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NOVEMBER 4, 2000



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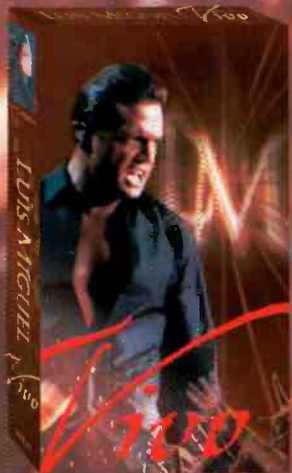
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 4, 2000

## Electronica's Few Breakouts Prove The Exception So Far

**Fatboy Slim Bridges The Gap**

BY LARRY FLICK

Norman Cook recently learned firsthand how Jim Morrison disciples feel about their object of worship being further immortalized on a club track.

Cook, better known these days as Astralwerks electronica *wunderkind* Fatboy Slim, looped the late Doors front man chanting several lines of poetry from the classic recording "American Prayer" onto his own new ambient/dance composition, "Sunset (Bird Of Prey)." It seemed like an innocent enough idea to Cook—until he did a

(Continued on page 75)



FATBOY SLIM

**Art Not Always Accessible**

BY CHRIS MORRIS

LOS ANGELES—In 1997, as alternative rock hit a sales trough, electronic music was the genre on everyone's lips. With the U.K. group the Prodigy awarded a reported multimillion-dollar American contract and poised for success with the breakthrough single "Firestarter," some in the industry predicted that

the electronic sound would be the next big thing.

(Continued on page 76)

## Will The Industry Be Left With Only 1 Record Club?

BY ED CHRISTMAN

NEW YORK—If the negotiations by Sony Music Entertainment and the Warner Music Group to sell Columbia House to BMG Entertainment are successful (**Billboard Bulletin**, Oct. 24), it would leave the industry with one record club, BMG Music Service.



Meanwhile, in an unrelated development, it looks like the latter company is succumbing to industry pressure to back away from its controversial OnePriceCDs club, a new online club that makes the entire 12,000-title BMG Music Service catalog available for \$9.99 a title, including shipping.

(Continued on page 75)

## Digital Downloads: Will Enough Consumers Care? Five Majors Struggle With Models To 'Monetize' Web Music

BY MARILYN A. GILLEN

NEW YORK—There's a dark joke currently making its way through music's new-media trenches in the form of a question posed by one weary industry colleague to another: How does it feel to have run a three-year marathon—and just reached the starting line?

The marathon was the major labels' digital-download ramp-up, and the new starting line in the race to "monetize" the Web comes Wednesday (1), with the rollout of 100 digital albums and singles from

Warner Music Group—marking the long-anticipated arrival of all five majors in the U.S. commercial online music market, albeit with a still relatively small slate of initial offerings.

The largely unspoken question now is, In what direction will the

### NEWS ANALYSIS

next 26 miles take the industry?

"We [as an industry] had this wonderful moment of clarity a few years ago—downloads are the answer!—and we all rushed ahead

to be identified.

"But while we were running, the landscape was changing all around us—Napster was only the final straw, but you also have the development of wireless and broadband and lockers and [similar new services]," he continues. "And so now that we've got where we were going, it's not at all clear to many of us, I think, that this is where we want to be or should be."

In other words, are we at the end of the beginning of a thriving paid digital-download market or the beginning of the end for a model that some critics say has proved itself flawed even before implementation? And if it is the latter, what will come next?

(Continued on page 78)

## 'SRV' Pays Tribute To Vaughan

Hits, Rarities Pack Epic/Legacy CD/DVD Set

BY JIM BESSMAN

NEW YORK—The enduring legacy of the late Stevie Ray Vaughan will be celebrated on Nov. 21 with Epic/Legacy's release of "SRV," a four-disc boxed set containing three audio CDs and a DVD featuring Vaughan and his band Double Trouble's previously un-aired and unissued six-song taping in 1989 for "Austin City Limits."

The CD contents total 54 tracks, 29 of which are live, with 36 previously unissued. An extensively annotated 72-page booklet has a discography, a chronology,

and additional text by former Texas governor Ann Richards, The Austin Chronicle's Margaret Moser, Guitar World's Alan Paul, and former CBS Records Southwest regional VP

Jack Chase. Some 30 fellow musicians offer tribute quotes, including Jeff Beck, David Bowie, Eric Clapton, Mick Jagger, Bonnie Raitt, and Joey Ramone.

The audio material encompasses Vaughan's

entire recording career, beginning in 1977 with his appearance on Paul Ray & the Cobras' "Thunderbird" and ending with

(Continued on page 77)



VAUGHAN

## Work-For-Hire Issue Arises In UMG/MP3.com Case

BY BILL HOLLAND

WASHINGTON, D.C.—Lawyers for Universal Music Group (UMG) have asked the judge in the trial of its copyright infringement lawsuit against MP3.com to rule that the sound recordings involved in the lawsuit are works made for hire.



However, according to William Patry, the lawyer presenting MP3.com's oral argument against such a ruling at the hearing Thursday (2), such a decision would extend beyond the recordings involved in the lawsuit.

"It would apply across the board," says Patry, "because there's no factual difference between those and any other recordings."

Artists' groups and some observers on Capitol Hill see the motion as an attempt by UMG, following the

(Continued on page 83)

**The Selling Power Of Song**  
FOLLOWS PAGE 38

IN THE NEWS

MTV2 Triples Its Reach With New Cable Deals  
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Atlantic Records wishes you a very, very, very, very, very Merry Christmas.

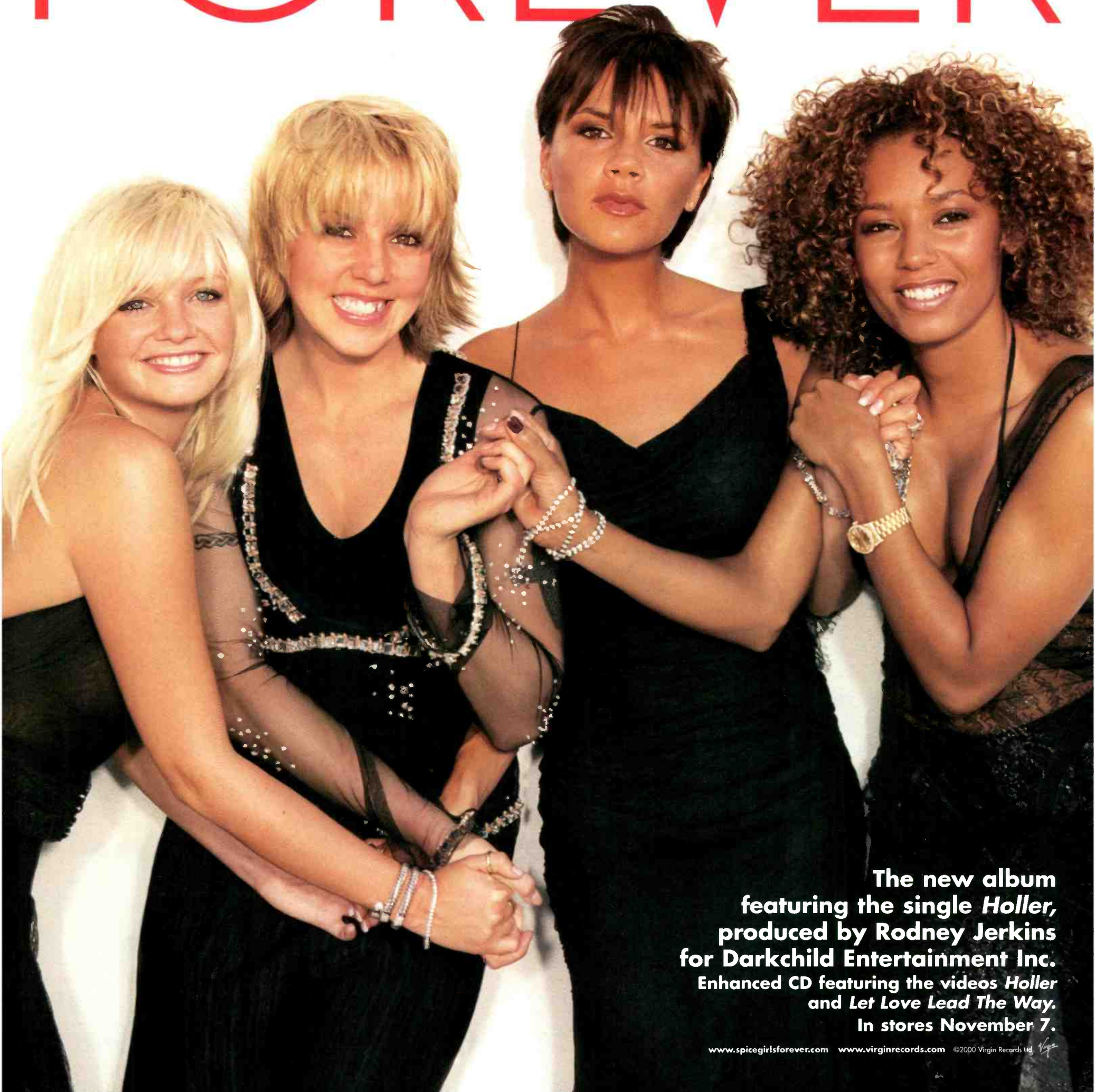
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**Billboard Music Group**

# Ryan Adams' Healing 'Heartbreaker'

If we're not afraid to submit to their dark power, the best sad songs can make us stronger. About eight weeks ago Whiskeytown singer/songwriter Ryan Adams quietly released "Heartbreaker" (Bloodshot Records), his first solo album. Feeling so bad has seldom sounded so laceratingly good, and just to make sure you don't miss anything on the finest musical memoir of 2000, it's better to listen to it in the dark.

"Sometimes when you get that lonely or that lost or that sad," says Adams of the project, "you really operate out of the worst of your fears and the highest of your hopes at the same time. I think that spiritually you owe it to yourself when you have intense feelings to respect those feelings and go, 'OK, this is as much of the gift of being here as a walk through the park.' Hurt doesn't have to be a bad thing. If they feel it, it's important for people to experience every angle of love."

"Heartbreaker" boasts shambling rock and restive ballads and abject waltz-tempo testimony, and it's that truly inspired album everybody's been seeking from a young male troubadour for the past decade or more. But at its center is a raw stillness, dense as a cloak, that enshrouds like a night on the coastal North Carolina plains where Adams was reared. Those acquainted with that corner of the South know it gets swallowed, after the evening sun exits, by a wild, elemental quiet that seems impossible to penetrate, as if one could drive for hours at high speed and never reach the damned end of it.

"It would hit nighttime, and there's just absolutely nothing there," recalls Adams (born Nov. 5, 1974, to building contractor Robert Adams and educator Susan Dedmond) regarding an adolescence spent in Jacksonville, N.C., and nearby beach towns like Swansboro. "It's bleak and can be extraordinarily beautiful, but it's very remote and slow. There's lots of pine trees, and it's flat because it's below sea level, and it can make you crazy with this total sense of calm outside—but at the same time this sense of urgency, like you're just lost in the whole world. I think it turns a lot of people there to drink. There have been times when I've actually needed to go back to that feeling of calm there. Then it'd wear off real fast, and I'd run like hell."

When Adams was 15, he ran first to Raleigh, N.C., the state capital and the hub of a liberal and college-oriented community of the New South. A 10th-grade dropout with a general equivalency diploma, a head full of Ernest Hemingway and Allen Ginsberg, and a guitar, he fronted a punk band called Patty Duke Syndrome. As a late-teen romance unraveled, he discovered the melancholy music of George Jones and his rock stepson Gram Parsons. In 1994, exactly six years ago this month, Adams founded a certain woolly-brilliant band called Whiskeytown, whose three albums ("Faithless Street" [Mood Food], "Stranger's Almanac" [Outpost], and "Pneumonia" [unreleased]) and assorted EPs and singles contained some of the finest, 200-proof/no chaser indie rock of the era.

In 1998, Adams relocated to New York, fell in love with a woman named Amy, leased an apartment on Avenue A between 9th and 10th streets, and then returned to North Car-

olina two years later with a broken heart and a braced artistic will. "I had had enough of New York," Adams reflects. "My lease was running out, I had a relationship on the rocks, I was having some record company problems, I'd taken some serious blows that year, and I just needed to escape. I was afraid, but I knew if I gave into any of that fear I would just crumble into pieces." A new manager who accepted Adams on a probational basis ("He wanted to see if I was gonna fall apart") suggested he move to Nashville to save money and expand his musical/social circle.

The outcome is "Heartbreaker," an intuitive document destined to be a prized, restorative possession for anyone fortunate enough to encounter it. The record's 14 songs are so naturally, numbingly magnetic, they knot the hands of the clock and make you late for whatever seemed most important before

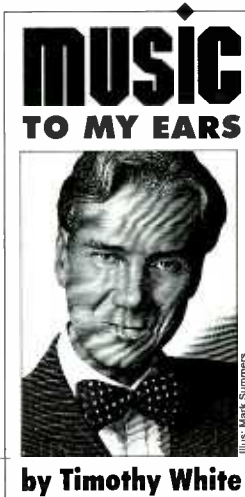
the music started. In fact, that's how many of the songs got written, like the longing-obsessed "Oh My Sweet Carolina" (a duet with Emmylou Harris), which Adams banged out on a typewriter near the close of his ill-fated stay on Avenue A. "My Winding Wheel" was devised on guitar in the passenger seat of a U-Haul truck as Adams and a buddy were headed to Adams' new East Nashville address. "We almost got into a wreck when we sideswiped another guy," he explains with a laugh. "When I flinched as I was playing, my finger jumped a fret—that's how I found that suspended chord in the song!"

"The rest of the record," Adams continues, "got written hanging out at [musician/singers] Gillian [Welch] and Dave [Rawlings'] house"—a crowning stroke being the cut "To Be Young (Is To Be Sad, Is To Be High)"—"or at my house, or a couple of them in the [Woodland] Studios, five minutes from my house. I wrote 'Damn, Sam (I Love A Woman That Rains)' 3½ minutes before

I recorded it. That's why you hear that noise at the beginning of the tape as [producer] Ethan [Johns] rushed to press 'record.'" Among the other emotionally conflicted classics on "Heartbreaker" is "Come Pick Me Up," a gently strained appeal, backed by Kim Richey's harmonies, from "a guy in a bar, very lonely or wanton" and eager to go home with a ravishing Miss Wrong. The "sweetly humorous" chorus: "Come pick me up/Take me out/Fuck me up/Steal my records/Screw all my friends—they're all full of shit/With a smile on your face/And then do it again/ I wish you would."

After 14 days of recording, "Heartbreaker" was done. "I can't imagine the difference in how I feel now," says Adams with bashful relief. "I kinda woke up, opened my ears—or maybe I closed them—and felt more." And he wants to get on with his life and career—but also to let loyal Whiskeytown fans know that the unissued "Pneumonia" ("a big, old double-album swan song") will finally reach stores early in 2001.

"One of the things I'm trying to do is pay less attention to the things that work against me and be more forgiving and understanding and more appreciative," muses Adams as he approaches his 26th birthday. "That's what's really worked for the best."



by Timothy White

## LETTERS

### GREAT RECEPTION FOR 'ROCK IN RIO'

Many thanks for the great story about Rock in Rio ("3rd Rock In Rio Fest To Benefit Education," Billboard, Sept. 30). We have been deluged with calls from other members of the press, travel agencies, people wanting to know about attendance, etc. It was another unmistakable proof of the power of the press.

Lee Solters  
The Lee Solters Co.  
Beverly Hills, Calif.

### NEWS ON NAPSTER AND THE RIAA?

I have some bad news for the Recording Industry Assn. of America (RIAA) regarding their lawsuit vs. Napster: You are going to lose. I am sure of this because there are only two ways this can end; in either scenario the RIAA loses.

In scenario one, the court could rule in favor of Napster. Napster is no more guilty of copyright infringement than a store selling blank cassettes. The people who run Napster know that fans are downloading copyrighted music for free, but that does not make Napster responsible for the actions of those people.

The second possible outcome of the case is that Napster loses and is effectively closed down. Is this really a victory? Is it so difficult to add a "charge my account" button to the song lists on Napster? Forge a compromise that compensates artists fairly, but don't punish hundreds of thousands of true fans of music.

Patrick Dillett  
New York

### THOUGHTS ON 'BRAINS IN A BOX'

I can only think of "wonderful" to describe Timothy White's Music to My Ears column of Oct. 7, "Brains In A Box: Sci-Fi & Social Justice." Just as I often discover diverse new musical ideas in his column, so I can turn to him for thought-provoking ruminations on larger issues.

Some of the best writing about the crucial issues facing our society is often found under his name in a publication serving an industry that's often the target of criticism.

Thanks for sharing White's ideas; I hope people outside the industry will read them.

Len Czabator  
Downington, Pa.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.



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# Christian Music Executive MacKenzie Dies

BY DEBORAH EVANS PRICE

NASHVILLE—The Christian music community is mourning the loss of one of the industry's most visionary executives. Bob MacKenzie, 62, died of heart failure Oct. 20 at his Brentwood, Tenn., home.

MacKenzie's passing was all the more sad because he was scheduled to be inducted into the Gospel Music Hall of Fame Oct. 30. He will now be inducted posthumously along with fellow honorees Shirley Caesar, the Oak Ridge Boys, Petra, the Fisk Jubilee Singers, the Kingsmen Quartet, and Roger Breland & Truth.

"Bob's impact upon artists, songwriters, and industry leaders is unparalleled," says Gospel Music Assn. (GMA) president Frank Breedon. "He produced our industry's first gold record, helped start the GMA, produced hundreds of records, and his influence transcended all borders of race, nationality, musical style, theological tradition, and industry sectors. He was

the most eclectic musician I've ever known. Even though he clearly was a legend, he always made anyone feel like a peer. Personally, I owe my existence in this industry to him. He will be greatly missed."

A native of Worcester, Mass., MacKenzie moved to Nashville in 1964 and served as manager of the Nashville Symphony Orchestra before entering the gospel music field. During his tenure as creative director of the John T. Benson Publishing Co., he produced nearly every album issued on Benson in the 1960s and 1970s, including projects by the Cathedrals, the Imperials, the Oak Ridge Boys, and Buddy Greene.

"Bob MacKenzie came into the gospel music field in the early '60s at a time when we desperately needed a breath of fresh

air and a visionary with the courage to take us into daring new territory," says Southern gospel artist/executive Bill Gaither. "Bob was that sort of visionary. The list of artists and music-related business talent that he brought to this field is endless. He acted as a catalyst and motivator for us all to move us to new and higher levels of excellence. Still today, his fingerprints remain on what we now know as the broad Christian music field. The industry has lost a giant. I have lost a very dear friend."

MacKenzie and Gaither were responsible for the formation of Paragon Associates, which later partnered with Zondervan to purchase the Benson Co., making MacKenzie president. In 1984, he and business partner Ron Kerr purchased the Lexicon catalog, which includes copyrights by Ralph Carmichael and Andraé Crouch. A multiple Grammy winner, MacKenzie also founded Spectra, a Chris-

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MacKENZIE





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# MTV2 To Triple Its Reach With New Cable Deals

BY CARLA HAY

NEW YORK—After struggling for years to increase its cable distribution, MTV2 is poised to become a major music-video network.

The MTV spinoff channel, which launched in 1996 as a free-form music-video network, has inked deals with cable companies Time Warner, AT&T, and Comcast to increase its U.S. household reach from approximately 10 million to about 30 million by January 2001. MTV's penetration is more than 70 million U.S. households.

The expansion move, which had been expected (Billboard, Sept. 2), will take in the top 20 U.S. markets. The strategy is also part of MTV Networks' plan to merge the Box Music Network into MTV2 (*Billboard Bulletin*, Oct. 25).

MTV2 will continue to be headed by president Van Toffler and GM David Cohn in New York. The Box brand name will cease to exist by the end of the year, according to MTV Networks.

MTV2's Cohn tells Billboard that the exact post-transition roles of the Box's Miami-based staff are "still being decided, but they'll probably be determined by the end of the year."

The Box president/CEO Alan McClade says, "After the transition,

I'm moving on to other things at MTV2. A significant number of the Box's staff will be retained, and our office in Miami will still be operational."

MTV2, previously known as M2, changed to its current brand name last year. Before its cable expansion,

MTV2 had been primarily available on satellite TV. According to Cohn, MTV2 will be replacing the Box in most of the Box's markets. Current U.S. reach for the Box is about 24 million households.

He adds, "In some of the markets, MTV2 will be on analog cable, while in others it will be on digital cable. We also struck deals to have MTV2 in markets where the Box hasn't been available."

In New York, the nation's top market, MTV2, will be added to Time Warner Cable's digital lineup in December.

According to Cohn, among the changes expected at MTV2 after the transition will be more emphasis on heavy rotation for select videos; the use of the Box's localization features to program videos; more Web-related interactive programming; and the introduction of more longform programming.

(Continued on page 87)



# Amazon Posts Music Profit

BY BRIAN GARRITY

NEW YORK—Amazon.com reports that improved operating efficiencies at its U.S. books, music, and DVD/video business fueled higher revenue and a profit for the division for the third quarter.

For the three months that ended Sept. 30, books, music, and DVD/video delivered pro forma operating profit of \$25 million compared with a loss of \$109 million a year ago. Sales for the segment increased to \$399.9 million (63% of total revenue) from \$301.3 million in the same period last year.

Pro forma results exclude fulfillment and technology expenses. Results including those factors were not disclosed.

In a conference call with analysts, chief executive Jeff Bezos credited the growth in books, music, and video to Amazon's increased focus on operational improvements. "That is something I would expect us to continue to

focus on in that segment," he said.

Overall, Amazon reports a third-quarter net loss of \$240.5 million, or 68 cents a share, compared with a loss of \$197.1 million, or 59 cents, a year ago. On a pro forma basis, which excludes non-cash charges, the company posted a loss of \$89.5 million, or 25 cents a share, compared with \$85.8 million, or 26 cents a share, a year ago. Wall Street analysts were predicting a pro forma loss of 33 cents.

Net sales for the three months that ended Sept. 30 increased 79% to \$638 million, from \$356 million a year ago.

During the quarter Amazon added 2.8 million new customers. The company claims more than 25 million customer accounts and 19 million active users.

The company's revenue per customer increased to \$130, up from \$108 a year ago, and its customer acquisition costs fell to \$15 from \$17 in the second quarter.

# C'right Directive Draft Reviewed

BY GORDON MASSON

LONDON—Members of the European Parliament (MEPs) are beginning to examine the various clauses and stipulations contained within the proposed European Copyright Directive.

Back in June, European Union government representatives reached political agreement on the proposed Copyright Direc-

tive, but the documentation was not released, pending review by the commission's juridical language specialists and translators.

The commission hailed the proposed legislation as a "breakthrough" after two years of heated debate. However, various interested groups, including the Interna-

(Continued on page 87)

# Sony Europe Reshuffles Execs

BY GORDON MASSON

LONDON—The resignation of a senior Sony Music executive in Europe has led to promotions of three key European executives at the company. Executive VP of Sony Music Europe Paul-René Albertini is to become president of Warner Music Europe; within hours of that Oct. 25 announcement, Sony detailed a long-awaited management reshuffle.

Sony Music Entertainment (SME) Europe chairman Paul Russell adds the position of chairman of Sony/ATV Music Publishing, while Paul Burger becomes president of SME Europe. Burger's current role as chairman/CEO of SME U.K. will be filled by Rob Stringer, previously Epic Records U.K. managing director. Sources tell Billboard that Stringer—younger brother of Sony Corporation of America chairman/CEO Sir Howard Stringer—had been promised Burger's job by Jan. 1, 2001. The apparent sticking point was Burger's new role, but Albertini's exit changed that situation.

At press time none of the princi-

pals were available for comment. The moves are effective immediately. Stringer will report to Burger, who continues to report to Russell.

Albertini will take his Warner post Dec. 1. The position of Warner Music Europe president has remained vacant since Manfred Zummeller's retirement in February 1999. London-based Albertini will report to Stephen Shrimpton, chairman/CEO of Warner Music International (WMI), and will be responsible for WMI's operations in 20 European countries.

WMI's four European regional presidents—Gero Caccia (Southern Europe), Gerd Gebhardt (Central and Northern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (the U.K. and Ireland)—and Warner Music Europe marketing VP Thomas Starckjohann will all report to Albertini.

Industry insiders suggest WMI has pulled off a coup in attracting Albertini. One senior executive says, "As recently as 10 days ago, I heard Albertini would be getting the [SME Europe] president role." Sources say

at least two of Warner's own senior European executives had designs on the WMI slot, so Albertini's arrival may unsettle some within the company. However, few doubt the aggressive, ambitious Frenchman has the skill to improve Warner's European market share.

At Sony, Russell will now be responsible for the worldwide activities of Sony/ATV Music Publishing. Reporting to Sony Music Entertainment executive VP Michele Anthony, he will be based in New York and London. Sony/ATV president Richard Rowe reports to Russell.

In a statement, Sony Music Entertainment chairman/CEO Thomas D. Mottola calls Russell "one of our company's great assets." He adds that "having him spend more time here at headquarters recognizes the importance and immediacy of his input into our global plans. His familiarity with the issues and players in every territory is a tremendous benefit to this company."

London-based Burger will oversee all Sony's European affiliates and functions except manufacturing.



**McCartneys Make A Fashion Statement.** Paul McCartney was on hand at this year's VH1 Vogue Fashion Awards to see his daughter Stella McCartney win designer of the year for her designs for Chloe. Shown backstage, from left, are McCartney business partner John Eastman; John Sykes, president of VH1 and CMT; Stella McCartney; and Paul McCartney.

# President Roland Lundy Exits Word In Latest Gaylord Loss

BY DEBORAH EVANS PRICE

NASHVILLE—In a move that surprised the Christian music community, Word Entertainment president Roland Lundy has exited after 28 years with the company. According to a statement issued by Word's parent company, Gaylord Entertainment, Malcolm Mimms, executive VP of the creative content group, will assume Lundy's post.

Lundy began his career with Word in Dallas in the telephone marketing department and worked his way up through the ranks. He became president of Word Inc. in 1989 and relocated to Nashville when the company moved to Music City in 1993.

Other than to say, "I love Word. I love what it stands for, and I love what it does," Lundy declined comment.

When asked where he was going next, he laughed and said, "Well, I'm in the car, and I'm going to Sam's [gro-

cery warehouse]."

Lundy is the latest in a series of high-profile departures from the Gaylord camp. Terry London, Gaylord president/CEO, left the company in July, followed by Tim DuBois, president of creative content, who exited in September. DuBois was responsible for bringing Mimms, a Nashville attorney, to Gaylord last March.

Mimms will now report to Gaylord president/CEO Dennis Sullivan. In a company statement, Sullivan said, "Word Entertainment is an

exciting element of our company with excellent products, good markets, and a team of talented people. Our goal is to focus on maximizing its potential as we go forward."

Despite the positive spin, sources say morale inside the company is low. Others in the industry are unsure what the future holds for the veteran Christian label.

(Continued on page 86)



LUNDY

# RealNetworks, Microsoft Tout Audio Formats

BY EILEEN FITZPATRICK

LOS ANGELES—Within 24 hours of RealNetworks' announcement of its RealAudio 8 upgrade, archrival Microsoft was touting the merits of its Windows Media Audio format in an attempt to steal some of Real's thunder.

"We achieved that level of CD-quality playback and improved our audio codec 18 months ago," says Dave Fester, GM of marketing for Microsoft's digital media division. "We're really baffled about how they're claiming this is such a breakthrough technology."

Fester adds that Microsoft did another upgrade of its audio format in July with the release of Windows Media Audio Version 7.

On Oct. 23 RealNetworks debuted the RealAudio 8 upgrade, which delivers CD-quality sound at two-thirds the byte rate of its previous RealAudio G2 version.

"This new version will reduce the bandwidth cost for content providers by giving them the same quality at two-thirds the bandwidth costs," says RealNetworks product manager Gary Cowan. "For consumers, it's CD quality compressed at half the size of a standard MP3 file."

In addition to touting sound quality, RealNetworks announced "a strategic alliance" with Sony Corp. Under the alliance, RealAudio 8 will incorporate Sony's high-compression technology called ATRAC3 in its RealPlayer and RealJukebox software.

Both the RealPlayer and RealJukebox will be bundled on

(Continued on page 77)





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# Confab Has The World Dancing

## Amsterdam Meet Addresses Dance Music's Gains, Challenges

BY LARS BRANDLE  
and MICHAEL PAOLETTA

AMSTERDAM—Despite the apparent worldwide resurgence of guitar-driven rock, dance music has been making major inroads into the U.S. market, and this year's Amsterdam Dance Event (ADE), held Oct. 19-21, brought the peaking European dance music community onto the world stage.

"Techno's not going to die this year," exclaimed Erik Lloyd Walkoff, a DJ and producer for the Norwegian Broadcasting Corp. who has worked with such acts as Portishead, Groove Armada, and Alanis Morissette. "The techno/dance industry is definitely maturing," the Australian native added.

Walkoff was one of more than 1,100 music business professionals who visited the Dutch capital's Felix Meritis conference center, representing a 35% improvement in attendance from the previous year, according to event organizers.

This number swelled to more than 20,000 for nightly artist/DJ showcases, which revolved around Amsterdam's top clubs: Escape, Paradiso, Melkweg, Arena, and Ministry.

In one of the event's keynote addresses, Jean Paul de Coster—managing director of Antwerp, Belgium-based Byte Records and co-producer of 18-million-unit-selling Dutch dance act 2 Unlimited—insisted that Napster-style file-sharing operations will never pose a serious threat to the dance music trade.

The audience heard that traditional consumer and DJ tastes will continue to ensure that records are not made obsolete by downloads. "Digital-distribution platforms, which have reshaped the music industry, will

never replace conventional distribution of dance music," de Coster said.

"Labels should offer opportunities instead of suing Napster, which right now is a high brand name," said Ferry Bult, co-founder of Amsterdam-based DMDsecure. "Consumers demand access to what they want. The industry must beat Napster at its own game."



"We must find a way for consumers to always pay for something, so that the artists and songwriters receive what's due them," said Robin

"Jaydee" Albers, a Dutch DJ/producer responsible for such international club hits as Jaydee's "Plastic Dreams" and the Sunclubs' "Fiesta," in his address on Napster and MP3 file-sharing.

Music & Media journalist Gary Smith added, "It's the starving artists that tend to bring about changes in music. If they don't get paid, they'll stop making music. There will be no incentive anymore."

However, most agreed with Albers when he noted that "Internet radio and satellite radio are the future."

New technologies and music-distribution devices were just some of the hot issues discussed during the daily ADE panels.

The Internet and radio discussion "Tune In, Log On"—which involved Simon Nelson, head of new services development at the U.K.'s BBC Radio Online, Universal Music Publishing Belgium GM Luc Standaert, and Walkoff—concluded that costs and bandwidth limitations would keep Internet radio to an "intermediate" medium.

Although labels should "embrace the new technology," said Standaert, Internet radio companies are burdened with high costs for their relatively few listeners.

The discussion shifted to the potential of the mobile phone as a music carrier—or more accurately as a "personalized mobile workstation"—and the new technologies being developed in Scandinavia.

## Top Execs Leave Sweden Labels' Music Network

BY KAI R. LOFTHUS

OSLO—Internal dissent over the financial and strategic direction of Stockholm-based independent label group Music Network (MNW) is spilling over into the public arena.

The CEO and chairman of the company are leaving the company (**Billboard Bulletin**, Oct. 26), which distributes such labels as Rykodisc, Palm Pictures, and World Circuit in Scandinavia. Some 18 months after rejecting an offer from Germany's edel music to create a strategic alliance (**Billboard**, March 13, 1999), MNW is reported to be working to discharge itself of its majority shareholders Traktor AB and Xcelera, both investment companies, and is seeking new investors, according to sources.

MNW CEO Peter Yngen abruptly exited Oct. 24; his responsibilities are being handled temporarily by Terry Connolly, a Stockholm-based board member of MNW and previously group managing director of Chrysalis Group plc in London. (Continued on page 83)

"What we haven't touched on is the electrical grid, which is also a great big possibility," Walkoff said. "You can put the Internet and potentially music through electricity cables. I don't think the cable companies have looked at these possibilities at all, because they're not into communications—they're only interested in power."

