR
33	28	27	17	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
34	31	31	12	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
35	32	33	12	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
36	37	—	2	<b>DANCE WITH ME</b> THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
37	30	29	18	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
38	<b>NEW ▶</b>	1	—	<b>GOTTA TELL YOU</b> WILD CARD/INTERSCOPE	SAMANTHA MUMBA
39	40	37	3	<b>MY BABY YOU</b> COLUMBIA	MARC ANTHONY
40	36	—	2	<b>YOU'RE AN OCEAN</b> HOLLYWOOD	FASTBALL

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 250 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### DEES GOES NATIONAL AFTER 20 YEARS

(Continued from page 76)

regular features such as 'Candid Phone' and 'Dees' Sleaze,' says Kitchin. "At the end of each day's program, we decide which bits and material are timeless enough to be used the next day for the East Coast. Then, as soon as Rick walks out of one studio at 10 a.m., he walks into another studio to lay down voice tracks and intro different music for the following day's program for stations on the East Coast."

"I just stay up 22 hours a day, and I love it," Dees insists. "They kind of put [the show's structure] in my lap, so I had to adjust the clocks," Joseph elaborates. "What's difficult about adjusting the clocks is that, at times, we're not able to stay on [a bit] as long as we'd want to. On the other hand, it has made the show crisp, because we're in and out really fast. Once I developed the clocks for it, we came up with a formula for getting it right on target."

up at area gas stations for Free Gas Fridays. And his growing national presence won't alter that activity.

"We did a Free Gas Friday in Las Vegas a few weeks ago, and next week, we'll be in Phoenix doing a Free Gas Friday [for KZZP], as well as kicking off a huge ticket giveaway," Dees says.

"You have to understand that not all of these [new] stations are No. 1," he says. "They're giving me some dogs and asking me to take the fleas off. In three months, I'm putting the meanest, baddest flea collar I can on these stations."

And Dees realizes that not everybody is thrilled about the spread of yet another national morning show. "Someone spoke up at a sales meeting the other day and said, 'You're replacing Wildcat Bob on this station, and he had their highest rating ever.'" Dees says. "What did he have? A 1.3. I'm just trying to beat

"Although we haven't talked about it, everyone's ready for it. It'll be like two football player friends who grow up, join different teams, and play against each other... There's enough room for everyone to do well."

#### DECADES OF DEES

While technology has made a Dees national morning show feasible, the morning host has had a national profile for nearly 25 years. And Dees has been a fixture in L.A. radio for more than 20.

"It's pretty amazing when you stop and think how the show has maintained its position in Los Angeles, maintaining the largest cume for so many years," Joseph says. "You have to chalk it up to the fact that we try to reinvent ourselves every day. With that quality, you can't help but be successful." Dees adds, "We have group sessions at least twice a week about how to keep it fresh with what's new and happening, whether to parody it or go with the flow."

Dees has also managed to go with the flow at KIIS, whose ratings fortunes have reflected top 40's overall ups and downs since the station's 10-share success in the mid-'80s.

"You have to take the rolling average of the show," Dees says. "We know we're not going to be No. 1 in every ratings book, even though we have been very fortunate to have been No. 1 in so many. If we're down, especially with our young-oriented format, as soon as we accurately reflect the changing of music styles, we come right back. Over the last two or three years, having boy bands and male solo artists back has been a real shot in the arm. For a while, all we had were hip-hop artists and women. Adding more men to the mix has really helped."

Music affecting a largely entertainment-driven, minimum-music morning show? "You have to look at it like a ship on the ocean," Dees says. "The morning show is the ship, and the rest of the station is the ocean. If the station is having trouble with promotions and music, the sea level goes down, and that same ship goes down with it. The ship may be floating on top, but it still goes up and down with the tide."

Yet, in keeping with that nautical metaphor, Dees prefers to talk about the one that got away. "A few years ago, Sean Connery, Joe Pesci, my business manager Ed White, and I sponsored a young, up-and-coming golfer named Bob May as he started on the PGA tour," he says. "We paid for all his living and traveling expenses—caddy fees, club fees, balls, food, lodging at the Red Roof Inn—so, in turn, he'd win enough money to pay us back, plus incentive."

"He went out and didn't make it his first year on tour," Dees continues. "He felt a bit constrained and anxious, so he asked to buy us out. And he did. Now he makes a half-million [for finishing in second place] at the PGA championship. Another great Dees investment! I made zero from him, but I'm making \$35 a morning show."



Rick Dees and co-host Ellen K. hang out with actor Drew Carey at a Los Angeles Bob's Big Boy restaurant.

And Dees will also go further to accommodate the East Coast on special occasions. "For six to eight weeks each year, he'll originate the program from the East Coast, which will be determined by high-profile entertainment events such as the Super Bowl and the Grammys," Kitchin says.

Also instrumental in building Dees nationwide is a \$5 million group contest. "Our birthday game is about to start," Dees says. "We've just rolled out new TV spots. To buy the contest, the insurance policy is \$800,000, because I've already given away \$3 million total to two listeners. Imagine living in Pullman, Wash., or Fort Wayne, Ind., and having a shot at \$5 million. This will be a huge shot in the arm for the show."

"We'll have to do the contest live," Joseph says. "So we have to come up with a way to facilitate this live on the East Coast as well. That's one of the toughest elements in doing this type of show."

And there's more to Dees' promotional strategy than big bucks. In fact, despite his national prominence, Dees remains one of the most promotionally aggressive morning hosts in Los Angeles, regularly showing

Wildcat Bob's 1.3. When everything is said and done, they pay me \$70 a day to do that morning show, which I split with Clear Channel, so I get \$35 a day for this particular market. I'm thinking about asking Wildcat Bob to come back for \$35 a day."

#### IN-HOUSE COMPETITION

Then there's the issue of making sure that Dees' national efforts don't cut into his efforts at KIIS, currently enjoying its best numbers in years.

"There is a fine line here," Kitchin says. "We realize that KIIS is the mother ship. But when we syndicate him successfully, he gets a renewed energy and a sense of vigor for what he's doing. Rick is going to be the first West Coast morning personality to accomplish nationwide syndicated success. That will take a lot of consistent energy and focus. But the trade-off is his syndicated success will give him a renewed energy for the local show. They'll feed off each other."

Ironically, there is a good chance that Dees will wind up in a market where he's up against a station whose morning host is syndicated KIIS afternoon driver Valentine. "It's bound to happen," Joseph says.



# 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 Common, The Light
- 2 Lil' Bow Wow, Bounce With Me
- 3 Jay-Z, Hey Papi
- 4 DMX Feat. Sisqo, What You Want
- 5 Toni Braxton, Just Be A Man About It
- 6 Joe, Treat Her Like A Lady
- 7 Mystikal, Shake Ya Ass
- 8 Mya, Case Of The Ex
- 9 Yolanda Adams, Open My Heart
- 10 C-Murder, Down For My N's
- 11 Lil' Zane Feat. 112, Callin' Me
- 12 R. Kelly, No More
- 13 Sisqo, Incomplete
- 14 Big Tymers, #1 Stunna
- 15 Eminem, The Way I Am
- 16 Next, Wiley
- 17 Jill Scott, Gettin' In The Way
- 18 Shyne, Bad Boyz
- 19 Destiny's Child, Jumpin', Jumpin'
- 20 Absolute, Is It Really Like That
- 21 Ja Rule, Between Me And You
- 22 Nelly, (Hot S\*\*t) Country Grammar
- 23 Ideal Feat. Lil' Mo, Whatever
- 24 Profyle, Liar
- 25 R. Kelly, I Wish
- 26 Kandi, Don't Think I'm Not
- 27 Cam'ron, What Means The World To You
- 28 Changing Faces, That Other Woman
- 29 Bebe, Coming Back Home
- 30 Beanie Man Feat. Mya, Girls Dem Sugar
- 31 Carl Thomas, Summer Rain
- 32 Blaque, As If
- 33 Jagged Edge, Let's Get Married
- 34 Boyz II Men, Pass You By
- 35 Cash Money Millionaires, Baller Blockin'
- 36 Lucy Pearl, Don't Mess With My Man
- 37 Kelly Price, Ooh Should've Told Me
- 38 De La Soul, Ooh
- 39 Ludacris, What's Your Fantasy
- 40 Ruff Ryders, WW III
- 41 Mya & Jay-Z, Best Of Me Part 2
- 42 Stephen Simmonds, I Can't Do That
- 43 Donell Jones, Where I Wanna Be
- 44 Lucy Pearl, Dance Tonight
- 45 LL Cool J, Imagine That
- 46 Tania, Can't Go For That
- 47 Trina, Pull Over
- 48 Janet, Doesn't Really Matter
- 49 Amil, I Got That
- 50 Busta Rhymes, Fire

NEW ONS

- Destiny's Child, Independent Women Pt. 1
- Chante Moore, Straight Up
- Tela, Tela
- Memphis Bleek, My Mind Right
- Sparkle, It's A Fact
- 3LW, No More
- Outkast, B.O.B.
- Cuban Link F/Fat Joe, Why Me
- Black Eyed Peas, Weekends



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Keith Urban, Your Everything
- 2 Garth Brooks, When You Come Back...
- 3 Travis Tritt, Best Of Intentions
- 4 Phil Vassar, Just Another Day In Paradise
- 5 Shedaia, I Will...But
- 6 LeAnn Rimes, I Need You
- 7 Darryl Worley, When You Need My Love
- 8 Billy Gilman, One Voice
- 9 Jo Dee Messina, That's The Way
- 10 Vince Gill, Feels Like Love
- 11 Mark Wills, I Want To Know
- 12 Lonestar, What About Now
- 13 Faith Hill/Willie McGraw, Let's Make Love
- 14 LeAnn Rimes, I Hope You Dance
- 15 Aaron Tippin, Kiss This
- 16 Toby Keith, Country Comes To Town
- 17 Diamond Rio, Stuff
- 18 Clay Davidson, I Can't Lie To Me \*
- 19 Eric Heatley, Swimming In Champagne \*
- 20 Jamie O'Neal, There Is No Arizona \*
- 21 Terri Clark, A Little Gasoline \*
- 22 Ricochet, She's Gone \*
- 23 Sara Evans, Born To Fly \*
- 24 Kenny Chesney, I Lost It \*
- 25 Joe Diffie, It's Always Somethin' \*
- 26 Sons Of The Desert, Everybody's Gotta... \*
- 27 Rascal Flatts, Prayin' For Daylight \*
- 28 Lisa Angelle, A Woman Gets Lonely \*
- 29 Tamara Walker, Didn't We Love
- 30 Jolie & The Wanted, I Would \*
- 31 Billy Ray Cyrus, You Won't Be Lonely Now \*
- 32 Gary Allan, Right Where I Need To Be
- 33 Kentucky Headhunters, Too Much To Lose
- 34 Tammy Cochran, So What
- 35 Loretta Lynn, Country In My Genes
- 36 Bill Engvall, Now That's Awesome
- 37 Collie Raye/Bobbie Eakes, Tired O' Lovin'...
- 38 Kenny Rogers, He Will, She Knows
- 39 Cledus T. Judd, My Celmate Thinks I'm Sexy
- 40 Steve Holy, Blue Moon
- 41 Warren Brothers/Sara Evans, That's The Beat...
- 42 Chris LeDoux, Silence On The Line
- 43 Yankee Grey, This Time Around
- 44 Craig Morgan, Paradise
- 45 Darlyle Singletary, I Knew I Loved You
- 46 Allison Moore, Send Down An Angel
- 47 Trent Sumner, New Money
- 48 Chalee Tennison, Makin' Up With You
- 49 Trisha Yearwood, Where Are You Now
- 50 John Rich, I Pray For You

\* Indicates Hot Shots

NEW ONS

- Mark Chesneutt, Lost In The Feeling
- Marshall Dillon, Live It Up
- Montgomery Gentry/Charlie Daniels, All Night Long



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Christina Aguilera, Come On Over Baby
- 3 P.O.D., Rock The Party (Off The Hook)
- 4 Nelly, (Hot S\*\*t) Country Grammar
- 5 Britney Spears, Lucky
- 6 Eminem, The Way I Am
- 7 Rage Against The Machine, Testify
- 8 Janet, Doesn't Really Matter
- 9 'N Sync, Bye Bye Bye
- 10 Orgy, Fiction (Dreams In Digital)
- 11 Papa Roach, Broken Home
- 12 Sisqo, Thong Song
- 13 98 Degrees, Give Me Just One Night
- 14 Destiny's Child, Say My Name
- 15 Korn, Somebody Someone
- 16 Red Hot Chili Peppers, Californication
- 17 Madonna, Music
- 18 2Gether, The Hardest Part Of Breaking Up
- 19 Incubus, Stellar
- 20 Papa Roach, Last Resort
- 21 Jennifer Lopez, Waiting For Tonight
- 22 Blink-182, All The Small Things
- 23 Creed, With Arms Wide Open
- 24 De La Soul, Ooh
- 25 Mystikal, Shake Ya Ass
- 26 Disturbed, Stupify
- 27 Deftones, Change
- 28 DMX Feat. Sisqo, What You Want
- 29 Dr. Dre, Forgot About Dre
- 30 Limp Bizkit, Break Stuff
- 31 Mya, Case Of The Ex
- 32 Busta Rhymes, Fire
- 33 Big Tymers, #1 Stunna
- 34 Aaliyah, Try Again
- 35 Baha Men, Who Let The Dogs Out
- 36 Moby, Porcelain
- 37 Ruff Endz, No More
- 38 Macy Gray, I Try
- 39 Christina Aguilera, What A Girl Wants
- 40 Bjork, All Is Full Of Love
- 41 Lil' Bow Wow, Bounce With Me
- 42 Fuel, Hemorrhage (In My Hands)
- 43 Third Eye Blind, Deep Inside Of You
- 44 Foo Fighters, Next Year
- 45 Sr-71, Right Now
- 46 Moby, Natural Blues
- 47 Blaque, I Do
- 48 Macy Gray, Do Something
- 49 D'Angelo, Untitled (How Does It Feel)
- 50 Aimee Mann, Save Me

\*\* Indicates MTV Exclusive

NEW ONS

- Green Day, Minority
- U2, Beautiful Day
- Lenny Kravitz, Again
- Destiny's Child, Independent Women Pt. 1



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Madonna, Music
- 2 Sting Feat. Cheb Mami, Desert Rose
- 3 Faith Hill, The Way You Love Me
- 4 Matchbox Twenty, Bent
- 5 Janet, Doesn't Really Matter
- 6 Bon Jovi, It's My Life
- 7 Everclear, Wonderful
- 8 Vertical Horizon, You're A God
- 9 Barenaked Ladies, Pinch Me
- 10 Dido, Here With Me
- 11 3 Doors Down, Kryptonite
- 12 The Wallflowers, Sleepwalker
- 13 Creed, With Arms Wide Open
- 14 Elton John, Tiny Dancer
- 15 Red Hot Chili Peppers, Californication
- 16 Matchbox Twenty, If You're Gone
- 17 Foo Fighters, Next Year
- 18 B.B. King & Eric Clapton, Riding With The King
- 19 Toni Braxton, He Wasn't Man Enough
- 20 Destiny's Child, Jumpin', Jumpin'
- 21 Brian Setzer Orchestra, Gettin' In The Mood
- 22 Nine Days, Absolutely (Story Of A Girl)
- 23 Corrs, Breathless
- 24 Nina Gordon, Tonight And The Rest Of My Life
- 25 Jennifer Lopez, If You Had My Love
- 26 Third Eye Blind, Deep Inside Of You
- 27 Fastball, You're An Ocean
- 28 Moby, Porcelain
- 29 Foo Fighters, Learn To Fly
- 30 Madonna, Beautiful Stranger
- 31 Boyz II Men, Pass You By
- 32 Macy Gray, Why Didn't You Call Me
- 33 Christina Aguilera, Come On Over Baby
- 34 Metallica, I Disappear
- 35 Creed, Higher
- 36 Goo Goo Dolls, Slide
- 37 Santana Feat. Everlast, Put Your Lights On
- 38 Lenny Kravitz, Fly Away
- 39 Sugar Ray, Every Morning
- 40 Goo Goo Dolls, Broadway
- 41 Tal Bachman, She's So High
- 42 Lenny Kravitz, American Woman
- 43 Oasis, Champagne Supernova
- 44 Spice Girls, Wannabe
- 45 Sarah McLachlan, Adia
- 46 Cher, Strong Enough
- 47 Ricky Martin, She's All I Ever Had
- 48 Sheryl Crow, If It Makes You Happy
- 49 Everlast, What It's Like
- 50 Len, Steal My Sunshine

NEW ONS

- Green Day, Minority
- Sinead O'Connor, Jealous

## Music Video PROGRAMMING

# Production Mistakes Mar Video Music Awards Show

**M**TV VIDEO MUSIC AWARDS: Let's face it: It would've been nearly impossible for MTV to top last year's Video Music Awards (VMAs). Not only was 1999's show the highest-rated entertainment cable TV program in history, but host **Chris Rock** brought a hilarious irreverent edge to the show that made a lasting impression. That entertaining distinction was largely missing from this year's show, which was troubled by jokes that bombed and several production mistakes.