One of the surprises that emerged from the conference was the number of impressive underground productions coming from Eastern Europe in the absence of a supporting financial infrastructure.

Label representatives from the Czech Republic, Poland, Hungary, and Latvia had heads swaying with locally produced works in two-step, breakbeat, drum'n'bass, and experimental electronic grooves, all of which were mixed and mastered in home

(Continued on page 77)

# German Lawmakers Lobby For Rock, Pop

BY WOLFGANG SPAHR

BERLIN—Members of the conservative CDU/CSU German parliamentary opposition here are lobbying for greater government support for domestic rock and pop music.



KAMPETER

Armed with a five-page document of 67 questions, two CDU/CSU members of the lower house of parliament in Germany, the Bundestag—Steffen Kampeter and Dr. Norbert Lammert—together with 10 other members of the opposition are calling upon the government to comment on the problems facing rock and pop music in Germany today.

In an interview with **Billboard**,

Kampeter says, "Representatives of the government like to be seen in the presence of rock and pop stars. However, it is the CDU/CSU parliamentary party which is committed to the interests of the music industry." Rock and pop music must leave its peripheral role, he adds, as it is a key economic factor in the country.

Kampeter and Lammert, acting as spokesmen for the parliamentary party in Berlin, say they take the interests of pop and rock music "as seriously as those of other cultural areas." Kampeter is a member of the Bundestag budget committee; Lammert is CDU/CSU spokesman for cultural matters.

The document, titled "Review Of And Perspectives For Rock And Pop Music In Germany," was handed over to the president of the Bundestag,

(Continued on page 76)

## Mercury Does Quick Release Of Elton John Show

BY PAUL SEXTON

NEW YORK—Highlights of Elton John's Madison Square Garden concerts, held here Oct. 20-21, are on their way toward record buyers worldwide, as breakneck production continues on "One Night Only," to be released by Mercury internationally on Nov. 13 and in the U.S. Nov. 21.

Momentarily, it appeared that the album might have another news hook to it, when John announced his retirement at the first of the all-star concerts, only to retract the statement 24 hours later, putting the remark down to his frustration at technical problems and saying he was "full of shit."

The two-night stand presented an overview of the artist's epic career, with contributions from handpicked collaborators Billy Joel, Bryan Adams, Kiki Dee, Ronan Keating, Anastacia, and Mary J. Blige.

At the first event, John revealed plans for a 2001 studio album, for which he and longtime lyricist Bernie Taupin have already written 15

songs, and said he would tour again next year with Joel.

"One Night Only" will be supported by a TV special of the concert, with additional documentary footage, to be aired by CBS in the U.S. and the BBC in the U.K., where it will be broadcast Nov. 12 following an interview conducted by veteran U.K. TV personality Michael Parkinson.

The album's release will come 30 years to the week since the recording of "11-17-70," a concert for WPLJ-FM New York released as an album by Universal the following year. The producer of that set, Phil Ramone, is also the producer of the new record, which he was due to wrap at New York's Right Track studios Oct. 26, just five days after the second concert.

"God, the swinging groove that was coming off that stage last night,"

Ramone said Oct. 22 during a production break. "The truck starts to shake, because everybody's stomping their feet. Now we're faced with this incredibly strange time line... We will mix starting with the Saturday night [Oct. 21] as a basis."



By Oct. 24 a track listing had been finalized, in most territories comprising 17 songs.

John was at Right Track Oct. 22 for brief post-production chores, emerging from the booth and expressing his relief that they were so swiftly completed. He told **Billboard** he was

impressed the night before by Blige, with whom he dueted on "I Guess That's Why They Call It The Blues."

"She was amazing," he said. "I don't think people realize how good she is." That track will provide the finale for the album and attracted "leaked" airplay as early as Oct. 24 on rhythmic top 40 WKTU New York.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Merlin Bobb is promoted to executive VP for Elektra Entertainment Group in New York. He was senior VP of A&R.

Matthieu Lauriot-Prevost is promoted to senior VP of international for the Island/Def Jam Music Group in New York. He was VP of international.

Rick Correoso is promoted to VP of business development, Latin America, for Sony Music International in Miami. He was managing director of Sony Music Venezuela.

Michael Caren is promoted to VP of A&R for Atlantic Records in Los Angeles. He was senior director of A&R.

Lois Najarian is named VP of publicity for J Records in New York. She was senior VP for Susan



BOBB



LAURIOT-PREVOST



CORREOSO



CAREN



NAJARIAN



QUINN

Blond Inc.

Gwendolyn Quinn is named VP of R&B publicity for Capitol Records in New York. She was senior director of publicity for Arista Records.

Walt Disney Records promotes Jill Levy to VP of production and Jim Stanhouse to director of production planning in Burbank, Calif. They were, respectively, director of

production and inventory manager.

Virgin Records America promotes Sig Sigworth to senior director of product management in Los Angeles. Virgin Records America also names Lil Gary senior director of product management for special projects in Los Angeles. They were, respectively, director of product management and tour management for the Rolling Stones.

Jennifer Andreone is named director of marketing services for Foodchain Records in Los Angeles. She was director of marketing for POPsmear Magazine and 1-800 POSTCARDS.

**PUBLISHERS.** Bob Candela is promoted to VP and controller for ASCAP in New York. He was assistant VP of budgeting and finance.



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# Artists & Music

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## Randy Travis Taps His Faith For Set

### Atlantic's 'Journey' Favors New Material Over Standards

BY DEBORAH EVANS PRICE

NASHVILLE—When most country artists record an album of songs expressing their faith, they turn to tried-and-true gospel standards such as “In The Garden” or “Peace In The Valley.” On his new set, “Inspirational Journey,” due Oct. 24, Randy Travis takes a more adventurous route.

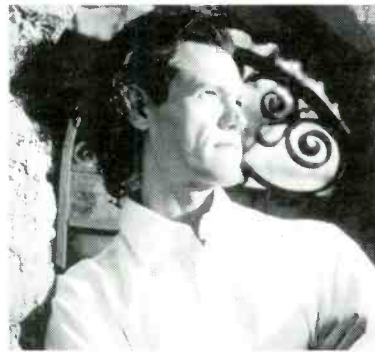
Four years in the making, the album features three songs co-written by Travis as well as cuts penned by some of Nashville's top tunesmiths. “It's something Lib [Travis' wife and manager, Elizabeth Hatcher Travis] and I had been talking about doing for years,” he says of the Christian direction of the project. “And obviously we talked about doing a lot of standards. But how many people have already recorded them, and how many different ways can you possibly do them? It made more sense for me to find new material and approach it that way.”

“Inspirational Journey” is released through Atlantic Records' Christian music division to the Christian Booksellers Assn. market and to the general market through Warner Bros. Nashville, the label where Travis spent most of his career. (He recently left DreamWorks after two albums.) Barry Landis, VP/GM of Atlantic's Christian division, is excited about taking Travis to the Christian market. “I am just overwhelmed with what he's done, and how he did it, and couldn't be happier,” says Landis. Mark Lusk, Atlantic Christian's VP of marketing and sales, agrees. “When you listen lyrically to these songs, you're just totally moved,” says Lusk.

After working with James Stroud and Byron Gallimore on his recent DreamWorks offerings, Travis on “Inspirational Journey” reunited with his longtime producer, Kyle Lehning. “I had fun working with James and Byron, and I felt good about the songs we recorded,” Travis says, “but there's something special with Kyle, whether

it's a chemistry or whatever; it's not there with anybody else.”

Travis says Lehning has a certain technique for recording his vocals. “Kyle won't record digitally with me,” he says. “He records analog, then goes to digital. There's a warmth that you just can't get digitally.” The warmth and resonance in Travis' voice complements the songs on the album. The material ranges from the frisky “Feet



TRAVIS

*‘When you listen lyrically to these songs, you’re just totally moved’*

— MARK LUSK —

On The Rock” to the emotionally stirring “Baptism.”

“Baptism” is the first single, going to country radio under the alternate title of “Down With The Old Man.” Travis had previously recorded the song with Kenny Chesney, and “Baptism” is featured on Chesney's just-released greatest-hits package. “It's a brilliant piece of writing,” says Travis of the Mickey Cates-penned lyric, which vividly describes a country baptism right down to the mud under the young man's toes.

“There are lines in that song that are just incredible.”

Travis co-wrote “I Am Going” with his friend and frequent collaborator Buck Moore. “Buck and I wrote it after his mom passed away,” recalls Travis. Travis co-wrote “The Carpenter” with Chip Taylor and Ron Avis. On the record, the song features vocals by guests Waylon Jennings and his wife, Jessi Colter. “I loved what they did,” enthuses Travis. “I've been a fan of Waylon's my whole life. It's really neat to have him singing on there and Jessi also. She's a true stylist, a very unique vocalist.”

The retail album has 12 cuts, but a project with the album that's being marketed to TV by Warner's special projects unit via Chicago's Cornerstone Productions will feature 20 songs, among them previous Travis hits with inspirational themes such as “Point Of Light,” “Heroes & Friends,” “He Walked On Water,” and “Forever And Ever Amen,” plus standards such as “Have A Little Talk With Jesus.”

Lusk says media plays a key role in the marketing of the albums. “Our marketing effort in both Christian and mainstream is publicity-oriented, which is the reason we brought [Turning Point Media president] Brian Smith on board,” says Lusk. “The fact that a superstar artist like Randy is willing to tell his story—he really emphasizes aspects of his wilder days when he was younger and the beauty of forgiveness that comes with faith in Christ—Christian media is really going to be interested in his personal story along with the music.”

Tower Records Nashville GM Jon Kerlikowske feels the album will be a strong seller. “I think there's a real market for that record, especially with his fan base,” Kerlikowske says. “I think [Travis' album] will sell well.”

Travis is currently performing cuts from “Inspirational Journey” on his fall tour dates, which are booked by ICM.

## Triloka Looks Ahead On 10th Anniversary

BY DEBORAH EVANS PRICE

NASHVILLE—A diverse catalog and innovative marketing techniques are just two of the factors that have made Triloka Records one of the country's most successful independent labels. Now, as the Santa Monica, Calif.-based company celebrates its 10th anniversary, label executives are preparing for the future by cultivating new avenues for Native American, world, trance, and other forms of musical expression that provide the foundation for the RED-distributed label.

As Triloka heads into its second decade, business is being buoyed by a new partnership with Gold Circle Entertainment. “Gold Circle has various labels,” says Triloka president Mitchell Markus, “and they have an infrastructure that includes marketing, promotion, publicity, sales, etc. That infrastructure is what we use to get our product marketed, sold, and promoted. We have our own art director, and Tom Frouge is the VP of marketing, so he works with the marketing person from the music group.”

The label was founded by studio wiz Paul Sloman and artist K.D. Kagel, who records under the name Krishna Das. “The original idea they had was to actually record some of the old jazz artists that the majors had kind of sidestepped at the time,” says Markus, who joined the label as president during its start-up phase.

“Paul Sloman brought about 30 years' experience in the music business heading up record studios,” Markus adds. “He helped build Atlantic in New York, A&M in L.A.,

and, most recently, Sony in New York, where he was managing the actual construction and architecture of the studios. So he brought to the table [the ability] to make high-quality recordings right off the bat with high-quality engineers.”

That commitment to quality earned the label respect and success with jazz artists such as Jackie McLean and Chet Baker. As the label grew, it veered from its jazz roots into the world music arena. Its first foray into the genre came with the Tahitian Choir. The group was brought to the label by Walter Becker of Steely Dan, who had produced some of Triloka's jazz acts. The Tahitian Choir's label debut, “Rapa Iti,” peaked at

No. 1 on Billboard's world music chart in 1993, making it Triloka's first chart-topping album. (Billboard debuted that chart on May 19, 1990.)

“We went full-force into the world music arena,” says Markus, noting that the label signed such artists as Ali Akbar Khan and Jai Uttal. “At that time we also started the ‘Trance Planet’ series, which I've done with Tom Schnabel of KCRW Santa Monica, one of the great NPR stations in the country.”

“Trance Planet” is a series of compilations featuring music gleaned from Schnabel's radio program. “He gets music sent to him from around the world, a lot of it not available in America,” says Markus. “We just released volume five a couple weeks ago. It's been a consistent series that has sold well into the six figures. We have a boxed set we just released of the first four volumes.”

(Continued on page 86)



## GEDDY LEE

### My Favorite Headache

the long-awaited solo debut from the legendary vocalist/bassist of Rush

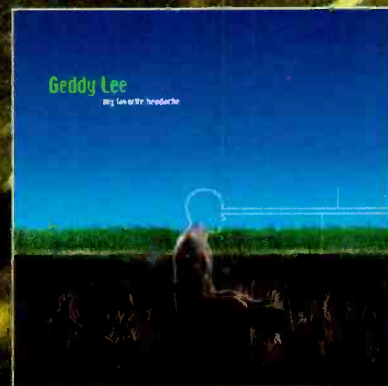
Featuring Ben Mink on guitars (and other assorted instruments) and Matt Cameron of Pearl Jam & Soundgarden on drums

The first single

“My Favorite Headache” Most Added at Rock Radio

PRODUCED BY GEDDY LEE, BEN MINK AND DAVID LEONARD

IN STORES NOVEMBER 14



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## Book, CD, Movie Reveal All About Cole

### Elektra Artist Refocuses With Autobiographical Projects

BY CHARLES KAREL BOULEY

LOS ANGELES—Natalie Cole's personal and professional lives have changed directions more times in 25 years than a marble on a tilt-a-whirl—having gone from pop diva to jazz chanteuse, while simultaneously tackling motherhood and winning a very public battle against drug addiction.

Cole is the daughter of Nat "King" Cole, and her first foray into music was at the age of 6 (as the voice of an angel on a Christmas album that

earned her \$46.10), and she hasn't stopped working since. She earned her first record deal in 1974 and through the years has had an impressive series of hits. She's also had a number of widely publicized trials and tribulations, professional upheavals, and personal challenges. Her closet is full, but now she's airing it out.

Cole's autobiography, "Angel On My Shoulder," hits the stores via Warner Books this month, along with the 19-song "Greatest Hits,

Vol. 2" (Nov. 21, Elektra). Additionally, a TV movie based on "Angel On My Shoulder" (in which she portrays herself during her later years) premieres Dec. 10 on NBC.

With such a busy agenda, Cole is once again dealing with the media—a sector that hasn't always been kind.

"At many points in my life, the press took great delight in loudly flaunting my troubles—and at a time when I didn't need any more madness," Cole says. "I was addicted, and

every day I had to look at the absolute worst pictures of myself. The press certainly doesn't try to generate sympathy for you when you're down and out. The best revenge is to be able to live through it all, rise up again, and tell your own story."

And that's exactly what Cole has done. The new album—a companion piece for the book and the film—is more of a soundtrack to her life and career than just a typical greatest-hits package.



COLE

## Heavy-Metal Virtuoso Malmsteen Releases New & Old On Spitfire

BY CLAY MARSHALL

LOS ANGELES—The battle cry of Swedish guitarist Yngwie J. Malmsteen rings loud and clear on his latest set, "War To End All Wars."

Due Nov. 21 from Spitfire Records, "War" marks the first North American release from Malmsteen and his Rising Force band in several years. In addition to writing all the music and lyrics, he also produced the album. "Sometimes I feel there's almost an intruder in the studio if there's [another producer]," he says. "I know the way I want to hear [my songs]. I know what I want to sound like."

For Malmsteen, who is managed by Mike Spitzer and published through Malmsteen Music (Warner/Chappell), that means mixing traditional heavy metal with classically influenced guitarwork. "I think a lot of people might have the impression that if you call it heavy, it's not melodic," Malmsteen says. "I'm very keen on having as much melody as possible, as well as the heaviness and aggression."

The set also includes three instrumentals that "sort of took on their own life" as the album was being made. "I wasn't even planning to do any instrumentals at all," Malmsteen says. "I figured, just let this flow and see what comes out."

Paul Bibeau, president of Spitfire, believes the album showcases a guitar virtuoso. "He's amazing at what he does," he says. "He plays very fast, but all of the notes are played with complete emotion. He attacks the guitar, but he plays very passionately as well."

Spitfire also recently reissued eight Malmsteen recordings, three of which had previously been available only as imports. "What was enticing for me was to be able to have the catalog, as well as the new record, to relaunch him in North America," says Bibeau.

He adds that metal radio's initial reaction to first single "Crucify," an MP3 of which was posted on the label's Web site a full month before the album's street date to build pre-release awareness, has been positive. "A lot of DJs and music programmers have said that [because] Yngwie's been away from the market for such a long period of time, it sounds fresh again."

Malmsteen will soon embark on a six-week U.S. tour with Dio and Doro Pesch before embarking on headlining runs in Japan and America in first-quarter 2001. "I think that all three bands complement each other and have similar fan bases," Bibeau says. "It's the kind of package that, as a fan, I would rush out to see."

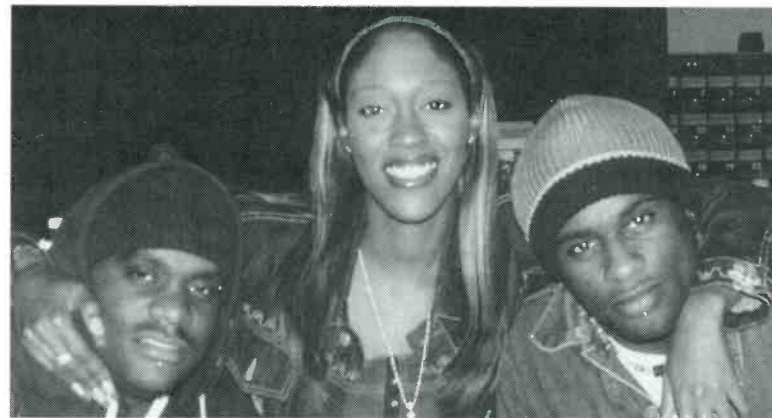


MALMSTEEN

Dane Venable, senior director of marketing at Elektra, agrees. "For any artist, this is a unique situation. It's a bonus if you have two big media events tied in, like a movie and a record. But to have a movie, a book, and a record, all autobiographical in nature, released simultaneously, is amazing. We're coordinating our efforts with NBC and Warner Books."

In terms of the album, Venable says, the label is treating the project

(Continued on page 22)



Jammin' With Coko. DreamWorks Music Publishing producers/writers Tim and Bob were recently in the Record Plant in Los Angeles with RCA artist and former SWV member Coko. The project is due early next year. Pictured, from left, are Tim, Coko, and Bob.

## Michael Bolton Signs With Jive Records; Holiday Treats From O'Donnell, Wonder

**JIVE TALKIN'**: After leaving Columbia Records several months ago, **Michael Bolton** has inked a new multi-album contract with Jive Records. "I'm walking on cloud nine," Bolton tells Billboard about the deal.

Bolton is already writing tunes for his Jive debut, which, according to his manager, **Louis Levin**, is tentatively slated for a spring/summer release. "He's gone into the studio, and he's writing with **Richard Marx**," says Levin. "We're very excited to be working with the Jive team, including their resources of producers and writers. I have tremendous respect for [Zomba Group chairman/CEO] **Clive Calder** and [Jive Records president] **Barry Weiss**, and it just felt like the right team. Between Michael, Clive, Barry, and myself, we all know what needs to be done. We'll work closely together coming up with the right songs and producers."

Of course, Marx, who just released a new album on Signal 21, is enjoying tremendous success right now as writer/producer of 'N Sync's current smash, "This I Promise You."

"On behalf of the worldwide team at Jive Records, we are thrilled to be involved with Michael Bolton," says Weiss. "We intend to make big hits with Michael."

The Bolton signing is a good one for Jive, given that so much of its current sales come from such youth-oriented acts as **Backstreet Boys**, 'N Sync, and **Britney Spears**. Additionally, while Bolton's sales have flagged lately, he still has a strong fan base of upper-demo women who have not had another artist upon whom to transfer their loyalties. We imagine he has quite a few hits left in him.

More Bolton news: His production company, Passion Films, wrapped its first movie, "Good Advice," with **Charlie Sheen**, **Denise Richards**, and **Jon Lovitz**.

**BUSY, BUSY, BUSY**: While Q Prime heads **Cliff Burnstein** and **Peter Mensch** have been busy signing clients to their management company lately—in the past several weeks they've landed **Stone Temple Pilots**, **Rage Against The Machine**, and **Garbage**—they've also had time to put a bid in on Capricorn Records through their record label, Volcano Records, which is a joint venture with Zomba.

According to sources, Volcano's principals signed a letter of intent Oct. 17 to purchase the assets of the Atlanta-based label from Capricorn founder **Phil Walden**. Capricorn has been up for grabs for quite some time now with both edel and Buena Vista Music Group sniffing around before walking away. All parties involved declined to comment, but sources say the letter of intent is good for a month.

**STUFF**: "Now That's What I Call Music! 5" will be released through Sony Nov. 14. The compilation series, a joint project between Sony Music Entertainment, Universal Music Group, EMI Group, and the Zomba Group, stunned chart-watchers a few months ago when "Now That's What I Call Music! 4" debuted atop The Billboard 200. Current hits by such acts

as **Destiny's Child**, 'N Sync, 98°, **Mystikal**, **Britney Spears**, **Janet**, **Bon Jovi**, **Nine Days**, and **Everclear** are among the tunes on the new set. The series bowed in the U.S. in 1998 following its tremendous success in the U.K. and continental Europe.

Artist manager **Doc Williamson** and attorney **Brian H. McPherson** have joined forces to form a management company, cleverly titled McPherson/Williamson Entertainment, that represents **Cracker**, **David Baerwald**, **Dogstar**, **Modest Mouse**, and others.

**'TIS THE SEASON . . . ALREADY**: Following the success of her first effort, **Rosie O'Donnell** released her second Christmas album, via Columbia Records, Oct. 24. The set, dubbed "Another Rosie Christmas," benefits O'Donnell's For All Kids Foundation and includes O'Donnell duets with **Jessica Simpson**, **Smash mouth**, **Macy Gray**, **Ricky Martin**, **Barry Manilow**, and others. Last year's "A Rosie Christmas" was certified platinum by the Recording Industry Assn. of America for sales in excess of 1 million units . . . Other celebs feeling the need to give back this holiday season include **Stevie Wonder**, who will perform at the Stevie Wonder House Full of Toys benefit concert Dec. 16 at the Great Western Forum in Inglewood, Calif. Sponsored by KJLH Los Angeles, the show helps provide toys for needy children throughout the area. Other artists on the bill include **Kirk Franklin** and **Teena Marie**.



by Melinda Newman



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and Tracks Songwriters

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and Tracks Songwriter

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•Nominated for two American Music Awards

•MTV Video Nominated: Best R&B Video

•Nominated for a Billboard Music Award

•Nominated for three Soul Train Music Awards

•Blockbuster Award:

Best R&B Male Solo Performance

•NAACP Image Award:

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•Teen.com Award: Best R&B Single

•Teen People: Sexiest Songwriter –  
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# Interscope's Samantha Mumba Offers Her Own Slant On Youth Pop

BY ANDREW BOORSTYN

NEW YORK—When a song from a debut artist races up the chart as quickly as Samantha Mumba's "Gotta Tell You," which bullets this issue at No. 9 in its ninth week on The Billboard Hot 100, industry observers can't help but wonder how and why. An easier question to answer, however, is, What?

"It's R&B/pop with a Mumba

twist," says the 17-year-old Dublin native, who cites Aretha Franklin, Michael Jackson, and Whitney Houston as favorites but makes it clear that "I'm trying to create my own sound—I'm not trying to re-create their sound."

Mumba, whose debut album, also called "Gotta Tell You," is being released Tuesday (31) on Interscope, deftly brushes aside the obvious



MUMBA

comparisons with members of the current class of young female singers. "I am Samantha Mumba. I am nobody else," she says. "I'm black and Irish, which is completely different. I co-write my music, I have my own opinions, my own style of dancing. Definitely the music is something different for people to hear, and I won't say it's not."

"On the other hand, I really respect a lot of the other female artists," she says. "It annoys me even seeing them being compared, because as far as I can see, they've got their own slant."

Mumba's Hot 100 coup suggests not only that demand for young pop divas is still high but that Americans are once again opening their ears to acts from Ireland and Britain. Indeed, "Gotta Tell You" has been a smash in those territories, reaching No. 1 and No. 2 on their respective singles charts.

Overseas success, of course, didn't translate for Robbie Williams, the Corrs, or the individual Spice Girls. But Interscope's Steve Berman suggests that with "Gotta Tell You," the tide may be turning. "The song and the sound are so relevant to what's happening," he says. "Seeing how radio really stepped out on this, we feel we're just open-

ing the door with her as an artist and for the whole scene."

Berman adds that Mumba's chart run gives the label hope for the solo stateside debut of another signee, Ronan Keating of Ireland's Boyzone. That boy band shares Mumba's manager, Louis Walsh of Dublin-based Brill Management, but has been unable to break through in the U.S.

The relentless beat and hard vocal attack of "Gotta Tell You" have helped the song fit right in with current top 40 fare. In fact, it may have slipped in a little too well: Listeners may hear "Gotta" alongside offerings from Britney Spears and 'N Sync and not even know a new artist has arrived.

Aware of the predicament, Berman says, "Our job now is to make the connection between this hit single and Samantha as an artist. We're very aggressively marketing to high school students through teen magazines. We handed out 150,000 book covers in the major markets when school came back in session in September. And there is a targeted campaign at powerful Web sites and at Fox Family, Disney, and Nickelodeon for reaching kids."

YM, TeenPeople, and CosmoGirl  
*(Continued on page 23)*

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# Artists & Music

## Fans Root For North Mississippi Allstars

*Tone-Cool's 'Hill Country Blues' Trio Carries On Musical Lineage*

BY JIM BESSMAN

NEW YORK—Thanks to heavy touring, key media exposure, and a fresh take on a time-honored sound, the North Mississippi Allstars are steadily developing into one of the surprise stories of the year.

The Northern Mississippi trio, whose debut album "Shake Hands With Shorty" came out May 9 on Tone-Cool Records, got a big lift this summer with a two-page Time magazine spread, as well as an appearance on "Late Night With Conan O'Brien." But three years of intensive roadwork with bands like Galactic and Gov't Mule have already endeared the young Mississippi "hill country" blues trio to the jam band generation.

"They're certainly appealing to that crowd," says Tone-Cool VP Dave Bartlett. "But they're also playing to music fans in general. Our initial goal was to reach those fans of the Allman Brothers, Hendrix, and Cream, all the way to Jon

Spencer, and one of our key selling points has been the press—which we knew would be there."

Aside from the music, which on "Shake Hands With Shorty" is made up entirely of covers of classic North Mississippi hill country blues like "Shake 'Em On Down" (the Mississippi Fred McDowell song that is the album's first radio single), Tone-Cool knew that music journalists would pick up on the Allstars' personal as well as regional heritage.

The group's founders, guitarist Luther Dickinson and drummer Cody Dickinson, are sons of legendary Memphis roots/rock producer/side-man Jim Dickinson. Besides the influences of hill-country bluesmen like McDowell, Junior Kimbrough, and R.L. Burnside, they were inspired by their father and his many clients, including Bob Dylan, the Rolling Stones, and the Replacements.

The Time article, notes Coalition of Independent Music Stores president Don Van Cleave, did wonders. "We circulated it around, and it really helped," he says, also citing the band's touring. "It's the kind of roots story and breath of fresh air we need right now in this land of overhyped conglomerate output."

One market where the Allstars have delivered big live is Chicago, where triple-A station WXRT recently promoted the group's appearance at the House of Blues and at the station's summer concert series at the Lincoln Park Zoo, which paired it with Steve Earle.

"It was a record-breaking crowd—[the show represented] the history of American music," says WXRT programming VP Norm Winer. "They have the perfect combination of the blues influence with the jamming sensibility—which is absolutely what our audience wants to hear. Our

music is idiosyncratic, and it's certainly refreshing to find a band with such a unique mixture of elements."

Chicago isn't the first town they've conquered. When the Dickinsons first hit the road as a duo three years ago (they couldn't afford then to bring along Allstars bassist Chris Chew), they did weekly residencies in Atlanta; Tuscaloosa and Birmingham, Ala.; Chapel Hill, N.C.; New Orleans; and Oxford, Miss. "We did a whole summer on Beale Street in Memphis three years ago, playing two nights a week for four months," says Luther Dickinson. "That's how we met Tone-Cool, and with all the touring, we worked up a good grass-roots fan base." They also landed opening gigs for the likes of Squirrel Nut Zippers; Medeski, Martin & Wood; Gov't Mule; and Galactic.

But having heard "all the bad stories" about the music business, they shied away from artist management until they decided to go with

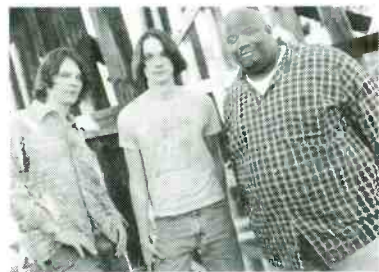
Mike's Artist Management, the Tucson, Ariz.-based company of artist-turned-producer-manager Mike Lembo, former manager of NRBQ and Jules Shear and current manager of Jim Dickinson's production career.

Lembo brought in the Big Hassle indie public-relations firm and assembled a team of indie triple-A and college radio promoters, including Planetary and Sean Coakley. Hooking up in England with indie label Blanco y Negro/Warner Bros., Lembo matched Tone-Cool's U.S. "muscle" (via Island/Def Jam Music Group and Universal Music and Video Distribution), he says, and further plied the European market with extensive festival bookings through Asgard.

Domestically, the Monterey Peninsula-booked band has been on the road nonstop since "Shake Hands With Shorty's" release and is looking forward to increased visibility from its upcoming Farm Aid slot. "It's great," says Luther Dickinson. "We're playing to younger audiences, the hippie/jam band crowd, and older people who grew up on the blues and the artists we were influenced by."

Tone-Cool has every intention of keeping the North Mississippi Allstars on the road and is continuing to push "Shake 'Em On Down" to radio. "We're going to rock radio now and from there will roll out a second single based on how this one does," says Bartlett. "We have a major program going with Best Buy and are looking to break into other mainstream accounts."

But Lembo says that the group is just "finding its own audience and not playing the chart game. All they care about is getting as many stations as they can and playing as many cities as they can play."