This year's ceremony—held Sept. 7 at New York's Radio City Music Hall—was dominated by acts with only one or two hit albums and questionable staying power.

Legendary performers, an expected component of the MTV VMAs, stayed away in droves.

The VMAs hosts this year, comedians **Marlon** and **Shawn Wayans**, struggled with a lukewarm response from the audience and showed that their comedic strengths lie in parodying other people in pretaped skits, not in telling jokes in front of a live audience.

The winners (Billboard, Sept. 16) mostly gave forgettable speeches, and in the case of **Macy Gray**, a barely coherent one.

And too many of the performances relied on gimmicky distractions that proved the old cliché of style over substance.

Shameless self-promotion is an expected part of any awards show, but after this year's Source Hip-Hop Awards debacle (Billboard, Sept. 2), now it seems like being arrested is the thing to do.

When **Rage Against The Machine** bassist **Tim Commerford** climbed up on a set design onstage while **Limp Bizkit** was accepting the best rock video award (for "Break Stuff"), he caused chaos and panic among show staffers and became the most-talked-about incident of the night. Commerford, who refused to move, was eventually forced down by a small army of security personnel and then promptly arrested. He later pleaded guilty to disturbing the peace.

Limp Bizkit lead singer **Fred Durst** said backstage after the incident, "It was crazy, and it felt really uncomfortable. We're friends with [Rage Against The Machine members] **Zack [de la Rocha]** and **Tom [Morello]**, so we don't know why Tim would do that, but I hope he gets his head checked soon."

But then again, it wouldn't be the MTV VMAs without outrageous stage antics and fashion statements. After all, people tend to remember those more than who

actually won the awards. Backstage, **Jennifer Lopez** was all smiles after winning the award for best dance video ("Waiting For Tonight"). She says of her second album, which should be released next year, "I'm going to do some of the songs in Spanish. But I would like eventually to do an all-Spanish album. I really love salsa."

**Sisqó**, winner of the best hip-hop video for "Thong Song," has adopted that annoying celebrity habit of referring to himself in the third person. The singer, who also fronts R&B group **Dru Hill**, says: "Dru Hill's new single is coming out Oct. 10, and we'll see if I can beat Sisqó [in sales]." As for his "Unleash The Dragon"



by Carla Hay

extravaganza video, **Sisqó** reveals, "It's not coming out, but we figured out how to do something with it, and if you want to see it, you have to see me on tour."

R&B/pop singer **Gray**—whose "I Try" clip won best new artist video—noted that she hates making videos. She elaborated backstage. "First of all, you have to be on the set at 6:30 [a.m.] from the get-go. Making videos is tedious, and it's not really my thing. I just want to make music. But I do like my 'Why Didn't You Call Me' video. We had fun on that one."

As for being the butt of jokes, including a biting Wayans parody shown at the awards ceremony, Gray said, "I get a kick out of it when it's funny." Gray added that her next album should be out by the spring of next year.

**Red Hot Chili Peppers**, who won the Video Vanguard Award, were also candid about making videos. As bass player **Flea** noted, "Making a video can be such a ridiculous thing, and it can be frustrating when you have an image tied in to your song." The band's video for "Californication" won the awards for best direction (for directors **Jonathan Dayton** and **Valerie Faris**) and best art direction.

Flea added, "It's very rare for us to have a video that we feel captures the essence of who we are, and Jon and Valerie did that with the videos they've done with us."

At MTV's after-show party, attendees included **U2's Bono**, **Jay-Z**, members of MTV's satirical boy band **2Gether**, and 15-minutes-of-famer **Richard Hatch**, winner of the first season of the "Survivor" TV show. It's not a good sign for today's music scene when someone like Hatch gets more celebrity attention at an MTV party than some of the artists who attended the VMAs this year.

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 23, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOX TOPS

- 3LW, No More (Baby I'ma Do Right)
- Christina Aguilera, Come On Over Baby
- Eminem, The Way I Am
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Jagged Edge, Let's Get Married
- Sisqo, Incomplete
- Wheatus, Teenage Dirtbag
- Baha Men, Who Let The Dogs Out
- Aaron Carter, Aaron's Party (Come Get It)
- Big Tymers, #1 Stunna
- Mystikal, Shake It Fast
- Madonna, Music
- Lil' Bow Wow Feat. Xscape, Bounce With Me
- R. Kelly, I Wish
- Trina, Pull Over
- Cash Money Millionaires, Baller Blockin'
- 98 Degrees, Give Me Just One Night
- Good Charlotte, Little Things
- Nelly, (Hot S\*\*t) Country Grammar
- OPM, Heaven Is A Halfpipe (If I Die)
- Innosense, Say No More
- Britney Spears, Lucky
- Kandi, Don't Think I'm Not

NEW

- Black Eyed Peas, Weekends
- B.O.N., Boys
- Cold, Just Got Wicked
- Fastball, You're An Ocean
- Fat Joe & Cuban Link, Why Me
- Lenny Kravitz, Again
- Ludacris Feat. Shawna, What's Your Fantasy
- Mack 10, Tight To Def
- Monifah, I Can Tell
- Stephen Simmonds, I Can't Do That
- Sticky Fingaz, Get It Up
- Sum 41, Makes No Difference
- Tank, Freaky
- Three 6 Mafia, Tongue Ring
- U2, Beautiful Day



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Green Day, Minority
- U2, Beautiful Day
- Lenny Kravitz, Again
- 3 Doors Down, Loser
- Jill Scott, Gettin' In The Way
- Sinead O'Connor, Jealous
- Matchbox Twenty, If You're Gone
- Laika, Uneasy



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Green Day, Minority (NEW)
- U2, Beautiful Day (NEW)
- B4-4, Go Go (NEW)
- Lenny Kravitz, Again (NEW)
- 3 Doors Down, Loser (NEW)
- Dido, Here With Me (NEW)
- Joe, Treat Her Like A Lady (NEW)
- Jacksool, Somedays (NEW)
- Spice Girls, Holler
- Red Hot Chili Peppers, Californication
- Britney Spears, Lucky
- Our Lady Peace, Thief
- Janet, Doesn't Really Matter
- Creed, With Arms Wide Open
- Destiny's Child, Jumpin', Jumpin'
- SoulDecision, Ooh Its Kinda Crazy
- Nelly, (Hot S\*\*t) Country Grammar
- Madonna, Music
- Matthew Good Band, Strange Days
- The Moffats, Bang Bang Bang



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Madonna, Music
- Bon Jovi, It's My Life
- Britney Spears, Lucky
- Moby, Porcelain
- Eminem, The Real Slim Shady
- Savage Garden, Affirmation
- Bloodhound Gang, The Bad Touch
- Travis, Why Does It Always Rain On Me?
- Plastilina Mosh, Human Disco Ball
- La Ley, Fuera De Mi
- Kabab, Antro
- Five, We Will Rock You
- Saul Hernandez, Deslizandote
- Westlife, Fool Again
- Limp Bizkit, Take A Look Around
- The Corrs, Breathless
- Hanson, This Time Around
- Whitney Houston & Enrique Iglesias, Could I Have...
- Blink-182, Adam's Song
- Thalia, Regresa A Mi



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Mystikal, Shake It Fast
- Doug E. Fresh, Come Again
- Ram Squad, Ball Up In Here
- Tamia, Can't Go For That
- Cam'Ron, What Means The World To You
- M.O.P., Ante Up (Robbing-Hoodz Theory)
- Jay-Z Feat. Memphis Bleek & Amil, Hey Papi
- Jagged Edge, Let's Get Married
- Eminem, The Way I Am
- Philly's Most Wanted, Most Wanted
- 100X, Wanna Know
- Carl Thomas, Summer Rain
- Capone-N-Noreaga, Phone Time
- Janet, Doesn't Really Matter



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Madonna, Music
- B.B. King & Eric Clapton, Riding With The King
- Red Hot Chili Peppers, Californication
- Predic UK, Say It Again
- Kid Rock, American Bad Ass
- No Doubt, Simple Kind Of Life
- Macy Gray, Why Didn't You Call Me
- Titan, Corazon
- Pink, Most Girls
- AC/DC, Satellite Blues
- Toni Braxton, Just Be A Man About It
- Hoku, How Do I Feel
- Bon Jovi, It's My Life
- Christina Aguilera, Come On Over Baby
- Janet, Doesn't Really Matter
- Boyz II Men, Pass You By
- Our Lady Peace, Thief
- Duran Duran, Someone Else Not Me
- Foo Fighters, Next Year
- Cold, Just Got Wicked



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Madonna, Music
- Christina Aguilera, Come On Over Baby
- Britney Spears, Lucky
- Lil' Bow Wow Feat. Xscape, Bounce With Me
- Kandi, Don't Think I'm Not
- Mya, Case Of The Ex (Whatcha Gonna Do)
- Ben Harper And The Innocent Criminals, Steal My Kisses
- Wheatus, Teenage Dirtbag
- matchbox twenty, Bent
- Vertical Horizon, You're A God
- Wyclef Jean, It Doesn't Matter
- The Corrs, Breathless
- Third Eye Blind, Deep Inside Of You
- Nine Days, Absolutely (Story Of A Girl)
- De La Soul, Ooh

What label had the most #1 records in 1994?

I need to find that article that ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

Where can I find charts in any genre - from any year that I want?

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## ATOMIC POP FIZZLES OUT

(Continued from page 12)

to be identified. "We're not so worried [about them] anymore."

According to sources at the Santa Monica, Calif.-based company, Atomic Pop employees were informed Sept. 8 of their office's closure. "They basically said they've been trying to find financing, which they were unable to do, and they were going to have to let us go," says one of the 25 staffers dismissed.

Atomic Pop last year received a \$10 million infusion from investment firm the Rare Medium Group but is said by sources to have been struggling over the past few months to find new funding to keep its operations afloat. The company, which attracted acts with its promise of 50% of the profits from their product, had let go a handful of staffers in August.

If Teller, who did not return calls seeking comment, found venture capitalists holding tight to their wallets on his second visit, he was not alone.

"In the last six months there has been a serious drying up of the wells" at venture-capital firms, says Jupiter Communications analyst Aram Sinnreich. "Part of that is attributable to the fact that there is a whole generation of online ventures that have reached the stage of maturity where they are looking for second- and mezzanine-round funding, and part of it is because some of the earlier initiatives have not turned out as rosy as hoped."

"Anything having to do with capital, whether it's a public company dealing with a depressed stock price right now or a private company looking for funding, is tough," agrees Marc Geiger, CEO of the publicly traded ArtistDirect. "But if you are a private company trying to raise [capital] in traditional terms, that is probably just near-impossible today."

Geiger and others note the "cyclical nature" of the marketplace, however, and voice expectations that "a new wave of capital" will come. "But to get there you have to be able to survive the shakeout," Geiger says. "And a lot of companies won't."

"The shakeout's already begun," says Bob Frank, president of New York-based independent label group Koch Entertainment and a skeptic on the viability of Web-centric labels. "As in any business, it's going to be Darwinian . . . The healthy ones will survive. There aren't many of those."

Atomic Pop carved out a multi-tiered business model that encompassed the sale of music via digital download and in physical form through its Web site, as well as in stores via Coral Springs, Fla.-based Innovative Distribution Network.

Notables on the roster include Ice-T, Gas Giants, and Public Enemy, which made headlines last June as the first major act to make a full album available for sale as a digital download. Calls to those acts or their managers—Public Enemy's Chuck D has been a particularly vocal champion of the label—were not returned by press time, and the status of their relationships with the company

*'In the last six months there has been a serious drying up of the wells'*

—ARAM SINNREICH—

remained unclear.

Teller ruffled retail feathers with his release of the Public Enemy title online before its release to traditional retail, and the label has had little sales success with its titles, according to SoundScan figures. Figures are not available for sales of downloads, but that market remains in its infancy.

The label also has struck deals with a number of indie labels, including 4AD, which tapped Atomic Pop as its exclusive download partner.

Despite Atomic Pop's two-sentence statement—"In light of current market conditions, Atomic Pop has undertaken a major restructuring of its business. Atomic Pop presently plans to continue operations with a significantly reduced overhead"—several companies with which it has been affiliated voiced confusion about its status Sept. 13, at which point the Web site was still operational.

Todd Van Gorp, president of distributor IDN, says only, "We're

continuing to sell and market the Atomic Pop titles until we hear otherwise."

However, Lesley Bleakley, executive VP of Beggars Group—the New York-based firm that serves as a U.S. umbrella for 4AD and other U.K.-based firms—says, "It's our understanding that they've let everybody go, and if you restructure, you don't let everybody go. We've not had that call saying they're going to move forward . . . It's kind of all over."

Similarly, Goodvibe Recordings, whose Slum Village is climbing the indie chart with "Fantastic Vol. 2" (Goodvibe/Barak/Atomic Pop), said Sept. 13 that it had "officially severed [its] ties with Atomic Pop."

Whether Atomic Pop had a flawed business model, bad luck, or poor timing remains a matter of debate.

Jupiter's Sinnreich, for one, argues that no judgment is implied.

"The success or failure of media Web sites at this point in the development of our industry has nothing to do with the long-term viability of their business models and everything to do with whether their investors are willing to go the distance," he says. "Certainly Atomic Pop is not a profitable entity, but neither are any number of their competitors. So it's not as if it failed where others succeeded. No one has succeeded. But unlike a lot of sites, it's unaffiliated with a deeper-pocketed media entity. That may have made the difference."

## MTV CUSTOMIZES VMAS

(Continued from page 14)

MTV Europe aired the VMAs live. However, MTV Latin America and MTV Spain decided to air the show with a one-hour time delay; they provided simultaneous subtitled and inserted local presenter wrap-around footage into the local broadcast. Another key element of the customization process is the Viewers' Choice Award category. Channels are encouraged to run local Viewers' Choice competitions, and the acceptance speeches by the various winners are incorporated into the local transmissions of the awards show. "The Viewers' Choice Award is particularly helpful in making the event relevant in countries that don't otherwise have that much participation in the awards show," notes Hackett. "For example, if you take MTV India, the majority of music on that channel is domestic to India and is not featured in the VMAs. However, with the Viewers' Choice Award category, we can make sure that the level of interest in the awards show is still high in each region."

With so many channel crews in attendance, every possible opportunity to squeeze in additional airtime is utilized. During the show's commercial breaks, regional VJs tape wrap-arounds in the balcony of Radio City Music Hall. In addition, interviews with performers, presenters, award winners, and hosts are conducted in one-on-one rooms in the press compound before, during, and after the live awards ceremony. Ensuring maximum exposure for the

event, the press compound includes a large press tent, where hundreds of members of the media from around the world can question the stars.

Another obvious part of the customization process is the option of airing the show in English or subtitled/dubbed in the native language, depending on audience preferences. For example, MTV Russia dubs the show in Russian, while MTV Latin America subtitles the show in Spanish.

The final area of show coverage offered to the local MTV channels is the post-show broadcast. This features interviews with artists and celebrities, to which the local channels can add their own customized wrap-arounds.

"This year's show went brilliantly, and the feedback from our local channels was excellent. It really is a team effort, and I'm very fortunate to have a wonderful department and team to work with," says Hackett. And with the production crews barely finished removing the cables from Radio City, Hackett and her international operations team are already working on the next big MTV event—the MTV Europe Music Awards (EMAs).

"The EMAs are in Sweden on Nov. 16, and it promises to be a great show with lots of international talent and A-list artist performances. Once again we will be there doing the exact same customization job to make the show relevant to all the MTV international channels," she says.

# newsline...

**SOURCES SAY** "Wingspan," an authorized documentary centering on Paul McCartney's post-Beatles group Wings (1971-1980) and his relationship with late wife Linda McCartney, a member of the group, is expected to air sometime next summer. It will debut in tandem with the release of an album from Capitol Records. The documentary, which was produced, written, and directed by McCartney's daughter and son-in-law Mary Donald McCartney and Allaster Donald, is now being shopped to major broadcast outlets. The album is expected to include Wings' biggest hits; it may involve some remixes and require a double-CD package.

IRV LICHTMAN

**NASHVILLE-BASED** Gaylord Entertainment has told prospective buyers of its venerable publishing company, Acuff-Rose Music, that it is not considering any offers for the company. According to sources, Gaylord had been receiving of late unsolicited offers to buy Acuff-Rose, prompting the company's board to decide to formally squash these and future offers with formal letters to those who made inquiries. What prompted these inquiries is not known, although some in the publishing community suggest that Gaylord may have been testing the waters on the value of Acuff-Rose.

The value placed on the company is said to be as high as \$200 million.

IRV LICHTMAN

**KATHY NELSON**, president of Disney's Buena Vista motion picture group in Los Angeles, is said to be in final negotiations to become president of the soundtrack divisions of both Universal's music and film studio units. She is credited with creating such major soundtracks as "Armageddon," "Runaway Bride," and "Grosse Pointe Blank." An official announcement is expected in about three weeks.

IRV LICHTMAN

**THE NEW YORK** chapter of the National Academy of Recording Arts and Sciences will honor six industry personalities Dec. 5 at its fifth New York Heroes Awards. They are artists B.B. King, Diana Ross, Bernadette Peters, and the late Tito Puente; producer Phil Ramone; and Frank Military, senior VP of Warner/Chappell Music in New York. Proceeds from the event, to be hosted by comedian Robert Klein, will support the educational initiatives of the New York chapter. For more information, call 212-245-5440.

IRV LICHTMAN

**BRIAN COHEN** has been promoted to senior VP of marketing at Elektra Records (*Billboard* **Bulletin**, Sept. 13). Cohen, formerly VP of marketing, replaces Steve Kleinberg, who has left the company. Cohen reports to senior VP/GM Greg Thompson in New York.

**ABBEY KONOWITZ** is to exit as executive VP of MCA Records, most likely this week. The move is due to "philosophical differences," according to a label spokeswoman. No replacement has been named. Konowitz, second in command under president Jay Boberg, joined MCA in 1996 from Maverick, where he was VP/GM; he was previously MTV's senior VP of talent and music.

CHRIS MORRIS

**WITH ITS STOCK TRADING** for less than \$1 a share for the better part of a month—a level that, if maintained, could force a delisting from Nasdaq—Musicmaker.com moved to shore up its value on Wall Street Sept. 14 by announcing a 1-for-10 reverse stock split. A reverse split consolidates the number of shares outstanding and ups the price of the stock. Under terms of the Musicmaker deal, shareholders in the company will receive one share for every 10 outstanding that they currently own. With the completion of the reverse split—expected in 30 days—Musicmaker will have approximately 3.3 million shares of common stock outstanding, down from a level of around 33 million today. The stock has fallen by more than 90% in the past year. In a statement, Musicmaker chairman/CEO Raju Pathukarai said the move will benefit shareholders and give the company a trading level "more consistent with companies of our size." He also said the split will "aid to keep Musicmaker.com in compliance with the continued listing requirements of the Nasdaq National Market."

BRIAN GARRITY

**RCA RECORDS U.K.** A&R executive Simon Cowell is launching a 50/50 joint-venture label with BMG Entertainment U.K. under a five-year deal. Future material from Cowell-signed RCA acts Westlife, Five, and Girl Thing will carry the logo of the as-yet-unnamed imprint. Cowell says he is looking to appoint a full-time GM to run the new label, which he describes as "pure pop."

LARS BRANDLE

## MARKETING PLANS TO BE ALTERED

(Continued from page 5)

zines—was dealt only glancing blows to its youth-marketing practices. An FTC report found that of 55 best-selling sound recordings with explicit content labels that the FTC selected for its study, the marketing plans of 15 (27%) expressly identified teenagers as part of their target audience.

The marketing documents for the remaining 40 did not state the age of the target audience but detailed the same methods of marketing, including placing advertising in media that would reach a majority or substantial percentage of children under 17.

The FTC report—and legislators at the hearing—also homed in on what they see as the inadequacies of the recording industry's parental-advisory labeling system.

Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, who called for the hearing, called the labeling system “basically useless, as it contains no content information.”

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), defended the labeling, pointing to the FTC report's findings that parents know about and appreciate the warning labels (see story, page 5).

On Sept. 1 the RIAA announced updated uniform guidelines. They include new voluntary marketing and advertising standards for the use of the parental advisory label that clearly signal to retailers and the public that a stickered recording contains explicit content. The RIAA says that if a record label decides a sound recording merits an advisory sticker, “all consumer print advertising should communicate the presence of explicit content” by displaying the advisory label in the ad.

Additionally, the RIAA recommends that advertising for such labeled recordings should not appear in publications or on Internet sites for which more than 50% of the targeted demographic is 16 years old or younger.

The revisions also reach out to E-tailers, setting up a voluntary guideline for prominent online display of current label warnings.

The RIAA has also established more uniform standards for label executives and artists to use in deciding whether the contents of a release warrant a label (Billboard, Sept. 16).

At the hearing, only two executives from the record industry appeared to testify: Strauss Zelnick, president/CEO of BMG Entertainment, and Danny Goldberg, president/CEO of Artemis Records, a non-RIAA-member indie. Goldberg is a former president of Atlantic, Warner Bros., and Mercury who is well-known for his stands on the First Amendment. Some of Goldberg's testimony included the following:

- “So-called self-regulation achieved by political intimidation is the equivalent of censorship.”
- “Asking the FTC or the Washington media or the Congress to analyze popular culture makes about as much sense as going to Hollywood to restructure Medicare.”

Goldberg also got into a colloquy with McCain. “I believe that 15 years of youth culture entertainment bashing in Washington has greatly contributed to alienation and apathy on

the part of young people from politics,” he said.

McCain, an advocate of campaign reform, responded, “I believe young people don't vote because they're not represented here in the proliferation of special interests . . . such as \$500,000-a-plate dinners.”

Goldberg told McCain he believes that the RIAA labeling works and that at his label only recordings with “curse words” get stickers. “There's no other criteria that make sense,” Goldberg said. “Words don't lend themselves the same way [as films and video games]. There's no blood, no explosions.”

Zelnick pointed out that U.S. entertainment is “consumed everywhere. And presumably our movies, our music, and our video games have the same impact everywhere. Yet our country is more violent than any other advanced society . . . In this regard, what makes America unique is not its popular culture but our relative ease of access to guns.”

Both music executives eventually told the committee that in their view, the availability of lyrics so that parents can judge for themselves would be an important upgrade for labeling. Zelnick also said he had never received one letter from a parent complaining about any of BMG's stickered product.

“There's nothing wrong with considering a more robust system, but it would have to be industrywide,” he added.

RIAA president Rosen summarized the industry's response to the report in her testimony. She said, “The FTC recommends three things that all of the industries should do: 1) establish guidelines for advertising—we have; 2) increase compliance at retail—retailers make their own decisions; 3) increase parental understanding of the label—77% of the people have said they are aware, but we can always do some more education.”

Rosen also touched on the need for parental involvement. “Young people continue to need the guidance and leadership of adults in their lives. It is simply wrong to suggest that any government regulatory action can substitute for such involvement, particularly when it comes to art.”

Lawmakers were divided into camps that placed varying importance on the extent to which violent entertainment has affected children. They also split along party and conservative/liberal lines, with some, like Sen. Sam Brownback, R-Kan., seemingly intent on getting the industry to stop producing any product with violent or sexually explicit lyrics, whether they're aimed at kids or not.

Likewise, Lynn Cheney, wife of Republican vice presidential candidate Dick Cheney and a well-known cultural conservative, testified that “there is a problem with the products they produce, no matter how they market them.”

Democratic vice presidential candidate Sen. Joseph Lieberman, D-Conn., was one of seven other Senate and House members who attended the hearing in addition to the 20-member Senate Commerce Committee.

After reiterating the call made by him and Vice President Al Gore for “vigorous self-regulation” within the

industries, he added, “But if these industries fail to act, and if they market adult-rated products to kids in violation of their own standards, then we must hold them accountable. Specifically, if the FTC has the proper authority, it should move quickly to bring actions under its false- and deceptive-advertising rules.”

Lieberman and Gore have given the industries six months to close the loopholes in marketing practices to children.

Rep. Edward Markey, D-Mass., a member of the House Commerce Committee, also called for an FTC rule that would prohibit marketing of labeled violent product to children.

The suggestion for the FTC deceptive-advertising rule wasn't the only government action legislators threatened to take if the industries don't move voluntarily.

Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee, once again called for the industries to

the work of those with whom we have no cultural or personal connection?”

Other lawmakers found little ironic, satirical, or humorous merit in the lyrics of best-selling acts like Eminem, Marilyn Mason, and Limp Bizkit, all of whom were described several times during the hearing as “trash” and “garbage.”

Rep. Henry Hyde, chairman of the House Judiciary Committee, first said that “there are multiple causes [for youth violence], and it would be irresponsible to place all of the blame on the entertainment industry.” He then suggested that Congress look again at his defeated amendment from last year's juvenile justice bill that would have created a federal statute to protect minors from explicit material.

“Because the Constitution permits us to restrict the type of sexual material children can purchase,” Hyde said, “then I believe it makes sense that we can also prohibit the distribution of material to minors that is so graphically violent that it is harmful to minors.”

Also, McCain told Sen. Ernest Hollings, D-S.C., at the hearing that he would move to mark up a “safe harbor” broadcasting bill introduced earlier this year by Hollings. The bill would prevent the airing of violent programming during hours when children are most likely to be tuned in.

At the end of the hearing, Sen. John B. Breaux, D-La., announced that he may introduce a legislative bombshell. He said he was contemplating the introduction of legislation to end advertising deductions for any company that markets labeled product to children.

The hearing following the attention paid to the release of the FTC report dwarfed all previous modern-era Capitol Hill investigations of the media, including the many hearings on the effect of rock and gangsta rap lyrics on children and the related critiques of Hollywood and record company product labeling during the '80s and '90s.

While the documentation in the FTC report shows that industries are culpable, the revelations also make the corporations easy targets for those in and outside of government

who want easy and quick solutions to complex problems.

FTC chairman Robert Pitofsky went to great lengths in his summary remarks to the report, and in his congressional testimony, to say that the findings do not show that the violent media products marketed by the industries are causal elements in the culture of youth violence.

However, the report quotes other studies that have concluded that there is some correlation between exposure to violent materials and aggressive attitudes and insensitivity to violence.

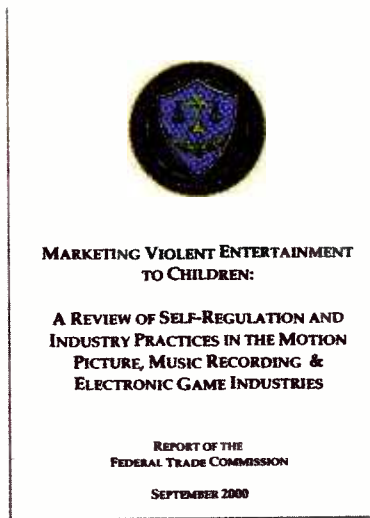
Sen. Barbara Boxer, D-Calif., cautioned the committee to “look at the whole picture, and guns are part of the picture.”

On the eve of the hearing, Jack Valenti, president/CEO of the Motion Picture Assn. of America, announced a pledge that Hollywood studios will refrain in the future from marketing R-rated movies to children. Officials at Disney also pledged to tighten loopholes that allow such marketing.

The announcements, however, were all but eclipsed by a conspicuous no-show of 13 movie studio heads who did not return invitations to testify. The snub will certainly hurt Hollywood's rapport with the legislators, especially McCain, who took the absences as an affront—he had made it clear he didn't simply want industry lobbyists' testifying once again as proxies for top industry executives.

Said the chairman, “By some uncanny coincidence, every single [movie] studio executive was either out of the country or unavailable. I can only conclude the industry was too ashamed of or unable to defend their marketing practices. Their hubris is stunning and serves to underscore the lack of corporate responsibility so strikingly apparent in this report.”

He then called for another hearing for Sept. 27, “for the sole purpose of hearing motion picture industry testimony.” He said invitations are being delivered to the 13 top executives, including two whose companies own music divisions: Gerald Levin, chairman/CEO of Time Warner, and Edgar Bronfman Jr., president of Seagram, which owns Universal Music Group.



develop uniform content-labeling. He also called for an amendment to the antitrust laws that “would clarify that the respective industries can cooperate to develop and enforce responsible guidelines without any fear of liability under current antitrust laws.”

Hatch's testimony, however, was tempered and considered. He asked, “What about the recording industry? Do we object to the music and lyrics of Gladys Knight, Larry Gatlin, or David Foster? Or do we only object to

## DOES RIAA LABELING SYSTEM WORK?

(Continued from page 5)

“Simply put, their conclusions don't match their findings,” Rosen added. “We do not market violence; we market artists. When material is explicit, we clearly label it for parents and guardians to make informed buying decisions for their kids.”

However, Dr. Michael Rich, a spokesman for a committee of the National Academy of Pediatrics, which analyzes media issues, says that while parents may be aware of the sticker program or may be satisfied with it, many still may be unaware of the specific lyric content of recordings their children routinely bring into their homes.

To back up her comments as a trade association representative, Rosen quotes from the FTC survey that a “predominant 77% of parents are already aware of the current rat-

ing system for music. And a similarly large majority (74%) are ‘somewhat’ or ‘very satisfied’ with the current system of rating music.”

But as an illustration of his opposing perspective, Rich, who teaches at Harvard Medical School and practices at Children's Hospital in Boston, points to a multimedia presentation he gave in Chicago to parents and teachers at a national PTA convention. The presentation showed how parents can use rating systems to monitor children's media use.

The presentation, he says, was a surprising and clear indication that the filters parents now employ often aren't enough to keep violent or explicit material out of the hands of children.

“Among the things I did,” says Rich, “is play the ‘Slim Shady’ cut from the ‘Marshall Mathers’ CD by

Eminem. I played just a few notes and asked those in the audience how many recognized it. About two-thirds raised their hands immediately.

“Then I played a few bars of the song. Just about everybody in the room raised their hands,” Rich says. “They recognized the tune, and some of them were even singing along. I asked [how many had kids] with the CD at home, and about two-thirds raised their hands.

“I then played them another cut from the album, a cut called ‘Kim,’” Rich says, referring to a track named for Eminem's wife, who was recently divorced from the hip-hop artist after settling a \$10 million lawsuit over the song.

“It's basically a story about a domestic murder—a man who gets  
(Continued on next page)

## BMG DECLARES DESIRE TO BE NO. 1

(Continued from page 14)

business and that its E-commerce group would be looking for acquisitions in this sector. "We're going for expansion; we're going for growth. If it's possible and there's an opportunity [to become No. 1], we will. Let's meet again in December when you can say, 'Middelhoff did—or did not—succeed.'"

Asked whether Bertelsmann would consider bidding for EMI Music should the European Commission (EC) block its merger with Warner Music, Middelhoff deferred to Dornemann, who declared the issue "too specula-

tive" for detailed comment. "This issue has come up every year for several years," he said.

Acquisitions are always considered "if the return [on investment] is right, if the price is right," Dornemann continued. "There are other ways to attain our goal." Privately, the BMG Entertainment boss has said he believes the EC will allow the Warner/EMI deal, most likely subject to concessions.

Yet acquisitions are clearly on Bertelsmann's overall agenda, since Middelhoff indicated that the company had amassed a war chest of \$15 billion. "We're sitting on a

*'Catalog [has become] a little less important, unfortunately. Which means that the vulnerability of the business is greater'*

- MICHAEL DORNEMANN -

bagful of money."

He noted that Bertelsmann's earnings before interest, taxes, depreciation, and amortization doubled to 2 billion deutsche marks (\$884 million) between 1989-90 and 1999-2000 and that the fiscal year 2000-01 "may have a three at the beginning of that figure." He also said, "We want to be No. 1 in the content business and No. 1 in the direct [sales] to customers business."

Dornemann sees a "very mixed picture" for global music sales over the next year, although he admitted to a more positive view on Japan and Latin America than he

## DOES RIAA LABELING SYSTEM WORK?

(Continued from preceding page)

in a fight with his wife after putting his baby to bed and slits her throat, complete with graphic gurgling sound effects," says Rich.

He says the parents for whom he played the track "were horrified. It was at that moment that they realized that they really weren't fully aware of the content their kids were consuming."

Dr. Susan Butross, a professor of pediatrics at the University of Mississippi in Jackson and the head of the University Center Clinic there, agrees. "I see kids every day with developmental and learning and behavioral problems, and I see that parents aren't 'filtering' what's going on—and often—out there. Every day I ask parents, 'Do your children experience any media violence?' And often they say, 'Oh, no, they just watch cartoons!' And what's changed, with music and the other media, is that the companies seem to be marketing to younger children.

"It's hard enough for parents—I've raised five children myself—without somebody undermining it," Butross continues. "I'm not for censorship or anything, but this is the area we have to work on."

Rich has several concerns with the RIAA labeling. "First of all," he says, "it's 'self-rated' material by the producers of the material rather than by a third party."

Another aspect he feels is "problematic" is that parents and kids often first hear explicit songs in "sanitized versions" on the radio, which are very difficult to obtain in stores.

"So you have these soccer moms hopping to these sanitized versions," Rich explains, "but it gets close to a 'bait and switch' thing. I mean, I've gone to HMV and Tower and requested the sanitized versions and have been told haughtily, 'We don't sell sanitized versions.'"

The FTC report also pointed out that enforcement of the industry's labeling is a weak link in the chain when it comes to preventing young children from purchasing violent product.

Pam Horovitz, president of the

National Assn. of Recording Merchandisers (NARM), which represents an estimated 80% of U.S. music retail stores, says she found the report "an accurate snapshot and gave us information we needed."

Horovitz shied away from agreeing with the FTC that retail is a weak link but admitted that NARM is between a rock and a hard place and continues to work hard to educate members. NARM now has members who won't carry stickered product, members who restrict teen purchases, and those who sell to any-

one. She says the FTC report helps.