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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		TITLE	TOTAL CHART WEEKS	
		<b>NO. 1</b>				
1	2	GODSMACK ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (12.98/18.98) <b>HS</b>		GODSMACK 1 week at No. 1	94	
2	1	CREED ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>		MY OWN PRISON	160	
3	4	SHANIA TWAIN ▲ <sup>7</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)		COME ON OVER	155	
4	3	DIXIE CHICKS ▲ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>		WIDE OPEN SPACES	143	
5	—	ESTEBAN DAYSTAR 08 (11.98/14.98)		WHAT CHILD IS THIS?	1	
6	5	METALLICA ▲ <sup>7</sup> ELEKTRA 61113*/EEG (11.98/17.98)		METALLICA	480	
7	6	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)		GREATEST HITS	313	
8	25	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>		THREE DOLLAR BILL, Y'ALL	122	
9	7	PINK FLOYD ▲ <sup>15</sup> CAPITOL 46001* (10.98/17.98)		DARK SIDE OF THE MOON	1231	
10	8	BOB MARLEY AND THE WAILERS ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)		LEGEND	592	
11	9	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)			5	
12	—	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)		THE MOST WONDERFUL TIME OF THE YEAR	1	
13	22	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)		GREATEST HITS	519	
14	11	'N SYNC ▲ <sup>10</sup> RCA 67613 (11.98/18.98)		'N SYNC	135	
15	15	MATCHBOX 20 ▲ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>		YOURSELF OR SOMEONE LIKE YOU	190	
16	12	BON JOVI ▲ MERCURY 526013/DJMG (10.98/17.98)		CROSS ROAD	69	
17	13	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)		VAULT — GREATEST HITS 1980-1995	207	
18	21	AC/DC ▲ <sup>10</sup> EASTWEST 92418/EEG (11.98/17.98)		BACK IN BLACK	328	
19	19	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (10.98/16.98)		EVERYWHERE	176	
20	20	BACKSTREET BOYS ▲ <sup>13</sup> JIVE 41589 (11.98/17.98)		BACKSTREET BOYS	167	
21	17	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>		ROMANZA	151	
22	18	ABBA ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)		GOLD	185	
23	26	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)		GREATEST HITS	381	
24	24	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>9</sup> MCA 110813 (12.98/18.98)		GREATEST HITS	341	
25	29	RADIOHEAD ▲ CAPITOL 55229 (10.98/16.98)		OK COMPUTER	58	
26	10	CAT STEVENS A&M 546889/UNIVERSAL (6.98/11.98)		GREATEST HITS	55	
27	16	STYX ● A&M 540387/UNIVERSAL (10.98/17.98)		GREATEST HITS	52	
28	—	MICHAEL CRAWFORD ATLANTIC 82430/AG (5.98/11.98)		MICHAEL CRAWFORD WITH LOVE	1	
29	27	FAITH HILL ▲ <sup>5</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)		FAITH	124	
30	30	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)		...HITS	105	
31	36	SADE ▲ <sup>8</sup> EPIC 66686* (11.98 EQ/17.98)		BEST OF SADE	155	
32	31	MADONNA ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)		THE IMMACULATE COLLECTION	321	
33	33	MILES DAVIS ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)		KIND OF BLUE	85	
34	28	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)		DIZZY UP THE GIRL	109	
35	39	AC/DC ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)		LIVE	136	
36	14	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)		THE CHRONIC	98	
37	37	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)		THE GREATEST HITS COLLECTION	138	
38	—	GREEN DAY ▲ <sup>10</sup> REPRISE 45529*/WARNER BROS. (7.98/11.98) <b>HS</b>		DOOKIE	114	
39	50	VARIOUS ARTISTS ● WALT DISNEY 060625 (5.98/9.98)		HALLOWEEN SONGS & SOUNDS	17	
40	34	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)		SUBLIME	212	
41	35	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)		CHRONICLE THE 20 GREATEST HITS	367	
42	40	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>		BUENA VISTA SOCIAL CLUB	75	
43	—	CAROLE KING ▲ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)		TAPESTRY	437	
44	41	METALLICA ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)		...AND JUSTICE FOR ALL	546	
45	42	DAVE MATTHEWS BAND ▲ <sup>7</sup> RCA 66904 (11.98/17.98)		CRASH	231	
46	47	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)		GREATEST HITS	118	
47	49	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)		GREATEST HITS, VOL. 1	45	
48	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)		THE GLORIOUS SOUND OF CHRISTMAS	8	
49	—	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)		TRACY CHAPMAN	123	
50	—	FLEETWOOD MAC ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)		GREATEST HITS	417	

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

## Artists & Music

### BOOK, CD, MOVIE REVEAL ALL ABOUT COLE

(Continued from page 16)

ject like a soundtrack. In addition to the previously available material, the set includes two new songs: the uptempo "Livin' For Love" and the more traditional Cole ballad "Angel On My Shoulder," penned by the artist with Richard Marx. Venable hopes the songs will help the album reach two different audiences.

"One is an adult demographic, 35-54, who loved Natalie in the '70s and '80s and then rediscovered her in the '90s with 'Unforgettable,'" Venable notes. "The other consumer is the one who really appreciates her uptempo/dance tracks. With this album, we take the best of both of those worlds."

The marketing is unique, given the diversity of the audience. First on the agenda is a two-week direct-response TV ad that will allow consumers to order the disc via an 800 number. "We're doing that because a lot of adult consumers don't live in record stores any more," Venable says. "They have other priorities. But the one thing they have is a television. They are more apt to either purchase it right then on the phone, or it will prompt them to go to the record store."

The label will also approach radio and retail with the two singles. "Angel On My Shoulder" goes to AC radio Monday (30), while "Livin' For Love" goes to crossover radio Nov. 13 and to club DJs Nov. 16. Then on Jan. 15, 2001, Elektra will ship the latter cut to top 40 radio. It marks the first time the label has worked a Cole cut to that format in 10 years.

Working several formats isn't new to Cole. "Unforgettable" drove programmers absolutely nuts," she says with a laugh. "It was being played top 40, next to Metallica. We were actually vying with Metallica for the No. 1 spot several times [on a number of stations]. It was hysterical. Program directors were tearing their hair out because they didn't know what to do."

While the album and its 19 tracks was 25 years in the making, the book encompasses a lifetime of ups and downs, high points, and mistakes that some would think a person would want better left unspoken. "I was approached to write this book 10 years ago, and I ran away from that for a while," the artist says. "One of the reasons was my son's age—he was 11. I didn't want to write a book and then have to have him defend his mother."

She continues, "Plus, I was still young. I hadn't learned as much in life. Then I signed a deal five years ago, and I then went into a second divorce. So, I stopped the process, and it fell off the table again. Finally, Dick Parsons at Time Warner got it back on the table. I felt more ready. It seemed like the time was right to unfold and reveal portions of my life."

While the book was being made into a TV movie, Cole had to watch as actors under the direction of Robert Townsend brought her life to the screen. Then she was called upon to do the same.

"I play me coming out of drug rehab in the movie—my life afterwards," Cole says. "Robert was great, and he made me dig deep. He helped me be me, if that makes sense. It's not as easy as one would think, playing oneself. Robert, however, made it easier."

All of this self-examination can lead an artist through personal and professional transformation. While her last album was more retro-R&B and jazz in nature, the new songs are more straight-up pop—yet another change. And personally, Cole has found a new focus.

"The album, book, and movie have helped me see the patterns in my life," she says. "With all the different things that I got in and out of, I realized that I was the kind of person who thought that I was carving my own path... no way. That's not how it works, spiritually. I am a person now who is more focused on what is

required of me, instead of what I want to do. I'm not as selfish about my needs as I was 10 years ago or even five years ago."

She adds, "This book unleashed a lot of different feelings. I should be a crazy nut, but it turns out I'm really OK. I look back and think, 'How on earth did I live through this?' I was talking with my collaborator, Digby Diehl, about various items, and it felt like I had to be talking about a different person."

Whether the movie, book, and CD garner the highest sales and ratings of her career doesn't really matter to Cole. Sure, it would be great. But for the artist, it's now about the adventure. "It's my nature to go off on different tangents," she says. "I don't want to be bored. I have to have more than one element in my life. But I don't mind all the change, because if I discover something valuable in it, if I grow, then it's worthwhile."

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
SANTANA, EVERLAST	Hollywood Bowl Los Angeles	Oct. 14-15	\$1,585,674 \$69.50/\$48.50/ \$38.50/\$28.50	30,073 35,104 two shows	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
OV7	Auditorio Nacional Mexico City	Sept. 8-10	\$1,204,379 (11,441,597 pesos) \$50/\$40/\$30/\$12.50	47,901 49,530 five shows	RAC Producciones
JUAN GABRIEL, NYDIA ROJAS	Universal Amphitheatre Universal City, Calif.	Oct. 6-8	\$1,097,673 \$129/\$79/\$69/\$64	15,157 16,898 three shows	House of Blues Concerts, Hauser Entertainment
ROBBIE WILLIAMS	Scottish Exhibition & Conference Centre Glasgow, Scotland	Oct. 16-18	\$1,089,382 (750,005 pounds) \$39.94/\$36.31	27,448 three sellouts	DF Concerts
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Freedom Hall Coliseum Louisville, Ky.	Oct. 18	\$814,861 \$59/\$49/\$39	14,929 sellout	Outback Concerts, Xentel Inc.
CREED, COLLECTIVE SOUL, FULL DEVIL JACKET	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Oct. 4-9	\$804,654 \$35/\$25	25,873 two sellouts	SFX Music Group
ANA TORROJA & MIGUEL BOSE	Auditorio Nacional Mexico City	Oct. 6-8	\$770,791 (7,322,512 pesos) \$75/\$50/\$40/\$10	25,180 29,718 three shows	RAC Producciones
DIXIE CHICKS, RICKY SKAGGS	Conseco Fieldhouse Indianapolis	Oct. 23	\$666,817 \$47.50/\$29.50	14,698 sellout	Moore Entertainment, Concerts West
RADIOHEAD	Glasgow Green Glasgow, Scotland	Sept. 28-29	\$648,906 (443,000 pounds) \$36.62	17,720 two sellouts	DF Concerts
DIXIE CHICKS, RICKY SKAGGS	Thompson-Boling Arena Knoxville, Tenn.	Oct. 20	\$611,929 \$42.50/\$29.50	14,647 sellout	Moore Entertainment, Concerts West

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## SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**GIRLS ON FILM (SCORES):** It's hard to imagine that the ratio of gender inequality in the workplace applies to an industry as open and creative as the film-score business.

However, not only is that the case, but given the statistics, it is more prevalent in that industry than almost any other. That is evidenced by the fact that, to date, only one woman has won an Academy Award for best music for a score. That woman is **Rachel Portman**, who won for her 1996 score of "Emma" and was nominated again in 1999 for "The Cider House Rules."

Portman continues blazing a trail for female composers with her touching and emotional soundtrack to **Robert Redford's** "The Legend Of Bagge Vance" (in theaters Nov. 10, with the soundtrack released on Chapter III Records the prior Tuesday).

Portman (whose résumé also includes "Benny & Joon," "The Joy Luck Club," and "Smoke") was handpicked by Redford early on to score the production.

"He was keen to get me involved as early as possible and was closely involved in helping me find the right direction in the score," Portman says.

Portman's lavish orchestral songs are nestled comfortably among tracks from **Duke Ellington, Fats Waller, and Muggsy Spanier** to enhance Redford's emotional overtures of a film set in the American South in the 1930s.

"The inspiration for the music came from the themes and characters in the film. It is a story about a hero who has lost his will to succeed and his spiritual journey," she says.

One of the few successful working women in film scores, Portman is building a career that has the potential to become legendary not only on the merits of her music but on the ability to succeed in a male-dominated business.

**ALSO MAKING INROADS** is pop singer **Sophie B. Hawkins**, who is "bouncing" into the movie business on her own terms with soundtrack placements and a movie chronicling her own musical experience.

Hawkins, who left Sony Music by her own request and took her licenses with her, has been actively involved in exploiting her wealth of material and has succeeded in getting a newly remixed version of her song "Lose Your Way" on the soundtrack to the Miramax film "Bounce" (which stars **Ben Affleck** and **Gwyneth Paltrow**).

The track is from her third and final album for Columbia, "Timbre," but it is actually being treated as a new release.



HAWKINS

"That album was never promoted properly and was barely heard," Hawkins says. "So, to most people the song is new to people in the U.S. Plus, we've remixed it. It's so fulfilling to see the music come to life, finally."

She adds, "There's so much I can do now. The label saw me as one thing, and if I wasn't that, I was nothing. Well, now I'm something on my own terms."

The track is slated to be a single from the soundtrack, which hits stores Nov. 7 through the Engine/Arista. The album also contains tracks from **Leigh Nash of Sixpence None The Richer, Sarah McLachlan, Carly Simon, and Dido**.

Meanwhile director **Gigi Gaston** has completed a documentary on Hawkins titled "The Cream Will Rise" for the Sundance Channel. It has played at film festivals around the world and chronicles a Hawkins tour and contains more than 20 songs from the artist. Since Hawkins has newfound freedom, what about a soundtrack for it?

"That is definitely in the realm of possibilities now, which itself is an exciting prospect," she says.

**ANGELIC TUNES:** While none of them have the trendsetting hair-do **Farrah Fawcett** gave pop culture, the new **Charlie's Angels** are hitting theaters with a soundtrack as upbeat and jiggly as the trio themselves. The album is a mixture of old and new songs, with the new fodder coming from **Destiny's Child** ("Independent Woman") and **Aerosmith** ("Ya Mamma").

On the score side, **Edward Shearmur** ("Cruel Intentions," "Jakob The Liar," and "Blue Streak") does an excellent job of capturing the campy, action-packed feel of the film. Shearmur, who did a seven-year apprenticeship with the award-winning **Michael Kamen**, is quickly gaining credibility on his own. More on him later, as he is currently working on the **Sandra Bullock** star vehicle "Miss Congeniality."

## INTERSCOPE'S SAMANTHA MUMBA OFFERS HER OWN SLANT ON YOUTH POP

(Continued from page 20)

magazines are set to do stories on Mumba, and America Online has selected her as one of pop's new princesses for a November feature on its music site. Also, the artist, who as yet has no confirmed U.S. tour dates, will appear with S Club 7 and others as part of a concert to be aired on the Disney Channel over Thanksgiving weekend.

If Mumba hasn't distinguished herself by then, follow-up single "Body II Body" (recently released in the U.K.) should do the trick. Incorporating the memorable keyboard tag from David Bowie's "Ashes To Ashes" to hypnotic effect, the tune is slinkier and subtler than much of what's heard on pop radio today.

But the sampling may invite more unwanted comparisons. Just as Jessica Simpson recently borrowed from John Mellencamp's tale of dreams gone wrong "Jack & Diane" to create a frothy primer on flirting ("I Think I'm In Love With You"), "Body" retains the haunting tone of Bowie's original but applies it to, um, crashing a dance party.

In a way, the subject matter of "Body" is part of what makes Mumba's album work so well: It's a collection of songs that, though sophisticatedly produced, sound natural coming from a teenager.

There are no disturbingly precocious lines like "Hit me, baby, one more time" and few Christina Aguilera-esque vocal acrobatics. Instead the observations on love seem every bit as straightforward and sweet as diary entries, and

*'I am new to the music industry, so I can't claim that I know everything—it's a very big learning process. But I do not want to be taken advantage of'*

- SAMANTHA MUMBA -

they're delivered with an ideal mix of sincerity and style.

The album contains many melodic, hooky treats, and Mumba co-wrote six of them. Among her contributions are the inspiring "Til Night Becomes Day," in which she reveals a "slightly gentler, softer side," as well as the aggressive "Baby Come On Over," which, she says, "shows a bit of my personality more than anything else."

"When it comes to guys, I won't march straight up to them and eat them—guys shouldn't be afraid of me, because I'm not like that at all," she explains. "But when it comes to work, I'm very, very strong-minded. I mean, I am new to the music industry, so I can't claim that I know everything—it's a very big learning process. But I do not want to be taken advantage of, and as far as I can help it I will not let myself be taken advantage of."

Of the writing process, Mumba, who is published by Warner/Chappell Music, says, "I wouldn't consider myself a writer yet—it was my first time ever. I found it much easier than I thought it was going to be. I worked with really lovely, down-to-earth Swedish producers [Bag and Arnthor for Murlyn Music]. We played the music on a loop, and we all brainstormed and put our ideas through. They always gave me the last say as to what we actually sang. They quite liked that I was a bit younger and would maybe have a different version or slang of a word as opposed to what they would use."

That process likely led to one of the album's most prescient lyrics, from the funky, TLC-like "What's It Gonna Be": "This baby diva won't queue in line." Clearly, Mumba is on the fast track to stardom.





# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	3	15	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
2	5	9	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
3	NEW	▶	TONY IOMMI DIVINE 27857/PRIORITY (10.98/16.98)	IOMMI
4	4	3	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
5	6	14	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
6	2	2	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
7	1	2	OSCAR DE LA HOYA EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
8	7	9	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
9	8	14	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
10	11	23	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
11	10	4	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION: DA LP
12	NEW	▶	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING
13	NEW	▶	DELTRON 3030 75 ARK 75033* (10.98/16.98)	DELTRON 3030
14	16	19	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
15	12	2	DELIRIOUS? SPARROW 51739 (16.98 CD)	GLO
16	14	6	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
17	15	17	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
18	9	2	THE OC SUPERTONES BEC 17740 (16.98 CD)	LOUD AND CLEAR
19	22	5	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
20	21	7	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
21	13	2	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
22	29	16	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
23	23	3	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
24	28	6	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
25	NEW	▶	SOLDIERZ AT WAR MILITARY 57571 (8.98/13.98)	HU\$\$LIN 4 A KAU\$E

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

26	17	3	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98)	MUGGS PRESENTS THE SOUL ASSASSINS II
27	19	8	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
28	32	17	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
29	25	25	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
30	42	10	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
31	20	4	ALEJANDRO SANZ WEA LATINA 85052 (16.98 CD)	EL ALMA AL AIRE
32	33	28	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
33	26	10	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
34	39	20	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
35	31	2	CHAYANNE COLUMBIA 84098/SONY DISCOS (10.98 EQ/17.98)	SIMPLEMENTE
36	49	2	MARTHA STEWART MARTHA STEWART LIVING 79975/RHINO (5.98/9.98)	MARTHA STEWART LIVING: SPOOKY SCARY SOUNDS FOR HALLOWEEN
37	34	6	VAST ELEKTRA 62511/EEG (17.98 CD)	MUSIC FOR PEOPLE
38	43	6	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
39	41	28	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
40	NEW	▶	KIRK WHALUM WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
41	38	7	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
42	37	4	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
43	RE-ENTRY	▶	CONJUNTO PRIMAVERA FONOVISA 10118 (8.98/12.98)	EL RECADO
44	NEW	▶	DOWNSET. EPITAPH 86601 (16.98 CD)	CHECK YOUR PEOPLE
45	36	9	MAJOR FIGGAS RUFFNATION 47749*/WARNER BROS. (11.98/17.98)	FIGGAS 4 LIFE
46	30	82	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
47	45	4	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
48	40	12	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
49	24	2	NOTHINGFACE TVT 5880 (9.98/11.98)	VIOLENCE
50	18	2	COC SANCTUARY 84500 (11.98/17.98)	AMERICA'S VOLUME DEALER

## POPULAR UPRIISINGS

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

**STOMPING BEATS:** Norwegian DJ/remixer **JS-16** steps into the spotlight again with his latest album, "Stomping System" (Playland/Priority Records), his U.S. debut set. The album has



**On The Spiritual Tip.** On gospel group Spiritual Pieces' second album, "Soul Food" (Tommy Boy Gospel Records), "we're much more relaxed and confident," says group member Fatima Lowe. Once a quartet and now a trio, Spiritual Pieces collaborated with producers Kenny Harris and Dale Harewood on "Soul Food."

already yielded the hit singles "Stomp To My Beat" (No. 18 last year on the Hot Dance Music/Maxi-Singles Sales chart), the album's title track (a top five hit in the U.K.), and "Love Supreme" (a No. 28 hit this year on the Hot Dance Music/Club Play chart).

JS-16, whose real name is

**Jaakko Salovaara**, has remixed songs by **Ricky Martin**, **Alexia**, and **Bomfunk MCs**.

**BRAZILIAN RHYTHM:** **Bebel Gilberto's** "Tanto Tempo" album (Six Degrees) has been bubbling under the Heatseekers chart but is experiencing an increase in sales. The Brazilian singer worked with several DJs and producers on the album, including **Mario Caldato Jr.**, **Thievery Corporation**, and **Amon Tobin**. Gilberto's musical pedigree is noteworthy: Her father is bossa nova legend **João Gilberto**.

**CAGLE COUNTRY:** Country singer **Chris Cagle** is already getting attention for his first single, "My Love Goes On And On," which is rising up the Hot Country Singles & Tracks chart; this issue the song is No. 27. "My Love Goes On And On" is featured on Cagle's debut album, "Play It Loud" (Virgin Nashville), which was released Oct. 24.

Cagle has been on a promotional tour of radio stations. Virgin Nashville has begun a



**Factory Workers.** Heavy rock band Factory 81 has been on tour in support of its debut album, "Mankind" (Mojo/Universal). Lead singer Nate Wallace says the band's music combines "jazz, hip-hop, and tribal-based drum beats. There are a lot of spiritual aspects."

significant advertising campaign for the album on CMT and Great American Country.

The singer co-wrote and co-produced most of the songs on "Play It Loud." He says his musical influences include **Conway Twitty**, **the Doobie Brothers**, **the Eagles**, and **Charlie Daniels**.

**HEAVY METAL THUNDER:** **Nevermore's** latest album, "Dead Heart In A Dead World" (Century Media), is bubbling under the Heatseekers chart following the set's release Oct. 17. The Seattle heavy metal band, which consists of former members of **Sanctuary**, is on a limited U.S. tour. Upcoming dates include Wednesday (1) in Tampa, Fla., and Nov. 11 in San Bernardino, Calif.

**BOY BAND DREAM:** **Dream Street** is a new boy band whose self-titled debut album on Lava/Atlantic Records is set for release Tuesday (31). The New York-based group, whose members are all under the age of 16, completed a U.S. shopping mall tour in

October. Dream Street was also featured on the soundtrack to "Pokémon The Movie

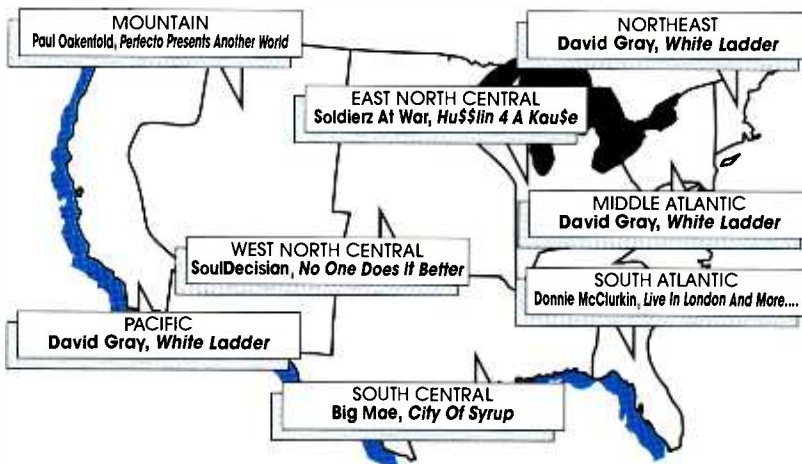


**Hello, Nelly.** Pop singer Nelly Furtado's debut album, "Whoa, Nelly!" (DreamWorks Records), has already gotten positive reviews in several major publications, including Entertainment Weekly and Rolling Stone. The Canadian-born Furtado, who performed at Lilith Fair last year, says of making her album, "I liked the challenge of making something that's upbeat and hopeful."

2000" with the song "They Don't Understand." An alternate version of the song is on the "Dream Street" set.

Dream Street worked with such producers as **Jorgen Elöfsson (Britney Spears)** and the team **Berny Cosgrove** and **Kevin Clark (Jennifer Paige)** on the album. The teen group recently performed on "The Maury Povich Show."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Paul Oakenfold Perfecto Presents Another World	1. David Gray White Ladder
2. David Gray White Ladder	2. Tony Iommi Iommi
3. Keb' Mo' The Door	3. DJ Skribble Essential Dance 2000
4. Blue Man Group Audio	4. Phife Dawg Ventilation: Da LP
5. Oscar De La Hoya Oscar De La Hoya	5. Keb' Mo' The Door
6. The Union Underground...An Education In Rebellion	6. Paul Oakenfold Perfecto Presents Another World
7. SoulDecision No One Does It Better	7. SoulDecision No One Does It Better
8. Brad Paisley Who Needs Pictures	8. Nickelback The State
9. Tony Iommi Iommi	9. DJ Skribble & Anthony Acid Music 4 Dance Music 4 Allitude: MDMA Volume IV
10. Guster Lost And Gone Forever	10. Hoku Hoku



# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### HOOTIE & THE BLOWFISH

Scattered, Smothered & Covered

PRODUCERS: various  
Atlantic 83408

While those ever-earnest Hootie lads ponder their next creative move, they serve their die-hards with a collection of rarities, B-sides, and live bits. As projects of this nature go, this is a remarkably cohesive, high-quality set. For the most part, the material is appealing, if not terribly memorable. That said, there are several cuts of interest to folks beyond faithful disciples. "Fine Line," a Radney Foster gem that was cut during the sessions for "Cracked Rear View" (the album that turned the act into a multi-platinum band), has solid pop single potential, while "I Go Blind" (a tune by Canadian act 54-40 that the band popularized on the first soundtrack to "Friends") is better than anything on the act's last two albums. "Scattered, Smothered & Covered" comes at an interesting time. At the core, it's an above-average bar band that got lucky. It's earnest, charming, and lots of fun live. But is that enough to maintain the interest of mainstream listeners whose rock tastes are now seemingly more edgy and aggressive? The answer will likely be revealed on the act's next studio set.

### R & B / HIP-HOP

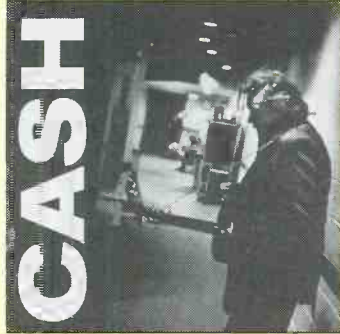
#### OUTKAST

#### Stankonia

PRODUCERS: various  
LaFace/Arista 73008-26072

Time to take a trip, boys and girls—a trip to a land where funk meets hip-hop. A place where words like abstract, complicated, funky, and mind-blowing all find comfort in their normalcy. Welcome to the land of "Stankonia." Atlanta natives Dre and Big Boi have created one of the most innovative, as well as one of the most cluttered, hip-hop albums in recent years. From the album's first full track, "Gasoline Dreams," with its raging guitar solo, to the set's final track, "Stank Love," an homage of sorts to gospel choirs and '60s doo-wop groups, this album will have heads spinning... and then asking for more. The duo gets amped on the set's first single, the kinetic "B.O.B." Also noteworthy is the oh-so-radio-ready "Ms. Jackson," which is very reminiscent of an old-school hip-hop love song; the Outkast-produced track is a heartfelt ode to "baby mothers." The laid-back funk and swagger of "So Fresh So Clean" and the Latin-influenced "Humble Mumble," featuring Erykah Badu, also keep the 17-track voyage from ever being redundant.

### SPOTLIGHT



#### JOHNNY CASH

American III: Solitary Man

PRODUCER: Rick Rubin  
American 69691

The third installment of Johnny Cash's Grammy-winning collaboration with Rick Rubin is an understated affair that nevertheless achieves similar moments of brilliance. Whether covering such well-known material as Tom Petty's "I Won't Back Down" or a healthy dose of his own stuff, Cash exudes authority. Indeed, Petty's song becomes a stoic statement of indomitability in Cash's hands, and likewise U2's "One" is a spiritual testament to the power of love. The title cut from Neil Diamond is conveyed with a spooky sense of foreboding, and "Lucky Ole Sun" is as optimistic as "Nobody" is hangdog. Cash sounds effectively worn on the powerful "I See Darkness," but the package reaches its most incredible heights with Nick Cave's harrowing "The Mercy Seat," a physically challenging song that leaves both Cash and the listener spent. Acoustic in format and raw in nature (with creaking chairs, no less), "Solitary Man" may lack the immediate impact of its predecessors but is no less a masterpiece, and Rubin should always be recognized for putting Cash in a setting that allows this star to shine so brightly.

#### PROFYLE

Nothin' But Drama

PRODUCERS: various  
Motown 9745

Profyle shows no sign of slumping on its sophomore set, "Nothin' But Drama." The group, which consists of brothers Face and Hershey and cousins L'Jai and Baby Boy, saw minimal success with 1999's "Whispers In The Dark." It returns with its four-part harmonies coupled with thumping tracks courtesy of Steve "Stone" Huff and Joe, among others. The Shreveport, La.-based quartet

### SPOTLIGHT

#### U2

All That You Can't Leave Behind

PRODUCERS: Daniel Lanois, Brian Eno  
Interscope 314524653

From the outset, one thing is perfectly clear on U2's first set since 1997's "Pop": The lads have returned to rock. Scant seconds into the album-opener (and first single) "Beautiful Day," the Edge's signature guitar riffs rip through the track, urging his bandmates to deliver their most impassioned performances in years. The chaotic electronic density of U2's last few efforts has been replaced by sticky, bite-size tunes—sporting candy-sweet choruses that are often underlined by unabashed words of love. Bono is in superior voice here,



darting from his instantly recognizable caterwaul to more subtle whispers and chants. He even dabbles in a little Philly-flavored soul on the hit-worthy rock ballad "Stuck In A Moment You Can't Get Out Of." Of course, U2 comments on the state of world affairs, doing so with exemplary eloquence on the companion cuts "Peace On Earth" and "When I Look At The World." Ultimately, though, the most sterling moments of this fine set are the unassuming ones, like the simple, acoustic "Wild Honey" and the soft-edged "Grace"—both of which have meticulous melodies that linger in the brain long after the music has stopped. A most welcome return from one of rock's truly great bands.

gets off to a tremendous start with the Teddy Riley-produced "Liar." Currently burning up the charts, this tale of infidelity features quite the relentless yet emotional chorus, in which the unfaithful is labeled "A liar/A cheater/A deceiver/Heartbreaker." The radio-ready "Nasty" pops with guest vocals from Monifah. Tales of love in all its many stages domi-

### SPOTLIGHT



#### BRUCE HORNSBY

Here Come The Noise Makers

PRODUCERS: Wayne Pooley, Bruce Hornsby  
RCA 07863 69308

Titled after a comment made by a fan at a Bruce Hornsby Band show during the late '70s, "Here Come The Noise Makers" ably succeeds in showcasing the encompassing musical styles of singer/pianist Bruce Hornsby and his core band (keyboardist John "J.T." Thomas, saxophonist Bobby Read, bassist J.V. Collier, guitarist Doug Derryberry, and drummer Michael Baker) in a live setting. The two-disc, 18-track set was recorded at various concerts, circa '98/'99, including the Woodstock festival, episodes of PBS' "Austin City Limits," and BET's "Jazz Central." In such surroundings, many songs—including "Jacob's Ladder," "Spider Fingers," "King Of The Hill," and "The Valley Road"—are tastefully reinterpreted with carefree abandon. For pure aural expansions, look no further than tracks like "Great Divide," "The Red Plains," and the No. 1 hit "The Way It Is," which in signature form is preceded by melancholic piano tinklings. Wonderfully eclectic and captivating, "Here Come The Noise Makers" is Hornsby at his absolute best.

nate the 14-track set. The Joe-penned/produced "I Do" will surely turn up at weddings in the near future. Profyle has a sure hit on its hands with "Nothin' But Drama."

### COUNTRY

#### MARK CHESNUTT

Lost In The Feeling

PRODUCER: Mark Wright  
MCA 088170

Mark Chesnutt may well be the best modern-era traditional country singer going, and seldom has he packed more

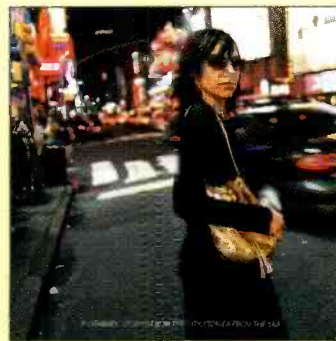
### SPOTLIGHT

#### PJ HARVEY

Stories From The City. Stories From The Sea

PRODUCERS: P.J. Harvey, Rob Ellis, Mick Harvey  
Island 314-548-144

It's strange that P.J. Harvey's most personal album can also seem so unlike the artist as we have previously known her. Despite their almost peerless exploratory fervor, Harvey's first five discs were startlingly complete conceptions. "Stories From The City" shows the same genius—only in fits and starts. The product of an obviously affecting writing sojourn in New York, the sparsely produced set revels in cinematic urban tales, with valentines and violence given equal time. This is ground that can trip Harvey up, with a rocker like "The



Whores Hustle And The Hustlers Whore" full of clichés she seemed incapable of before. Yet there are many irresistible tracks, particularly the slower, more poetically ambitious ones: the twilight rumination "Horses In My Dreams," the hauntingly detailed "One Line," the grand, onomatopoeic "Floating." The highlight, though, is "This Mess We're In," a sharply observed lovers' lament in duet with Radiohead's Thom Yorke.

authority and emotion into a recording than he does here. This is good, radio-friendly stuff, from the midtempo vigor of "Fallin' Never Felt So Good" to the easy-rollin' regret of "Halfway Back To Birmingham." Chesnutt places two cry-in-the-beer laments midway through, "Try Being Me" and "Go Away," but quickly and wisely livens things up with the barroom sing-along "It Pays Big Money," an homage to erring on the side of caution. Chesnutt and producer Mark Wright take a chance by marrying strings and twang with the sultry/swampy "Love In The Hot Afternoon";

(Continued on next page)

### VITAL REISSUES®

#### OTIS SPANN

Good Morning Mr. Blues

ORIGINAL PRODUCER: Karl Emil Knudsen  
REISSUE PRODUCER: Chad Kassem

Analogue Productions CAPR3016

The sadly short-lived Otis Spann (1930-70) was known far more for his role as Muddy Waters' rockin' piano player than for his own vocalizing. But his handful of albums as a leader prove that he was not only a peerless blues pianist but a singer of rare quality. His soulful élan and swinging humor brim over on "Good Morning Mr. Blues," originally a Storyville LP recorded in Copenhagen on a day off from an early '60s Waters tour. Captured mostly solo at the keyboard, Spann provides more than

enough improvisational showmanship on a set of blues standards ("Trouble In Mind," "Jelly Roll Baker"), personal variations on age old themes



(the ace title track), and game originals ("Keep Your Hands Out Of My Pocket"). Doing the Lord's own work, the Salina, Kan.-based Analogue Productions has restored this recording to an audiophile standard; the disc stands as a definitive Spann document to rank with "Otis Spann's

Chicago Blues" (Testament) and "Otis Spann Sings The Blues" (Candid). Distributed in the U.S. by Harmonia Mundi.