"The report told us that parents are OK with the system," Horovitz said. "We have a diversity of approach [in] how involved a parent might want a store to be in the decision-making process."

Indie retailer Rick Mendez, who runs an R&B and rap music shop called the Music Man in Coriscana,

Texas, is one who draws a line. He said he was offered the first Eminem record and felt the album was being targeted to young teens.

"I just decided not to carry it," he says. "Simple as that."

Says Rich, "I think we as a culture for a long time have made an assumption that entertainment media are benign, or at least neutral—that they are just a diversion. But the Kaiser Foundation study last year found that the average media use of a child 3 to 18 is six hours and 43 minutes a day. They spend more time with media than anything—than sleep, more time with media than with parents, teachers, siblings, or anybody else" (Billboard, Dec. 9, 1999).

"So in terms of exposure," adds Rich, "there's a huge potential for changing their hearts and minds."

The Kaiser study also showed that children spend 10 hours a week listening to music by themselves.

Regarding recorded music and other media, Rich says, "The stuff does affect everybody, and it particularly affects kids. So what kind of an effect do we want? What kind of a society do we want to live in? Let's use media wisely. Let's produce it wisely, and let's consume it wisely."



Sen. John McCain.

## Sony To Sell Downloads In Singapore

### PlanetMG Is First Asian Digital Music E-Tailer Outside Of Japan

BY PHILIP CHEAH

SINGAPORE—Sony has become the first major label to sell music on the Internet in Asia outside of Japan, with a Singapore-based portal called PlanetMG.com.

PlanetMG currently offers 120 tracks by 100 artists, with individual songs available for download at between \$1 and \$2.49. Asian acts account for roughly half of the songs available on PlanetMG. The site is operated by a division of Sony Marketing Asia-Pacific (SMAP), which markets Sony hardware in the Asia-Pacific region.

Since its launch last month, the site has racked up a total of 900,000 hits, according to Paul Tan, PlanetMG's regional manager of business development. Tan, who reports to SMAP managing director Masaaki Terada, says download figures are not yet available.

Despite its Sony affiliation and the fact that Sony is so far the only major label providing tracks for the site, Tan describes PlanetMG as a "neutral platform." He says PlanetMG is now negotiating with another major label to provide content for the site. Indie labels with songs available for download on PlanetMG include WOMAD, Malaysia's Positive Tone, Australia's Big Note Records, and Pony Canyon Malaysia.

Acts with songs on PlanetMG include Madison Avenue, Mary Mary, Oasis, and Pearl Jam. There are also Mandarin selections from Leon Lai, Jeff Chang, and Cass Phang, as well as tracks from Too Phat (Malaysia), GinGer and Jenn

has had of late. The industry's economic health is not as globally consistent as in the past, he said.

"It used to be more similar all over the world," said Dornemann. "Today, the regional [variations] are quite heavy." He suggested that the business has become more dependent on new releases, "and catalog gets a little less important, unfortunately. Which means that the vulnerability of the business is greater." Nevertheless, the BMG chairman sees catalog regaining its potency through the Internet as the online music sector expands.

"I do believe that, overall, the industry growth rate will be better in future. On the other hand, the U.S. business grew by 8% last year, so how long does this unbelievable business cycle go on? We're now up to eight or nine years on a high in the U.S."

Meanwhile, now that BMG's travails with Clive Davis are over, the company's allies and adversaries alike are turning their attention anew to its relationship with Zomba Group chairman Clive Calder and its distribution deal with Jive Records, due to expire next spring. Dornemann said he is hopeful about renewing the pact. "There's no reason not to be. It's Clive Calder's decision, but every

year [in the past] the deal was extended."

The relationship between BMG and Calder was thought to have been strained earlier this year by the contractual dispute involving 'N Sync, previously signed to RCA Records and now a Jive act. "I would prefer that we would have kept them," said Dornemann, "but to have them at Jive is the second-best solution. And this was not against Jive in any way; it was the fact that we had a contract [for 'N Sync] with Transcontinental."

Dornemann added that the dispute led people to speculate about BMG's overall relationship with Calder—"wrongly, because our [distribution] contract had just been extended even again." The 'N Sync differences have "nothing to do with the long term," said Dornemann, who also refuted speculation that BMG had sought to expand its one-fifth stake in Zomba to one-third, causing further friction.

"Of course, it's purely in Clive's hands as to what he wants to do, [but] I feel that Clive is my friend. He's one of the best in the business, if not the best. We've had a long-term relationship in the past, and there's no reason to think it won't go on."

(both from Australia), and This Chameleon (Japan).

"We spent a lot of effort in sourcing for content, and we are proud [to have] the indies who have signed with us," Tan says. "For instance, this is the first time outside Europe that the WOMAD label is available online."

"One reason why we have not

*'One reason why we have not offered a huge number of tracks is because we believe in quality control, and we also want to give the artists the best possible promotion'*

- PAUL TAN -

offered a huge number of tracks is because we believe in quality control, and we also want to give the artists the best possible promotion," Tan adds.

He stresses that many of the songs on PlanetMG cannot be found on other Internet music sites in Asia and that some unsigned indie acts have signed exclusive deals with the site.

PlanetMG uses an advanced version of Sony's ATRAC3 compression technology, which allows files

to be played back with the Windows Media Player.

Payment is by credit card, with security provided by TrustMarque, while Reciprocal handles digital rights management.

The site also features entertainment news, previews and clips of yet-to-be-released movies and music videos, and a range of merchandise available through the PlanetMG online shop.

Sony Music Asia president Richard Denekamp says, "We are very positive about selling music on the Web, and while we are concentrating on songs at the moment, there are possibilities in the future for album downloads or even for additional information provided digitally, such as lyrics or pictures. Singapore is the right place for this initiative. They offer a broadband infrastructure and a lot of additional support. We hope that all major content providers will join PlanetMG."

Denekamp says pricing was a key concern in designing PlanetMG. "So far we have set our pricing at levels comparable to those [offered online by Sony] in the U.S.," he says, admitting that such pricing levels may create problems for Asian consumers, who are used to paying less for music on a per-unit basis.

Currently PlanetMG's music files are available solely to Singapore residents, but in mid-October the site will be launched in the rest of Asia, excluding Japan, where Sony Music Entertainment (Japan) has been operating its bitmusic.com download site since last December.

# GILMAN TOPS NOMINEES IN BILLBOARD VIDEO AWARDS

(Continued from page 5)

Following close behind in nominations is D'Angelo's "Untitled (How Does It Feel)," which earned three nods: best R&B clip; Maximum Vision, given to the video that best advances an artist's career; and the FAN.tastic Video Award, voted on by fans exclusively at billboard.com.

The annual Billboard Music Video Awards show is the grand finale of the 2000 Billboard Music Video Conference, to be held Nov. 8-10 at the Universal Hilton.

This year's awards are given in 10 musical categories: contemporary Christian, country, dance, hard rock, jazz/AC, Latin, modern rock, pop, R&B, and rap/hip-hop. Videoclips eligible for the awards are those that were released between Sept. 1, 1999, and Aug. 31, 2000.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the music industry, such as video programmers, independent promoters, video producers, and media experts.

Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of Billboard editors.

Top nominee Gilman, who is considered a child prodigy, began singing country music at the age of 3. His debut album, "One Voice," reached No. 2 on the Top Country Albums chart and No. 22 on The Billboard 200.

The finalists in the FAN.tastic category are the five most-played videoclips (according to Broadcast Data Systems) from Sept. 1, 1999, to Aug. 31, 2000, on the national music video networks that report to Billboard.

For the first time this year, voting in the music video categories will be open to Billboard readers. Voting in these categories was previously open only to people registered for the Billboard Music Video Conference.

Ballots will be included in U.S. subscriber copies of the Sept. 30 issue of Billboard.

In addition, a Latin category has been added to the awards show this year.

Local/regional music shows also receive honors at the Billboard Music Video Awards. The shows submit air-check tapes for consideration. Final voting for the local show categories will take place at the conference by conference attendees. For additional information about the conference and awards, call 646-654-4660.

Following is the complete list of nominees:

**Maximum Vision:** Aaliyah, "Try Again" (Blackground/Virgin); D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); Destiny's Child, "Say My Name" (Columbia); Eminem, "The Real Slim Shady" (Web/Aftermath/Interscope); Moby, "Bodyrock" (V2).

**Director of the year:** Jonas Akerlund, Steve Carr, Jonathan Dayton and Valerie Faris, Paul Hunter and Dominique Trenier, Hype Williams.

**FAN.tastic Video:** Blink-182, "All The Small Things" (MCA); D'Angelo, "Untitled (How Does It Feel)"; Faith Hill, "Breathe" (Warner Bros. Nashville); No Doubt, "Simple Kind Of Life" (Trauma/Interscope); Santana Featuring Rob Thomas,

"Smooth" (Arista).

## CONTEMPORARY CHRISTIAN

**Best clip of the year:** Clear, "Flash" (Ardent); Billy Gilman, "One Voice" (Epic Nashville); Jennifer Knapp, "A Little More" (Gotee); Out Of Eden, "Lookin' For Love" (Gotee Records); Skillet, "Best Kept Secret" (ForeFront Records).

**Best new artist clip of the year:** Billy Gilman, "One Voice"; John Reuben, "Do Not" (Gotee); Plus One, "Written On My Heart" (143/Atlantic Records); Relient K, "My Girlfriend" (Gotee); Stacie Orrico, "Genuine" (ForeFront Records).

No local/regional show finalists.

## COUNTRY

**Best clip of the year:** Dixie Chicks, "Cowboy Take Me Away" (Monument/Sony Nashville); Dixie Chicks, "Goodbye Earl"; Faith Hill, "Breathe"; Faith Hill With Tim McGraw, "Let's Make Love" (Warner Bros. Nashville); Allison Moorer, "Send Down An Angel" (MCA Nashville).

**Best new artist clip of the year:** Montgomery Gentry, "Daddy Won't Sell The Farm" (Sony Music Nashville); Billy Gilman, "One Voice"; Eric Heatherly, "Swimming In Champagne" (Mercury Nashville); Jamie O'Neal, "There Is No Arizona" (Mercury Nashville); Keith Urban, "Your Everything" (Capitol Nashville).

**Best local/regional show:** "Country Music Channel" (San Francisco), "Music Row Profiles" (Nashville), "St. Louis Country" (St. Louis).

## DANCE

**Best clip of the year:** Apollo Four Forty, "Stop The Rock" (550 Music/Epic Records Group); Daft Punk, "Fresh" (Virgin); Everything But The Girl, "Five Fathoms" (Atlantic Records); Groove Armada, "I See You Baby" (Jive Electro); Moby, "Bodyrock."

**Best new artist clip of the year:** Baha Men, "Who Let The Dogs Out" (S-Curve Records/Artemis); Groove Armada, "I

See You Baby"; Geri Halliwell, "Mi Chico Latino (Dance Remix)" (Capitol); Mandy Moore, "Candy" (550 Music/Epic Records Group); Mr. Oizo, "Flat Beat" (Mute).

**Best local/regional show:** "BPM" (Denver), "Drop The Beat" (San Antonio).

## HARD ROCK

**Best clip of the year:** Deftones, "Change (In The House Of Flies)" (Maverick/Warner Bros.); Incubus, "Pardon Me" (Immortal/Epic); Kittie, "Charlotte" (NG/Artemis); Limp Bizkit, "Break Stuff" (Flip/Interscope); Rage Against The Machine, "Sleep Now In The Fire" (Epic).

**Best new artist clip of the year:** Chevelle, "Point #1" (Squint); Disturbed, "Stupify" (Giant/Reprise); A Perfect Circle, "Judith" (Virgin); Queens Of The Stone Age, "The Lost Art Of Keeping A Secret" (Interscope); Static-X, "I'm With Stupid" (Warner Bros.).

**Best local/regional show:** "Eleven" (Denver), "Heavy Pork" (Wichita, Kan.), "High Voltage" (Minneapolis), "Soundcheck" (Nashville), "VidDREAM" (Wilmington, Del.).

## JAZZ/AC

**Best clip of the year:** The Corrs, "Breathless" (143/Lava/Atlantic); Jagged Edge, "Let's Get Married" (So So Def/Columbia); Dave Koz Featuring Montell Jordan, "Careless Whisper" (Capitol); Savage Garden, "I Knew I Loved You" (Columbia); Sinéad O'Connor, "No Man's Woman" (Atlantic Records).

**Best new artist clip of the year:** Billy Gilman, "One Voice"; Mary Mary, "Shackles (Praise You)" (Columbia).

No local/regional show finalists.

## LATIN

**Best clip of the year:** Enrique Iglesias, "Ritmo Total" (Interscope); Luis Miguel, "Amarte Es Un Placer" (WEA Latina); Carlos Ponce, "Escúchame" (EMI Latin America); Tito Puente, "Mambo Birdland" (RMM); Thalía, "Entre El Mar Y Una Estrella" (EMI Latin America).

**Best new artist clip of the year:** Christina Aguilera, "Ven Conmigo (Solamente Tú)" (RCA); Anahi, "Primer Amor" (Fonovisa); Francisco Céspedes, "Quedate Mas" (WEA Latina); Nava, "El Amor Los Tres" (Ryko Latino); Titan, "Corazon" (Virgin).

No local/regional show finalists.

## MODERN ROCK

**Best clip of the year:** Beastie Boys, "Alive" (Capitol); Foo Fighters, "Learn To Fly" (RCA); Nine Inch Nails, "Starsuckers, Inc." (Nothing/Interscope); Red Hot Chili Peppers, "Californication" (Warner Bros.); Stone Temple Pilots, "Sour Girl" (Atlantic).

**Best new artist clip of the year:** Chevelle, "Point #1"; P.O.D., "Rock The Party" (Atlantic); Snake River Conspiracy, "How Soon Is Now" (Reprise); Vertical Horizon, "You're A God" (RCA); Wheatus, "Teenage Dirtbag" (Columbia).

**Best local/regional show:** "JBTV" (Chicago), "Heavy Pork" (Wichita, Kan.), "Modern Buzz" (New Orleans and Baton Rouge, La.), "Music Link" (Denver), "Rage" (Boston), "Secondary Emission" (Omaha, Neb.), "Soundcheck" (Nashville), "Video Hits" (Rochester, N.Y.).

## POP

**Best clip of the year:** Fiona Apple, "Fast As You Can" (Clean Slate/Epic); Bloodhound Gang, "The Bad Touch" (Republic/Geffen); Foo Fighters, "Learn To Fly"; Madonna, "Music" (Maverick/Warner Bros.); Robbie Williams, "Rock DJ" (Capitol).

**Best new artist clip of the year:** Macy Gray, "Why Didn't You Call Me" (Clean Slate/Epic); Kelis, "Caught Out There" (Virgin Records); Nine Days, "Absolutely (Story Of A Girl)" (550 Music/Epic Records Group); Pink, "There You Go" (LaFace/Arista); Vertical Horizon, "Everything You Want" (RCA).

**Best local/regional show:** "California Music Channel" (San Francisco), "Drop

The Beat" (San Antonio), "Hit Records Nightlife Video" (North Bergen, N.J.), "Sidewalks Entertainment" (Richmond, Calif.), "Smash Hits" (Los Angeles), "Star TV" (Knoxville, Tenn.), "The Super Duper Slob-Be-Dob 2000" (Norwalk, Calif.).

## R&B

**Best clip of the year:** Aaliyah, "Try Again"; Toni Braxton, "He Wasn't Man Enough" (LaFace/Arista); D'Angelo, "Untitled (How Does It Feel)"; Destiny's Child, "Say My Name"; Donell Jones, "U Know What's Up" (LaFace/Arista).

**Best new artist clip of the year:** Blaque, "Bring It All To Me" (Track Masters/Columbia); Kelis, "Caught Out There"; Ruff Endz, "No More" (Epic); Jill Scott, "Gettin' In The Way" (Hidden Beach/Epic); Carl Thomas, "I Wish" (Bad Boy/Arista).

**Best local/regional show:** "2-Zero-3 Music Clique" (Bridgeport, Conn.), "Video Fusion" (Palo Alto, Calif.), "What's Happening On The East Side" (Bay Point, Calif.), "Urban X-pressions" (Philadelphia).

## RAP/HIP-HOP

**Best clip of the year:** Black Eyed Peas, "Weekends" (Interscope); Cypress Hill, "Rock Superstar" (Columbia); De La Soul, "Oooh" (Tommy Boy); Eminem, "The Real Slim Shady"; Jurassic 5, "Quality Control" (Rawkus/Interscope).

**Best new artist clip of the year:** Black Rob, "Whoa" (Bad Boy/Arista); Eve, "Love Is Blind" (Ruff Ryders/Interscope); Jurassic 5, "Quality Control"; Spooks, "Things I've Seen" (Antra/Artemis); Tony Touch Featuring Total, "I Wonder Why (He's The Greatest DJ)" (Tommy Boy).