#### GEORGE BENSON

The George Benson Anthology

PRODUCERS: various

Warner Archives/Rhino 79934

Crossing over from R&B to pop is one thing. Taking jazz and parlaying it into a successful reign in R&B and pop hitdom is quite another. That's what guitarist/singer/songwriter George Benson has done during his 46-year, 31-album music career. The rhythmic fruits of that creative labor make up this two-disc collection, a 32-track listening treat that stretches

from Benson's first incarnation as a respected jazz artist ("White Rabbit," "Shadow Dancers")—when he worked with everyone from Miles Davis and



Herbie Hancock to Jimmy Smith—through his second coming as the progenitor of such R&B/pop perennials as the 1976 Grammy-winning record of the year "This Masquerade," "Give Me The Night," and "On Broadway." Despite the omission of gems like "Lady Blue," this anthology is still a must-have for any serious collector.

**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, Tenn. 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).



# Reviews & Previews

(Continued from preceding page)

the end result is a powerhouse cut that echoes Marty Robbins. The record triumphantly concludes with two country waltzes—"Lost In The Feeling" and "Somewhere Out There Tonight"—that are country perfection. Yee haw.

## ★ SONYA ISAACS

**Sonya Isaacs**  
PRODUCER: Vince Gill  
Lyric Street 65004

Those who complain about the overabundance of female vocalists in the country format had best not ignore the incredibly talented Sonya Isaacs or her debut as a solo artist. Isaacs, a member of the successful bluegrass/gospel family group the Isaacs, possesses an angelic voice with incredible range, power, and emotional impact. Her vocal delivery swoops, dives, climbs, and quavers through all tempos and moods. "I've Forgotten How You Feel" is a driving quest for redemptive love, while "Let's Not Lose Each Other Anymore" is a languid commitment ballad in the signature style of producer Vince Gill. Indeed, Gill's imprint is all over this record, from soulful harmonies to crack musicianship and crisp production. But it's Isaacs' wondrous skill that makes "Barefoot In The Grass" the tearjerker it deserves to be and "Healing Hands" such a soothing testament to the purpose of love. The closer, "The Battlefield," is a timeless Celtic show-stopper that would have worked centuries ago and most definitely provides goosebumps today. Make room.

## JAZZ

### ► MEDESKI, MARTIN & WOOD

#### The Dropper

PRODUCERS: Medeski, Martin & Wood; Scotty Hard  
Blue Note 22841

With their sound built upon funky grooves and improvised melodies, it would be easy for a sameness to permeate this organ trio's music. Fortunately, Medeski, Martin & Wood address this potential pitfall by giving each of their releases a different spin, adding turntable science to 1998's "Combustication," then going the all-acoustic route on the free-jazz "Tonic." The act's new release has the flavors of both but tastes like neither, as MM&W add saxophone, violin, and cello to assorted tracks, with downtown guitarist Marc Ribot adding appropriately outside licks to several compositions. The result grooves as hard as anything the trio has done, with a dark, dissonant edge and an ethereal otherworldliness that conjoins Ornette Coleman's sense of freedom with Pink Floyd-esque space jams. Give it credit—this band is playing real jazz that reflects today's culture, and young listeners can't get enough.

## LATIN

### MIJARES

#### Historias De Un Amor

PRODUCERS: Danilo Ballo, Emanuele Ruffinengo  
Universal/Mercury 012-159013

On his fourth album, Mexican balladeer Manuel Mijares (married to singer/actress Lucero) teams up with producers Danilo Ballo and Emanuele Ruffinengo, the latter of Alejandro Sanz fame. But Mijares plays it safe here with a standard ballad album that features some very lovely tracks but nothing new as far as arrangement or musical innovation. In his favor, Mijares has a very deep, distinctive voice and a first single—Ana Cirre's "Aunque No Estés"—which is breathtaking. He also writes several of the tracks here, all of which are melodic and catchy enough. That said, nothing really reaches out to grab you beyond the prettiness.

## WORLD MUSIC

### ★ BOUBACAR TRAORÉ

#### Maciré

PRODUCER: Habib Koite  
Label Bleu/Indigo 2564

Malian singer/guitarist Boubacar "Kar Kar" Traoré had local radio hits in the '60s, only to live the next two decades out of the spotlight. The late '80s found him reasserting his prowess as a live performer both at home and in Europe, and he made a handful of recordings along the way, leading up to the fine '96 solo album "Sa Golo" for the French label Indigo. For his more expansive Indigo follow-up, Traoré recruited a great homeboy band helmed by protégé Habib Koite as second guitarist and producer. Yet the show's star is definitely Traoré, with his brand of Malian blues fueled by a virtuosic guitar style and engaging, expressive vocal manner. The West African blues is lighter and more lyrical than its New World progeny, but whether voicing hymn-like lamentations (such as "Les Enfants De Pierrette," for his late wife) or upbeat swingers (such as "Kar Kar Madison"), Traoré channels something timeless and deep. Distributed by Harmonia Mundi.

## CONTEMPORARY CHRISTIAN

### DANNY CHAMBERS

#### Sing Over Me Again

PRODUCER: Danny Chambers  
Avalon Music Distribution 210559

Danny Chambers is one of those artists whose music is an outpouring of his daily life as a pastor (of Nashville's the Oasis Church), as well as of his lengthy experience as a worship leader. Well-known for writing the worship music classic "Rain Of Your Presence," Chambers turns in a set designed to gently coax listeners into a closer relationship with God. The collection works on many levels. First, there's Chambers' voice, a very soothing instrument. Then there's the strength of the songs, most written by Chambers, several penned with collaborators Sam Thomas and C.J. Hatlevig. Thirdly, the production is lush, utilizing harp, grand piano, cello, and a sprinkling of understated horns. Though sonically polished, there's still an earthy feeling that will make budding worship leaders feel they can translate these songs easily to their own church services. Among the highlights are "Quiet Time," "Grace Abounding," "We Behold Your Glory," and the title track. Contact 615-641-3001.

## NEW AGE

### STATE OF GRACE

#### State Of Grace

PRODUCER: Paul Schwartz  
Windham Hill 01934-11565

With the "Aria" albums, producer Paul Schwartz took operatic arias and set them to synthesizer arrangements and dance beats. On "State Of Grace," Schwartz turns his ear to more ecclesiastical sounds, largely inspired by the hymns of 12th-century composer Abbess Hildegard von Bingen. Sung by soprano Lisbeth Scott, Schwartz's original melodies on "Veni Redemptor Gentium" and "Miserere" sound like they echoed out of Hildegard's abbey and ricocheted into a computer. Scott, however, sings with more passion than the usual restrained eroticism underlying von Bingen's music. Schwartz also adapts a pair of American hymns, the classic "Amazing Grace" and the Shaker hymn "Simple Gifts," the latter turned into a Celtic reel. These, along with a trio of instrumentals, sound like facile filler. But the ethereal grace of Schwartz's "Angelica," with Scott singing over a gurgling flute-like loop and laced by Gavyn Wright's violin, creates a haunting 21st-century hymn.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### BON JOVI Thank You For Loving Me (4:05)

PRODUCERS: Luke Ebbin, Jon Bon Jovi, Richie Sambora

WRITER: not listed

PUBLISHER: not listed

Island Records 15085 (CD promo)

As much as "It's My Life," the first single from Bon Jovi's "Crush," was a throwback to the heyday of its 1987 No. 1, "Livin' On A Prayer," second single "Thank You For Loving Me" is more than a reminder of the 1989 chart-topper "I'll Be There For You," replete with enough drama to make Jon Bon Jovi's hair curl up good and tight again. Die-hard fans probably already consider the track a cult classic—the retro rock power ballad is comfortable and appropriately searing in its use of soaring vocals and a passionate lyric. For radio, however, this may be a tough sell. As good as "It's My Life" was, it took American radio months to bashfully add the song to playlists, well after it had topped the singles chart in dozens of other nations. As usual, many programmers here are more conscious of station image than in playing what the masses say they want to hear. But this song leans a little too heavily on the tried and true to add fuel to whatever fire Bon Jovi may have ignited with "Life." Unfortunately, this time out, the boys in the band come across more as being lazy than reliving the good ole days.

## R & B

### PRU Candles (3:59)

PRODUCERS: Pru Renfro, Rick Williams, the Characters, Ben Garrison

WRITERS: P. Renfro, T. Taylor, C. Farrar, W. Robinson, W. Moore, M. Tarplin

PUBLISHER: not listed

Capitol 7087 (CD promo)

New artist Pru debuts with the single "Candles," a progressive R&B track that sets a distinct tone for just who Pru wants to be. Her distinctive sound immediately ranks her in the fine company of the new soul movement with the likes of Angie Stone, Amel Larrieux, Jill Scott, and Erykah Badu. With strong vocal abilities and a poetic songwriting style, Pru has a cool, literate sensibility rather than the blatant sexual overtones we see and hear so much of with R&B female acts. "Candles" interpolates the Smokey Robinson classic "The Tracks Of My Tears" in much the same way the Angie Stone hit from earlier this year, "No More Rain (In This Cloud)," was a reworking of Gladys Knight's "Neither One Of Us (Wants To Be The First To Say Goodbye)." "Candles" adapts pieces of the classic song's melody and a few key phrases from the lyric, along with a kicked-up, funky beat. It pays homage to the original and creates a comfortable familiarity for the new song. While the Robinson tribute might seem like an automatic reason for adult R&B radio to jump on

"Candles," mainstream R&B and hip-hop leaning stations may not be as quick to feel the song. But judging from the success of such acts as D'Angelo, Maxwell, and Lucy Pearl, there's plenty of room for smooth R&B in the genre as well.

## COUNTRY

### MINDY MCCREADY Scream (3:34)

PRODUCER: Billy Joe Walker Jr.

WRITERS: H. Darling, Jenai

PUBLISHERS: Dayspring Music/Little Chatterbox Music/Writes Extreme Music/Sis 'n Bro Music/Moraine Park Music, BMI, ASCAP

Capitol 7087 (CD promo)

Mindy McCready's return to radio via this Capitol issue finds the singer in a sultry, smoky, more mature mode, as opposed to her ultra-perky persona of yore. The results are uneven, but this song isn't altogether that bad. A neat acoustic intro quickly departs, and the

song descends into a more bombastic approach, save the occasional worthy guitar lick. McCready works hard but has a tough time with an obtuse lyric. "Scream" seems to be about some sort of "love 'em and leave 'em" scenario, with the singer being on the alone side of the equation. How radio will receive this song is anybody's guess, and McCready will get no help from a song title that brings plenty to mind—not much of it in her favor.

### TIM RUSHLOW She Misses Him (3:40)

PRODUCER: David Malloy

WRITER: T. Johnson

PUBLISHER: EMI/Blackwood/Tim Johnson (BMI)

Atlantic 30035 (CD promo)

Former Little Texas front man Tim Rushlow leaves the tripe of his previous gig far behind with this sobering song about Alzheimer's disease. It's an extremely well-written take on enduring love and devotion in the face of tough times: "She misses his gentle touch and the way he used to make her laugh/She misses the man he was in all of those old photographs." As moving as the lyric is, this song is unfortunately plagued by heavy-handed production and a syrupy arrangement too dependent on tinkling piano and "this is a sad song" strings. For his part, Rushlow does a great job, and his sentiment is well-taken. There are plenty of people who can relate to this song's message, which in itself could mean success at radio.

## ROCK TRACKS

### BLUR Music Is My Radar (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Virgin Records (CD promo)

Just weeks after Radiohead struck it big with its latest, "Kid A," debuting at No. 1 on The Billboard 200, fellow Brit act Blur follows in November with a retrospective of the art-poppers' past decade, "Blur: The Best Of." The band previews the set with the fun, new single, "Music Is My Radar." Damon Albarn's simple melody quickly infiltrates the brain, while the guitar- and bass-driven refrain keeps the tune chugging along. "Radar" collects elements from some of the ever-evolving band's hits—the lo-fi distortion brings the group's 1997 breakthrough, "Song 2," to mind, while the pervasive rhythm of "Radar" is reminiscent of the 1994 club hit "Girls And Boys." From the slide-whistle-sounding loop to the band's falsetto background vocals, this record is far more elaborate than its garage-sounding production appears. By the end, all the little pieces come back for the big climax. Then there's the video. It makes little sense, but nevertheless it typifies the general feel-good vibe of the tune. While you're scratching your head, you'll feel it bobbing to the beat. There's no reason not to like this one.

### THE OFFSPRING Original Prankster (3:42)

PRODUCER: Brendan O'Brien

WRITERS: the Offspring

PUBLISHER: not listed

Columbia 16311 (CD promo)

The funnymen of rock return with the first single from their upcoming "Conspiracy Of One" album, due Nov. 14. Despite a humorous title (like gangster—get it?), the track quickly becomes a sound-alike of the 1998 novelty hit "Pretty Fly (For A White Guy)," which in turn wasn't so far off from 1994's breakthrough smash "Come Out And Play." From the brisk tempo to the similar brushing percussion, spiced up with a sample from War's "Low Rider," "Original Prankster" delivers just what the Offspring did last time. Unfortunately, the lyric is

(Continued on next page)

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



## SPOTLIGHT



**BBMAK Still On Your Side** (3:32)  
 PRODUCER: Rob Cavallo  
 WRITERS: Berensté, Thiele, O'Brian, Barry, Burns, McNally  
 PUBLISHERS: Friends of Seagulls Music/Five Card Music, administered by Music of Windswept/Owenpop Songs, ASCAP; Warner-Tamerlane/Paradise Avenue Songs, BMI; StrongSongs Ltd./EMI  
**Hollywood Records 11301** (CD promo)  
 Six months ago, Christian Burns, Mark Barry, and Ste McNally were three British guys looking for love in the U.S. On the eve of its second single, BBMak is now one of the premier breakout acts of the year, thanks to Hollywood Records' masterful publicity campaign and the top 15 "Back Here," which demonstrated that good things do come in pretty packages. "Still On Your Side" takes the band's custom brand of home-grown harmonies, organic instrumentation, and instantaneously adhesive melodies to the next level. Co-written by the guys and dramatically reworked from the version found on their gold debut "Sooner Or Later" (with production from Rob Cavallo), this joyful all-out anthem of steadfast support has a lyric to connect with the masses, the hooks to again reel in BBMak's young fans, and the elegance and credible instrumentation to draw the attention of adults. The song's build is the type that inspires chills, imbued with joy and rich vitality. This is a rare and extraordinarily gifted ensemble that has already connected with boy band fanatics, as well as those who ride the adult rail. If radio's having a smart day, it'll see the future in this trio, which writes, plays instruments, often co-produces, and is currently on the road with its first headlining U.S. tour. "Still On Your Side" is just exceptional.

(Continued from preceding page)

considerably less funny. The song is still a good time—Dexter Holland's voice cuts through the SoCal groove, and the chorus has a hook that's already working for more than a handful of modern rock stations. The band originally wanted to make the entire "Conspiracy" set available as free downloads, much to Sony's dismay. After the label balked, the band apparently compromised, offering only the single on its Web site. Make that the single plus a chance to win \$1 million. Not a bad deal for this unoriginal "Prankster."

## DANCE

**ZELMA DAVIS Power** (4:50)  
 PRODUCERS: Junior Vasquez, Edgard Jaude, Rafael Torres  
 WRITERS: E. Jaude, C. Richardson  
 PUBLISHER: In Fonts Publishing, ASCAP/Eagle Note Publishing, BMI  
**Bash 54001** (CD single)  
 It's been 10 years since Zelma Davis made her first appearance in Billboard, as part of C+C Music Factory on the classic dance cut "Gonna Make You Sweat (Everybody Dance Now)." All the while, she was

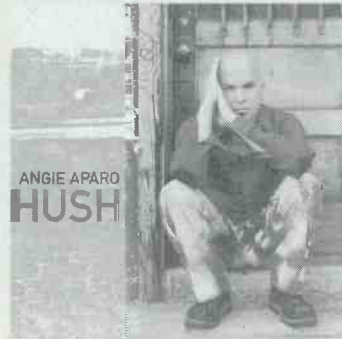
## SPOTLIGHT



**O-TOWN Liquid Dreams** (3:27)  
 PRODUCER: Joshua P. Thompson  
 WRITERS: J. Thompson, B. Spalter, M. Norfleet, Q. Patrick  
 PUBLISHER: Tallest Tree Music/DreamWorks Music Publishing/Spalter Music/WB Music/Chazdan Music/Plaything Music, ASCAP; Q-Zik Music/Music Pieces, BMI  
**J Records J1DJ21000** (CD promo)  
 The first formal release from Clive Davis' new J Records—an event within itself—comes from boy band quintet O-Town, which has already gained notoriety within the ABC television series "Making The Band." At the end of the first season, the guys in the group had been selected and were seeking a label deal. When the new season starts in February, it'll open with their signing with J. And then? If J's marketing team has a say, O-Town will follow with "Liquid Dreams," its debut major-label single, scaling the charts. This track takes up where Arista act LFO left off, with a chorus that'll stick in your head with the same ease as that "Abercrombie & Fitch" line from LFO's "Summer Girls" did. Set to a midtempo beat with a saucy, sexy instrumental aura, "Liquid" is all about the perfect fantasy figure: "I dream about a girl who's a mix of Destiny's Child, just a little touch of Madonna's wild style, with Janet Jackson's smile/Throw in a body like a Jennifer, you've got the star of my liquid dreams." In the context of the song, this hook is wildly clever, innocent enough not to be misconstrued as offensive, and, with radio's assistance, likely to draw in pop music fans in droves. It doesn't hurt that these guys are as cute as Moon Pies and younger than their seemingly long-lived counterparts 'N Sync, Backstreet Boys, and 98°. O-Town also brings its own sound to this song, with vocals and instrumentation that sound a little tougher and a bit more streety than many songs from similarly targeted acts. Davis is planning a barrage of publicity to make sure O-Town is oh-so out there, so expect to see a lot of these guys in the coming months. Top 40, the ingredients are here to make your audience fall in love all over again. Before 3 Doors Down, Creed, and their many compatriots take over the airwaves, remember the balance that has given the format rebirth. These guys deserve their shot.

only lip-syncing to Martha Wash's vocals, so the world didn't get to hear her pipes until she finally got to sing herself on the collective's sophomore album. Now on her own, she gets to show the world what she's had inside all these years. And it's a shame it took so long, but the current dance-semi-friendly climate at pop radio should be a great time to welcome Davis back to the scene. The song offers a house showcase for Davis' voice, and the radio edit of Junior Vasquez's piano-equipped remix wins top billing. The edit seems best suited for mix-shows; at 4:50, it's a little long for regular rotation, so you might

## SPOTLIGHT



**ANGIE APARO Hush** (3:55)  
 PRODUCER: Matt Serletic  
 WRITER: A. Aparo  
 PUBLISHERS: 2000 Potty Mouth/Round Tower Publishing, administered by Warner-Tamerlane, BMI  
**Arista 0106** (CD promo)  
 Angie Aparo created quite a stir in knowing circles earlier this year with his hook-friendly, passionate debut album, "The American." First single "Spaceship" gurgled with originality, demonstrating the songwriter's keen command of blending sounds and words into an almost eerie composite—aided, perhaps, by the fact that here is one intense-looking dude. Follow-up single "Hush" possesses the same spirit as that first outing, with forcefully driving production from well-traveled collaborator Matt Serletic, a vocal whose nuances wring themselves thoroughly with emotion, and a lyric despairing the damage done by an insincere ex-lover. The instrumentation in "Hush" classifies this track as rock; nevertheless, Serletic's knowing touch also brings a hard-edged pop sensibility that fits in beautifully with top 40's current affair with Creed and Vertical Horizon. Arista is sending this one first to modern rock, then adult top 40, and then mainstream pop. If musicianship and emotional impact still count in the game of hitmaking, expect this one to score across the board. Aparo has clearly earned himself a ranking among the best new acts of the year. One listen and you're mesmerized. Awesome stuff that hits like a brick.

want to take a blade and lose the breakdown in the middle. The Eurotinged original version offers another option, as does the Amp Latin mix, whose Spanish guitar and salsa piano and rhythms will benefit from the recent Latin craze. The tune could be the vehicle to put Davis alongside the likes of Deborah Cox and Charlotte, who jumped from being club fixtures to top 40 sweethearts.

## RAP

**IKE DIRTY The World Ain't Ready** (4:52)  
 PRODUCER: D/R Period  
 WRITER: not listed  
 PUBLISHER: not listed  
**Rockboy Street/Select 83** (CD promo)  
 Ready or not, here he comes. Ike Dirty brings his grimy, underground sounds to the world with his debut single, "The World Ain't Ready." Dirty, who has opened for Foxy Brown and DMX, keeps things simple with this straightforward rap track with a sing-along hook. Dirty's verbal dexterity coupled with D/R's high-octane track result in an anthem that could well launch the Brooklyn, N.Y., native into the mainstream. "The World Ain't Ready" should do well at mix-show radio, as its sound is comparable with what is being spun nowadays. Dirty's debut album, "Dirty's Way," on Select-distributed Rockboy Street Records, continues in the gritty, street style that is just plain... dirty.

## ON ★ STAGE

**FOOT NOTES—THE CONCERT**  
 Starring Savion Glover  
 Shubert Theatre, Chicago

You would be hard-pressed to imagine a more apt title for Savion Glover's current touring show than "Foot Notes—The Concert." For Glover, the sensational, physics-defying young tap dancer who has rejuvenated and revolutionized his chosen art (no less an authority than master hooper and actor Gregory Hines proclaimed to TV's "60 Minutes II" that Glover is "arguably the best tap dancer that ever lived—a genius") is first and foremost a musician. The 26-year-old New Jersey native literally creates musical notes with his feet, and

this show is as much an auditory experience as a visual one.

Glover will make the ultimate human-body-as-musical-instrument statement sometime over the next year, when he records a solo album as part of a new deal with Quincy Jones' Qwest

label. The tap phenom has brought his unique percussion to disc before, guesting on Prince's "Emancipation" and Abbey Lincoln's "Who Used To Dance"—and he is, of course, all over the original cast soundtrack to his Broadway smash "Bring In 'Da Noise, Bring In 'Da Funk." But this upcoming project could be the first instance of the sound of dancing feet (in the vibrantly aggressive, unconventional style Glover calls "hittin'") animating an entire album.

On a balmy night in early October, midway through the two-week Chicago engagement for "Foot Notes," Glover was in typically dazzling form, offering a taste of what his album might be like. He performed on an unadorned stage with a live-wire jazz quartet comprising sax player Patience Higgins, bassist Gregory Jones, pianist Tommy James, and drummer Eli Fountain; their repertoire ranged from a bluesy "Star-Spangled Banner" to a funkified "Boogie Nights" to straight-ahead John Coltrane.

Glover periodically made use of a special wired-for-sound floor, which bent and shaped his foot notes with digital delay and other effects. The tap phenom had low-fi tricks in his bag, too, as he at one point sprinkled sand onto the stage and then dug into its organic rasp.

His performance demeanor embodied his musicianly approach to the dance. While his legs and feet produced intricate, thrilling lines of rhythm—knit-up with the band yet still flying above it, jamming with each instrument in turn—Glover rarely showed his face under his tossing dreadlocks. With his almost slack upper body seemingly just along for the ride, mainly to provide balance and thrust, Glover's whole loose-limbed yet intense posture allowed him to make music that was both wild and controlled. It was the attitude of a player listening intently to what was being created as he was creating it, whether his feet treaded lightly as

moth wings or pounded out a monster riff.

While the apparently indefatigable dancer could likely have carried the full, intermission-less two hours by himself, Glover shared the stage with another quartet: three veteran tap



Savion Glover in "Foot Notes."

dancers whom Glover called his teachers and his own protégé, 11-year-old Cartier A. Williams, who also appears with Glover in Spike Lee's staggering new film "Bamboozled."

First up was 87-year-old Buster Brown, who understandably lacked Glover's stamina. "That other guy don't even breathe heavy," remarked a slightly winded Brown after a brief but polished tap sequence. "That's why they hired me, to breathe heavy for him." Yet the elder dancer retained an elegance that the decades haven't erased. Ditto the debonair 71-year-old Jimmy Slyde, whose gliding dance sequence (to Lerner and Loewe's "Almost Like Being In Love") was as suave as his appearance. Then there was Dianne Walker, dubbed "the Ella Fitzgerald of tap dance," who pattered effortlessly across the stage, cool as raindrops. Young Williams had a jaw-dropping solo turn as well, rivaling Glover's for unmitigated energy.

Still, as superb as his mentors are, it was clear that Glover has utilized what they and others have taught him—and then shot the art form of tap dance into another galaxy. With his upcoming album, he could likely do the same with pop music.

MOIRA McCORMICK



## Dave Hollister Revisits 'Chicago '85'

Still Preaching The Gospel According To Love On Def Squad Set

BY GAIL MITCHELL

LOS ANGELES—Though he's still preaching about life, love, and respect, it's a more comfortable Dave Hollister who's standing behind the musical pulpit on the upcoming sophomore set "Chicago '85." The Def Squad/DreamWorks project arrives in stores Nov. 21.

"My wife was with me through the whole process this time," says Hollister, "and that made me more comfortable. I'm in love, and the songs I sing on the new album are basically about that. I make music for the state of mind I'm in. It's not like one album is more me and the other isn't. On my first album, I was in a frustrated state, and that came out on the record. People expect me to talk about love and other issues like treating a woman right. But I'm still doing it the Dave Hollister way... the good old preacher way."

Hollister's hip-hop/R&B preacher-man persona took shape with his 1999 gold-certified Def Squad debut, "Ghetto Hymns," co-produced



HOLLISTER

by Hollister, Def Squad principal Erick Sermon, Stevie J, Noontime, and BLACKstreet's Eric Williams. The gritty, street-flavored album attracted a flock of fans—selling 540,000 copies, according to SoundScan—thanks to the rhythmically rendered true-life stories found in such tracks as "My Favorite Girl," "Babymamadrama," and "Can't Stay." This time around, Hollister hooked up with several noted producers including Tim and Bob (Sisqó), Steve Huff (R. Kelly), Mike City (Carl Thomas), newcomers Tank and Walter Milsap, and cousin K-Ci (of K-Ci & JoJo fame, who works out on the cut "Keep On Lovin'"). The result is a smooth R&B take on a favorite Hollister subject: the dynamics of the male/female relationship.

"I'm giving sermonettes and messages to guys about what will happen if they don't keep their houses straight," says the singer, who's been married five years and is the father of two.

A case in point is the cut "A Woman Will." "Check out those lyrics," advises Hollister, who's published through God Music/Universal Publishing (ASCAP). "A woman will carry the weight of the world on her shoulders for you as long as you're treating her right. If not, she'll bury you. Or you might as well be dead. Once you lose the best thing in your life, you can hang it up."

Other noteworthy tracks on this strong 14-track follow-up include the noncommercial single "One Woman Man" (sent to radio Aug. 22), "We've Come Too Far," "Doin' Wrong," "Take Care Of Home," and "I'm Not Com-

plete." The album title originated from what turned out to be a pivotal year in the Chicago native's life: 1985.

"That's when I found out my father was actually my stepfather," he recalls. "I rebelled, doing some hustling and gangbanging. But I was able to turn things around. If I can help one kid in the city know that he can make it, then I've accomplished something."

Hollister is already accomplishing one goal by building a "great story at radio," according to DreamWorks marketing head Bruce Walker, who notes that among the key stations championing the single is WGC I Chicago. Its operations director/FM PD, Elroy Smith, calls the record "a smash."

Walker also says the label isn't worried at all about releasing the album during the fourth quarter. "We're very confident of the single," he explains. "It sends a positive message. It's been a long time since there've been songs like that to gravitate to; from 8 to 80, you'll get into it. Plus we've

assembled an array of hot producers who have completed an incredible album."

DreamWorks is mounting a marketing campaign that encompasses video (BET, the Box, MTV, regional cable outlets), consumer advertising, and showcase/concert performances. The label's efforts actually started with the recently ended Mary J. Blige tour, for which Hollister—booked by ICM's Rich Murphy—was the opening act during the monthlong sweep.

"That forum gave us an opportunity to present Dave as a great artist," says Walker. "We want to get the music out first. We're introducing the video and running a limited amount of consumer ads. Then we'll wait until the first quarter and launch the brunt of our advertising effort because then we'll have more to talk about."

Retail is already talking. "This is a very well-rounded, solid album," says Sonya Askew, urban music buyer for the Musicland chain. "When you listen to the tracks, it's almost like a biography on relationships. Every track is tight, and I like the album's midtempo vibe. If worked properly, DreamWorks should expect good sales."

No doubt bolstering that momentum is Hollister's between-album moonlighting. Besides guesting this year on tracks by Hezekiah Walker, Changing Faces, and Sticky Fingaz, Hollister's trademark R&B grit adds flavor to "Don't Have Me," a cut from Keith Sweat's Nov. 14 Elektra release "Didn't See Me Coming." He also contributed to the soundtrack for the touring David Talbert-directed play "His Woman, His Wife."

But another possible project—the

reported BLACKstreet reunion—is now tabled. Says Hollister, who's managed by Donnie Harrell of Los Angeles-based Goodfellas Entertainment, "It doesn't make sense to do it without all the original members. So it probably won't happen."

What also didn't happen was any concern about the sophomore jinx. "I didn't have time to be scared," he says, laughing. "We only had 30 days to record the album, so I didn't think about it. I just fell into a different groove this time around, and it feels good."



**Birthday Bash.** Songwriter/producer Warryn "Baby Dubb" Campbell recently celebrated his 25th birthday at Los Angeles' Atlas Bar and Grill. Pictured, from left, are Mary Mary's Tina Atkins, Creative Management Group president/CEO Kenneth Crear, Campbell, and Mary Mary's Erica Atkins. Seated in front is singer Brandy.

## Epic Goes To Hip-Hop School With New Series; Gladys Knight Is Back With R&B/Pop Project

**BACK TO SCHOOL:** Epic gets to the root of classic hip-hop with "Vinyl Exams," the first in a series of compilations whose themes represent different facets of the genre. The Nov. 21 inaugural release features 12 tracks, including "PSK" (Schoolly D), "Ego Trippin'," (Ultramagnetic MC's), and "It's My Beat" (Sweet Tee & Jazzy Joyce). It's all presented in a radio mix-show format by well-known DJ Bobbito, who also conducts interviews with Afrika Bambaataa, the Fat Boys' Prince Markie Dee, and others. The enhanced CD also sports such live visual demonstrations as B-boying.

The project was developed by Epic A&R coordinator **Cassandra Irizarry** under the direction of **David McPherson**, Epic's executive VP of A&R/urban music. Both he and Bobbito note Irizarry's love affair with hip-hop ("She knows all the words to all the songs," says McPherson). Adds Bobbito, "It's very significant that a female put this project together. People think young females don't want to hear progressive, cutting-edge music. But here you have a woman who was a teenager in the '80s and has a comprehensive perspective of a complicated web of music."

A second compilation, with a possible subway theme, is slated for the second quarter.

**STAY TUNED FOR:** **Natalie Cole's** greatest-hits album from Elektra, featuring two new songs. One is the dancey "Livin' For Love," written by Cole, **Denise Rich**, and **Garianno Lorenzo**, and produced by **Brian Rawling (Cher)**. The tune will also appear on Cole's NBC biopic, airing Dec. 10. That's preceded by her autobiography, coming Nov. 14 (see story, page 16) . . . The return of **Gladys Knight**. Her Nov. 21 MCA release, "At Last," marks her first R&B/pop album in five years. The project boasts production by **Jamey Jaz**, **Tom Dowd**, **Randy Jackson**, and others, plus a new version of the **Bill Withers** classic "Grandma's Hands" and a duet with **Jamie Foxx** . . . Another **Tupac Shakur** project. "The Rose That Grew From Concrete, Vol. I" is

an interpretation of 25 Shakur poems from his 1999 book of the same name, read by artists ranging from **Danny Glover** to **Mos Def** and **the Pharcyde's Tre**. The Amaru/Interscope album is due in stores Nov. 21 . . . **Master P's** "Ghetto Postage." The No Limit album is set for Nov. 28.

**INDUSTRY BRIEFS:** New England Patriots linebacker **Willie McGinest** officially announces the launch of 55 Entertainment Inc. McGinest is president of the Los Angeles-based entity, which consists of Song World Management (**Tamara Savage**, **Sauce Money**), 55 Records, 55 Music Publishing, and Song World Studios. **Bob Francis** serves as VP/GM . . . **Queen Latifah**, Radio One chairperson **Cathy Hughes**, and Elektra CEO **Sylvia Rhone** are among the announced contingent set to converge Monday (30) for a special summit on the state of hip-hop. The event takes place at the Harlem headquar-



by Gail Mitchell



ters of the National Action Network (NAN). The summit's co-organizers are the Rev. **Al Sharpton** of NAN and The Source CEO **David Mays** . . . **TLC's Tionne "T-Boz" Watkins** and rapper husband **Mack 10** welcomed daughter **Chase Rolison** Oct. 20.

**SCREEN SCENE:** Motown's **Brian McKnight** gets his South American groove on in Sao Luis, Brazil, during a segment for the new international television travel series and Web adventure "Music In High Places." McKnight's episode, which begins airing Friday (3), is the second installment of the DirecTV series, which debuted Oct. 6. A portion of the show's proceeds supports the Grammy Foundation.

**END OF AN ERA:** The record and radio communities lost a pioneer and friend with the untimely Oct. 21 death of legendary air personality and programmer **Frankie Crocker** (see story, page 68). Heartfelt condolences go out to his family, friends, and industry colleagues. His unparalleled contributions to our allied industries will long be remembered.



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

Table of R&B Singles A-Z listing song titles, artists, and chart positions.

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 of Hot R&B/Hip-Hop Singles Sales listing song titles, artists, and sales data.

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

Hot R&B/Hip-Hop Airplay

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

Table of Hot R&B/Hip-Hop Airplay listing song titles, artists, and airplay data.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table of Hot R&B/Hip-Hop Recurrent Airplay listing song titles, artists, and recurrent airplay data.

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				<b>No. 1</b>		
1	1	—	2	<b>JA RULE</b> MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98) 2 weeks at No. 1	RULE 3:36	1
				<b>HOT SHOT DEBUT</b>		
2	<b>NEW</b>	—	1	<b>LUDACRIS</b> DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMG (11.98/17.98)	BACK FOR THE FIRST TIME	2
3	2	1	4	<b>MYSTIKAL</b> JIVE 41696* (12.98/18.98)	LET'S GET READY	1
4	3	2	3	<b>SCARFACE</b> RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
5	<b>NEW</b>	—	1	<b>TALIB KWELI &amp; HI-TEK</b> RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
6	6	4	17	<b>NELLY</b> FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
7	7	3	5	<b>SHYNE</b> BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
8	4	—	2	<b>E-40</b> SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
9	12	12	9	<b>WYCLEF JEAN</b> COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
10	11	11	14	<b>JILL SCOTT</b> WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>		10
11	8	5	6	<b>LL COOL J</b> G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMG (12.98/18.98)		1
12	14	9	23	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
13	<b>NEW</b>	—	1	<b>PROFYLE</b> MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
14	10	6	4	<b>LIL BOW WOW</b> SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
15	15	10	57	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	5
16	5	—	2	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	WARRIORZ	5
17	13	8	3	<b>GURU</b> VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	8
				<b>GREATEST GAINER</b>		
18	21	28	24	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
19	16	7	6	<b>CASH MONEY MILLIONAIRES</b> CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
20	9	—	2	<b>CHANGING FACES</b> ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
21	23	23	28	<b>CARL THOMAS</b> BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
22	17	13	8	<b>C-MURDER</b> TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
23	19	16	6	<b>BOYZ II MEN</b> UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
24	24	18	17	<b>KELLY PRICE</b> DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
25	26	20	26	<b>TONI BRAXTON</b> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
26	20	15	5	<b>CAM'RON</b> UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
27	18	14	6	<b>TOO SHORT</b> SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
28	25	19	8	<b>BEBE</b> MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
29	22	17	5	<b>TELA</b> RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
30	27	21	8	<b>DJ CLUE</b> DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)		1
31	30	—	2	<b>FLESH-N-BONE</b> MO THUGS IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE	30
32	29	25	6	<b>RACHELLE FERRELL</b> CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
33	39	38	15	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
34	28	22	7	<b>MACK 10</b> HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
35	34	31	4	<b>PHIFE DAWG</b> GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) <b>HS</b>	VENTILATION : DA LP	31
36	33	32	18	<b>LIL' KIM</b> QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
37	31	24	23	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
38	32	34	49	<b>DR. DRE</b> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
39	36	35	15	<b>SOUNDTRACK</b> DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
40	35	30	27	<b>JOE</b> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
41	37	26	6	<b>B-LEGIT</b> SICK WID' IT IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
42	41	39	19	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
43	40	29	8	<b>DO OR DIE</b> RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
44	46	41	4	<b>KANE &amp; ABEL</b> MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
45	63	80	11	<b>SHAGGY</b> MCA 112096 (11.98/17.98)	HOTSHOT	45
46	42	40	26	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
47	49	43	31	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11

48	43	42	29	<b>PINK</b> LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
49	38	27	5	<b>AMIL</b> ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
50	53	51	9	<b>RUFF ENDZ</b> EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
51	44	37	9	<b>LIL' ZANE</b> WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
52	47	33	45	<b>DMX</b> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
53	58	53	65	<b>DESTINY'S CHILD</b> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
54	50	49	5	<b>SOUNDTRACK</b> RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49
55	45	44	3	<b>VARIOUS ARTISTS</b> DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	44
56	52	45	18	<b>NEXT</b> ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
57	56	48	47	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
58	67	56	40	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862*/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
59	48	36	5	<b>NATURE</b> TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
60	59	57	25	<b>MARY MARY</b> C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
61	51	58	7	<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) <b>HS</b>	NO QUESTION	47
62	60	59	10	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE (11.98/17.98)	KIRK FRANKLIN PRESENTS 1NC	21
63	54	60	9	<b>MAJOR FIGGAS</b> RUFFNATION 47749*/WARNER BROS. (11.98/17.98) <b>HS</b>	FIGGAS 4 LIFE	29
64	69	55	25	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
65	68	66	54	<b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
66	62	52	5	<b>KANDI</b> COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	32
67	55	47	17	<b>VARIOUS ARTISTS</b> RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
68	<b>NEW</b>	—	1	<b>BRANDY MOSS-SCOTT</b> HEAVENLY 8820 (11.98/16.98)	GIRLFRIEND	68
69	61	68	7	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98) <b>HS</b>	LIVE IN LONDON AND MORE...	50
70	57	46	30	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
71	64	54	47	<b>SISQO</b> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
72	75	72	43	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
73	65	61	5	<b>SOUNDTRACK</b> FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY FIEND ENTERTAINMENT 2001 (11.98/17.98)		52
74	74	71	33	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98) <b>HS</b>	MY LIFE	31
75	73	63	12	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
76	72	50	10	<b>VARIOUS ARTISTS</b> DEF JAM 542829/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16
77	71	64	22	<b>LUCY PEARL</b> POKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
				<b>PACESETTER</b>		
78	85	—	17	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
79	81	78	65	<b>MACY GRAY</b> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	9
80	76	77	23	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
81	79	75	4	<b>SOUNDTRACK</b> MOTOWN 159687/UNIVERSAL (11.98/17.98)	BAMBOOZLED	69
82	66	62	13	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
83	83	73	62	<b>MARY J. BLIGE</b> MCA 111929* (11.98/17.98)	MARY	1
84	77	70	4	<b>BLACK EYED PEAS</b> INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	40
85	70	81	33	<b>GERALD LEVERT</b> EASTWEST 62417/EEG (11.98/17.98)	G	2
86	<b>NEW</b>	—	1	<b>KIRK WHALUM</b> WARNER BROS. 47887 (17.98 CD) <b>HS</b>	UNCONDITIONAL	86
87	87	92	36	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
88	97	—	16	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) <b>HS</b>	INDUSTRY SHAKEDOWN	34
89	<b>NEW</b>	—	1	<b>MAUSBERG</b> SHEPPARD LANE 191002/ARK 21 (10.98/16.98)	NON-FICTION	89
90	<b>NEW</b>	—	1	<b>DELTRON 3030</b> 75 ARK 75033* (10.98/16.98) <b>HS</b>	DELTRON 3030	90
91	80	65	3	<b>SOUL ASSASSINS</b> RUFFLIFE 60002* (12.98/17.98) <b>HS</b>	MUGGS PRESENTS THE SOUL ASSASSINS II	65
92	86	94	98	<b>2PAC</b> AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	1
93	<b>RE-ENTRY</b>	11	<b>CAMOFLAUGE</b> PURE PAIN 61965/RND (11.98/16.98) <b>HS</b>	I REPRESENT	58	
94	89	89	87	<b>EMINEM</b> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
95	<b>RE-ENTRY</b>	4	<b>VARIOUS ARTISTS</b> YOSUMI 2201*/LANDSPEED (11.98/16.98)	GAME OVER	77	
96	100	91	28	<b>DA BRAT</b> SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
97	91	—	2	<b>C-NOTE</b> BIG SHOT 6010 (11.98/16.98)	THIRD COAST BORN 2000	91
98	93	85	10	<b>SPM DOPE HOUSE</b> 153292/UNIVERSAL (11.98/17.98)	SPM PRESENTS: THE PURITY ALBUM	26
99	92	93	103	<b>JUVENILE</b> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
100	98	—	2	<b>MR. C THE SLIDE MAN</b> M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	98

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.

## MONIFAH GOES 'HOME' FOR UNIVERSAL CD

(Continued from page 29)

Woman, Essence, and Honey. Radio ads will also be placed in core markets, and TV ads will run on BET and the Box.

"I've heard snippets from the album," says Eric Cook, manager of Omega Music in Dayton, Ohio. "I love it, and so do our customers. Monifah has a good following here. Based on what we've heard, we expect the album to do well for us."

"Although 'I Can Tell' is a quality soulful ballad, there's a remix by Riley that will be serviced to urban radio

around Thanksgiving," adds Thompson. In addition, chats with the singer are being planned for peeps.com and rollingstone.com, while a club tour is also in the works.

Monifah, whose artistic influences range from Billie Holiday and Prince to Teena Marie and Sade, also reveals that the new album's title reflects the peace of mind and tranquility she's found after a turbulent few years that saw her relocate to the East Coast after several years in California.

"I was out there for a while, doing

things I shouldn't have been," she admits. "The loss of my brother [from AIDS in 1995] really affected me. It took me quite a while to deal with that. I've just been happy of late being very private, being a mommy [she has a 9-year-old daughter], and finding peace of mind. I'm in a position where I'd like to take charge of my career. I co-directed the video to my new single, and that's something I'd like to do more for other artists. I'd also love my next album to come out on my own label through Universal."



**Toni's Main Man.** LaFace/Arista artist Toni Braxton and Noontime Music's Teddy Bishop take five in an Atlanta studio after wrapping up a take on Braxton's single "Just Be A Man About It."



## U.S., Europe Converge In Amsterdam

**REWIND:** As we write this, it's several days after the Amsterdam Dance Event (ADE). And as we let the experience seep into our consciousness, we're haunted by a nagging question: Are the U.S. and European dance markets trading places? In other words, is the European market diminishing in overall industry stature just as stateside mainstainers are getting with the rhythm program? The answer appears to be yes.

Consider this: Clear Channel Communications has already begun acquiring European radio stations like Radio 2 Denmark and Radio 1 Norway. Will this result in leaner, musically segregated playlists, just as it has in the U.S.? According to numerous European label executives attending the ADE, this is indeed the future of European radio.

Like their American counterparts, European labels are just now discovering that a great song is no longer enough at radio. Today, a strong marketing plan, as well as an album and video, are also needed to gain access to European radio. "Gone are the days when you just send an incredible dance track to a radio programmer," said one London-based label exec.

And what about this: In a manner very similar to Europe in the mid-'90s, the U.S. appears to be on the verge of a British dance music explosion, with U.K. DJs/producers like **Paul Oakenfold** and **Sasha & John Digweed** regularly touring throughout the U.S. In fact, Oakenfold's beat-mixed compilation "Perfecto Presents Another World" debuted at No. 114 on The Billboard 200 last issue. This was preceded by Sasha & John Digweed's "Communicate," which debuted at No. 149 on the same chart in July.

Also worth noting: Dance albums like **Paul Van Dyk's** "Out There And Back," **BT's** "Movement In Still Life," and **DJ Skribble's** "Essential Dance 2000," among many others, have been figuring heavily on Billboard's Heatseekers chart. The times they are a changin', indeed.

**ON A LIGHTER NOTE,** to say that we're still recovering from the ADE-approved parties that abounded throughout the three-day event would be an understatement. While there was definitely something for everyone—from Wall of Sound U.K.'s festive soiree, to the funk-ed-up, all-the-way-live set by **the Brooklyn Funk Essentials**, to beat-savvy DJ sets from Europeans like **Lucien Foort** (the Nether-



by Michael Paoletta

lands), **DJ Tonka** (Germany), **Towa Tei** (Japan), **Adamski** (the U.K.), and **Olive** (France)—we still find ourselves reliving two parties in particular.

Desire, which was held at the cavernous Escape club, was presented by an international array of labels (Mo'bizz Recordings, D'N'A, Vocal Bizz Recordings, Groovilicious/Strictly Rhythm, Kontor, TMF, and AM:PM). In addition to spotlighting frenetic DJ sets from Dutchmen like **DJ Jurgen** and **DJ Jean**, the showcase featured live performances by **Ultra Naté** and **Afro Medusa**.

Naté delivered a fiery set that was equal parts past, present, and future. The Baltimore-based singer/songwriter's a cappella reading of "New Kind Of Medicine" was awe-inspiring, to say the least. In fact, the same could be said for her fine vocal skills on the guitar-etched "Found A Cure" and the disco-splashed "If You Could Read My Mind."

For the million-selling "Free," Naté was accompanied by what she refers to as "the 'Papa Don't Preach' mix." For those who haven't heard this incredible (and unreleased) version of the song, it places the string section of **Madonna's** "Papa Don't Preach" over the hypnotic beats of **Jaydee's** "Plastic Dreams." According to Naté, this mix may eventually see the light of day as a B-side, "that is, if the proper licenses can be cleared."

For the set's closing number, "Desire," Naté seamlessly segued from the song's original version into **Joey Negro's** fab restructuring. For those wondering about Naté's new Strictly Rhythm album, "Stranger Than Fiction," it should be in stores early next year.

Preceding Naté was **Afro Medusa**, the London-based trio responsible for the international club smash "Pasilda," which this issue climbs to No. 3 on the Billboard Hot Dance Music/Club Play chart. Consisting of singer **Isabel Frutt-Uoso**, percussionist **Patrick Cole**, and guitarist **Nick Bennett**, Afro Medusa ably replicated the song's ferocious Brazilian vibe. If all goes according to plan, expect to see Afro Medusa touring throughout the U.S. at the end of November.

Immediately following Desire was a party sponsored by Defected Records U.K. Held at the two-floored Club Arena, it was our kind of international DJ lineup, with guys like **Boris Dlugosch**, **Olav Basoski**, **Brian Tappert**, **Bob**

**Sinclar**, and **Full Intention** manning the turntables. Yes, the focus was on soulful house sounds of the vocal and filtered kind.

U.K. production/remix outfit Full Intention deserves special mention for its wicked programming skills. At one point, portions of **Chaka Khan's** "I'm Every Woman" were being dissected and looped over the bubbly percussion breakdown of **Karen Young's** simply irresistible "Hot Shot."

Later on, the duo had quite the time reworking **Teena Marie's** "I Need Your Lovin'" for contemporary dancefloors. Also figuring into the mix was the world premiere of the **Full Intention** restructuring of Naté's next single, "Get It Up (The Feeling)." Talk about the stuff dreams are made of!

**AS FOR THE PROVERBIAL GOODIE BAG**, those in search of that next full-on disco album need look no further than **Sheena Easton's** new Universal Records U.K. album, the appropriately titled "Fabulous." Scheduled to street Nov. 13, the oh-so festive 10-song set—produced by **Ian Masterson** (aka **Trouser Enthusiasts**) and **Terry Ronald**—finds Easton covering such dancefloor gems as "Don't Leave Me This Way," "Love Is In Control (Finger On The Trigger)," and "Never Can Say Good-bye." Also included are two original songs (the power ballad "You Never Gave Me The Chance" and the "Last Dance"-hued "Get Here To Me"), penned by Masterson and Ronald, who collectively work under the **Luxury Planet** moniker.

The set's first single, a truly fierce remake of the **Three Degrees'** "Giving Up, Giving In"—with equally fierce remixes by **Joey Negro**, **the Sleaze Sisters**, and

(Continued on next page)

## Razor N' Guido's Groovilicious Album Showcases Variety Of Clubland Styles

BY MATT KALKHOFF

WASHINGTON, D.C.—"I used to get fired from clubs for playing this music," recalls Peter "Razor" Osback, one-half of the innovative remix/production team **Razor N' Guido**, referring to the duo's progressive hard-house sound. "I got fired from a club six times on [New York's] Long Island. Now, the clubs will do anything to get us to play."

Yesterday's nobody is today's trendsetter and tomorrow's superstar. It has often been said



RAZOR N' GUIDO

that making it big in the entertainment industry is just a matter of being in the right place at the right time. That, and an ample amount of talent, of course. It may be a tired cliché, but **Razor N' Guido** attribute much of their past success to unexpected opportunities and impeccable timing.

On the act's new continuous-mix CD of original material, appropriately titled "Dancefloor"—which **Groovilicious/Strictly Rhythm** will have in stores Nov. 7—the venerable men behind such infectious and influential club/crossover hits as "Do It Again" are relying more heavily on talent these days and have adeptly executed this exhaustive and revolutionary project.

"I think the album shows how eclectic we are musically," says Guido (Osorio), whose songs are published by **Gomixx (ASCAP)**; **Osback's** songs are handled by **Ray Zorman (ASCAP)**. "For us, this was the first time writing and producing full-on vocals. It was truly a learning experience."

Although consisting of genuine dance music, the album showcases many different styles of the clubland experience. It also spotlights the vocal talents of **Octahvia**, **Darrel Martin**, **Alan T.**, **Reneé**, and fellow **Groovilicious** artist **Reina**.

"They're both very talented, amazing guys," notes **Reina**, who sings on (and co-penned) two tracks, "You" and "Miss The Way," the set's first single. "They let me have total creative freedom."

According to **Bari Gossman**, VP of promotion at **Strictly Rhythm**, "Miss The Way" was delivered to

rhythm-crossover and top 40 radio the week of Oct. 9. In this issue, the song climbs 11 spots to No. 19 on the Billboard Hot Dance Music/Club Play chart.

**Gossman** confirms a strong Internet promotion in addition to radio. "Inside each CD will be a special code," she explains. "So, purchasers of the disc can go to a site [liquidaudio.com/strictlyrhythm/], enter the code, and have access to free files of extended club mixes of various album tracks, including **Junior Vasquez's** mix of "Miss The Way."

Also, notes **Gossman**, "we've entered into a kiosk promotional program with **S3**, the company that makes the **Rio** player."

Consumers can also visit **Strictly.com** for audio streaming of various tracks from "Dancefloor."

In support of the album, **Razor N' Guido**, who recently completed a tour of Japan—and who are booked by **Michael Schweiger** of New York-based **Track Central Booking**—will spend the next several months touring throughout the U.S. and Europe.

**Schweiger** confirms dates in Philadelphia; Washington, D.C.; Atlanta; Orlando, Fla.; New York; and Tampa, Fla.; among other cities. In Europe, the act will spend much time in the U.K.

When they are not touring, **Razor N' Guido** plan to refocus their energy on remixing other artists' work. "For a good eight or nine months, we weren't taking on any additional projects," Guido says of the pair's self-imposed break from remixing to concentrate on the album. "We're starting to re-establish contacts and telling people, 'Hey, we're here, we're back.' So now the remixes are starting to come in again."

Recent remix projects include **Isaac Hayes**, **De La Soul**, and **Sugar Babies**.

On the horizon of the twosome are a multitude of remixes, original productions, and songwriting, as well as the development of artists.

"We have a lot of areas that we haven't yet covered," says Guido. "We appreciate everything that's been given to us and where we've gone, but we have only just begun."

At the end of the day, explains **Gossman**, "we're dealing with two very talented guys who bring a great mix of underground and mainstream sounds to the table. With 'Dancefloor,' **Razor N' Guido** have made an album that is extremely accessible to the crossover market and their original core audience, which is the underground club community."

Billboard. **Dance**  
**HOT Breakouts**

NOVEMBER 4, 2000  
**CLUB PLAY**

1. GLORIOUS ANDREAS JOHNSON KINETIC
2. FABULOUS (GUIDE YOUR ROCKET) BORIS & BECK JELLYBEAN
3. ROCK DJ ROBBIE WILLIAMS CAPITOL
4. EVERYBODY'S FREE RICHARD (HUMPTY) VISSION FEAT. ROZALLA TOMMY BOY SILVER LABEL
5. ISSUES VERNESSE MITCHELL G2

**MAXI-SINGLES SALES**

1. THAT OTHER WOMAN CHANGING FACES ATLANTIC
2. GLORY GLORY THE ANANDA PROJECT NITEGROOVES
3. SPANISH GUITAR TONI BRAXTON LAFACE
4. LATIN SOUL THING HOUSE 2 HOUSE STRICTLY RHYTHM
5. SUNSET (BIRD OF PREY) FATBOY SLIM ASTRALWERKS

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

### TO OUR READERS

Dance Trax Hot Plate will return next week.



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	3	6	6	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE 1 week at No. 1	ANN NESBY
2	2	5	7	I TURN TO YOU VIRGIN PROMO †	MELANIE C
3	4	8	5	PASILDA JELLYBEAN 2609	AFRO MEDUSA
4	1	2	7	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
5	8	13	5	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
6	7	12	7	LOVE ONE ANOTHER TOMMY BOY 2145	AMBER
7	5	1	10	YOUR CHILD MCA PROMO †	MARY J. BLIGE
8	16	20	5	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
9	14	19	6	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
10	10	7	8	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
11	17	23	6	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
12	11	3	11	MUSIC MAVERICK 44909/WARNER BROS. †	MADONNA
13	9	9	8	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
14	6	4	10	CADA VEZ RAMPAGE 0178	NEGROCAN
15	23	31	5	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
16	20	25	6	EMBRACE XTRAVAGANZA 79471/COLUMBIA	AGNELLI & NELSON
17	28	41	3	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
18	12	11	9	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
19	30	45	3	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
20	21	24	6	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
21	26	32	4	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
22	13	10	13	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
23	15	17	8	HOW SOON IS NOW? KINETIC PROMO/REPRISE †	SNAKE RIVER CONSPIRACY
24	18	14	11	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
25	29	34	9	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
26	35	50	3	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
27	32	37	4	YEAH...RIGHT NERVOUS 20451	JONAH
<b>◀ POWER PICK ▶</b>					
28	40	—	2	DREAMIN' SALSOUL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
29	36	48	3	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
30	24	18	9	X-HALE SLOWLY JELLYBEAN 2593	BOOTSIE MCQUEEN
31	41	—	2	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
32	22	16	12	CONTROL 4 PLAY 82027	ABEL
33	34	47	3	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
34	46	—	2	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
35	45	—	2	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
36	19	15	11	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
37	33	29	8	SANDWICHES JIVE ELECTRO 42712/JIVE	DETROIT GRAND PU BAHS
38	27	22	11	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
39	37	36	6	ROSE ROUGE BLUE NOTE PROMO/CAPITOL	ST. GERMAIN
40	25	21	12	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
41	38	27	7	BACK IN MY LIFE REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
42	49	—	2	GRAZIN' IN THE GRASS WARNER BROS. 44870	BONEY JAMES/RICK BRAUN
43	39	40	4	SUMMER OF LOVE EPIC PROMO	LYNYO
<b>◀ HOT SHOT DEBUT ▶</b>					
44	NEW ▶	—	1	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
45	42	43	5	MORE THAN LIFE CURB PROMO/LONDON-SIRE	JANA
46	44	42	5	ELECTRIFIED (THE TIME HAS COME) AUTHORITY 009	TIKI JONES
47	NEW ▶	—	1	LULLABY OF CLUBLAND ATLANTIC PROMO	EVERYTHING BUT THE GIRL
48	NEW ▶	—	1	TOTALLY ATLANTIC PROMO	SHABOOM
49	NEW ▶	—	1	KILLER RADIKAL 99034 †	ATB
50	31	26	12	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	10	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
2	2	2	6	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
3	3	4	26	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	3	15	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	5	5	13	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
6	6	6	25	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
7	7	7	22	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
8	9	8	10	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
9	8	9	18	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
10	10	10	28	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
11	12	12	12	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
12	13	13	13	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
13	11	11	4	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
<b>◀ GREATEST GAINER ▶</b>					
14	21	24	27	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
15	14	14	29	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
16	16	15	33	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
17	17	16	24	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
18	18	19	9	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
19	15	17	25	WHERE YOU ARE/ WANNNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
20	23	30	45	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
21	24	27	14	STRONGER (T) (X) RCA 60281 †	KRISTINE W
22	19	21	8	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
23	37	45	46	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
24	20	22	27	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
25	22	20	8	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
<b>◀ HOT SHOT DEBUT ▶</b>					
26	NEW ▶	—	1	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
27	28	29	26	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
28	30	23	3	MISS THE WAY (T) (X) GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
29	31	25	8	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
30	29	32	15	DREAMING (T) (X) NETTWERK 33105	BT
31	33	33	53	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
32	27	31	35	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
33	25	18	3	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH
34	36	36	4	KILLER (T) (X) RADIKAL 99034 †	ATB
35	32	49	11	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
36	46	46	100	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
37	26	50	3	STRAIGHT UP (T) (X) SILAS 155775/MCA †	CHANTE MOORE
38	48	—	5	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
39	38	34	6	I WONDER WHY? (HE'S THE GREATEST DJ) (T) TOMMY BOY 2131 †	TONY TOUCH FEAT. KEISHA & PAM OF TOTAL
40	35	—	2	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
41	34	37	12	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
42	39	28	28	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
43	40	47	28	DON'T STOP (T) (X) RADIKAL 99015	ATB
44	42	40	5	WHERE IS MY MAN (T) (X) GROOVILICIOUS 225/STRICTLY RHYTHM	EARTHA KITT
45	43	—	2	POWER (T) (X) BASH 13001	ZELMA DAVIS
46	41	39	9	DESIRE (T) (X) STRICTLY RHYTHM 12595 †	ULTRA NATE
47	RE-ENTRY	—	4	ANSWERING MACHINE (T) (X) F-111 44900/WARNER BROS.	GREEN VELVET
48	NEW ▶	—	1	HOLD ME (T) (X) ENDORFUR 92013	BRENDA K. STARR
49	47	38	22	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
50	49	35	3	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR

## DANCE TRAX

(Continued from preceding page.)

**Sharp**—will be in stores Nov. 27. “Working with Sheena was a complete joy, a dream come true,” Masterson told us. “The combination of Sheena’s voice and live string and brass instrumentation is truly magical. There’s a lot of life and emotion in these songs.” (Be sure to check out **Chuck Taylor’s** in-depth Easton profile in Billboard’s next issue.) Fans of **Robin “Jaydee” Albers**—the mastermind behind such now-classic underground smashes as

Jaydee’s “Plastic Dreams” and the **Sunclub’s** “Fiesta”—is working on an album. Like Easton’s album, Albers told us, “it’ll feature covers of my favorite songs from the disco era.” Already completed are contemporary takes on “Love Pains” and “Gonna Get Along Without You,” which were popularized by **Yvonne Elliman** and **Viola Wills**, respectively. “I’m currently in the process of recording **Al Hudson** and the **Soul Partners’** ‘How Do You Do,’” Albers says. For further

info about this project, contact Albers at robin@jaydee.net. Defected Records U.K. has secured the rights to release the much-bootlegged (and much desired) **Cleptomaniacs** (aka **Marc Pomeroy**, **Brian Tappert**, and **John Knight**) remix of **Stevie Wonder’s** “All I Do.” According to the label’s GM, **Simon Dunmore**, the single is scheduled for a January release. **Inner City**—yes, that Inner City—will have a new album in

stores in the very near future, according to group founder **Kevin Saunderson**. Arriving via Saunderson’s own label, **KMS Records**, the as-yet-untitled set will be preceded by the infectious single “Good Love,” which features remixes by Negro. Just as on the act’s previous dancefloor hits, “Good Life” and “Big Fun,” the new single features the sublime vocals of Saunderson’s musical partner **Paris Grey**. Originally issued on Italy’s

**Viper/DB One Music**, the **Sea Flowers’** “Easy Livin’” has been picked up by **Neo Records U.K.**, which has scored back-to-back **Darude** crossover hits with “Sandstorm” and “Feel The Beat.” We’d love to see a U.S. label license the wildly melodic “Easy Livin’” for stateside consumption. Our fingers are crossed. For additional coverage of the **Amsterdam Dance Event**, see page 12.



## Owens Cohort Rich Gets Due On Anthology Project From Sundazed

BY JIM BESSMAN

NEW YORK—Forever revered by Southern California country enthusiasts for his primary role in creating Buck Owens' trademark Bakersfield sound, guitarist Don Rich, who died in 1974, is the focus of a first-ever compilation documenting his many contributions to Owens' band the Buckaroos, which Rich led.

The 24-track "Country Pickin'—The Don Rich Anthology," due Dec. 5 from Sundazed Music, spotlights Rich's stellar silver-sparkle Tele-

caster guitar-playing, which was so central to Owens' recordings from the '60s as well as the Buckaroos' own albums. But the set also showcases Rich's equally outstanding songwriting, fiddling, harmony vocals, and occasional lead vocals.

"I sincerely believe that Don Rich was as much a part of the Buck Owens records as was Buck Owens," says Owens, who has also claimed in the past that Rich's fatal motorcycle accident essentially ended Owens' own musical life as well. "We had

two relationships. One was like a father and son; the other was like brothers," Owens says. "In reference to this compilation, it's a fair and good and wonderful representation of who and what Don Rich was but still so far from being complete as to what he was.

"When I met Don he was 16, and I was 28," Owens continues. "He was with me for 16 years, and it was just uncanny. I've always said, if there's such a thing as reincarnation, we played music together back in

another life. He could read my mind, and I could read his. We were on the same wavelength. Losing him, all the thunder and lightning went out of my music. It's never been the same since—all one has to do is listen to tell."

As Owens recalls, Rich was an exceptional fiddle player when they first met but knew "little or nothing about guitar." Rich soon became more enamored of Owens' own estimable Telecaster guitarwork, and as the two toured the country together initially as a duo, he not only learned to play the Telly "but superceded me completely," Owens says.

"I never saw anyone—before or after—with his wonderful gifts," adds Owens. "Maybe a guy like Vince Gill could play guitar or sing his parts, but play fiddle? And also he had that perpetual smile. I could absolutely, emphatically, unequivocally tell you I never met anyone who ever had a bad thing to say in 16 years about Don Rich. He was just one of those gifted guys, and people immediately liked him."

The close Owens/Rich relationship, notes Sundazed president Bob Irwin, was "one of those friendships that happens so easily and naturally that once it's forged, it's hard to imagine one without the other." Citing country music authority Rich Kienzle's liner notes, Irwin adds that Rich's instrumental mastery and bandleading savvy allowed Owens the freedom to truly step out as a front man.