**Best local/regional show:** "The Avenue" (Philadelphia), "Clubbin' TV" (Gurnee, Ill.), "The Cypher" (Green Bay, Wis.), "Da Bomb Video Show" (Long Beach, Calif.), "Drop The Beat" (San Antonio), "Rhythm & Power" (North Bergen, N.J.), "Urban X-pressions" (Philadelphia), "Video Fusion" (Palo Alto, Calif.), "Video Hit List" (Bay Point, Calif.).

# TRANS WORLD INVESTS IN BRICK-AND-MORTAR

(Continued from page 5)

outlets, further solidifying its presence as a music retail powerhouse. Trans World's other chains include Coconuts, Record Town, Strawberries, Spec's, and Camelot.

WaxWorks, based in Owensboro, Ky., generated \$116 million in sales in fiscal 1999, according to a Trans World press release.

Trans World has signed a definitive agreement to acquire the assets of WaxWorks, and the deal is expected to close by the end of October, after the U.S. government's antitrust review is completed. Federal opposition to the transaction is not anticipated.

Other details of the acquisition were not announced, but sources suggest that it's an all-cash deal. Trans World executives decline to reveal the amount they will pay, but Billboard estimates the price in the range of \$50 million to \$60 million.

Wall Street's reaction to the announcement was slightly positive, with Trans World's stock rising to \$10.31 a share from \$10.25 the previous day.

"Everybody thought that the Internet world will put the brick-and-mortar stores out of business," Higgins notes. "But I believe that the great percentage of business will occur at retail, so consolidating [stores] is a positive step for share-

holders' value" (see Retail Track, page 66).

While there was that slight uptick in Trans World's stock price, some investors feel that Wall Street is not properly valuing the deal, especially since Trans World has said that the acquisition will be accretive to net income, which means that operating efficiencies will produce larger profits from the WaxWorks stores than they are currently generating.

Higgins says the deal is good for Trans World because WaxWorks owner Terry Woodward "has built a strong chain" that operates in markets where Trans World doesn't have a big presence—i.e., in the Midwest.

John Sullivan, Trans World's senior VP/CFO, says that the company will immediately install its point-of-sale systems in the WaxWorks stores. But Trans World won't change the merchandising and inventory mix until after the company has had a chance to evaluate the stores' performance during the holiday selling season, he adds.

The Disc Jockey stores will undergo a logo change. Trans World hired a consultant months ago to help it select a logo under which it could operate all its mall stores, and it is overdue in choosing that name, which will serve as its national brand. That

logo will also serve as the new name for its online store, which currently operates as twec.com.

The 113 WaxWorks store are all located in enclosed malls, so when the deal closes, it will bring Trans World's mall count to about 800 outlets, Sullivan reports.

While label executives are saddened to see the departure of Woodward from the music retailing business, they say the sale of his chain was inevitable. While all agree that the company was well-run, WaxWorks didn't keep pace with the technological advancements taking place in the music retail sector. Not only did the chain not have point-of-sale systems, but its other management systems are considered weak. Also, the company hadn't participated in the Internet revolution in any way.

Woodward says he agreed to sell his chain, which was begun by his father 50 years ago, for two reasons.

"For all the years I have been in the music business, I always felt I had a pretty good handle on what the future was and where I fit in," he says. "But now, I am not sure where retail is headed."

He continues, "Another deciding pricing factor was minimum-advertising-pricing [MAP] policies going away. Without strong MAP policies,

five years ago, the price war hurt us, and that could be a factor again."

He says that if a new price war begins, the Disc Jockey chain would not be large enough to fight it out. Similarly, if digital distribution becomes the dominant channel for selling music, he doesn't believe Disc Jockey is large enough to compete in that arena.

In order to compete in digital retailing, Woodward would have to invest millions of dollars. The chain does not have an online store.

While Woodward is selling the Disc Jockey music chain, he is keeping his video distribution company, which operates under the name VideoWorks. That company does about \$80 million a year in business, he reports.

Woodward adds that there might be an opportunity in music wholesaling for the company, since it currently sells some music product to video stores.

With the sale of the Disc Jockey stores, Woodward admits that there will be some downsizing at the company headquarters. "We are working to determine the number of people we can retain," he says, adding that the company employs about 220 people at headquarters and may have to reduce the head count by about 50.

## LATIN GRAMMYS MAKE THEIR DEBUT

(Continued from page 5)

buyer for Trans World Entertainment, which ran a chainwide, month-long promotion surrounding the Grammys. Woodard is pinning his hopes on Aguilera, given that her Spanish-language debut album came out Sept. 12 and that her performance at the show included a track from the disc.

Larry King, buyer/product manager for Tower Records/Video/Books in Los Angeles, sees possibilities stemming from the current fascination the non-Latin public feels toward all genres of music. "Award shows are really helpful to us," he says. "The performers, rather than the winners, see a big sales spike."

In that case, two-time Grammy winner and crossover hopeful Shakira could benefit. The Colombian singer, who is recording an album in English, delivered one of the most exciting performances of the evening, complete with fireworks and a host of dancers to complement her own belly-dancing.

"Everyone around me says that my life is going to change from this night on," Shakira told Billboard.

King also cites Celia Cruz, who won a Grammy for best salsa album and performed, as the possible sleeper act of the show. "She's may be taken for granted at her age, and at this stage in her career this could be a capstone," he says.

In an ironic twist—given the controversy over the lack of representation by Mexican artists at the awards (see Latin Notas, page 55)—the big winners of the evening were all Mexican.

Crooner Luis Miguel, who did not attend the ceremony, rock/pop superstar act Maná, and Carlos Santana took home three prizes each, including album of the year for Miguel's "Amarte Es Un Placer" and record of the year for Maná's collaboration with Santana on "Corazón Espinado." The track is featured on Santana's "Supernatural" album, which was the big winner at February's Grammy Awards.

Santana told Billboard he has no plans to start a new album "until May 2001. I'm going to stay home and be a husband [until then]." Of the new awards ceremony, Santana said, "These awards give me hope to make Spanish and English mandatory in California... This is the beginning of an opportunity to break the language barrier."

The show was the inaugural awards effort by the Latin Academy of Recording Arts and Sciences (LARAS), the Latin arm of the National Academy of Recording Arts and Sciences (NARAS).

"We lost a lot of money on this show," NARAS president/CEO Michael Greene told Billboard. "But it's the best investment the academy has ever made." Greene said he expects the show to air in an additional 105 countries, with NARAS/LARAS and CBS sharing in the syndication rights.

The show garnered an overnight A.C. Nielsen rating of 6.1 and a 10 share, finishing second in its time slot to NBC, according to NARAS. In comparison, the 42nd annual Grammys, which ran in February, drew overnights of a 17.3 rating and a 27 share.

The evening lacked a single big winner. Leading nominee Carlos Vives, who was up for six statues, went home empty-handed. Emilio Estefan Jr., who was also up for six awards, took home two, including one for best producer.

Although Estefan is no stranger to Grammy wins, he said winning two Latin Grammys touched "his heart. People will learn about other cultures [through the awards]. It's really special being producer of the year, since I work with such a diversity of artists."

Winners for the Grammys were

## Shakira Prepares English Album; Puente Material Forthcoming

*Billboard reporters Leila Cobo, Melinda Newman, and Jill Pesselnick offer a behind-the-scenes view of the Latin Grammys.*

**POP ENCHANTRESS** and two-time Grammy winner **Shakira** won't say when her much-anticipated English-language album for Sony will be released. The singer has been working "night and day," writing in the Bahamas, and expects to complete the project by 2001. The album, she says, will reflect her pop and rock sides. "I'm still in the middle, enjoying the benefits of both," she told Billboard. "But the sound is changing—it's transforming. It's become more mature."

**TITO PUENTE** fans can look forward to many posthumous boxed sets in the future, says his son **Tito Puente Jr.**, who accepted the award for best traditional tropical performance for his father's "Mambo Birdland" alongside his sister, **Audrey Puente**. He says that the more than 1,000 compositions left in his father's vault will supply plenty of material for several additional projects. He also says that before his death, his father was working on some "symphonic arrangements of his music," which will likely be part of an upcoming album. Audrey Puente added that she understood her father's widespread impact when more than 6,000 people came to see his viewing. She says, "We knew he was big, but not how big."

**WHILE MORE** and more Latin artists are scrambling to record in English, **Juan Luis Guerra** is keeping his distance from the trend. "I think those people who are doing it are doing it well," he said after winning two Grammy Awards. "But I plan to conserve my essence. I sang *bachata* in Portuguese because *bachatas* work in Portuguese. But not in English. Can you imagine 'I'd like to be a fish'?" he said, translating one of his biggest hits to English.

**GRAMMY-NOMINATED** producer/songwriter/Renaissance man **Robi Rosa** plans to begin recording the score to his film "Vagabond" in January together with composer **David Campbell**. The yet-to-be-produced animated feature, set in the year 1769, deals with the survivor of a global catastrophe who gets to save the world and save the girl.

**ROBERT BLADES** and **Angie**

chosen by the voting members of LARAS. LARAS has close to 4,000 members, the "majority" of whom vote on the awards, according to a NARAS representative. However, the academy declined to give an exact number of voters.

Grammy controversy wasn't limited to the event itself. Latin music retail chain Ritmo Latino refused to do any special advertising or promotions surrounding the awards—"frankly because I do feel there is a conflict with the Ritmo Latino Awards," said president David Mass-

ry, referring to the 2-year-old awards sponsored by the store and scheduled for Oct. 19. However, Massry is carrying all Latin Grammy nominees and expects some kind of effect on sales.

KSSE (Superestrella 97.5 FM) L.A. has been programming around the Grammys and expects to continue to do so in the aftermath, according to PD Haz Montana.

Beyond the tangible effects of the Latin Grammys, perhaps the most important result was acknowledging the work of Latin artists revered in

their countries but long neglected here.

"I started to cry," an emotional Mercedes Sosa told Billboard after receiving the award for best folk album. "All artists have different proposals, depending on whether they want to be discarded in a few years or loved their entire lives. Imagine how I feel, at 65 years old, holding my first Grammy."

*Assistance in preparing this story was provided by Jill Pesselnick and Melinda Newman in Los Angeles.*

**Chirino**, two of the four co-writers for **Marc Anthony's** song-of-the-year winner, "Dímelo (I Need To Know)," adapted the song from English to Spanish. While some song adapters take a flat fee for their efforts,

**Blades** and **Chirino** "take a piece of the publishing," says **Blades**. "We don't work for a flat fee. We're here to hopefully make money and get fat." Chirino is working on a debut album with her siblings, the **Chirino Sis-**

**ters**, for **Emilio Estefan's** Sony-distributed **Crescent Moon**. **Blades**, younger brother of **Rubén Blades**, says he plans to take a break from writing, which he calls "exhausting," to produce other artists.

## Santana, Maná, Luis Miguel Among Grammy Winners

**Record of the year:** "Corazón Espinado," Santana and Maná (Arista). Producers: Fher Olvera, KC Porter.

**Album of the year:** "Amarte Es Un Placer," Luis Miguel (WEA Latina). Producer: Luis Miguel.

**Song of the year:** "Dímelo (I Need To Know)," Marc Anthony, Robert Blades, Angie Chirino, Cory Rooney, songwriters.

**Best new artist:** Ibrahim Ferrer (World Circuit/Nonesuch).

**Best female pop vocal performance:** "Ojos Así," Shakira (Sony Discos).

**Best male pop vocal performance:** "Tu Mirada," Luis Miguel (WEA Latina).

**Best pop performance by a duo or group with vocal:** "Se Me Olvidó Otra Vez," Maná (WEA Latina).

**Best pop instrumental performance:** "El Farol," Santana (Arista).

**Best pop album:** "Amarte Es Un Placer," Luis Miguel (WEA Latina). Producer: Luis Miguel.

**Best female rock vocal performance:** "Octavo Día," Shakira (Sony Discos).

**Best male rock vocal performance:** "Al Lado Del Camino," Fito Páez (WEA Latina).

**Best rock performance by a duo or group with vocal:** "Corazón Espinado," Santana and Maná (Arista).

**Best rock song:** "Al Lado Del Camino," Fito Páez, songwriter.

**Best rock album:** "Revés Yo Soy," Café Tacuba (WEA Latina). Producers: Café Tacu-

ba, Gustavo Santaolalla.

**Best salsa performance:** "Celia Cruz And Friends: A Night Of Salsa," Celia Cruz (RMM).

**Best merengue performance:** "Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440 (Karen).

**Best traditional tropical performance:** "Mambo Birdland," Tito Puente (RMM).

**Best tropical song:** "El Niágara En Bicicleta," Juan Luis Guerra, songwriter.

**Best ranchero performance:** "Mi Verdad," Alejandro Fernández (Sony Discos).

**Best banda performance:** "Lo Mejor De Mi Vida," Banda El Recodo (Fonovisa).

**Best grupero performance:** "En La Madrugada Se Fue," Los Temerarios (Fonovisa/AFG Sigma).

**Best Tejano performance:** "Por Eso Te Amo," Los Palominos (Sony Discos).

**Best norteño performance:** "Herencia De Familia," Los Tigres Del Norte (Fonovisa).

**Best regional song:** "Mi Verdad," Kike Santander, songwriter.

**Best folk album:** "Misa Criolla," Mercedes Sosa (Mercury).

**Best tango album:** "Postales Del Alma," Juan Carlos Baglietto and Lito Vitale (Ciclo 3).

**Best flamenco album:** "París 87," Camarón Con Tomatito (Mercury Spain).

**Best Latin jazz album (tie):** "Spain," Michel Camilo and Tomatito (Lola/Universal Music Spain), and "Tropicana Nights," Paquito D'Rivera (Chesky).

**Best Brazilian contemporary pop album:**

"Crooner," Milton Nascimento (WEA Music Brasil).

**Best Brazilian rock album:** "Acústico—MTV," Os Parlamas Do Sucesso (EMI Music).

**Best samba/pagode album:** "Zeca Pagodinho Ao Vivo," Zeca Pagodinho (Mercury).

**Best musica popular Brasileira album:** "Livro," Caetano Veloso (Nonesuch).

**Best sertaneja album:** "Sérgio Reis E Convidados," Sérgio Reis (Sony Music Ent).

**Best Brazilian roots/regional album:** "Pinguinha," Paulo Moura E Os Batutas (Rob Digital).

**Best Brazilian song:** "Acelerou," Djavan, songwriter.

**Best Latin children's album:** "A Mis Niños De 30 Años," Miliki (BAT Discos, S.A.). Producers: Oscar Gómez, José Morato.

**Best classical album:** "La Dolores—Tomás Breton," Tito Beltrán, Plácido Domingo, Manuel Lanza, Antoni Ros Marbá, Elisabete Matos (Fundacion Autor). Producer: Michael Haas.

**Best engineered album:** "Ni Es Lo Mismo Ni Es Igual," Juan Luis Guerra 440 (Karen). Engineers: Carlos Álvarez, Mike Couzzi, Bólvivar Gómez, Miguel Hernández, Luis Mansilla, Carlos Ordehl, Eric Ramos, Julio Ruiz, Eric Schilling.

**Producer of the year:** Emilio Estefan Jr.

**Best music video:** "No Me Dejes De Quer-er," Gloria Estefan (Sony Discos). Directors: Emilio Estefan Jr., Gloria Estefan. Producer: Douglas Friedman.

## WORK-FOR-HIRE ROLLBACK APPROVED BY HOUSE JUDICIARY COMMITTEE

(Continued from page 5)

debate as long as there is a two-thirds majority vote. Action on the bill could come as early as Tuesday (19). The bill rolls back the Nov. 25, 1999, law requested by the Recording Industry Assn. of America (RIAA) that makes sound recordings works for hire and takes away once-guaranteed artists' rights to reclaim their recordings in the future.

There was no discussion before the Judiciary Committee vote on the rollback bill, which returns the Copyright Act provision to its previous state—which has no mention of sound recordings.

The bill, the Work for Hire and Copyright Corrections Act of 2000, H.R. 5701, will be considered as a stand-alone bill, rather than as an amendment to another unrelated piece of legislation, in order to minimize the chances of an unintended holdup. Often bills with unrelated

"piggybacked" amendments are put on hold and become bargaining-chip hostages at the end of session by members who are seeking leverage for their own pet-project pork-barrel bills.

The main co-sponsors of the bill are Reps. Howard Coble, R-N.C., and Howard Berman, D-Calif. Early champions of the artists' cause include Democrats John Conyers of Michigan, Rick Boucher of Virginia, Zoe Lofgren of California, and Karen McCarthy of Missouri.

Additional bipartisan co-sponsors include Republicans Mary Bono of California, an early supporter, as well as James Rogan of California, Bob Goodlatte of Virginia, William Jenkins of Tennessee, and Dana Rohrabacher of California.

The ranks were joined by an unexpected co-sponsor, Rep. Robert Wexler, D-Fla., who was initially

unsympathetic to artists at the May 15 hearing held by chairman Coble to air complaints by the artists' community that the new law took away their reversion rights and gave ownership of recordings for all time to record companies.

Rep. Henry Hyde, R-Ill., chairman of the Judiciary Committee and an expected co-sponsor, did not sign on to the bill, but staffers say that the omission was simply an administrative oversight and that the bill could only have gotten fast-track approval by Hyde's committee with his benediction.

If approved on the House floor this month, as expected, the bill then goes to the Senate, where similar fast-track action is expected, according to artist representatives. If approved on the Senate floor, the bill would then go to President Clinton for his signature.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart for Hot 100 Airplay with columns for week, title, artist, and position.

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

HOT 100 RECURRENT AIRPLAY

Chart for Hot 100 Recurrent Airplay listing songs that have appeared on the Hot 100 for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc.



Main chart for Hot 100 Singles Sales with columns for week, title, artist, and position.

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

- Vertical list of song titles and artists corresponding to the Hot 100 A-Z chart.

- Vertical list of song titles and artists corresponding to the Hot 100 Singles Sales chart.



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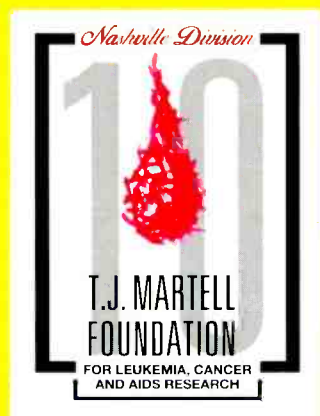
**friday, sept. 29:** kick-off cocktail party hosted by BMI, Nashville  
this exclusive, invitation-only party kicks off the weekend of events.

**saturday, sept. 30:** BMG Entertainment Music Row Celebrity Tennis  
Tournament - Brownlee O. Curry Jr. Tennis Center, Vanderbilt University,  
Nashville, TN **hosted by pam tillis**

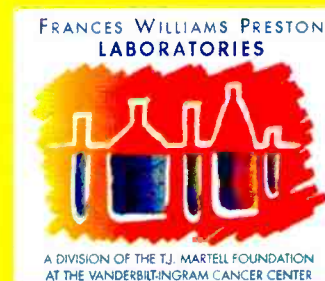
**sunday, october 1:** Sprint Music Row Celebrity Golf Tournament  
The Governors Club, Brentwood, TN **hosted by vince gill**

**monday, october 2:** Music Row Celebrity Bowling Bash & Minnesota Fats  
Rack 'em up Billiards Tournament - Hermitage Lanes, Hermitage, TN  
**hosted by gary chapman**

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# THE Billboard 200

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

SEPTEMBER 23, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	11	<b>NELLY</b> ▲ <sup>2</sup> F0 <sup>1</sup> REEL 157743/UNIVERSAL (11.98/17.98) 5 weeks at No. 1	COUNTRY GRAMMAR	1
2	3	3	16	<b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
3	2	2	17	<b>BRITNEY SPEARS</b> ▲ <sup>7</sup> JIVE 41704 (11.98/18.98)	OOOPS!...I DID IT AGAIN	1
4	4	5	50	<b>CREED</b> ▲ <sup>6</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
5	8	6	25	<b>'N SYNC</b> ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	5	4	8	<b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
7	7	7	31	<b>3 DOORS DOWN</b> ▲ <sup>2</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	7
8	9	8	20	<b>PAPA ROACH</b> ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
<b>▶ Hot Shot Debut ◀</b>						
9	<b>NEW</b>	1	1	<b>C-MURDER</b> TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
10	6	—	2	<b>DJ CLUE</b> ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98) DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)		6
11	10	10	6	<b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
12	11	11	50	<b>STING</b> ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
13	14	12	59	<b>DESTINY'S CHILD</b> ▲ <sup>6</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
14	18	13	66	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
15	12	9	3	<b>WYCLEF JEAN</b> COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
<b>▶ Greatest Gainer ◀</b>						
16	25	35	5	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT	16
17	16	15	13	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
18	20	16	20	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
19	<b>NEW</b>	1	1	<b>MACK 10</b> HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
20	24	24	44	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373*/WRN (12.98/18.98)	BREATHE	1
21	21	18	55	<b>CHRISTINA AGUILERA</b> ▲ <sup>7</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
22	19	17	4	<b>VARIOUS ARTISTS</b> DEF JAM 542829*/DJMG (11.98/17.98) THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM		17
23	17	—	2	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
24	31	36	27	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	24
25	13	—	2	<b>DO OR DIE</b> RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13
26	22	19	43	<b>DR. DRE</b> ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
27	26	22	13	<b>BON JOVI</b> ISLANO 542474*/DJMG (11.98/17.98)	CRUSH	9
28	23	14	9	<b>SOUNDTRACK</b> ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
29	28	23	38	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
30	30	—	2	<b>BEBE</b> MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
31	29	26	12	<b>BILLY GILMAN</b> ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
32	32	33	23	<b>PINK</b> ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
33	27	21	21	<b>JOE</b> ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
34	35	32	17	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
35	36	28	54	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
36	34	30	16	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
37	39	37	20	<b>DISTURBED</b> ● GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	37
38	37	29	9	<b>EVERCLEAR</b> ● CAPITOL 97061 (11.98/17.98) SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE		9
39	33	20	10	<b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
40	40	38	59	<b>MACY GRAY</b> ▲ <sup>3</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
41	38	31	15	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
42	43	39	11	<b>KELLY PRICE</b> DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	5
43	15	—	2	<b>2GETHER</b> TVT 6840 (10.98/17.98)	AGAIN	15
44	41	34	42	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
45	42	40	65	<b>SANTANA</b> ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
46	49	46	57	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	45
47	44	43	17	<b>BBMAK</b> ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>	SOONER OR LATER	38
48	57	62	64	<b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
49	<b>NEW</b>	1	1	<b>JACI VELASQUEZ</b> WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
50	46	25	3	<b>LIL' ZANE</b> WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
51	55	64	8	<b>JILL SCOTT</b> HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	51
52	47	42	11	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
53	48	47	41	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	52	48	41	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
55	54	51	89	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
56	51	45	12	<b>NEXT</b> ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
57	50	44	13	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
58	53	60	7	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
59	60	74	17	<b>DIDO</b> ● ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	59
60	45	27	5	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
61	59	70	69	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
62	56	58	50	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
63	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> COLUMBIA 61586/CRG (12.98 EQ/18.98)	PLATINUM HITS 2000	63
64	61	59	16	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
65	63	55	24	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
66	65	57	37	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
67	71	69	21	<b>CARL THOMAS</b> ● BAO BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
68	66	65	26	<b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
69	62	56	16	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
70	70	54	6	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	19
71	79	73	20	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
72	73	71	16	<b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
73	58	50	3	<b>SOUNDTRACK</b> UNIVERSAL 159306 (11.98/17.98)	THE ORIGINAL KINGS OF COMEDY	50
74	64	53	12	<b>DEFTONES</b> ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
75	67	61	18	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
76	83	81	43	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
77	75	83	3	<b>JIM BRICKMAN</b> WINOHAM HILL 11557 (12.98/17.98)	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	75
78	80	80	36	<b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
79	68	52	3	<b>RUFF ENDZ</b> EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
80	84	84	70	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
81	77	75	87	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
82	78	77	88	<b>GODSMACK</b> ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
83	69	76	36	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
84	72	49	6	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
85	76	79	7	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
86	81	78	42	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
87	74	67	7	<b>EVE 6</b> RCA 67713 (11.98/17.98)	HORRORSCOPE	34
88	85	88	149	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
89	90	72	4	<b>KIRK FRANKLIN PRESENTS INC</b> B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS INC	58
90	82	68	17	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
91	102	101	12	<b>SR-71</b> RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	81
92	89	82	44	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
93	87	66	15	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
94	94	89	20	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/17.98)	SKULL & BONES	5
95	92	87	34	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
96	93	93	9	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
97	97	95	81	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
98	101	100	17	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
99	86	85	16	<b>LUCY PEARL</b> ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
100	91	92	18	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
101	95	102	19	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
102	100	99	19	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
103	99	96	4	<b>WHEATUS</b> COLUMBIA 62146/CRG (11.98/17.98)	WHEATUS	76
104	96	94	18	<b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
105	117	104	67	<b>BLINK-182</b> ▲ <sup>2</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
106	<b>RE-ENTRY</b>	2	2	<b>MARK CONDON</b> HOSANNA! 1780/INTEGRITY (9.98/12.98) <b>HS</b>	MARVELOUS THINGS	106
107	98	86	22	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
108	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> LOUD/COLUMBIA 62201*/CRG (11.98 EQ/17.98)	LOUD ROCKS	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
109	115	108	71	TIM MCGRAW ▲ <sup>3</sup>	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
110	109	97	24	SOUNDTRACK ▲	BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
111	110	107	42	THIRD EYE BLIND ▲	ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
112	106	90	4	SOUTH PARK MEXICAN	DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)	THE PURITY ALBUM	57
113	108	113	3	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	108
114	114	109	67	LONESTAR ▲ <sup>2</sup>	BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
115	104	151	49	DIANA KRALL ●	VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
116	88	41	3	INCUBUS	IMMORTAL 61395/EPIC (17.98 EQ CD)	WHEN INCUBUS ATTACKS VOL. 1 (EP)	41
117	120	120	36	TOBY KEITH ●	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
118	105	91	12	BUSTA RHYMES ▲	FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
119	118	112	36	STONE TEMPLE PILOTS ▲	ATLANTIC 83255*/AG (10.98/16.98)	NO. 4	6
120	RE-ENTRY	2		VARIOUS ARTISTS	RHINO 79885 (11.98/17.98)	SMOOTH GROOVES — THE ESSENTIAL COLLECTION	110
121	111	98	17	NINE DAYS ●	550 MUSIC 63634/EPIC (11.98 EQ/16.98)	THE MADDING CROWD	67
122	116	103	3	SOULDECISION	MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER	103
123	103	—	2	STACIE ORRICO	FOREFRONT 25253 (11.98/15.98)	GENUINE	103
124	125	125	9	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
125	121	133	16	PLUS ONE	143/ATLANTIC 83329*/AG (10.98/16.98)	THE PROMISE	76
126	123	114	61	SLIPKNOT ▲	I AM 8655*/ROADRUNNER (11.98/17.98)	SLIPKNOT	51
127	124	119	43	KORN ▲ <sup>3</sup>	IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
128	107	105	35	IDEAL ●	NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL	83
129	119	139	3	SOUNDTRACK	PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
130	134	131	5	NICKELBACK	ROADRUNNER 8586 (8.98/13.98)	THE STATE	130
131	122	111	5	SHAGGY	MCA 112096 (11.98/17.98)	HOTSHOT	87
132	112	63	3	(HED)PLANET EARTH	VOLCANO 41710/JIVE (11.98/17.98)	BROKE	63
				<b>▶ PACESETTER ◀</b>			
133	156	160	45	RAGE AGAINST THE MACHINE ▲ <sup>2</sup>	EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
134	130	136	5	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION	130
135	127	126	23	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
136	128	116	48	DONELL JONES ▲	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
137	145	132	42	METALLICA ▲ <sup>4</sup>	ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
138	138	118	22	DA BRAT ●	SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
139	144	134	7	NINA GORDON	WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE	123
140	132	123	103	GOO GOO DOLLS ▲ <sup>3</sup>	WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
141	129	106	6	THE BRIAN SETZER ORCHESTRA	INTERSCOPE 490733 (12.98/18.98)	VAVOOM!	62
142	143	155	21	SON BY FOUR ●	SONY DISCOS 83181 (10.98 EQ/15.98)	SON BY FOUR	94
143	142	138	27	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
144	135	117	11	SISTER HAZEL	UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
145	RE-ENTRY	68		CHARLOTTE CHURCH ▲	SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
146	155	165	14	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS	122
147	133	140	3	BILL ENGVALL	BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	133
148	139	124	15	LARA FABIAN	COLUMBIA 69053*/CRG (11.98 EQ/17.98)	LARA FABIAN	85
149	148	193	3	VARIOUS ARTISTS	ESSENTIAL 10607 (10.98/16.98)	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	148
150	131	122	12	JURASSIC 5	RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
151	146	188	51	BRIAN MCKNIGHT ▲ <sup>2</sup>	MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
152	140	162	60	VARIOUS ARTISTS ▲	INTEGRITY/WORD 63840/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
153	149	171	4	DAVID GRAY	ATO 21539 (16.98 CD)	WHITE LADDER	149

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
154	141	161	24	VARIOUS ARTISTS ●	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65	
155	147	152	46	ALAN JACKSON ▲	ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
156	137	121	23	CAT STEVENS	A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
157	161	158	97	JUVENILE ▲ <sup>3</sup>	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
158	152	135	3	FOURPLAY	WARNER BROS. 47694 (17.98 CD)	FOURPLAY... YES, PLEASE!	135
159	158	147	38	REBA MCENTIRE ●	MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
160	157	145	24	ALICE DEEJAY	REPUBLIC 157672/UNIVERSAL (11.98/17.98)	WHO NEEDS GUITARS ANYWAY?	76
161	173	180	5	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN	161
162	166	172	80	KENNY CHESNEY ▲	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
163	151	129	35	KITTIE	NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98)	SPIT	79
164	RE-ENTRY	13		JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	140
165	163	169	10	METHRONE	CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE	129
166	154	144	41	EIFFEL 65 ▲ <sup>2</sup>	REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
167	150	137	25	ICE CUBE ●	LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
168	126	—	2	PATTY LOVELESS	EPIC (NASHVILLE) 69880/SONY (NASHVILLE) (11.98 EQ/17.98)	STRONG HEART	126
169	162	175	65	SARAH MCLACHLAN ▲ <sup>3</sup>	ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
170	136	—	2	RICARDO ARJONA	SONY DISCOS 84014 (10.98 EQ/16.98)	GALERIA CARIBE	136
171	164	189	3	VARIOUS ARTISTS	RAZOR & TIE 89030 (17.98 CD)	TEEN RIOT	164
172	174	185	51	KENNY ROGERS ▲	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
173	191	—	32	D'ANGELO ●	CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
174	153	141	17	PEARL JAM ●	EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
175	RE-ENTRY	18		S CLUB 7	POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7	112
176	177	174	28	AC/DC ●	EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
177	160	142	17	PHISH	ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
178	171	150	28	BLOODHOUND GANG ▲	REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
179	184	181	56	MARY J. BLIGE ▲	MCA 111929* (11.98/17.98)	MARY	2
180	172	146	27	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	146
181	179	170	69	ANDREA BOCELLI ▲ <sup>3</sup>	POLYDOR 547222 (12.98/18.98)	SOGNO	4
182	183	199	100	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139*/AG (10.98/17.98)	...HITS	18
183	176	184	27	GERALD LEVERT ●	EASTWEST 62417/EEG (11.98/17.98)	G	8
184	170	—	5	RACHAEL LAMPA	WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU	120
185	182	159	66	SMASH MOUTH ▲ <sup>3</sup>	INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
186	187	—	11	VARIOUS ARTISTS ●	PROVIDENT 10533/JIVE (21.98/21.98)	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	111
187	RE-ENTRY	13		ANNE MURRAY ●	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
188	200	—	3	RODNEY CARRINGTON	CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD	153
189	185	176	8	MOBY	ELEKTRA 62554/EEG (18.98 CD)	MOBYSONGS: 1993—1998	137
190	RE-ENTRY	11		SOUNDTRACK	WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
191	188	190	74	2PAC ▲ <sup>5</sup>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
192	RE-ENTRY	16		SOUNDTRACK	REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
193	189	194	28	BONE THUGS-N-HARMONY ▲	RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
194	195	191	67	SOUNDTRACK ▲ <sup>2</sup>	WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
195	178	156	23	BIG PUNISHER ●	LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
196	113	—	2	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50	113
197	190	—	31	SNOOP DOGG & THA EASTSIDAZ ●	DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
198	RE-ENTRY	67		RICKY MARTIN ▲ <sup>2</sup>	C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
199	192	177	14	VARIOUS ARTISTS	ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
200	194	196	15	BONEY JAMES/RICK BRAUN	WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Gether 43	Bone Thugs-N-Harmony 193	Dr. Dre 26	Jagged Edge 95	Donnie McClurkin 113	P.O.D. 83	Coyote Ugly 11	VARIOUS ARTISTS
2Pac 191	Toni Braxton 18	Eiffel 65 166	Boney James/Rick Braun 200	Reba McEntire 159	Kelly Price 42	Magnolia 192	City On A Hill—Songs Of Worship
3 Doors Down 7	Jim Brickman 77	Eminem 2, 97	Jay-Z 66	Tim McGraw 109	Rage Against The Machine 133	Mission: Impossible 2 75	And Praise 149
504 Boyz 102	Sarah Brightman 23	Wyclef Jean 15	Wyclef Jean 15	Brian McKnight 151	Rascal Flatts 146	Nutty Professor II: The Klumps 28	Lead Rocks 108
AC/DC 176	Busta Rhymes 118	Bill Engvall 147	Joe 33	Sarah McLachlan 169	Red Hot Chili Peppers 14	The Original Kings Of Comedy 73	Monsters Of Rap 85
Yolanda Adams 24	Rodney Carrington 188	Eve 6, 87	Donell Jones 136	So Dee Messina 70	Kenny Rogers 172	Romeo Must Die — The Album	Now 4 6
Christina Aguilera 21	Kenny Chesney 162	Everclear 38	Jurassic 5 150	Metallica 137	Ruff Endz 79	110	Platinum Hits 2000 63
Alice Deejay 160	Charlotte Church 145	Lara Fabian 148	Juvenile 157	Methrone 165	S Club 7 175	Tarzan 194	Ryde Or Die Vol. II 39
Marc Anthony 62	C-Murder 9	Fourplay 158	Toby Keith 117	Moby 46, 189	Sammie 68	South Park Mexican 112	Smooth Grooves — The Essential
Ricardo Arjona 170	Phil Collins 182	Kirk Frankin Presents INC 89	Kid Rock 41, 55	Mandy Moore 104	Santana 45	Britney Spears 3, 81	Collection 120
A*Teens 98	Common 65	Billy Gilman 31	Kittie 163	Mudvayne 196	Savage Garden 92	SR-71 91	The Source Hip-Hop Music Awards
Avant 100	Mark Condon 106	Godsmack 82	Korn 127	Anne Murray 187	Sting 12	Cat Stevens 156	2000—The Album 22
B. King & Eric Clapton 17	Cypress Hill 94	Goo Goo Dolls 140	Lil Kim 52	Mya 71	Stone Temple Pilots 119	Sting 12	Ten Riot 171
Backstreet Boys 61	Creed 4	Nina Gordon 139	Limp Bizkit 48	Nelly 1	George Strait 143	Totally Hits 2 93	Ultimate Dance Party 2000 199
Baha Men 16	Da Brat 138	David Gray 153	Lynyrd Skynyrd 180	Next 56	SR-71 91	Ultimate Dance Party 2000 199	WOW Gold: 30 Landmark Christian
BBMak 47	D'Angelo 173	Macy Gray 40	Rachael Lampa 184	Nickelback 130	Sister Hazel 144	Songs Of The 70's, 80's And 90's	186
BeBe 30	De La Soul 60	Mack 10 19	Gerald Levert 183	Nine Days 121	Slipknot 126	WoW Worship Orange: Today's 30	Most Powerful Worship Songs 154
Beenie Man 96	Destiny's Child 13	Ricky Martin 198	Lil Zane 50	No Doubt 107	Smash Mouth 185	WoW Worship: Today's 30 Most	Powerful Worship Songs 152
Big L 84	Dido 59	Mary Mary 101	Lil' Kim 52	'N Sync 5	Snoop Dogg & Tha Eastsidaz 197	Vertical Horizon 78	
Big Punisher 195	Celina Dion 76	Matchbox twenty 36	Limp Bizkit 48	Papa Roach 8	SoulDecision 122	Wheaties 103	
Big Tymers 34	Disturbed 37	Incubus 53, 116	Limp Bizkit 48	Pearl Jam 174	SOUNDTRACK	Lee Ann Womack 69	
Mary J. Blige 179	Dixie Chicks 35	Alan Jackson 155	Limp Bizkit 48	A Perfect Circle 64	Any Given Sunday 190		
Blink-182 105	DJ Cue 10		Limp Bizkit 48	Phish 177	Bring It On 129		
Bloodhound Gang 178	DMX 29		Limp Bizkit 48	Plus One 125			
Andrea Bocelli 181	Do Or Die 25		Limp Bizkit 48				
Bon Jovi 27			Limp Bizkit 48				