"Don always preferred the role of consummate backup musician and bandleader," says Irwin. "But he had an awesome talent, which is further recognized in the heartfelt testimonials that we got from Merle Haggard, Marty Stuart, Chris Hillman, Pete Anderson, John Jorgenson, [fellow Buckaroo] Jim Shaw, and Buck."

Sundazed has been extensively and respectfully reissuing Owens' catalog over the last seven years. "It's been wildly successful and helped break us into mainstream retail," says Irwin, whose primarily archival/reissue label is distributed independently worldwide, with Caroline East and West and Bayside handling the bulk of its domestic releases.

"We've always had a love affair with Buck's original albums, but we wanted to look deeper and always wanted to do a Don Rich anthology," notes Irwin. "Buck wanted it to be a showcase for all of Don's talents, from his wonderful and influential Telecaster playing to his fiddle play to his vocalizing and writing."

The anthology kicks off with the 1965 Buckaroos theme song "Buckaroo," which is "built around Don's signature Telly riff," says Irwin. Other key cuts include concert favorites that highlighted Rich, like "Orange Blossom Special," which features him on fiddle and, like

"Buckaroo," is taken from the 1965 album "The Instrumental Hits Of Buck Owens & His Buckaroos."

"There are instrumental cuts from all the original Buckaroos albums, which the set mainly draws from," says Irwin. "But it really exposes the talents within his talent. If you focus on his Telly and electric playing, you realize how awesome his flat-picking is. So we included some acoustic flatpicking and nylon string guitar-playing, but everything is stamped with the unique Don Rich personality, whatever he's playing."

Sundazed will service "Country Pickin'" to country radio and college formats. "They've really embraced the Buck releases so far," says Irwin, who anticipates beneficial press response from the country, collectors', and fanzine publication sectors. There will probably be an online giveaway of some sort, he adds, and retailers will have a dedicated poster for the album and the label's simultaneously released complete version of the classic "Buck Owens & The Buckaroos Live At Carnegie Hall" album from 1966.

"Sundazed's Buck reissues in general have been so beautiful, and right now people are interested in and hungry for music from that era in country music," says Laura Cantrell, who hosts the "Radio Thrift Shop" weekly program at East Orange, N.J., free-form station WFMU and is herself a Diesel Only recording artist. "Don Rich, in Buck's mind, was obviously his equal and counterpart in that era and sound, and this anthology offers a great reference point, in addition to great music."

Rich's enduring legacy is reiterated by Owens and a more contemporary protégé, Dwight Yoakam. "Not a day goes by that somebody doesn't mention something about Don Rich," says Owens. "I average at least one E-mail a week about him—and that's amazing. He still lives in the hearts of a lot of people."

Notes Yoakam, whose debt to Owens and Rich has been so readily manifested in his music and the contributions of his guitarist/producer Pete Anderson, "Don Rich's harmony-singing and guitar playing gave Buck Owens' music an artistic embrace that was inseparable from the Buckaroos and Buck's recordings and live performances. His fingerprint will forever be a uniquely lasting one on the sound of country music."



RICH (LEFT) AND OWENS

## England Embraces Brooks Affiliation With 'Highways' Project On Capitol

AFTER YEARS OF TRYING to stay out of the long shadow cast by Garth Brooks, Tyler England decided last year to embrace his affiliation with the country superstar through a professional collaboration. In the process, the two have rekindled their friendship, and England has rediscovered his own identity as an artist.

England spent six years touring in the band of college buddy Brooks but stepped out on his own when he signed a solo deal with RCA Records. He recorded two albums for RCA—a 1995 self-titled set that yielded the No. 3 hit "Should've Asked Her Faster" and the underrated 1996 follow-up "Two Ways To Fall." Now signed to Capitol, also home to Brooks, England is readying the release of his first album for the label, "Highways & Dance Halls," due Nov. 21. Brooks produced the set, which features a reworked "Should've Asked Her Faster" recorded as a duet with labelmate Steve Wariner.

After the RCA deal ended, England moved his family back to Oklahoma but soon got a call from Brooks. "He gave

me that speech—'Hey buddy, I really feel like you haven't had your best shot yet, and if you still want a shot at this, I think I can probably help you,'" England recalls. Brooks connected England with Pat Quigley, then president/CEO of Capitol's Nashville division, who quickly signed him.

But, England says, "the best part of this whole deal... is the fact that Garth produced it. That's not because Garth has produced so many successful things in his life—this is the first product he's gone out on a limb to produce himself. But the magic of me and Garth is simply that he knows me from my youth, and he knew where I was coming from musically. As great as all the producers I've worked with were in Nashville, they didn't have a chance to know me and sit around and let me just pick up a song and say, 'This is the kind of stuff I like.'"

England is so pleased with the resulting album, he says, "I told Garth that if this is the last thing I ever made, I would hold my head proud, because I can at least look at people and say, 'This is the guy I wanted to be.'"

During his RCA deal, England had decided to distance himself from Brooks. "I felt like with all the notoriety I had gotten through the Garth years that the only way to defeat that syndrome of 'Well, he's only

here because Garth held his hand' was to just step completely out of Garth's shadow. I could have opened every show Garth played. He offered it to me." But England says he told Brooks, "People aren't going to respect me if the only thing they ever see is me standing somewhere near you."

Eventually, England says, he discovered "it didn't matter, because whether [Garth] was in the shadows or not, people still expected that he was paying my way. Even fans would say, 'Is Garth paying for that bus for you?'... I'm never going to get out of the shadow of the mountain of Garth, so there is just one other alternative, and that's to get up on top of the mountain and shout down at everybody, I guess."

"One really cool thing about this whole deal is that it reunited a friendship that we had just misplaced for four or five years," England adds. "After I left his band, he was on the road, I was on the road, and our paths just didn't cross at all."

In the studio with Brooks, England was nervous at first because "I'd been beaten down so much between my previous label and radio not playing what we put out that I didn't know what I had to bring to the table with Garth anymore. This is the most successful guy in music right now, and he is putting it all on the line, in my mind, by producing my record. What if I totally let him down and I just suck? So there was a lot of pressure from that standpoint. But the magic of it all was once we started agreeing on songs. I realized that I wasn't going into a committee meeting with the record label, asking them what songs I could cut—it was just me and Garth."

England says he gave input into nearly every aspect of the project from artwork to layout to choosing a video director. "That's something that never happened to me before. About the only thing I got to do before was write the thank-yous."

England is currently in the midst of a radio tour, visiting "three [stations] a day, five days a week, for six weeks" and counting.

"[With] that first record's success, things went so smooth for a while," England says. "Then I found out no matter how great your live show is going, if you don't have stuff on the radio, it's not going to last long." So instead of touring, England has decided to "try to support it at radio first. With success at radio, that will lead to a much better tour. So that's the focus... I'm not one of those guys, being a daddy [to four children]

(Continued on page 69)



by Phyllis Stark



ENGLAND

### FOR THE RECORD

Contrary to a story in the Oct. 28 issue of Billboard, Paul Corbin, the newly named VP of writer/publisher relations at BMI, reports to Del Bryant, BMI's senior VP of writer/publisher relations and performing rights.



# Billboard TOP COUNTRY ALBUMS

NOVEMBER 4, 2000

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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1 ▶</b>						
1	1	2	50	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
2	2	1	4	<b>KENNY CHESNEY</b> BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
3	3	3	4	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
4	4	4	60	<b>DIXIE CHICKS</b> ▲ <sup>7</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	5	6	12	<b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98)	COYOTE UGLY	1
6	7	7	18	<b>BILLY GILMAN</b> ▲ <sup>2</sup> EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
7	6	5	5	<b>GEORGE STRAIT</b> MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
<b>◀ GREATEST GAINER ▶</b>						
8	11	10	13	<b>AARON TIPPIN</b> ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
9	9	9	22	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	8	—	2	<b>SARA EVANS</b> RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
<b>◀ HOT SHOT DEBUT ▶</b>						
11	<b>NEW</b>	—	1	<b>JOHNNY CASH</b> AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	11
12	10	8	3	<b>TRAVIS TRITT</b> COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
13	<b>NEW</b>	—	1	<b>BILLY RAY CYRUS</b> MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
14	12	11	77	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
15	13	12	6	<b>EMMYLOU HARRIS</b> NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
16	14	15	76	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
17	15	14	12	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	1
18	18	18	73	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
19	17	16	53	<b>ANNE MURRAY</b> ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
20	16	13	73	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
21	<b>NEW</b>	—	1	<b>BILLY GILMAN</b> EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	21
22	19	19	51	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
23	21	17	3	<b>KENNY ROGERS</b> DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
24	22	22	33	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
25	23	20	76	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
26	20	21	10	<b>ELVIS PRESLEY</b> RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
27	24	23	52	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
28	25	24	5	<b>TERRI CLARK</b> MERCURY 170157 (11.98/17.98)	FEARLESS	8
29	26	—	2	<b>MERLE HAGGARD</b> ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
30	27	25	58	<b>MARTINA MCBRIDE</b> ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
31	29	27	48	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
32	33	31	101	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
33	35	36	35	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
34	30	28	9	<b>BILL ENGVALL</b> BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
35	32	35	3	<b>ROY D. MERCER</b> VIRGIN 50003 (10.98/16.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
36	31	30	27	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
37	34	26	38	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	38	39	10	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) <b>HS</b>	MORNING WOOD	18
39	37	38	20	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) <b>HS</b>	RASCAL FLATTS	14
40	36	29	81	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
41	41	41	52	<b>GARY ALLAN</b> ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
42	28	34	20	<b>RONNIE MILSAP</b> VIRGIN 48871 (1.7.98/24.98)	40 #1 HITS	28
43	39	32	27	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
44	40	33	12	<b>CHRIS LEDOUX</b> CAPITOL 26601 (10.98/17.98)	COWBOY	17
45	43	40	72	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
46	42	37	56	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
47	48	51	81	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
48	46	47	25	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
49	<b>NEW</b>	—	1	<b>PATSY CLINE</b> UTV 560214/UNIVERSAL (21.98 CD)	THE ULTIMATE COLLECTION	49
50	44	43	27	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	17
51	49	52	52	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
52	45	44	86	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
53	<b>NEW</b>	—	1	<b>MARK CHESNUTT</b> MCA NASHVILLE 170125 (11.98/17.98)	LOST IN THE FEELING	53
54	53	58	4	<b>SHEDAISY</b> LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	53
55	50	42	4	<b>ALLISON MOORER</b> MCA NASHVILLE 170114 (8.98/12.98) <b>HS</b>	THE HARDEST PART	26
56	51	46	8	<b>PATTY LOVELESS</b> EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
57	56	54	26	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
58	54	45	61	<b>CLAY WALKER</b> ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
59	55	50	30	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
60	52	49	6	<b>LORETTA LYNN</b> AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
61	57	53	41	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
62	58	59	19	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
63	59	70	29	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
64	60	62	29	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
<b>◀ PACESETTER ▶</b>						
65	63	64	29	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
66	61	60	75	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
67	65	61	27	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
68	62	55	6	<b>THE WARREN BROTHERS</b> BNA 67903/RLG (10.98/16.98) <b>HS</b>	KING OF NOTHING	34
69	66	57	25	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
70	70	—	2	<b>LONESTAR</b> BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	70
71	68	63	72	<b>ANDY GRIGGS</b> ● RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
72	<b>RE-ENTRY</b>	—	19	<b>STEVE EARLE</b> E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
73	71	69	54	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
74	69	66	14	<b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) <b>HS</b>	II	18
75	67	56	20	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19

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

## Billboard Top Country Catalog Albums

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

NOVEMBER 4, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	155
2	1	<b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	143
3	3	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	177
4	4	<b>FAITH HILL</b> ▲ <sup>5</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	131
5	5	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	162
6	6	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	333
7	7	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	261
8	9	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	97
9	8	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	122
10	11	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	343
11	10	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	136
12	15	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	143
13	13	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	299

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	—	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 45389/WRN (7.98/11.98) <b>HS</b>	TAKE ME AS I AM	137
15	—	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	102
16	12	<b>PATSY CLINE</b> ▲ <sup>3</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	709
17	16	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	236
18	14	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	115
19	18	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	127
20	23	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	298
21	19	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325*/DJMG (11.98/17.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	210
22	17	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	539
23	25	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	33
24	20	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	163
25	21	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	164

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



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NETWORK/SYNDICATED PROGRAM OF THE YEAR:

# COUNTRY

**1987 - 2000**

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the producer/host of American Country Countdown...

**BOB KINGSLEY**





THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	1	2	12	<b>THE LITTLE GIRL</b> B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
2	2	3	15	<b>GO ON</b> T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
3	4	4	19	<b>BEST OF INTENTIONS</b> B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	3
4	3	1	24	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
5	5	10	22	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
6	6	12	19	<b>WE DANCED</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	6
7	7	9	25	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	7
8	11	14	15	<b>WITHOUT YOU</b> B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	8
9	13	15	26	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	9
10	12	13	26	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (D. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	10
11	15	17	12	<b>I LOST IT</b> B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	11
12	8	8	30	<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 †	8
13	16	18	19	<b>BORN TO FLY</b> P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	13
14	20	28	5	<b>WWW.MEMORY</b> K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	14
15	10	5	25	<b>THAT'S THE WAY</b> B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	1
<b>AIRPOWER</b>						
16	18	20	22	<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 †	16
17	9	6	45	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	6
18	17	16	30	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
<b>AIRPOWER</b>						
19	21	24	18	<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	19
20	14	7	24	<b>COUNTRY COMES TO TOWN</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH (V) DREAMWORKS ALBUM CUT †	4
21	26	26	18	<b>YOU WON'T BE LONELY NOW</b> D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	21
22	19	11	43	<b>I WILL...BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	2
23	27	29	8	<b>TELL HER</b> D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	23
24	22	23	18	<b>KATIE WANTS A FAST ONE</b> S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS (V) CAPITOL 58878	22
25	25	27	16	<b>A LITTLE GASOLINE</b> S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	25
26	28	30	14	<b>THE VISIT</b> N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	26
27	29	31	15	<b>MY LOVE GOES ON AND ON</b> R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	27
28	30	34	9	<b>WE'RE SO GOOD TOGETHER</b> D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	28
29	31	32	15	<b>MEANWHILE BACK AT THE RANCH</b> B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT †	29
30	32	33	15	<b>I CAN'T LIE TO ME</b> S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	30
31	33	36	12	<b>THIS EVERYDAY LOVE</b> M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	31
32	34	35	19	<b>HE WILL, SHE KNOWS</b> K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	32
33	36	49	5	<b>ASHES BY NOW</b> M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	33
34	35	38	13	<b>THERE IS NO ARIZONA</b> K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	34
35	39	48	4	<b>BURN</b> B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT	35
36	37	41	5	<b>A GOOD DAY TO RUN</b> F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	36
37	40	40	8	<b>I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)</b> C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	37
38	38	39	15	<b>I'M GONNA LOVE YOU ANYWAY</b> T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	43	7	<b>GEORGIA</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON ARISTA NASHVILLE ALBUM CUT †	39
40	44	44	6	<b>YOU MADE ME THAT WAY</b> D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	40
41	45	52	5	<b>BUT FOR THE GRACE OF GOD</b> M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	41
42	42	42	10	<b>EVERY MAN FOR HIMSELF</b> E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	42
43	46	46	7	<b>ALL NIGHT LONG</b> J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	43
44	49	47	14	<b>RIGHT WHERE I NEED TO BE</b> T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	44
45	48	54	6	<b>WHAT DO YOU KNOW ABOUT LOVE</b> P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	45
<b>Hot Shot Debut</b>						
46	<b>NEW</b>	1	1	<b>WHEN IT ALL GOES SOUTH</b> D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA RCA ALBUM CUT	46
47	58	61	6	<b>LUCKY 4 YOU (TONIGHT I'M JUST ME)</b> D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT	47
48	47	45	13	<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 †	42
49	43	37	20	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C. BLACK (C. BLACK, S. EWING)	CLINT BLACK (V) RCA 69005	30
50	54	60	4	<b>MOVE ON</b> B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	50
51	55	65	4	<b>OKLAHOMA</b> D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) EPIC 79503 †	51
52	62	—	2	<b>YOU SHOULDN'T KISS ME LIKE THIS</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	52
53	52	55	6	<b>LIVE IT UP</b> R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	52
54	50	50	8	<b>SWIMMING IN CHAMPAGNE</b> K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY (V) MERCURY 172176 †	46
55	51	51	9	<b>SO WHAT</b> B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN (C) (D) EPIC 79502 †	51
56	56	57	6	<b>NOBODY'S GOT IT ALL</b> B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	56
57	53	53	12	<b>SHE'S GONE</b> D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
58	60	58	17	<b>SIN WAGON</b> B. CHANCEY, P. WORLEY (N. MAINES, E. ROBINSON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	58
59	57	56	8	<b>MAKIN' UP WITH YOU</b> J. TAYLOR (P. O'DONNELL, J. CAMPBELL)	CHALEE TENNISON (C) (D) ASYLUM 16846/WRN †	56
60	<b>NEW</b>	1	1	<b>SHE MISSES HIM</b> D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT	60
61	67	74	3	<b>POUR ME</b> C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	61
62	64	67	18	<b>I PRAY FOR YOU</b> J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
63	<b>NEW</b>	1	1	<b>THINGS CHANGE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	63
64	65	69	3	<b>DON'T MAKE ME COME OVER THERE AND LOVE YOU</b> T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	64
65	70	—	2	<b>I'M IN</b> R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	65
66	59	63	6	<b>LOST IN THE FEELING</b> M. WRIGHT, M. STUART (L. ANDERSON)	MARK CHESNUTT (V) MCA NASHVILLE 172119 †	59
67	71	68	10	<b>NOW THAT'S AWESOME</b> D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
68	<b>NEW</b>	1	1	<b>ONE MORE DAY</b> M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	68
69	61	—	2	<b>FOR MY WEDDING</b> D. HENLEY, S. LYNCH (L. J. MCNALLY)	DON HENLEY WARNER BROS. ALBUM CUT/WRN †	61
70	75	—	2	<b>THERE WILL COME A DAY</b> B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	70
71	<b>NEW</b>	1	1	<b>WE THE PEOPLE</b> D. HUFF, B. CHANCEY (M. POWELL, J. L. SLOAS, A. WILSON)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	71
72	<b>NEW</b>	1	1	<b>WHO I AM</b> B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	72
73	69	62	17	<b>ONCE IN A LIFETIME LOVE</b> D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	50
74	<b>NEW</b>	1	1	<b>WRONG FIVE O'CLOCK</b> K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	74
75	74	59	16	<b>I KNEW I LOVED YOU</b> G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55

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.

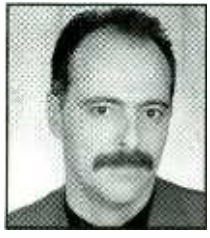
The Air Force is celebrating the holidays with something special for you and your listeners—*The Gift VII*.

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

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



# COUNTRY CORNER



by Wade Jessen

## Trade Show Examines How To Expand Audience And Reach Of Bluegrass

BY VERNELL HACKETT

LOUISVILLE, KY.—The International Bluegrass Music Assn.'s (IBMA) Trade Show 2000, held here Oct. 16-22, was geared toward growing bluegrass outside of its current realm and introducing it to larger audiences through the use of modern technology as well as standard marketing tools.

One of the newest topics at IBMA was discussed on the panel "What Is SoundScan And How Can It Impact Your Career?," moderated by Ken Irwin, head of Rounder Records. Panelists included Trudy Lartz, VP of sales and marketing for SoundScan, and Tracy Waksler, director of national sales for Rounder. The discussion focused on why the bluegrass industry should be a part of the SoundScan process. "One of the reasons SoundScan is so important is we need to provide accurate information to retail on how large bluegrass music really is," said Irwin.

Waksler said that before SoundScan, sales were pure guesswork. "Now we have hardcore data, and we can see what records are meaningful in what markets. If a genre doesn't report to SoundScan, the stores can't make accurate buying decisions."

One reason it has been hard for bluegrass labels and artists to report to SoundScan is that much of the product is sold at festivals and club dates. But Lartz said SoundScan has a system in place to accurately report these sales. Artists who sell product at festival venues can fill out a form provided by SoundScan, have it verified by the festival promoter, and fax it to SoundScan to record those sales. The only requirement is that CDs and cassettes must be bar-coded.

"Right now bluegrass is nonexistent in our system," said Lartz. "From what I understand, bluegrass is growing, and if it is selling 1,000-plus at a festival, then that could be a significant number to show up in the charts."

Bluegrass has seen a slow, steady growth over the past years. The December release of the Coen Brothers

(Continued on next page)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 43 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM
  - 33 ASHES BY NOW (Tessa, BMI) HL
  - 3 BEST OF INTENTIONS (Post Oak, BMI) HL
  - 13 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
  - 35 BURN (Positive Dream Pty., BMI/EMI Blackwood, BMI/Standard Music Pty., ASCAP/EMI Australia Pty., Ltd., APRA/EMI April, ASCAP) HL
  - 41 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM
  - 20 COUNTRY COMES TO TOWN (Tokeco Tunes, BMI)
  - 64 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)
  - 48 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/WBM
  - 42 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL
  - 7 FEELS LIKE LOVE (Vinny Mae, BMI) WBM
  - 69 FOR MY WEDDING (Larry John McNally, ASCAP)
  - 39 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM
  - 36 A GOOD DAY TO RUN (EMI Blackwood, BMI/Harley Creek, BMI/Mike Curb, BMI) HL/WBM
  - 2 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
  - 32 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
  - 30 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL
  - 75 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
  - 11 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM
  - 38 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynolds, BMI/Wrensong, BMI) HL
  - 19 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
  - 65 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP)
  - 12 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL
  - 62 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
  - 37 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
  - 22 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
  - 5 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
  - 24 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM
  - 4 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
  - 17 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
  - 25 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
  - 1 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM
  - 53 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
  - 66 LOST IN THE FEELING (Careers-BMG, BMI)
  - 49 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM
  - 47 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LensesSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
  - 59 MAKIN' UP WITH YOU (Tanasi, BMI/Mike Curb, BMI) WBM
  - 29 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
  - 50 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
  - 27 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM
  - 9 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
  - 56 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Irving, BMI/Cotter Bay, BMI) HL/WBM
  - 67 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)
  - 51 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WBM
  - 73 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
  - 68 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL
  - 61 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP) WBM
  - 44 RIGHT WHERE I NEEDED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL
  - 60 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
  - 57 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Creams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
  - 58 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
  - 55 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM
  - 54 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRB, ASCAP)
  - 23 TELL HER (Kwesi B., ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Rondor, ASCAP) WBM
  - 16 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
  - 15 THAT'S THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Flow, ASCAP) WBM
  - 34 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
  - 70 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)
  - 10 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
  - 63 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP)
  - 31 THIS EVERYDAY LOVE (Living, BMI/360 Music, SESAC/Emelia, SESAC) WBM
  - 26 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
  - 6 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
  - 28 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Songs, BMI/Nothing But The Wolf, BMI) HL/WBM
  - 71 WE THE PEOPLE (Songs Of Universal, BMI/Lanark Tunes, BMI/WB, ASCAP/Tower II, ASCAP/AnnaWilson, ASCAP/Bug, ASCAP) WBM
  - 18 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
  - 45 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
  - 46 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
  - 72 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL
  - 8 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
  - 74 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRB, ASCAP)
  - 14 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
  - 40 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM
  - 52 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)
  - 21 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

ONE PIECE AT A TIME: After proclaiming to The Tennessean in an interview published Oct. 22 that he's now in better health than at any time during the past two years and that he was misdiagnosed with the debilitating Shy-Drager syndrome, **Johnny Cash** makes his biggest splash of the SoundScan era on Top Country Albums and reaches his highest solo pinnacle on the chart in nearly 30 years. With more than 16,000 scans, "American III: Solitary Man" (American/Columbia) takes Hot Shot Debut honors at No. 11 on the country list and starts at No. 88 on The Billboard 200.

"American Recordings" marked Cash's opening-week high-water mark of the last decade when it bowed at No. 29 with more than 8,000 units in the spring of 1994. Not since his 1973 set "Any Old Wind That Blows" rose to No. 5 has Cash taken a solo project to as lofty heights on Top Country Albums, although two collaborative installments of the highly commercial "Highwaymen" sets—with **Willie Nelson**, **Waylon Jennings**, and **Kris Kristofferson**—peaked at No. 1 and No. 4, respectively, in 1985 and 1990.

KENTUCKY-HOME-GROWN: **Billy Ray Cyrus**, whose runaway hit "Achy Breaky Heart" was touted as the smelling salts that awakened the long-slumbering country dance-hall business in the early '90s, returns to Top Country Albums with "Southern Rain" (Monument), which scans more than 14,000 units to open at No. 13. It is Cyrus' biggest opening-week sum since "Storm In The Heartland" started with approximately 17,000 pieces in the Nov. 26, 1994, Billboard.

On Hot Country Singles & Tracks, "You Won't Be Lonely Now" eyes Airpower status as it gains 144 detections and jumps 26-21. WQBE Charleston, W.Va., is the weekly airplay leader with 38 plays, while KBEQ Kansas City, Mo., is the overall spin leader with 395 detections to date.

DEAD OR ALIVE? After **George Strait** and **Alan Jackson's** take won vocal event of the year at the Oct. 4 Country Music Assn. Awards, songwriters **Larry Cordle** and **Larry Shell** took song of the year honors for "Murder On Music Row" at the International Bluegrass Music Assn. Awards Oct. 19 (Billboard, Oct. 28). This issue, **Tim McGraw** offers a far less blunt but nonetheless opposing viewpoint on the evolution of country music (among other things) with "Things Change," which charts at No. 63 on Hot Country Singles & Tracks. Eleven of our 154 monitored stations are airing the audio portion of McGraw's Oct. 4 performance on the Country Music Assn. Awards show. Label sources at Curb say the song will not appear on McGraw's best-of set, which hits retail docks Nov. 21, but will be included on a set of new McGraw songs slated for a first-quarter 2001 release.

# Billboard Top Country Singles Sales

NOVEMBER 4, 2000

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	<b>No. 1</b> THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	FAITH HILL
2	2	10	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU	CURB 73116	LEANN RIMES
3	6	2	OKLAHOMA	EPIC 79503/SONY	BILLY GILMAN
4	4	13	BEST OF INTENTIONS	COLUMBIA 79404/SONY	TRAVIS TRITT
5	3	14	I NEED YOU	SPARROW 58863/CAPITOL/CURB	LEANN RIMES
6	5	4	ONE VOICE	EPIC 79396/SONY	BILLY GILMAN
7	7	6	MY CELLMATE THINKS I'M SEXY	MONUMENT 79495/SONY	CLEDUS T. JUDD
8	8	7	THAT'S THE WAY	CURB 73106	JO DEE MESSINA
9	9	16	YOU WON'T BE LONELY NOW	MONUMENT 79440/SONY	BILLY RAY CYRUS
10	14	2	ALL NIGHT LONG	COLUMBIA 79515/SONY	MONTGOMERY GENTRY
11	10	9	BREATHE	WARNER BROS. 16884/WRN	FAITH HILL
12	11	10	MY LOVE GOES ON AND ON	VIRGIN 58867	CHRIS CAGLE
13	12	11	THAT'S THE KIND OF MOOD I'M IN	EPIC 79447/SONY	PATTY LOVELESS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	2	I'M IN	EPIC 79496/SONY	THE KINLEYS
15	13	26	WHEN YOU NEED MY LOVE	DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
16	15	22	SO WHAT	EPIC 79502/SONY	TAMMY COCHRAN
17	19	176	HOW DO I LIVE	▲ CURB 73022	LEANN RIMES
18	24	2	NOBODY'S GOT IT ALL	EPIC 79481/SONY	JOHN ANDERSON
19	21	58	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
20	20	12	NOW THAT'S AWESOME	BNA 60286/RIG BILL ENGVALL FEATURING TRACY BYRD NEAL MCCOY & T. GRAHAM BROWN	
21	17	37	BLUE MOON/DON'T MAKE ME BEG	CURB 73087	STEVE HOLY
22	18	35	GOODBYE EARL	● MONUMENT 79352/SONY	DIXIE CHICKS
23	23	17	IF YOU CAN	EPIC 79415/SONY	TAMMY COCHRAN
24	22	19	SHE AIN'T THE GIRL FOR YOU	EPIC 79380/SONY	THE KINLEYS
25	RE-ENTRY	33	FLOWERS ON THE WALL	MERCURY 170128	ERIC HEATHERLY

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.



# Di Meola Shows 'Passion' For Tango

**TWO SIDES OF THE COIN:** Al Di Meola initially made a name for himself by crafting hyper-speed guitar solos within intensely challenging compositions, but his muse has frequently embraced a vast array of globally influenced textures and rhythms.

For "The Grande Passion" (Telarc, Oct. 24), the guitarist and his **World Sinfonia** ensemble (whose core is made up of percussionists **Gumbi Ortiz** and **Gilad**, acoustic guitarist **Hernan Romero**, and pianist **Mario Parmisano**) interpret three compositions by the late **Astor Piazzolla**, along with six new Di Meola compositions that reflect the leader's love of tango. Introspective, with insistent

melodies and softly danceable rhythms, "The Grande Passion" continues the dense textures found on the guitarist's 1998 release, "The Infinite Desire." Unlike that album, which found Di Meola and keyboardist **Rachel Z** augmenting the music with highly imaginative sound samples, "The Grande Passion's" rich orchestrations are created courtesy of members of the **Toronto Symphony**, creating a



by Steve Graybow

lush backing for the guitarist's often contemplative acoustic excursions.

"The melodies and emotions found in Piazzolla's music really communicate to the listener, and that is something I sought to capture," says Di Meola, who met the tango master while on tour in Japan in 1985. "There is a romanticism in this music that I find more appealing than the music I made in past decades, which was more cerebral."

A charter member of the '70s fusion movement, Di Meola notes that Piazzolla was "a great fan" of jazz fusion and a champion of individual expression. "He was eager to hear me perform his music, because he had heard enough versions of people playing his songs note for note and wanted to hear me take the songs in my own directions."

While Di Meola's acoustic guitar provides the main voice of "The Grande Passion," his electric playing is the focus of the double-disc "Anthology" (Legacy/Columbia,

Oct. 24), which compiles 20 tracks spanning the years 1975 through 1982, drawing from classic albums such as "Elegant Gypsy" (1977) and "Electric Rendezvous" (1982). Included are four unreleased tracks: two from a live 1978 radio broadcast from North Hempstead, N.Y., and two from a 1982 performance in Holland that marked the first time Di Meola played with drummer **Simon Phillips**.

**AND:** For anyone who has witnessed septuagenarian and octogenarian jazz musicians who seem to be at the peak of their instrumental prowess, there is **Connie Evingson's** "Some Cats Know" (Minnehaha Music), which finds the vocalist joined by a who's who of jazz legends, including **Ray Brown**, **Von Freeman**, **Jack McDuff**, **Doc Severinsen**, **Toots Thielemans**, and the late **Al Grey**.

The distinctly younger Evingson composed the lyrics for a vocalese take on **Charlie Parker** and **Dizzy Gillespie's** "Anthropology," written to **Sheila Jordan's** scat solo on the song from her 1990 release "Lost And Found" (Muse), in praise of Jordan's abilities. Previously available only at Evingson's live shows, "Some Cats Know" has been picked up by Allegro distribution for release Nov. 7.

## TRADE SHOW EXAMINES HOW TO EXPAND AUDIENCE AND REACH OF BLUEGRASS

(Continued from preceding page)

film "O Brother, Where Art Thou" (Touchstone Pictures/Universal Pictures) is being cited as "potentially the best tool in recent years" to expose the general public to the music because the soundtrack on Mercury Records' Nashville division is predominantly bluegrass (Billboard, Oct. 21). "We haven't had a recent major movie that featured bluegrass, like 'Deliverance' or 'Bonnie And Clyde,'" Irwin said. "I remember when 'The Big Easy' came out, [Rounder] couldn't keep our Cajun music albums on the

shelves. 'O Brother' may be what we need to give bluegrass music an exponential jump."

When asked about the effect the annual IBMA awards show has on an artist, Dan Hayes, executive director of the IBMA, said it doesn't necessarily create an instant response in album sales. "But retail may be more apt to put an artist on the shelf from the exposure an artist may then receive in print and radio," he said. One reason the bluegrass awards don't have an immediate impact is they are not televised and informa-

tion about winners is not immediately in front of bluegrass fans.