## NASHVILLE SCENE

(Continued from page 45)

**Mark Alan Springer.** Zomba also adds catalog manager Eric Rhoton.

Arista/Nashville artist **Phil Vassar** has signed an extension to his songwriting deal with EMI Music Publishing.

Broadvision Publishing signs **Bryan Wayne** to its writer roster.

**GRAND FETE:** The Grand Ole Opry will celebrate its 75th birthday the weekend of Oct. 13-14 with a series of performances, a bluegrass celebration, and backstage tours. Opry members taking part in the celebration include **Garth Brooks, Jimmy Dickens, Diamond Rio, Vince Gill, Hal Ketchum, Alison Krauss, Loretta Lynn, Ronnie Milsap, Dolly Parton, Marty Stuart, Pam Tillis, Travis Tritt, Porter Wagoner, and Trisha Yearwood.** An hourlong birthday special is set to air Oct. 14 on TNN.

As part of the celebration surrounding the Opry's birthday, RCA Records released the album "Bill Anderson Hosts Backstage At The Grand Ole Opry" Sept. 12. Opry member **Anderson** hosts the collection of live performances, interviews, anecdotes, and studio recordings featuring **Roy Acuff, Minnie Pearl, Boxcar Willie, Hank Snow, Diamond Rio, Alan Jackson, Martina McBride,** and a duet between **Chely Wright** and **Brad Paisley.** RCA released an original version of the project in 1983. The new album includes some of the tracks from the original.

**UPCOMING RELEASES:** **Johnny Cash's** next American Recordings album, "Solitary Man," is due Oct. 17. Produced by **Rick Rubin,** who also produced Cash's previous two albums for the label, the new set features covers of **U2's "One," Neil Diamond's "Solitary Man," and Tom Petty's "I Won't Back Down."** Guest artists include **Petty, Sheryl Crow, Merle Haggard, and Marty Stuart.**

Lucky Dog Records will release "Unleashed Live" Sept. 26. The album features Lucky Dog artists **Jack Ingram, Charlie Robison, and Bruce Robison** recorded in concert at Gruene Hall in New Braunfels, Texas. **Kelly Willis** appears on two tracks. **Blake Chancey** produced the collection.

**ARTIST NEWS:** Nashville-based Eminent Records has signed contemporary folk singer/songwriter **Kate Campbell** to its artist roster. Her first album for the label is due in February 2001.

Dreamcatcher Records has signed five-member group **Marshall Dyllon,** whose debut album is due in late October. It will include tracks produced by **Phil Vassar** and several other producers, including **Kenny Rogers Jr.** TCDC Entertainment, a joint venture between **Kenny Rogers' Dreamcatcher Entertainment** and **Lou Pearlman's** Orlando, Fla.-based Trans Continental Records, will represent Marshall Dyllon.

**Brooks & Dunn** have announced preliminary plans for a 2001 concert tour, which will be called **Brooks & Dunn's Hillbilly Circus & Wild West Show.** The tour will coincide with next year's release of the duo's as-

yet-untitled new Arista/Nashville album, which **Brooks & Dunn** will co-produce with **Mark Wright**—the pair's first collaboration with him.

Tickets for the 14th annual **Merle-Fest** go on sale Nov. 14. The festival, which has been set for April 26-29, 2001, in Wilkesboro, N.C., celebrates the music of the late **Merle Watson** and his father, **Doc Watson.** Participating artists will include **Dolly Parton, Earl Scruggs, Marty Stuart, Mary Chapin Carpenter, Ricky Skaggs, and Jim Lauderdale,** who will again serve as honorary chairman for the annual songwriting contest.

The weekly **Public Radio International** and **Voice of America** series "Mountain Stage" will tape

a tribute to **John Hartford** Sept. 24 during Nashville's inaugural **Fest de Ville** arts festival. It will air as a two-hour "Mountain Stage" broadcast later this year. Participants will include **Sam Bush, Gillian Welch** and **David Rawlings, John Cowan, Kathy Mattea, and Earl Scruggs.**

A country version of the popular **Elmo** plush toy from Fisher Price is getting set to hit the market. Country **Elmo,** who comes decked out in cowboy boots, hat, and guitar, sings "Little Bit Country, Little Bit Rock & Roll" and "Country Road." Product samples have been distributed to major radio stations for giveaways and are also being sent to **CMA Award-nominated** artists.

## WARNER ANNOUNCES DOWNLOAD PLAN

(Continued from page 12)

ing physical configurations of the CD and cassette. **Vidich** also declines to reveal when Warner's digital offering will be available outside North America.

In choosing to launch the model with singles, Warner will include tracks not otherwise commercially available. Among the acts offering exclusive Internet tracks are **Barenaked Ladies, Collective Soul, Maná, matchbox twenty, and Paul Simon.**

**Vidich** says the company is concentrating first on singles because "we still live in a narrow-bandwidth world. We want to come out with a product that represents the best consumer proposition, and that includes ease of download, which means singles."

Some singles may include two tracks, says **Vidich,** with the second track likely to be available only on the Web. **Vidich** says that the company is using exclusive availability because it is "important to stimulate the consumers' interest in the Internet." While brick-and-mortar merchants have expressed anger about this strategy in the past, **Vidich** says that Warner hopes to sidestep that controversy by making sure that its digital downloads are available at as many online stores as possible.

"We are looking for solutions to let any retailer participate," he says.

"So if a store doesn't have an online site, they will be able to participate in the boxes that a number of companies are proposing to the marketplace." **Vidich** is referring to systems from **Alliance Entertainment** and **Valley Media,** among others, that allow independent merchants to operate their own online stores.

In its press release, Warner says that **walmart.com** and **Amazon.com** have agreed to support the company's digital download plan. **Vidich** expects to announce other major retailers as well.

"We are following the customer," he says. "They are going to the online stores to buy CDs, whether it be **Amazon** or **CDnow** or **Trans World [Entertainment's]** store or **barneandnoble.com.** Since that is where the consumer is buying CDs today, we expect that will be the most productive environment [in which] to sell downloads." **Vidich** doesn't rule out using nonconventional sellers of music like **Lycos, Launch.com, or ArtistDirect.com** but says such companies are not part of Warner's initial focus.

Warner will be able to provide graphics and text along with the downloads, although **Vidich** says that when albums are initially made available, the information from CD booklets may not be included.



**Shankar At Summerstage.** Anoushka Shankar, the daughter of sitar virtuoso **Ravi Shankar,** performed recently in New York at Central Park's Summerstage following last month's release of her new **Angel Records** album, "Anourag." Shown backstage after the show, from left, are **Bruce Lundvall,** president of **Capitol Jazz and Classics;** **Shankar;** **Gilbert Hetherwick,** senior VP/GM at **Angel Records;** **Mark Forlow,** VP of sales for **Angel Records;** and **Earl Blackburn,** Shankar's manager.

## BETWEEN THE BULLETS™



by Geoff Mayfield

**T**O THE WINNERS: By cable standards, and even compared with several broadcast-network music awards shows, the 8.7 rating and 14 share earned by MTV's Sept. 7 presentation of its **Video Music Awards (VMAs)** represent major numbers.

The special had the highest household rating of any entertainment program on any cable network in the year 2000 and drew almost three times the audience of UPN's Aug. 24 **Source Hip-Hop Music Awards,** which posted a 3.3 rating and a 5 share.

Although it fell short of its lofty 1999 performance, when it had an 11.2/18, the largest audience for an entertainment program in basic cable history, this year's VMAs are still the second-best ever posted by an MTV awards show. And, even with a smaller audience than it had last year, the show's impact on music sales pretty much mirrors what we saw in 1999.

Shall we keep score? Number of charting VMA acts that see gains on one or more albums following the 2000 show: 14. Number of albums with bullets by acts that played, won, or presented on this year's show: 13. Number of featured acts that bulleted in the wake of the 1999 show: 11. Number of friends and colleagues who liked this year's VMAs: zero—but that's probably OK. I kind of think the demo in which I reside is at least slightly older than MTV's target.

Winners **Destiny's Child** and **Eminem** are the acts with the largest unit increases, both seeing gains in the neighborhood of 4,000 units, while **Rage Against The Machine** has the largest percentage gain of this year's class. **Rage,** of course, got a lot of post-show attention in the consumer press, as a result of bassist **Tim C's** antics during a **Limp Bizkit** acceptance speech. **Destiny's Child** did not play the show, but in addition to winning it got to warble a bit of one of its hits when the group presented an award (14-13, up 7%). **Destiny's** gain was a tad larger than that seen for the latest by **Eminem** (3-2, up 2.5%).

**Rage,** which performed, advances (in light of the bassist's high jinx, we purposely avoid the verb "climbs") 156-133, copping **The Billboard 200's** Pace-setter award.

Other VMA players who bullet: **'N Sync** (8-5), **Red Hot Chili Peppers** (18-14), **Christina Aguilera** (No. 21), **Limp Bizkit** (57-48), and **Moby** (49-46). The last mentioned was a presenter, while each of the others performed. Only two of the VMA acts that bullet, rock acts **Rage** and **Bizkit,** had any kind of gain on last issue's chart. **Bizkit** and another rock act, **Blink-182,** which closed the show, each had gains exceeding 12%.

Like last year's show, this year's edition aired on a Thursday. Only two of the 11 acts that bulleted after the 1999 show, **Kid Rock** and **Snoop Dogg,** managed any kind of bounce during the second week. We'll see what happens this time.

**P**RICE CHECK: A review of last issue's sales charts shows that the \$17.98 shelf price has further cemented its position as the most common tag for CDs—a fact of life that will hardly surprise retailers or distributors. More than half of the titles on last issue's edition of **The Billboard 200,** 102 albums, were at the \$17.98 level, compared with 84 on the same chart a year earlier.

At the same time, \$18.98, which wasn't even a factor 12 months ago, has become an inviting premium price, while \$16.98 is making a fast fade. Almost a fourth of last issue's **Billboard 200** (48 titles) and a fifth of the week's **Top Pop Catalog Albums** (nine titles) carried the \$18.98 list. There was only one album on either chart at that level in the Sept. 18, 1999, **Billboard.**

The \$16.98 tag is shrinking almost as quickly as the premium level is growing. There were only 30 CDs at \$16.98 on last issue's **Billboard 200** and seven more on the catalog list; in the comparable 1999 issue, there were 96 of them on the big chart and 14 on the catalog chart.

Almost unchanged is the use of tags at \$19.98 or more. There were eight of them on last issue's **Billboard 200,** with 10 on the same chart a year earlier. There was but one title on the catalog chart last issue at \$19.98 or higher; the exact same count that list showed 52 weeks earlier. As was true in 1999, the higher price is usually reserved for double-album sets.

Say goodbye to the lower shelf prices, at least on **The Billboard 200** and **Top Pop Catalog,** although the **Heatseekers** chart reveals that bargain prices are still being used to introduce newer acts. Between the big chart and the catalog list, there were 24 albums at \$15.98 a week ago, compared with 20 a year ago. The biggest anomaly is an uptick in \$11.98 CDs, from 11 on the '99 charts to 14 on last issue's.

There has indeed been a shift on **Heatseekers.** There were 16 albums at \$17.98, compared with just one a year ago, with most of the difference being a simple reflection of the industry's shift to that price point. At the same time, the number of \$16.98s has been halved, from 32 a year ago to 16 last issue.

Still, that means 28 of the 50 positions on last issue's list were at prices lower than \$16.98, compared with 27 on the Sept. 18, 1999, **Heatseekers** chart. Last issue, the chart had five \$15.98s, one \$14.98, two \$13.98s, four each at \$12.98 and \$11.98, and a pair at \$9.98 or less. On the comparable '99 **Heatseekers** list, there were seven \$15.98s, two \$14.98s, one \$13.98, a pair at \$12.98, and five at \$11.98, with none at lower tags.

## LABELS' FUTURE IN DOUBT AFTER ISGRO'S SENTENCING

(Continued from page 12)

Sept. 8). He was also instructed to share in the payment of \$356,657 in restitution to his victims; this sum represented the "vig," or interest, sometimes as steep as 5% per week, that Isgro had charged the victims who came forward in the case.

Isgro, who was identified by the government as a member of the Gambino crime family, had faced a statutory maximum of 20 years imprisonment and a \$1 million fine.

Isgro's co-defendants, who cut their own plea deals with the government, were also sentenced by Collins. Anthony Saitta, 63, known to some victims by the genial nickname "Uncle Tony," was also sentenced to 50 months in prison. Valentino Bartolone, identified by prosecutors as an employee of Private I and the extortion ring's "enforcer," and known to longtime observers as Isgro's bodyguard, was sentenced to 32 months in prison. Both men were also instructed to make restitution to their victims.

All three men will face three years of supervised release.

According to the government, Isgro (who was identified as the leader of the extortion ring), Saitta, and Bartolone victimized more than 30 people and collected more than \$1 million in jacked-up interest over a six-year period.

During a sentencing hearing that spanned two days Sept. 7-8, Assistant U.S. Attorney Terri Law noted that following Isgro's arrest, "other individuals came on behalf of Mr. Isgro to continue to collect on the loans."

A May 18 FBI interview report with Helen Richter—manager of the

rap artist Domino (who recorded for Isgro's mid-'90s label Raging Bull Records) and one of the victims of the loan-sharking ring—is attached to a pre-sentencing position paper filed by the government on Aug. 30. According to that report, Richter said that Private I employees Betty and Joe Battaglino—the sister and brother-in-law of Valentino Bartolone—were "just telling friends" who owed money to Isgro to continue making their payments" to Betty Battaglino.

Law told Collins that an arrest warrant was issued for Betty Battaglino on Sept. 6.