Bluegrass has, in recent years, attracted a younger following, brought about in part by groups like Phish and Leftover Salmon, who have roots in the genre. David Crow of the Wyatt, Tarrant & Combs law firm in Nashville said he was encouraged by the number of young people at the trade show. "One morning I went to bed at six and there were four groups of eight to 10 young people, all under 20, jamming in the halls," said Crow, who is also one of the organizers of the Leadership Bluegrass organization.

Another indication of bluegrass music's growth is the support from within the industry. BMI and ASCAP have been sponsors of events at the IBMA trade show in recent years. "ASCAP has some great writers in Tim O'Brien, Darrell Scott, Chris Jones, and Ricky Skaggs," said Dan Keen, the performing right organization's assistant VP. "When I came to ASCAP six years ago I realized we needed to become more involved in bluegrass music, and I felt that was a need I could help fill because I'm a huge fan. Since then I've seen American music lovers embrace the music because of its honesty and truth."

Marty Stuart, who hosted the IBMA awards show, started playing bluegrass as a teenager. "It is sincere, honest, a real heart and soul music. I consider myself one of its main cheerleaders and biggest fans."

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	<b>ART AND LIFE</b> SHOCKING VIBES/VP 49093*/VIRGIN	<b>BEENIE MAN</b>
2	3	49	<b>CHANT DOWN BABYLON</b> ● TUFF GONG/ISLAND 546404*/DJMG	<b>BOB MARLEY</b>
3	2	9	<b>UNCHAINED SPIRIT</b> ANTI/PENTHOUSE 86580*/EPITAPH [RS]	<b>BUJU BANTON</b>
4	4	22	<b>REGGAE GOLD 2000</b> VP 1599*	<b>VARIOUS ARTISTS</b>
5	5	8	<b>WORDS OF TRUTH</b> VP 1597*	<b>SIZZLA</b>
6	7	6	<b>BOBA ASHANTI</b> GREENSLEEVES 259	<b>SIZZLA</b>
7	10	66	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/DJMG	<b>VARIOUS ARTISTS</b>
8	9	68	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	<b>PETER TOSH</b>
9	6	31	<b>STAGE ONE</b> 2 HARD 1572*/VP	<b>SEAN PAUL</b>
10	14	4	<b>DANCEHALL 101 VOL. 1</b> VP 1592*	<b>VARIOUS ARTISTS</b>
11	15	6	<b>REGGAE LEGEND</b> STCLAIR 5813	<b>BOB MARLEY</b>
12	8	23	<b>MORE FIRE</b> DAVID HOUSE 1587*/VP	<b>CAPLETON</b>
13	12	7	<b>DANCEHALL 101 VOLUME 2</b> VP 1593*	<b>VARIOUS ARTISTS</b>
14	11	22	<b>DANCEHALL XPLOSION 2000</b> JAMDOWN 40033	<b>VARIOUS ARTISTS</b>
15	13	47	<b>1999 BIGGEST RAGGA DANCEHALL ANTHEMS</b> GREENSLEEVES 4001	<b>VARIOUS ARTISTS</b>

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	<b>WHO LET THE DOGS OUT</b> ▲ S-CURVE 751052/ARTEMIS [RS]	<b>BAHA MEN</b>
2	2	82	<b>SOGNO</b> ▲ <sup>2</sup> POLYDOR 547222	<b>ANDREA BOCELLI</b>
3	3	2	<b>CHANCHULLO</b> WORLD CIRCUIT/NONESUCH /AG [RS]	<b>RUBEN GONZALEZ</b>
4	4	7	<b>VOLARE! VERY BEST OF THE GIPSY KINGS</b> NONESUCH 79541/AG	<b>GIPSY KINGS</b>
5	6	25	<b>TANTO TEMPO</b> ZIRIGUIBOOM 1026/SIX DEGREES [RS]	<b>BEBEL GILBERTO</b>
6	5	5	<b>WOMAN ON TOP</b> SONY CLASSICAL 89279	<b>SOUNDTRACK</b>
7	9	24	<b>BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH 79603/AG [RS]	<b>OMARA PORTUONDO</b>
8	14	3	<b>TALA MATRIX</b> AXIOM/PALM PICTURES 2046/RYKO PALM	<b>TABLA BEAT SCIENCE</b>
9	8	4	<b>FREE FALL</b> NARADA 49290/VIRGIN	<b>JESSE COOK</b>
10	13	29	<b>O</b> RCA VICTOR 63358	<b>CIRQUE DU SOLEIL</b>
11	12	5	<b>TRIBUTE TO THE CUARTETO PATRIA</b> HIGHER OCTAVE WORLD 49640/VIRGIN	<b>ELIADES OCHOA</b>
12	11	72	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG [RS]	<b>IBRAHIM FERRER</b>
13	7	4	<b>ISLAND ROOTS: VOLUME 2</b> UNIVERSAL SPECIAL MARKETS 1009/QUIET STORM	<b>VARIOUS ARTISTS</b>
14	10	2	<b>HOOR BEFORE DAWN</b> SHANACHIE 78041	<b>SOLAS</b>
15	15	85	<b>THE IRISH TENORS</b> ● JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT [RS]	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b>

## TOP BLUES ALBUMS™

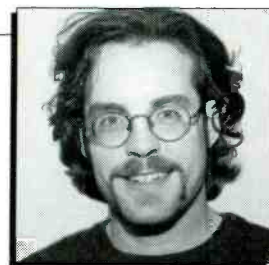
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	<b>RIDING WITH THE KING</b> ▲ DUCK/REPRISE 47612/WARNER BROS.	<b>B.B. KING &amp; ERIC CLAPTON</b>
2	2	2	<b>THE DOOR</b> OKEH/550 MUSIC 61428/EPIC [RS]	<b>KEB' MO'</b>
3	3	5	<b>MILK COW BLUES</b> ISLAND 542517/DJMG	<b>WILLIE NELSON</b>
4	4	4	<b>CROSSING MUDDY WATERS</b> VANGUARD 79576	<b>JOHN HIATT</b>
5	5	50	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	<b>JOHNNIE TAYLOR</b>
6	7	54	<b>LIVE ON</b> GIANT/REPRISE 24729/WARNER BROS.	<b>KENNY WAYNE SHEPHERD BAND</b>
7	9	83	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> ● LEGACY 65873/EPIC	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b>
8	11	68	<b>BEST OF ETTA JAMES</b> MCA 111953	<b>ETTA JAMES</b>
9	10	29	<b>BLUES AT SUNRISE</b> LEGACY 63842/EPIC	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b>
10	NEW		<b>NEW MILLENNIUM BLUES PARTY</b> RHINO 79968	<b>VARIOUS ARTISTS</b>
11	12	75	<b>BEST OF B.B. KING THE MILLENNIUM COLLECTION</b> MCA 111939	<b>B.B. KING</b>
12	13	24	<b>CIRCLE</b> PACHYDERM 8 [RS]	<b>INDIGENOUS</b>
13	8	4	<b>WICKED</b> ALLIGATOR 4875	<b>SHEMEKIA COPELAND</b>
14	14	57	<b>MATERIAL THINGS</b> WALDOXY 2825/MALACO	<b>MEL WAITERS</b>
15	NEW		<b>THE BEST OF MUDDY WATERS - MILLENNIUM COLLECTION</b> MCA 11946	<b>MUDDY WATERS</b>

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies ship- ment by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [RS] indicates past and present Heat- seekers titles © 2000, Billboard/RII Communications and SoundScan, Inc.

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## Classical KEEPING SCORE



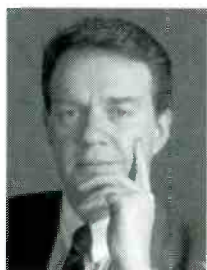
by Bradley Bambarger

**CARRYING ON:** As with much in the classical music business in the past decade, the role of the A&R repertoire executive has undergone titanic changes. And, particularly at the major-label level, no position carries with it such a dual daily burden of changing with the times while living up to the past.

More than most, the A&R of EMI Classics seems to have struck a balance between a difficult new *Zeitgeist* and the traditional values that enabled the company to create a catalog that is one of the wonders of 20th-century creative achievement. The label may step into the crossover pile with increasing regularity, but it also issues wonderful recordings of every stripe—discs that stand with anything in that great catalog—on a regular basis. And, by all reports, EMI Classics had a very respectable fiscal year last term.

"We saw the wall coming perhaps a bit earlier than some," says **Peter Alward**, EMI Classics' senior VP of A&R. "So although we may have struck a glancing blow and suffered a bit of a dent, we didn't hit the wall full-on. We began changing the way we do business as long as a decade ago."

As EMI's worldwide head of classical A&R, Alward can be credited with leading that astute shift. He oversees a department that includes three staff producers—**John Fraser** (director of the label's "Debut" series, as well as working with **Paul McCartney** and tenor **Ian Bostridge**, among others), **Stephen Johns** (who helms **Simon Rattle's** records), and **David Groves** (whose duties include the recording of operatic super-couple **Roberto Alagna** and **Angela Gheorghiu**, as well as **Nigel Kennedy**)—something that is rare among majors now.



ALWARD

"Artists should see the same face through the glass when they make records," Alward says. "Getting the right sound does have a human element."

The 50-year-old Alward was born in London, studying piano before joining EMI in 1970, drawn to the august tradition pioneered by the likes of producer **Walter Legge**. He worked his way up the ranks "from the bottom," eventually being thrown in the deep end as an artist-relations troubleshooter, based in Germany. "But I suppose my career really began when I met **Herbert von Karajan** in Berlin and became his liaison with the label," Alward recalls. "He had a monstrous reputation, but much of that was a front for his shyness. Behind the façade was a great desire to pass on all he knew to the next generation. Observing him at work was quite an education, and not only musically. His instrument wasn't just the orchestra but the industry—which he played like a virtuoso."

Beyond Alward's cosmopolitan charm and obvious enthusiasm for great music (listening to late **Beethoven** string quartets if given a spare moment), he has a resolutely bright, can-do disposition. Alward has even begun to appreciate the numbers game. Taking his wish list of planned recordings to the individual markets for sales projections, he then whittles down his list based on the cost/yield assessments. "At first," he says, "I resented having to explain to financial eggheads why I would want to record certain pieces of music, but now it seems like second nature. And it is good to have people in the process who can act more dispassionately regarding music. What is encouraging is that the accountants see the value of the catalog and that our new recordings provide its future."

The key aspect of EMI's transformation has been atti-

tudinal, Alward says. "We're no longer an old boys' club, smoking cigars in our leather chairs and making decisions in ivory-tower fashion. Today, an A&R man ignores the needs of the marketing department at his peril; if I make a record that **Theo Lapp** and his team can't sell, then I am—we are—in trouble. But I'm glad to be at a company where artistic considerations still carry weight. Even when we still hadn't cleared the fiscal hurdle a few years ago, [EMI Classics president] **Richard Lyttelton** green-lighted our **Bartók** 'Bluebeard's Castle' because he believed it was special."

EMI's drastic reduction in the number of recordings it makes is "definitely a case of less is more," Alward insists. "A lot of records were made in the boom years that, let's face it, were less than vital. The recordings we make are more concentrated now. Still, I have the deepest respect for a conductor like **Mariss Jansons**, and it pains me that we can't offer him a contract. I would also love to make records with **Franz Welser-Möst** and the **Cleveland Orchestra**, but the group's rates have to come down. Orchestras, American ones especially, have to understand that the names of only two orchestras really make a difference when it comes to sales now—Berlin and Vienna."

Regarding such highly debatable crossover projects as EMI Classics' recent **Scorpions/Berlin Philharmonic** album, Alward says good-naturedly, "Five to 10 years ago, I wouldn't have been concerned with finding 'volume' recordings, but now I find it can be amusing. Of course, 10 of these that you plan, nine fail—which is the opposite for core classical. Still, I know that the sales of a successful crossover can cushion projects that might be considered indulgent these days—such as Rattle's **Schoenberg** 'Gurrelieder,' which won't likely see profit in my lifetime but will undoubtedly make a great record."

EMI's two-decade-plus partnership with Rattle (who was quoted as calling the Scorpions project with his imminent orchestra "a horrible idea") has flourished with a process of give-and-take. People are hardly lining up for new Beethoven cycles these days, but Rattle will record the symphonies live with the **Vienna Philharmonic** in 2002. Other big-ticket projects are in the works, but Rattle's wants are often balanced out by EMI's needs—as with such populist projects as the new **Duke Ellington** album and the hit **Gershwin** "Porgy And Bess" from '89.

The artists in which EMI invests are obviously more than just sterling musicians—they have versatility and "an added value that perhaps you can call charisma," Alward says. "And artists also have to be willing to play the promotion game. I think I see a healthy trend in that way with the younger generation, where artists, managers, and the record company see themselves less as adversaries, more as partners."

In the coming years, Alward hopes to compare EMI's long-term signing of the composer/pianist **Thomas Adès** with Decca's famously risky but hugely rewarding contract with **Benjamin Britten**. Adès has a new solo piano album out in the U.K. and pairs with Bostridge next year for a **Janáček** album, with his own Piano Quartet also in the works. Bostridge will have a disc out early next year featuring "Six Arabic Songs," the breathtaking 55-minute song cycle penned for him by **Hans Werner Henze**.

EMI is counting on Gheorghiu, Alagna, and conductor **Antonio Pappano** to develop into the premier 21st-century opera team. A **Massenet** "Manon" is just out from the trio, and a "Tosca" film soundtrack is coming. Another headline-grabbing EMI artist, Kennedy, has a ravishing new **Bach** violin concertos disc with the Berlin Philharmonic (due in January in the U.S.). If the stars align, there will be a new set of **Liszt** concertos from the world's greatest pianist, **Martha Argerich**. And in a project close to Alward's heart, Welser-Möst will record **Korngold's** opera "Die Tod Stadt" in Zurich.

An admirer of such stalwart indies as Hyperion, Alward is distressed to see some of his eminent major-label counterparts pulling back from classics. "There's less justification than they imagine," he says. "We're carrying on, and to tell you the truth, I like my job better than ever. People think the boom times were so great, but really they were boring."

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	57	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/CHORDANT <b>HS</b> 16 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	3	8	<b>BEBE</b> MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
3	5	21	<b>MARY MARY</b> ● C2/COLUMBIA 7602/WORD	THANKFUL
4	6	53	<b>ANNE MURRAY</b> ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
5	4	7	<b>JACI VELASQUEZ</b> WORD 7392	CRYSTAL CLEAR
6	7	9	<b>DONNIE MCCLURKIN</b> VERITY 43150/PROVIDENT <b>HS</b>	LIVE IN LONDON AND MORE...
7	8	22	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
8	9	10	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
9	2	2	<b>CAEDMON'S CALL</b> ESSENTIAL 10559/PROVIDENT	LONG LINE OF LEAVERS
10	11	15	<b>THIRD DAY</b> ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	NEW		<b>DON MOEN</b> HOSANNA/INTEGRITY 1782/WORD <b>HS</b>	I WILL SING
12	12	56	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
13	15	9	<b>VARIOUS ARTISTS</b> ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
14	14	71	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	13	2	<b>DELIRIOUS?</b> SPARROW 1739/CHORDANT <b>HS</b>	GLO
16	16	30	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
17	NEW		<b>VARIOUS ARTISTS</b> HILLSONG AUSTRALIA/INTEGRITY 1763/WORD	FOR THIS CAUSE
18	10	2	<b>THE OC SUPERTONES</b> BEC 7740/CHORDANT <b>HS</b>	LOUD AND CLEAR
19	17	20	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
20	19	5	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC/INTERSCOPE 4267/WORD <b>HS</b>	AWESOME WONDER
21	18	8	<b>STACIE ORRICO</b> FOREFRONT 5253/CHORDANT <b>HS</b>	GENUINE
22	25	31	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
23	21	10	<b>ZOEGIRL</b> SPARROW 51734/CHORDANT <b>HS</b>	ZOEGIRL
24	31	3	<b>SOUNDTRACK</b> REUNION 10022/PROVIDENT	LEFT BEHIND
25	20	4	<b>AVALON</b> SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
26	24	52	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
27	37	6	<b>BILL &amp; GLORIA GAITHER</b> SPRING HILL 2264/CHORDANT	HARMONY IN THE HEARTLAND
28	29	13	<b>4HIM</b> BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
29	22	87	<b>SONICFLOOD</b> GOTEE 2802/CHORDANT <b>HS</b>	SONICFLOOD
30	27	12	<b>RACHAEL LAMPA</b> WORD 3626 <b>HS</b>	LIVE FOR YOU
31	23	71	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
32	28	18	<b>VARIOUS ARTISTS</b> ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
33	26	19	<b>NICOLE C. MULLEN</b> WORD 6762 <b>HS</b>	NICOLE C. MULLEN
34	33	53	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
35	35	4	<b>AARON NEVILLE</b> TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
36	32	21	<b>MARK SCHULTZ</b> MYRRH 7002/WORD	MARK SCHULTZ
37	NEW		<b>NEWSONG</b> BENSON 83327/PROVIDENT	SHELTERING TREE
38	34	24	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
39	NEW		<b>TONEX</b> TOMMY BOY/VERITY 43153/PROVIDENT	PRONOUNCED TOE-NAY
40	36	46	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO

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.



## In the SPIRIT



by Lisa Collins

has never been an option."

**SISTER POWER:** Veteran Dallas-based promoter **Al Wash** has scored another win with his Sisters in the Spirit tour, featuring **Angella Christie**, **Shirley Caesar**, **Yolanda Adams**, and **Mary Mary**.

The 42-city tour kicked off Sept. 26 with a reluctant Wash just hoping to break even. It has since become the second-most successful gospel tour he's had.

"Initially," Wash says, "it was going to be 32 shows, and we were undecided about even coming to the West Coast. I didn't know and wasn't convinced it was going to work, because it was all women, and women didn't want to see women. At least, that's what they say in the entertainment industry—secular included. But this tour has proved them wrong in a big way. The audience is 60% women, and I would say that it has gotten a little younger with the popularity of Mary Mary and Yolanda Adams. We added dates because of the demand in markets like [Washington] D.C., New York City, and Chicago. We really could add another 30-40 shows, but by me wanting to make it an annual event, I'd rather turn people away in anticipation of next year." The three-hour show, hosted by BET host **Bobby Jones**, winds down Nov. 26 on the West Coast.

Wash says, "Gospel audiences are beginning to see what a gospel tour is now. I believe they understand better the concept of us giving them a show and are willing to pay more for tickets. Our average ticket price for the Tour of Life was \$23. The average ticket price for this show was \$32."

**BRIEFLY:** Contrary to public reports, Born Again Records president **Barnett Williams** says that his label has not gone out of business. "When Platinum filed bankruptcy, it hurt us tremendously, and we have downsized. But at the moment we're just regrouping in order to come back strong in January." The Los Angeles-based label—known for its success with artists like comedian **Broderick Rice**—hopes to do that with the January release of "Born Again Love Songs" from **Kim Yvette**.

getting offers.

Before they could go in the studio to complete their debut project, the band witnessed firsthand one of the horrors the rest of us just heard about on the news. They were onstage leading worship at Wedgewood Baptist Church in Fort Worth, Texas, when a gunman entered, killing eight people, including himself.

"It's been tough," says Warren. "We didn't stop playing—only for a few days—just because we thought it was going to help us in our healing just to get back out there. Everybody in that room [was] given a testimony, a story that we needed to tell people about what we'd seen. We knew God was there. You couldn't deny it."

The day of the shooting, Wedgewood Baptist was having a See You at the Pole rally, where young people meet at the flagpole to pray. The band had developed an enthusiastic following in the area, and many of the kids at Wedgewood Baptist that day had come to see them.

"It was tough for us because a lot of the kids who saw us at camp brought their friends to see us," says Warren. "One of the girls that died brought a lot of her friends... It was tough for us to know that some kids were there and died because they came to see us. If you think about that all day, it will really mess you up."

The band, which is booked by **David Breen** and managed by **Hugh Robertson**, went back to the church on the anniversary for this year's rally. "We sang praise songs and made it more about worshipping God than than talking about the shooting over and over," says Warren.

(Continued on page 73)

**HIGHER GROUND**



by Deborah Evans Price

**AN IMPRESSIVE DEBUT:** When **Third Day's Mac Powell** gets excited about a new band, you know it's got to be good. Several months ago, Powell told Higher Ground about a new group out of Texas he was producing called **forty days**. One listen to the Benson Records debut "Everyday" demonstrates why Powell wanted to work with this talented outfit. During a recent visit to Billboard's Nashville office, the band members performed an acoustic set that impressed the conference-room crowd with their beautifully written songs, terrific voices (especially the vocal interplay between twins **Joel** and **Mark Warren**), and warm, friendly personalities.

Comprising **Brian Barth**, **Drue Phillips**, **Chris Foster**, and the Warren twins, the band had already been busy performing more than 100 dates a year before signing its deal with Benson. "We met Mac in March of 1999 out in Denton, Texas," says Mark Warren. "Third Day was playing that night, and our band was playing that day during the conference. He heard a song or two and asked us some questions."

Powell went home with some of the band's independently recorded music and soon after called to say he'd like to work with them. (The forty days project marks his first outside production effort.) The group traveled to Atlanta to go in the studio with Powell, and when the labels in Nashville heard the results, the band started



FORTY DAYS

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	57	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG [RS] 20 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	8	<b>BEBE</b> MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
3	3	25	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG	THANKFUL
4	4	10	<b>DONNIE MCCLURKIN</b> VERITY 43150 [RS]	LIVE IN LONDON AND MORE...
5	5	10	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
6	6	5	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
7	7	32	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
8	8	54	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
9	9	4	<b>AARON NEVILLE</b> TELL IT 20287/EMI GOSPEL	DEVOTION
10	10	37	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
11	12	7	<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC [RS]	YOU CAN MAKE IT
12	19	4	<b>TONEX</b> TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
13	13	14	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960	NO LIMIT
14	11	5	<b>T.D. JAKES</b> INTEGRITY/WORD 61069/EPIC [RS]	GET READY! THE BEST OF T.D. JAKES
15	21	9	<b>DOROTHY NORWOOD WITH MIAMI MASS CHOIR</b> MALACO 6032	OLE RICKETY BRIDGE
16	26	9	<b>KEITH JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635	LIVE & ALIVE
17	15	5	<b>B.B. JAY</b> HARRELL 41699/JIVE [RS]	UNIVERSAL CONCUSSION
18	16	52	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
19	14	4	<b>BISHOP CARLTON PEARSON</b> ATLANTIC 83399/CHORDANT [RS]	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
20	17	50	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 [RS]	FAMILY AFFAIR
21	35	3	<b>SOUNDTRACK</b> GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE
22	22	46	<b>NORMAN HUTCHINS</b> JDI 1258 [RS]	BATTLEFIELD
23	20	44	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
24	23	27	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
25	18	4	<b>DAMITA</b> ATLANTIC 83330/AG	DAMITA
26	30	30	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
27	24	34	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
28	25	27	<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
29	RE-ENTRY		<b>BISHOP ANDRE WOODS AND CHOSEN</b> SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
30	NEW ▶		<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> NEW LIFE/TYSCOT 43139/VERITY	NOT GUILTY... THE EXPERIENCE
31	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
32	28	7	<b>PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES</b> J & M 7284	YOU ARE THE ONE
33	32	81	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG [RS]	SACRED LOVE SONGS
34	27	8	<b>DARYL COLEY</b> SPARROW 20296	COMPOSITIONS: A DECADE OF SONG
35	37	15	<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011	GET YOUR PRAYZE ON
36	33	59	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC [RS]	WE GOT NEXT
37	31	48	<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR
38	29	87	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
39	38	3	<b>NEW DIRECTION</b> MYRRH/WORD 61072/EPIC	GET YOUR PRAISE ON
40	RE-ENTRY		<b>TARRALYN RAMSEY</b> VERITY 43118	TARRALYN RAMSEY

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 shipment by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.



# Songwriters & Publishers

ARTISTS & MUSIC



**Impromptu Performance.** David Benoit, a GRP Records artist signed to Warner/Chappell Music, performed an impromptu concert at the publisher's Los Angeles office recently, joined by surprise guest Tim Weisberg, a Fahrenheit Records artist. Benoit played selections from his most recent album, "Here's To You, Charlie Brown." Shown, from left, are Brad Rosenberger, Warner/Chappell VP of film/TV music; Arlo Chan, Warner/Chappell director of contract administration; Benoit; Les Bider, Warner/Chappell chairman/CEO; Weisberg; and Jeff Conroy, Warner/Chappell director of production.



**Super(natural) Sales.** Writer Rob Thomas, second from right, celebrates 13 million in U.S. sales of Santana's "Supernatural" album with EMI Music Publishing staff. Thomas is co-writer of the album's No. 1 hit "Smooth." Also shown, from left, are Evan Lamberg, executive VP, creative/North America; Bob Flax, executive VP; Rob Thomas' wife, Marisol Maldonado Thomas; and Martin Bandier, chairman/CEO.



**Radio Execs Hear Him Live.** BMI's media licensing executives attended the recent Tennessee Assn. of Broadcasters' annual convention in Nashville, where singer/songwriter John Berry performed during a BMI-sponsored opening reception. Shown, from left, are BMI's Mark Barron; John F. Garziglia, attorney at Pepper & Corazzini; Bud Walters of the Cromwell Group; Berry; Federal Communications Commissioner Harold Furchtgott-Roth; and BMI's Sharon Tinsley.



**The Honor Is His.** Regie Hamm, second from right, SESAC's songwriter of the year, is shown celebrating the award, his fourth, at Nashville's Valentino restaurant. He shared the award with co-winner Peter Furler of the Newsboys, who was unable to attend the awards ceremonies. Shown, from left, are Pat Rogers, SESAC's senior VP of writer/publisher relations; Rebecca Brown, SESAC's associate VP; and Bill Velez, SESAC's president/COO.



**Rideout/Windswept Ties.** Writer/producer Rex Rideout, who has written and produced for such acts as Luther Vandross, the Temptations, and Toni Braxton, has signed a publishing agreement with Los Angeles-based Windswept Holdings LLC in a deal that will bring artists signed to Rideout's production company into the Windswept orbit. Shown seated, from left, are Rideout and Cecil Chambers, Windswept's senior director of creative, urban music. Standing are Evan Medow, Windswept's CEO, and Jonathan Stone, president of Windswept U.S.

## NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

### THE HOT 100

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

### HOT COUNTRY SINGLES & TRACKS

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

### HOT R&B SINGLES

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

### HOT RAP SINGLES

IT'S OKAY • Andre Benjamin, Antwan Patton, David Sheats, Brian Loving, William L. Jones, Vasco Whiteside, Sedic Barnett • Gnat Booty/ASCAP, Chrysalis/ASCAP, Dungeon Ratz/ASCAP, Curbstone-LALO/ASCAP, Sir William/ASCAP, Big M/ASCAP, Ms. Pat/ASCAP

### HOT LATIN TRACKS

SHE BANGS • Walter Afanasieff, Desmond Child, Ian Blake, Glenn Monroig, Julia Sierra, Danny Lopez • A Phantom Vox/BMI, Warner-Tamerlane/BMI, Sony/ATV Tunes/ASCAP, WallyWorld/ASCAP, Desmundo/ASCAP

## Previn's Nonclassical Works Collected On Promotional CD

**THE POP SIDE OF PREVIN:** Although he has written film, musical theater, and general pop and jazz songs, **André Previn's** recent contributions to music have been as a classical conductor and a writer of serious music pieces, including an opera version of "A Streetcar Named Desire."

Some 400 of his nonclassical works, however, are housed in two of his ASCAP companies, André Previn Music and Manderville Enterprises, and several other publishers; his own firms control about one-third of this output.

As a way of stirring new interest in these compositions, the two-disc promo collection "The Popular Songs Of André Previn" has been produced, with 47 songs or jazz instrumentals performed by a number of star performers, including Previn himself.

Put together by veteran publishing executive

**Paul Tannen**, GM of the Previn firms, and **Ellyn Kusmin**, New York-based assistant to Previn, the promo set's origins are described by Kusmin in the accompanying liner notes. "While organizing André's library of musical scores one day, we unearthed a box of dusty old lead sheets buried in the bottom drawer of an old cabinet," he writes. "With this discovery began our five-year pursuit to identify and catalog the nearly 400 song titles we now know are attributable to André Previn before he wrote even his first classical compositions."

In the notes, Previn himself says of his pop song career, "The one area in which I have been occupied least is popular songwriting. I have had the remarkable good fortune of working with such collaborators as **Johnny Mercer, Comden and Green, Alan Jay Lerner, and Dory Langdon** [to whom Previn was once married], as well as the advantage of having quite a few great artists sing and play my songs."

As noted by Previn, the only "very recent ones"—written in 1999—are "Quiet Music" and "Prelude To Goodbye," with lyrics by **Alan and Marilyn Bergman**, with Previn also saying that "the three of us will be working together again very soon." Meanwhile, both the recent collaborations are represented by Previn and singer **Sandy Stewart** in demo versions of the songs.

**K-TEL/SPIRIT TIES:** New York-based Spirit Music has concluded song catalog and master deals with K-tel International, the multi-tiered marketer and distributor of entertainment product. The music publisher has made a global administration deal for K-

tel's publishing companies, Pattern Music (ASCAP), Over the Rainbow Music (ASCAP), Bamboo Music (BMI), and Council

Rock Music (BMI), which total about 1,500 copyrights, including chart songs from the '60s. The catalogs were previously administered by Universal Music.

In another relationship, Spirit Music will exploit some 35,000 masters from the K-tel and Dominion labels, including original hit recordings by **Frankie Avalon, Gene Chandler, Lee Dorsey, Betty Everett, Barbara Lewis, and Sam & Dave**. Both the K-tel song catalogs and master holdings will be subject to Spirit Music's ongoing attempts to place material in film, TV, and advertising situations, says **Mark Fried**, president of Spirit Music.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. **B.B. King & Eric Clapton**, "Riding With The King."
2. "Doors Essential Guitar."
3. **Creed**, "Human Clay."
4. "Slipknot."
5. "Pat Metheny Songbook."

## Words & Music



by Irv Lichtman



## A Touch Of Jazz Shines Through Creative Collaboration

AS THE BILLBOARD REPORT of Oct. 7 confirmed, the spotlight is shining brightly on Philadelphia. The City of Brotherly Love, long a hotbed of talent, is once again on a large-scale creative jag, with acts including **the Roots**, **Kurupt**, **Eve**, **Major Figgas**, and **Philly's Most Wanted** making waves. Perhaps the most defining characteristic of Philadelphia's sound is its unique blend of styles ranging from rap, gospel, and R&B to dance, jazz, and spoken word.

In the basement of a nondescript building in an industrial area downtown, a microcosm of the exploding Philly scene is found at A Touch of Jazz, where **Jeffrey Townes**, aka **DJ Jazzy Jeff**, oversees a small, intense, and highly prolific group of talented young producer/engineers. Far from the high-end commercial studio business, where the emphasis is on four-star hotel-style client service and state-of-the-art equipment, A Touch of Jazz is housed in an unassuming group of rooms that are nonetheless furnished with ample vintage and modern recording gear. Far greater emphasis, however, is placed on a homey environment with plenty of musical instruments on hand—there seems to be a Fender Rhodes electric piano in every room—to supplement the sequencing and sampling gear.

In fact, the principals of A Touch of Jazz aren't very interested in talking much about gear at all. In between the jokes that come fast and furious when they are together in a room (and from which no one is spared), conversation always comes back to the bassline someone just recorded, the deep lyrics on a new track, or the reverence for Townes they all freely express.

Though A Touch of Jazz has been high-profile in recent months, it's been a long time in the making.

**Ivan Barias**, **Vidal Davis**, **Carvin Haggins**, **Andre Harris**, **Darren "Limitless" Henson**, and **Keith Pelzer** have all been involved in the production company for more than five years; A Touch of Jazz has existed for 12. The genius of the company, however, lies not in the studios Townes built so much as in the environment he created, that microcosm of the free exchange of ideas and mingling of styles that have resulted in an explosion of new music for artists including **Musiq**, **Darius Rucker**, and **Kenny Lattimore**.