### SWIFT JUSTICE

A Jan. 4 complaint to Beverly Hills, Calif., police by Bernard Beyda—an individual described by prosecutors as "a 66-year-old man who suffers from a severe and destructive gambling addiction"—sparked two months of surveillance of loan-sharking activities in and around the Le Grand Passage shopping center in Beverly Hills. The investigation culminated in the arrest of Saitta on March 13 and the arrests of Isgro and Bartolone on March 25.

The joint effort of the police and FBI, which amassed a formidable amount of videotaped and wire-tapped evidence, rapidly succeeded where the government's decade-long, multimillion-dollar investigation and prosecution of Isgro's alleged payola activities had laboriously failed 10 years before.

Isgro was first tied to organized crime figures in a February 1986 "NBC Nightly News" report about the "Network" of independent record promoters in which he was a central figure. In November 1989, after a three-year investigation, Isgro and two co-defendants were indicted on federal payola and racketeering charges.

Though evidence was presented during Isgro's 1990 trial tying the promoter to the distribution of drugs and cash in exchange for airplay, the

charges were abruptly dismissed in September 1990 by a federal judge after it was revealed that prosecutors had attempted to hide wildly contradictory testimony by one of its witnesses from defense attorneys. The case was tossed out of court for good in 1996.

In seeking leniency for Isgro, his attorney Donald Re depicted his client as a decorated Vietnam War vet and a respected member of the music business; he submitted some 100 letters, including one from soul

star James Brown, attesting to Isgro's good character.

What brought Joe Isgro—once among the most powerful men in the American record industry—to this crossroads?

Taking a long pause to ponder this question—one actually raised by Isgro's own attorney in the courtroom—outside the Roybal Federal Building following Isgro's sentencing, prosecutor Law finally said, "Basically, he became a street-level criminal. . . [It's] that simple."

## Zomba Suit Is Latest In Embattled MP3.com's Woes

### BY MARILYN A. GILLEN

**NEW YORK**—Any light at the end of the legal tunnel for MP3.com has just gotten dimmer. The San Diego-based online company, which says it is still trying to settle with Universal Music Group (UMG) following the major label's multimillion-dollar victory against it in court Sept. 6, is now facing two new suits filed by the indie-music sector.

And those may be only the beginning, according to several observers who expect other indie labels and publishers to join the fray in the wake of the Sept. 6 finding that MP3.com "willfully infringed" copyrights when it copied tens of thousands of commercial CDs to create its My.MP3.com streaming-audio database (Billboard, Sept. 16). The other four major labels settled their suits prior to trial.

MP3.com says it will appeal the Universal verdict.

UMG, which had requested \$45,000 per CD infringement, was awarded \$25,000 each by U.S. District Judge Jed Rakoff in that case. The number of CDs eligible for damages—anywhere from 4,700-10,000—has yet to be determined.

The Zomba Group, home to the Jive label, has upped the stakes against MP3.com with its suit, which seeks the maximum statutory damages of \$150,000 per alleged "willful" copyright infringement in lawsuits filed Sept. 11 in U.S. District Court for the Southern District of New York (Billboard Bulletin, Sept. 13). That is the same court that heard the UMG case, and it is likely that the same judge will hear this case.

Zomba filed separate suits on be-

half of its affiliated record labels, which boast such top acts as Britney Spears and 'N Sync, and its publishing unit. Each seeks "the maximum damages, including the profits and other benefits derived by MP3.com" or—at its choosing—statutory damages of \$150,000 per infringement.

Paul Katz, Zomba's senior VP of business affairs, says the exact number of infringements has yet to be determined, but he estimates it as "at least" 400 in each suit and likely many more on the publishing side.

Katz says Zomba is seeking a higher penalty per CD than did UMG, in part because "our artists have a higher batting average than most."

MP3.com declined comment on the Zomba filing. A suit brought by two other music publishers against MP3.com is still pending, as is one by indie labelTVT.

## SIBERRY COLLECTS LULLABIES ON SHEBA'S SOFT 'HUSH'

(Continued from page 17)

a track record for high integrity—who also has good business smarts, which is important as well," she says.

Sounds True marketing associate Mark Riva notes that "Hush" "expands the range" of the company's music division. "The opportunity to work with such a creative, independent artist like Jane is something that Tami is very excited about," he says.

Siberry's album, Riva adds, is the "most accessible" release by the "uniquely explorative" artist. "It showcases her voice, and its lullaby aspect can appeal to mothers—to give to their kids—or older people. So it's universal: We've played it for a lot of parents with children, and they all go crazy."

Consequently, Sounds True is making a special mailing to "mommy magazines," Riva says, with the album carrying a sticker that reads, "The angelic voice of Jane Siberry returns with a breathtaking collection of American and Celtic spirituals and lullabies for young and old."

"We felt it's a good way to angle it for her longtime fans who aren't looking for lullabies," Riva says. Recognizing that the softer nature of "Hush" runs opposite to "most records that come out and rely on a lot of energy to grab attention," he notes that a two-song cassette sampler, for handouts at retail and various festivals such as the Michigan Womyn's Festival, includes "False False Fly," the album's "most upbeat tune," and Siberry's "spectacular, epic version" of "The Water Is Wide." "So you get a taste of both sides of the

album," Riva says.

Sounds True has begun working the album at noncommercial radio formats and hopes to carry it to commercial stations after the traditional holiday season frenzy subsides. Representing the initial target, Elaine C. Erb, music director at community-based free-form station KGNU Boulder, says "Hush" is already getting play. "She always amazes me," says Erb, who notes that Siberry has personally contacted her to make sure KGNU has product and to offer fund-raising items. "She's as sweet as can be and can pull off a project like this that somebody with a less distinct voice couldn't."

At barnesandnoble.com, where "All Through The Night" is available as a free download on its folk and rock genre pages, music and video promotions manager Eric Lowenhar calls "Hush" "a beautiful album, almost a return to her early days with just herself and one instrument. These days the simplest things sometimes sell a lot better, and it's the kind of record that appeals to our older, more refined demo. So I love having the download and giving our customer base the opportunity to hear her for the first time, perhaps. With a little exposure, she could move units."

The barnesandnoble.com download is part of a larger Sounds True press and online campaign, says Riva, and Siberry, who is now writing songs for her next album of original material, is remodeling her Sheeba.ca Web site.

"I've had my belt very tight the last few years," says the self-managed and -booked Wing-It Music Ltd.

(SOCAN) writer, noting the continuing learning experience of starting her own label. She has no current plans to tour the new album but is instead pushing it to films—where she has enjoyed much success in the past on soundtracks such as those to "The Crow" and "Until The End Of The World."

"I now understand that publishing and licensing is the backbone of Sheeba's financial structure for funding new works, so that's the focus right now," she continues, noting that the label now has an in-house licensing person on hand to exploit her 15-year back catalog. To this end, she's recently recorded a new version of the "Until The End Of The World" track "Calling All Angels" for the upcoming Mimi Leder-directed movie "Pay It Forward," starring Kevin Spacey. Another previously recorded song, "Are You Burning Little Candle?," has been recut for a Martha Stewart Christmas compilation.

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News contact: Jonathan Cohen  
jcohen@billboard.com

## Showcases Abound At Radio Seminar & Awards

Billboard has added more key speakers, artists, and sponsors to the line up for the upcoming Seventh Annual Billboard/Airplay Monitor Radio Seminar & Awards set for Oct. 5-7 at the New York Hilton.

The Conference kicks off with an opening-night party sponsored by Logic Records, featuring a performance by French Affair. Events for the days to follow include appearances by Virgin Records artist Crystal Sierra, who will perform during the Top 40 Panel; AFRT Music artist Eartha, who will perform at the R&B Panel; and Blackground Records artist Tank, who will showcase his talents with a performance in the Hilton Penthouse.

DG Systems and Bad Newz Records have joined the growing list of sponsors for the confer-

ence. Other sponsors include Tommy Boy and Universal.

Jimmy De Castro, former president/CEO of AMFM, will help set the tone for the conference as keynoter. He will speak publicly for the first time since leaving AMFM, about the merger of AMFM and Clear Channel.

Among other special guest speakers, Arista recording artist Carl Thomas will share his thoughts about radio, radio shows, promo tours, ongoing consolidation, and more on the Artist Panel.

As always, the awards presentation will be star-studded. Stay tuned for more updates on the special guest performers. For more information about the Seminar, contact Michele Jacangelo at 646-654-4660. For hotel reservations, contact the New York Hilton at 212-586-7000.

Billboard RADIO Monitor  
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## PERSONNEL DIRECTIONS

Music & Media is strengthening its London-based editorial team with the appointment of Gareth Thomas as news editor and Steve Adams as features/specials editor, effective immediately.

Thomas worked for 10 years in Italy as teacher and radio presenter, before moving in 1996 to France to join the all-news TV channel Euronews. Back in the U.K., he worked for Angelia TV as production journalist and for two years as news editor/presenter at KL.FM in King's Lynn (Norfolk).

Adams also has substantial experience in journalism and editing. For the past three years, he has been editor of Business Magazine at Kemps Publishing in Birmingham. Prior to that, he spent five years with Red Group, designing and producing corporate magazines and newspapers. He also freelanced for

publications such as The Page, Record Collectors, and The Beat.

Both Thomas and Adams report to Music & Media editor-in-chief Emmanuel Legrand.

"With these two appointments, M&M's London-based editorial team is now complete,"

comments Legrand. "Gareth and Steve's contributions will continue to improve M&M's unrivalled coverage of the European music and radio industries."

Monica Ramey has joined the staff of Amusement Business as account manager. She will be based in AB's Nashville office. Ramey was formerly with Alpha Omicron Pi International Fraternity as a chapter consultant and is a graduate of Indiana State University. She reports to Jackson Vahaly, director of sales and marketing for Amusement Business.



THOMAS



ADAMS



RAMEY

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## Return Of The Coal Miner's Daughter

IF YOU'RE GOING TO become a legend, it's nice to do it while you're still on Earth. The woman from Butcher Holler, Ky., achieved legendary status some time ago, but it's still terrific to welcome Loretta Lynn back to Hot Country Singles & Tracks.

"Country In My Genes" (Audiom), at No. 72, is Lynn's 78th single to chart and her first of the millennium. Her only appearance on this chart in the '90s was with a remake of "Silver Threads And Golden Needles," sung with Dolly Parton and Tammy Wynette. That makes "Genes" the first solo track by Lynn to chart since "Who Was That Stranger" in 1988.

Of course, Lynn has been inactive since the death of her husband, Oliver "Mooney" Lynn, in August 1996. Despite that professional hiatus, Lynn has now charted in five consecutive decades. She missed the '50s by just a tad over six months, as her first chart entry was "I'm A Honky Tonk Girl," which debuted June 13, 1960.

Until "Genes" entered, Lynn was tied with Mel Tillis in 25th place for the artist with the most titles to appear on the chart. One more entry will tie her with Hank Thompson's total of 79. In first place is George Jones with 163. "Genes" is Lynn's first chart appearance since her daughters debuted on the chart. Identical twins Peggy and Patsy, billed as the Lynns, premiered with "Nights Like These" in October 1997.

**TIMMY TIME:** If the title of the single debuting at No. 67 on Hot 100 Singles Sales doesn't ring a bell, you're not a "South Park" fan. "Timmy And The Lords Of The Underworld" (American/Columbia) was originally only available as a digital download,

but a CD single was given a limited release.

We'll have to wait and see if more singles are manufactured, so Timmy & the Lords can match the sales of their animated counterparts, the Archies, who went to No. 1 with "Sugar, Sugar" some 31 years ago.

**I CAN HEAR 'MUSIC':** Five of Madonna's 12 No. 1 singles only spent one week at the top of The Billboard Hot 100, but "Music" is not among them. Her latest Maverick single spends a second week in pole position, matching the reigns of "Papa Don't Preach" and "Justify My Love," although "Music" is bound to last longer than those two singles.

"Music" marks Madonna's 30th week at No. 1. That ties her with Paul McCartney (just counting his post-Beatles work) in eighth place among artists with the most weeks on top. If "Music" spends two more weeks at No. 1, Madonna will surpass Whitney Houston's 31 weeks at the summit.

**HIGHER THAN HIGHER?** Creed is poised to be two for two when it comes to top 10 hits on the Hot 100. "With Arms Wide Open" (Wind-Up) leaps 19-11 and could end up going higher than "Higher," which peaked at No. 7. That latter track has been on the chart for 47 weeks, tied with Faith Hill's "Breathe" as the longest-running song on the Hot 100.

**THREE BY THREE:** Is it destiny that Destiny's Child is now a trio? That equals the number of women they are singing about in "Independent Women Part 1" (Columbia), the "Charlie's Angels" soundtrack song that debuts at No. 78 on the Hot 100.



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	522,524,000	524,594,000 (UP 0.4%)	CD	390,475,000 430,471,000 (UP 10.2%)
ALBUMS	462,179,000	484,958,000 (UP 4.9%)	CASSETTE	70,659,000 53,343,000 (DN 24.5%)
SINGLES	60,345,000	39,636,000 (DN 34.2%)	OTHER	1,045,000 1,144,000 (UP 9.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,983,000	11,990,000	993,000
<b>LAST WEEK</b>	<b>LAST WEEK</b>	<b>LAST WEEK</b>
13,520,000	12,450,000	1,070,000
<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
DOWN 4%	DOWN 3.7%	DOWN 7.2%
<b>THIS WEEK 1999</b>	<b>THIS WEEK 1999</b>	<b>THIS WEEK 1999</b>
13,465,000	12,100,000	1,365,000
<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
DOWN 3.6%	DOWN 0.9%	DOWN 27.3%

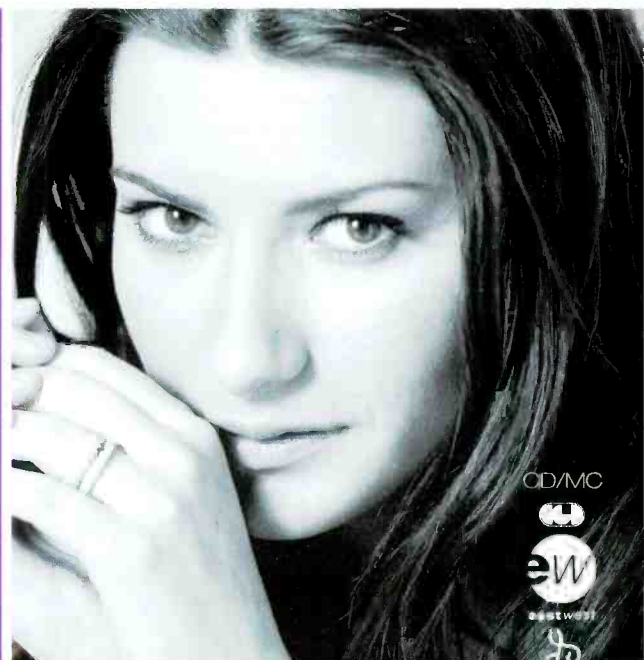
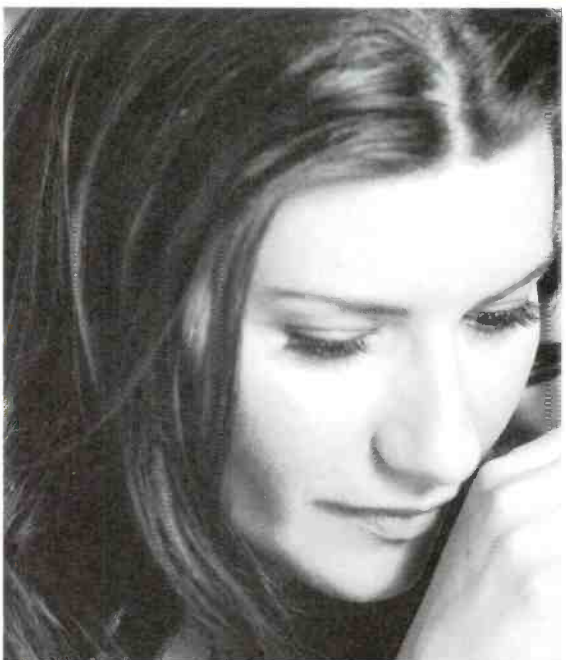
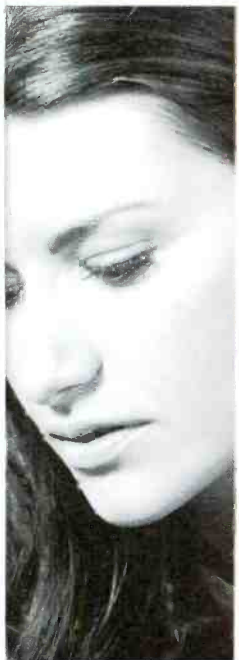
	TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE		
	1999	2000	CHANGE
CHAIN	262,079,000	266,464,000	UP 1.7%
INDEPENDENT	69,850,000	77,651,000	UP 11.2%
MASS MERCHANT	123,486,000	132,155,000	UP 7%
NONTRADITIONAL	6,764,000	8,689,000	UP 28.5%

ROUNDED FIGURES

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