Perhaps, it is suggested, the maximum realization of this collaboration to date can be found in **Jill Scott's** debut album, "Who Is Jill Scott? Words And Sounds Vol. 1." The Philadelphia native's Hidden Beach release, prominently featured on the Billboard Top R&B/Hip-Hop Albums chart for the past 14 weeks, is emblematic of the Touch of Jazz work ethic: Everyone is featured in the writing, engineering, and production credits.

"Everybody brought something into the camp when they came in," Pelzer explains. "Vidal and Andre are drummers, so I may go to them if I need live drums or an ear for percussion. Darren and Ivan know records. Darren, Carvin, and Ivan are more lyricists, because they're rappers. Vidal, Andre, and I used to work in choirs, so we know harmonies. There's guitar players, piano players. Everybody does everything."

A similar project is the solo album by Rucker, vocalist of **Hootie & the Blowfish**. Originally contracted for one song, A Touch of Jazz produced eight. No one, it seems, leaves the studio with just one.

"I wish you could have been here at 1 a.m.," says Townes, sitting at a Yamaha 02R digital mixer—the console of choice in most of the stu-



by Christopher Walsh

dios at A Touch of Jazz. "New people that come down are like, 'I've never seen anything like this in my life!' You have someone writing a song, someone else will start playing drums, someone will grab the bass, and then it's 'Hey, let's cut this!' And that's *every night*, just letting your creativity go! The cool thing is, it's all in-house people. I feel like **the Jacksons!** We have a great group, and we're all family."

That fast and free collaboration is evident when the group is together, from finishing one another's sentences to suggesting a lyric, melody, or chord change. The lack of egos enables more than a rich collaboration: The result is a friendly competition that, as in any partnership, encourages all to strive further.

"I don't think we've had anybody that came here that didn't get along with us," says Henson. "It doesn't matter how many records you've sold; we've got a good way of breaking the ice with people and making them comfortable."

"Once they get comfortable," adds Pelzer, "people feel more free and open to just go ahead and experiment. You could do something that may not work, but the only way you'll know is if you do it. Vidal cut something in a song—it's a weird sound, they were playing around, and it's one of the hottest things in the track."

"Without sounding corny, we try to make it sound as real as possible," Barias continues. "We want to be able to look back in 10 years and be proud of what we did."

Says Haggins, "We're just trying to take our stuff to another level. And when we get to that next level, we take it to another level. If he makes something hot, *he's* going to make something hotter, and that's going to make *him* do something hotter."

"It's easy for somebody to tell you something about your track and you to not take it personally," Henson summarizes. "Everybody helps each other."

The studio, says Townes, is largely a result of the frustration he sometimes felt when, as an artist, he understood the sounds he wanted better than those he was paying to record them. By virtue of his early success (teaming with **Will Smith**), he was able to create the environment in which he and his production team now operate.

"Mind you, this didn't just happen," he notes. "The way I built my business was trial and error. We *sucked* for a while. It's really just

sticking to your guns and working out all the kinks. I think we had to create our own opportunity and let it speak for itself. The feeling of music has to come from creative people who feel comfortable."

That feeling, he stresses, comes from live musicians together in a room, and as much as he considers himself a product of sampling technology, he thinks it's vital to employ both.

"The computer has made music selfish!" he says. "It's not about a collective group of people coming up with a sound. It's about one person with the help of machines. When I'm looking to sample, why do I go for **James Brown**? Why am I going for groove-oriented things, but nothing that anybody's doing today? What happened with music?"

That conclusion—that modern music suffers from the lack of interaction among individuals—was the

impetus behind A Touch of Jazz.

"You don't have to have the most elaborate studio in the world," Townes says. "It's not about what's better, it's about 'I have creativity in here, and I don't want to lose it.' Your environment means so much to what you make. A Touch of Jazz might not work in L.A. or Atlanta."

"My philosophy is very weird when it comes to business," he concludes. "There are people out there getting \$200,000 per song. I don't want that; I want the songs. I don't want to put myself in the position where I make \$150,000 for one song and bank on that one song. Yeah, we may be able to get a lot more money for what we do, but isn't it more important to listen to Darius' album and know we've got eight songs? We don't want singles—we want an album that people can play from beginning to end, not just a few tracks."

### AUDIO TRACK

**NEW YORK**  
**METROPOLIS** DVD, a full-service DVD consulting, authoring, and mastering studio that is a joint venture of New York's Sterling Sound, London's Metropolis Studios, and **David Anthony**, has announced the appointment of **Gerard Schmidt** as executive producer to lead its international entertainment division.

Schmidt has already overseen production of several international acts' DVD projects for Metropolis DVD, including **Zazie's** "Le Tour Des Anges" (Universal/Mercury); **Westlife's** "The Westlife Story" (BMG Music U.K.); projects by **Florent Pagny** (Universal/Mercury) and **Axelle Red** (Virgin); and six projects by **Johnny Hallyday** (Universal/Mercury). Schmidt has also coordinated the production of live backstage and onstage footage to be included as value-added options for these projects.

At Clinton Recording, **James Taylor** tracked his upcoming Columbia/Sony release with producer **Russ Titelman** and engineer **Dave O'Donnell**. The sessions were recorded to both 24-track analog and Pro Tools, reports Clinton booking manager **Bill Foley**.

Other recent sessions at Clinton include the cast recording for "Jane Eyre," with producer **Mike Berniker** and engineer **Ed Rak**. The project was recorded to a Studer D827 digital 48-track recorder.

At Cutting Room Studios, producer/engineer **Mike Mangini** remixed **the Baha Men** single "You All Dat." In addition, Mangini, with engineer **Ken Lewis**, remixed tracks for **David Byrne's** upcoming **Luaka Bop** release.

Also at Cutting Room, **Angie Stone** tracked music for the upcoming HBO movie "Disappear-

ing Act," produced by **Wesley Snipes**. **Gordon Mack** engineered.

Sear Sound hosted tracking sessions for BMG artist **David Mead** with producer **Adam Schlesinger** and engineer **John Holbrook**. The sessions were recorded to Quantegy GP9 analog tape.

Other recent sessions at Sear Sound include artist **Freddie Cole**, who recorded an upcoming Telarc release with producers **Todd Barkan** and **Rob Friedrich**, who also engineered. Percussionist **Leon Parker** recorded for the Paradise Music and Entertainment label. **Joel Dorn** produced, while Sear Sound engineer **Todd Parker** engineered on Studio A's vintage Neve console. A featured artist was pianist **Jackie Terrason**.

**NASHVILLE**  
**GUITARIST Vassar Clements** recently tracked in Seventeen Grand Recording's Neve room, accompanied by such artists as **Béla Fleck** and **Sam Bush** and members of the **Nitty Gritty Dirt Band**. **Hugh Moore** produced, while Seventeen Grand co-owner **Jake Niceley** and **Chris Scherbak** engineered.

Niceley also worked on a 5.1 mix with engineers **Brad Jones** and **Rob Eaton** for artist **Jill Sobule**. **Dolly Parton** and her longtime engineer, **Gary Paczosa**, worked on a song titled "When Love Is New" for the upcoming movie "Songcatcher." **Steve Buckingham** produced. Star Nashville engineer **David Thoener** mixed an album in the Neve room for Korean pop artist **Lena Park**. The producer was **Ji Hoon Kang**.

At Creative Recording, Q Records contemporary Christian trio **Reigning Mercy** worked on its debut  
(Continued on next page)



**Batman's Blues.** Kenny Wayne Shepherd recorded a song for the animated feature "Batman Beyond: Return Of The Joker," released Oct. 24 on VHS and DVD from Warner Home Video. Pictured at Cherokee Studios in Los Angeles, from left, are Phil Baron, director of A&R for Kid Rhino; Carter Armstrong, creative executive at Warner Bros. Pictures; Yuson Charles, marketing supervisor at Warner Home Video; Kristopher Carter, soundtrack composer and producer; and Shepherd.



## AUDIO TRACK

(Continued from preceding page)

album with producer **Mick Lloyd**. Lloyd and **Joe Funderburk** engineered, assisted by **Paul Skaife**.

### LOS ANGELES

**AT ENCORE STUDIOS** in Burbank, **James "Jimbo" Barton** mixed the live "Tattoo The Earth" album for 1500 Records, featuring **Nashville Pussy**, **Slayer**, **Slipknot**, **Mudvayne**, **Dig**, **Sevendust**, and others. **Patrick Thrasher** handled Pro Tools.

In Studio A, **Neal Avron** and art-

ist/producer **Art Alexakis** worked on the next Capitol release for **Everclear**. **Lars Fox** handled Pro Tools engineering.

At Oasis Mastering, engineer **Eddy Schreyer** recently mastered several projects, including the **Offspring's** "Conspiracy Of One," which was produced by **Brendan O'Brien** for Sony/Columbia. Schreyer also mastered selected tracks from the album in 5.1. **Christina Aguilera's** Christmas album, "My Kind Of Christmas,"

produced by RCA VP of A&R **Ron Fair**, was also mastered by Schreyer; as was the "Blair Witch II: Book Of Shadows" soundtrack for Priority Records; an **Immortal/Virgin** compilation album titled "Straight Up," a tribute to **Lynn Straight of Snot**, which includes performances by **Fred Durst of Limp Bizkit**, **Jonathan Davis of Korn**, **Serg Tankian of System Of A Down**, and **Lajon Witherspoon of Sevendust**; and an album for Bad Boy Entertainment new act **Dream**.

Also at Oasis, engineer **Gene Grimaldi** recently worked with MCA VP of A&R **Jeff Redd** on **K-Ci & Jo Jo's** new album, "Crazy," and also mastered the "Bedazzled" soundtrack for Restless Records, "Beatin' The Heat" by **Dan Hicks & His Hot Licks** for SurfDog/Hollywood Records, and the new **Charlie Wilson** album for Major Hits Records.

Restless Records artist **Warren G** recently returned to Track Record Studios in North Hollywood to produce tracks for G-Funk/Restless act the **5 Footaz**. **Charles Nasser** engineered. Atlantic artist **Ray Jay** was also at Track Record to work on his upcoming release with producer **Devante** and engineers **Dave Young** and **Steve Lu**. **Bobby Kimball**, the original voice of **Toto**, also returned to Track Record's Neve room to track and mix a number of songs for his upcoming solo album,

with engineer **Paul Erikson** and producer **John Zaika**.

### OTHER LOCATIONS

**PHILADELPHIA'S** Indre Studios hosted **Budd Ellison**, **Nathaniel "Crocket" Wilkie**, and **Robert Johnson** this month. They spent a few weeks doing pre-production for performances to support **Patti LaBelle's** MCA release "When A Woman Loves" and also recorded overdubs on a track for **Shirley Caesar's** album of duets for Myrrh Records. They also sampled studio manager/singer **Nancy Falkow's** voice for LaBelle's live performances of her single "Call Me Gone."

At Studio D, in Sausalito, Calif., **John Entwistle** recorded the solo album by **Mario Cioppolina (Huey Lewis & the News)**. **Joel Jaffe** engineered. Also at Studio D, **Josh Joplin** worked on a new album for Artemis Records. **Jerry Harrison** produced, and **Karl Derfler** engineered.

In nearby San Rafael, Calif., **Derfler** and **Sammy Hagar** mixed Hagar's upcoming **Cabo Wabo/Beyond Music** release, "Ten13," at Laughing Tiger Studios.

In other news from Laughing Tiger, producer/songwriter **Preston Glass** and producer/engineer/songwriter/Laughing Tiger owner **Ari Rios** have formed a creative partnership to produce and write for upcoming artists. The team has been working with vocalists **Seabron** and **LaToya London**.

Audio editor and mastering engineer **Dawn M. Frank**, who has worked on recordings by such classical and jazz artists as **Kathleen Battle**, **Yo-Yo Ma**, **Isaac Stern**, and **Wynton Marsalis**, has joined **Airshow Mastering**, based in Boulder, Colo., and Springfield, Va. Her first project was the surround-sound Super Audio CD release "Dallas Christmas Gala," featuring the **Dallas Symphony Orchestra**.

Frank came to Airshow after six years at Sony Music Studios in New York, where she edited and mastered analog and digital recordings for Sony's classical department. Prior to Sony, she worked at Telarc as a digital audio editor. She has also remastered or edited projects for Legacy, Epic, and TVT Records. Frank will work at the company's Boulder facilities.

In San Francisco, Music Annex has announced the promotion of **Tim DuFour** to operations manager of its audio post-production studios. DuFour began his Music Annex career two years ago at the company's Menlo Park, Calif., facility while studying audio engineering at San Francisco State University. He progressed to traffic manager and then production coordinator before transferring to the San Francisco location.

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



**Younger Than That Now.** Just a few days after completing his North American tour, Neil Young was at Bernie Grundman Mastering, preparing a Dec. 4 release on Reprise Records. Pictured, from left, are engineer John Hanlon, co-producer Ben Keith, Grundman, and Young. (Photo: David Goggin)

# PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	COME ON OVER BABY (ALL I WANT IS YOU) Christina Aguilera/ Celebrity Status R. Fair (RCA)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	THE LITTLE GIRL John Michael Mont- gomery/ B. Cannon J.M. Montgomery	MINORITY Green Day/ Green Day (Reprise)	MUSIC Madonna/ Madonna (Maverick/Warner Bros.)
RECORDING STUDIO(S) Engi- neer(s)	ROYALTONE (N. Hollywood) Michael C. Ross	PALMYRA (Dallas) Chris Bell	THE SOUND SHOP (Nashville) Billy Sherrill	STUDIO 880 (Oakland) Ken Allardyce	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	Neve 8078	Neve 8038	Trident Vector	SSL 4056G plus	SSL 9000J
RECORDER(S)	Sony 3348	Studer A800 MKIII	Sony 3348	Pro Tools	Pro Tools/Sony 3348
MIX MEDIUM	GP-9	Quantegy 499	Quantegy 467	Pro Tools	BASF 931
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Burbank, CA.) Dave Way	ELECTRIC LADY (New York) Tom Soares	EMERALD (Nashville) Jim Cotton Butch Carr	OCEANWAY (Los Angeles) Jack Joseph Puig	OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Euphonix System 5	Focusrite	SSL 4000G
RECORDER(S)	Studer A820	Studer 800 MKII	Euphonix R1	ATR/102	Sony 4080 G Plus
MASTER MEDIUM	Quantegy 499	BASF 900	Hard Drive	BASF 911	Quantegy GP-9
MASTERING Engineer	OASIS Eddy Schreyer	STERLING SOUND Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	METROPOLIS Tim Young
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	WEA

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# Sebastian Moves Beyond Ranchera

**I**N A SINGLE YEAR, veteran singer/songwriter **Joan Sebastian** traded *rancheras* for ballads and *jaripeo* (a rodeo-like equestrian show and a Sebastian trademark) for a traditional concert stage. The move, says Sebastian—who recently was given the Lifetime Achievement Award at the Ritmo Latino Awards—was for personal and musical reasons.

“Last year I felt I was falling into a rut as far as folk music is concerned,” says Sebastian, who is also known as a balladeer. But after he spent decades concentrating on ranchera, he adds, “new generations outside of Mexico didn’t know my music. And frankly, I thought, ‘I’ve been singing all my life, how can they not remember me anymore?’”

In a reaction mode, Sebastian went into the studio and recorded “Secreto De Amor” (Musart), a collection of 10 original tracks that has remained 26 weeks on The Billboard Latin 50. More than 500,000 copies have sold worldwide, according to Sebastian’s label, which is looking to reach 1 million copies by April. The set is No. 29 this issue.

Album highlights are the lovely title track, the poignant “Julían”



by Leila Cobo

(dedicated to his 5-year-old son), and the upbeat “El Toro,” whose tale of a fight with an angry bull is a metaphor for Sebastian’s current fight with cancer. Health, in fact, is

*‘Last year I felt I was falling into a rut as far as folk music is concerned’*

— JOAN SEBASTIAN —

what’s forced Sebastian to abandon—for now—his trademark horseback riding. It also prompted some to speculate that his Lifetime Achievement Award was given out of pity.

“Someone asked me that, and all I have say is, ‘Just look at the Billboard lists,’” he says flatly. “I

accepted the award because—and I’ll leave modesty aside for a second—I’ve worked hard for three decades and I deserve it.”

Sebastian is currently in the studio wrapping up his next album, which also veers toward pop ballads. Tentatively titled “Besos Peregrinos,” it may feature a duet with **Amira Husein**, one of Sebastian’s backup singers.

**THE MAN CAN PLAY:** Pianist **Raul Di Blasio** has joined the ranks of those few who actually sound better live than on disc. The Argentine pop pianist played a sold-out show at Miami Beach’s Jackie Gleason Theater Oct. 21 where, unfettered by the constraints of the recording studio, he displayed his usual panache bolstered by impressive technical prowess. Playing a broad range of repertoire, Di Blasio was best when he told his band to leave the stage and, accompanied only by a percussionist and occasional keyboard, performed a medley of traditional Latin repertoire.

(Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	35	40	45
A ELLA (Huma, BMI)	35	40	45
A PURO DOLOR (EMOA, ASCAP)	13	40	45
BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)	38	40	45
COMO DUELE (Ventura, ASCAP)	24	40	45
COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	5	40	45
CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)	12	40	45
CUANDO NADIE ME VE (Alkazul, S.L.)	9	40	45
CUANDO UNA MUJER (EMOA, ASCAP)	14	40	45
DE PAISANO A PAISANO (TN Ediciones, BMI)	32	40	45
EL COYOTE (Arpa, BMI)	37	40	45
EL ULTIMO ADIOS (World Deep Music, ASCAP/Sony/ATV Discos, ASCAP)	16	40	45
EN CADA GOTA DE MI SANGRE (Mundo Musical/EMI Blackwood, BMI)	28	40	45
ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)	20	40	45
ENTRE TU Y MIL MARES (Warner/Chappell)	29	40	45
ERAS TODO PARA MI (ADG, SESAC)	21	40	45
IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)	17	40	45
INFIEL (SADAIC)	3	40	45
LA BIKINA (Peer Int'l, BMI)	40	40	45
LA BOMBA (Sony/ATV Discos, ASCAP)	22	40	45
LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)	34	40	45
NO TE CAMBIO POR NINGUNA (Warner/Chappell, ASCAP)	31	40	45
PARA QUE QUIERES QUE VUELVA (Elizaz, BMI)	6	40	45
POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	30	40	45
POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)	33	40	45
QUE SEPAN TODOS (SACM Latin, ASCAP)	39	40	45
REGRESA A MI (E.L.P.P., BMI)	10	40	45
SECRETO DE AMOR (Edimusa, ASCAP)	1	40	45
SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)	25	40	45
SIN TU AMOR (Sony Music, BMI)	23	40	45
TE QUISE OLVIDAR (BMG Songs, ASCAP)	15	40	45
TE SONE (Mas Music)	26	40	45
TU Y LAS NUBES (Peer Int'l, BMI)	7	40	45
VEN A MI (IRUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)	4	40	45
VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)	27	40	45
Y DALE (To Heaven)	18	40	45
Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	19	40	45
YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)	8	40	45
YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)	11	40	45
YO TE CONFIESO (Sony/ATV Latin, BMI)	36	40	45
YO TE VOY A AMAR (THIS I PROMISE YOU) (Chi-Boy, ASCAP/Wixen, ASCAP)		40	45

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>► No. 1 ◀</b>					
1	2	4	5	<b>RICKY MARTIN</b> COLUMBIA/SONY DISCOS †	<b>SHE BANGS</b> W.A.F.A.S.E.F.F.R. ROSA, D. CHILD (W.A.F.A.S.E.F.F.D. CHILD, R. ROSA, G. MONROIG, J. SERRA, D. LOPEZ)
2	6	5	36	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A. JAEN (O. ALFANNO)
3	4	11	4	<b>LUIS MIGUEL</b> WEA LATINA †	<b>LA BIKINA</b> L. MIGUEL (R. FUENTES)
4	3	1	8	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN †	<b>VEN CONMIGO (SOLAMENTE TU)</b> R. PEREZ (J. ABERG, P. REIN, R. PEREZ)
5	5	3	11	<b>RICARDO ARJONA</b> SONY DISCOS †	<b>CUANDO</b> R. ARJONA A. "CUCO" PEÑA (R. ARJONA)
<b>► GREATEST GAINER ◀</b>					
6	13	12	14	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>POR AMARTE ASI</b> K. SANTANDER (E. REYES, A. MONTALBAN)
7	1	2	4	<b>OSCAR DE LA HOYA</b> EMI LATIN †	<b>VEN A MI</b> R. PEREZ (R. GIBB, B. GIBB, M. GIBB)
8	9	20	4	<b>CHAYANNE</b> COLUMBIA/SONY DISCOS †	<b>YO TE AMO</b> ESTEFANO (ESTEFANO)
9	7	6	11	<b>MELINA LEON</b> SONY DISCOS	<b>CUANDO UNA MUJER</b> A. JAEN (O. ALFANNO)
10	8	9	27	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J. SEBASTIAN (J. SEBASTIAN)
11	11	13	7	<b>ANTHONY MALDONADO</b> J&N/SONY DISCOS	<b>YO TE CONFIESO</b> L.A. CRUZ (E. CRESPO, L.A. CRUZ)
12	12	15	6	<b>ALEJANDRO SANZ</b> WEA LATINA †	<b>CUANDO NADIE ME VE</b> E. RUFFINENGO (A. SANZ)
13	19	18	5	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>BORRACHO TE RECUERDO</b> P. RAMIREZ (J. V. FLORES)
14	20	19	9	<b>LOS TIGRES DEL NORTE</b> FONOVISIA †	<b>DE PAISANO A PAISANO</b> LOS TIGRES DEL NORTE (E. VALENCIA)
15	17	14	8	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN †	<b>TE SONE</b> E. PAEZ, J. A. LUGO, RUBIO (J. SASUETA)
16	16	17	14	<b>CONJUNTO PRIMAVERA</b> FONOVISIA †	<b>EN CADA GOTA DE MI SANGRE</b> J. GUILLEN (J. DE JESUS PINEDA RAMOS)
17	<b>NEW</b>		1	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN	<b>INFIEL</b> NOT LISTED (V. YUNES CASTILLO)
18	10	7	21	<b>ROGELIO MARTINEZ</b> DISCOS CISNE	<b>Y SIGUES SIENDO TU</b> T. SANDOVAL (S. TWIN, R. LANGE)
19	14	8	29	<b>BANDA EL RECODO</b> FONOVISIA	<b>YO SE QUE TE ACORDARAS</b> G. LIZARRAGA (J. MARQUEZ)
20	18	21	7	<b>LAURA PAUSINI</b> WEA LATINA †	<b>ENTRE TU Y MIL MARES</b> A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
21	21	22	17	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>IMAGINAME SIN TI</b> R. PEREZ (R. PEREZ, M. PORTMANN)
22	33	25	8	<b>DOMINIC</b> PRESTIGIO/SONY DISCOS †	<b>LLORAN LAS ROSAS</b> A. FERNANDEZ, R. GONZALEZ (A. MATHEUS)
23	37	—	2	<b>MDO</b> SONY DISCOS †	<b>TE QUISE OLVIDAR</b> A. JAEN (Y. MARRUFO, C. BAUTE)
24	15	10	13	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS †	<b>COMO ME DUELE PERDERTE</b> E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)
25	38	30	5	<b>PEDRO FERNANDEZ</b> MERCURY/UNIVERSAL LATINO †	<b>SIN TU AMOR</b> H. PATRON (D. HARRIS, D. TERRY JR.)
26	24	31	7	<b>LUPILLO RIVERA</b> SONY DISCOS	<b>TU Y LAS NUBES</b> RIVERA (J.A. JIMENEZ)
27	40	26	4	<b>LIMI-T 21</b> EMI LATIN †	<b>Y DALE</b> E. TORRES SERRAN (J. R. RODRIGUEZ)
28	30	—	2	<b>OV7</b> SONY DISCOS †	<b>ENLOQUECEME</b> L. CERONI (L. CERONI, E. GRENCI, O. SCHWEBEL)
29	31	29	13	<b>LOS TEMERARIOS</b> FONOVISIA †	<b>ERAS TODO PARA MI</b> A.A. ALBA (A.A. ALBA)
30	23	23	7	<b>LIMITE</b> UNIVERSAL LATINO †	<b>POR ENCIMA DE TODO</b> J. CARRILLO (A. GUTIERREZ)
31	27	16	9	<b>POLO URIAS Y SU MAQUINA NORTENA</b> FONOVISIA	<b>PARA QUE QUIERES QUE VUELVA</b> PURIAS (J. SILVA)
32	32	38	7	<b>ORO NORTENO</b> PLATINO/FONOVISIA	<b>EL COYOTE</b> MUSIDEAS (P. GARZA)
33	<b>NEW</b>		1	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>QUE SEPAN TODOS</b> PAGUILAR (L. RAMIREZ)
34	<b>NEW</b>		1	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>NO TE CAMBIO POR NINGUNA</b> V. RENN (F. DE VITA)
35	25	28	10	<b>EL PODER DEL NORTE</b> DISA/EMI LATIN	<b>A ELLA</b> M. TORRES (E. GUERRA)
36	<b>NEW</b>		1	<b>'N SYNC</b> JIVE †	<b>YO TE VOY A AMAR</b> R. MARX (R. MARX)
37	<b>NEW</b>		1	<b>PAULINA RUBIO</b> UNIVERSAL LATINO †	<b>EL ULTIMO ADIOS</b> ESTEFANO (ESTEFANO)
38	28	24	15	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>COMO DUELE</b> S. GEORGE (A. JAEN)
39	29	35	8	<b>THALIA</b> EMI LATIN †	<b>REGRESA A MI</b> E. ESTEFAN JR., L. DERMER (E. ESTEFAN JR., L. DERMER, A. CHIRINO, T. SODI, R. DERMER)
40	22	27	9	<b>AZUL AZUL</b> SONY DISCOS †	<b>LA BOMBA</b> R. SAAVEDRA (F. ZAMBRANA, MARCHETTI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	14 STATIONS	56 STATIONS
1 <b>RICARDO ARJONA</b> SONY DISCOS <b>CUANDO</b>	1 <b>RICKY MARTIN</b> COLUMBIA/SONY DISCOS <b>SHE BANGS</b>	1 <b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN <b>TE SONE</b>
2 <b>RICKY MARTIN</b> COLUMBIA/SONY DISCOS <b>SHE BANGS</b>	2 <b>CHRISTINA AGUILERA</b> RCA/BMG LATIN <b>VEN CONMIGO (SOLAMENTE TU)</b>	2 <b>VICENTE FERNANDEZ</b> SONY DISCOS <b>BORRACHO TE RECUERDO</b>
3 <b>CHAYANNE</b> COLUMBIA/SONY DISCOS <b>YO TE AMO</b>	3 <b>ANTHONY MALDONADO</b> J&N/SONY DISCOS <b>YO TE CONFIESO</b>	3 <b>LOS TIGRES DEL NORTE</b> FONOVISIA <b>DE PAISANO A PAISANO</b>
4 <b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN <b>POR AMARTE ASI</b>	4 <b>DOMINIC</b> PRESTIGIO/SONY DISCOS <b>LLORAN LAS ROSAS</b>	4 <b>CONJUNTO PRIMAVERA</b> FONOVISIA <b>EN CADA GOTA DE MI SANGRE</b>
5 <b>LUIS MIGUEL</b> WEA LATINA <b>LA BIKINA</b>	5 <b>MELINA LEON</b> SONY DISCOS <b>CUANDO UNA MUJER</b>	5 <b>BANDA EL RECODO</b> FONOVISIA <b>YO SE QUE TE ACORDARAS</b>
6 <b>SON BY FOUR</b> SONY DISCOS <b>A PURO DOLOR</b>	6 <b>LIMI-T 21</b> EMI LATIN <b>Y DALE</b>	6 <b>ROGELIO MARTINEZ</b> DISCOS CISNE <b>Y SIGUES SIENDO TU</b>
7 <b>CHRISTINA AGUILERA</b> RCA/BMG LATIN <b>VEN CONMIGO (SOLAMENTE TU)</b>	7 <b>ALEJANDRO SANZ</b> WEA LATINA <b>CUANDO NADIE ME VE</b>	7 <b>LUPILLO RIVERA</b> SONY DISCOS <b>TU Y LAS NUBES</b>
8 <b>OSCAR DE LA HOYA</b> EMI LATIN <b>VEN A MI</b>	8 <b>RICARDO ARJONA</b> SONY DISCOS <b>CUANDO</b>	8 <b>LIMITE</b> UNIVERSAL LATINO <b>POR ENCIMA DE TODO</b>
9 <b>MELINA LEON</b> SONY DISCOS <b>CUANDO UNA MUJER</b>	9 <b>OSCAR DE LA HOYA</b> EMI LATIN <b>VEN A MI</b>	9 <b>POLO URIAS Y SU MAQUINA NORTENA</b> FONOVISIA <b>PARA QUE QUIERES...</b>
10 <b>ALEJANDRO SANZ</b> WEA LATINA <b>CUANDO NADIE ME VE</b>	10 <b>VICTOR MANUELLE</b> SONY DISCOS <b>COMO DUELE</b>	10 <b>LOS TEMERARIOS</b> FONOVISIA <b>ERAS TODO PARA MI</b>
11 <b>ROCIO DURCAL</b> ARIOLA/BMG LATIN <b>INFIEL</b>	11 <b>KEVIN CEBALLO</b> RMM <b>MI PRIMER AMOR</b>	11 <b>ORO NORTENO</b> PLATINO/FONOVISIA <b>EL COYOTE</b>
12 <b>LAURA PAUSINI</b> WEA LATINA <b>ENTRE TU Y MIL MARES</b>	12 <b>CHAYANNE</b> COLUMBIA/SONY DISCOS <b>YO TE AMO</b>	12 <b>EL PODER DEL NORTE</b> DISA/EMI LATIN <b>A ELLA</b>
13 <b>MDO</b> SONY DISCOS <b>TE QUISE OLVIDAR</b>	13 <b>LUIS MIGUEL</b> WEA LATINA <b>LA BIKINA</b>	13 <b>PEDRO FERNANDEZ</b> MERCURY/UNIVERSAL LATINO <b>SIN TU AMOR</b>
14 <b>LUIS FONSI</b> UNIVERSAL LATINO <b>IMAGINAME SIN TI</b>	14 <b>EDDY HERRERA</b> J&N/SONY DISCOS <b>PEGAME TU VICIO</b>	14 <b>INTOCABLE</b> EMI LATIN <b>FUERTE NO SOY</b>
15 <b>JOAN SEBASTIAN</b> MUSART/BALBOA <b>SECRETO DE AMOR</b>	15 <b>LAURA PAUSINI</b> WEA LATINA <b>ENTRE TU Y MIL MARES</b>	15 <b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATINO <b>ME GUSTIA VIVIR DE NOCHE</b>

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

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# Artists & Music

## NOTAS

(Continued from preceding page)

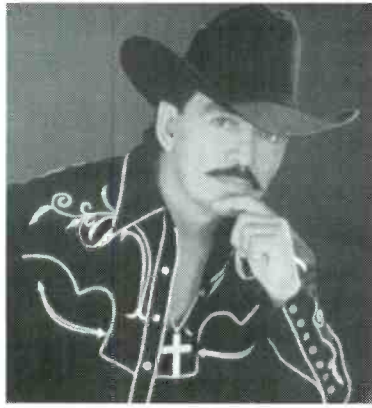
Although Di Blasio's playing tends to be arpeggio-heavy, he doesn't use that as a crutch; he has dynamic nuances, chops, and a flair for invention. Next time, it'd be nice to see him with a full string orchestra (instead of synth string parts) and a bigger grand piano.

**CHARTS AND RETAIL NOTAS:** Sales of **Christina Aguilera's** Spanish-language album, "Mi Reflejo," continue to soar, with approximately 700,000 units sold to date in the U.S. and Latin America, according to **Rodolfo López Negrete**, BMG's VP for the Latin region.

"The Christmas campaign is going to be launched in the latter part of next month, along with the Christmas album," adds Negrete. "So there will be an additional boost for the Christmas season." Aguilera's holiday offering will include at least one Spanish track.

On Hot Latin Tracks, **Oscar De La Hoya's** version of "Run To Me" ("Ven A Mí") dropped from No. 1 to No. 7 this issue. An appearance on "The Tonight Show With Jay Leno" Wednesday (1) may boost its status. Meanwhile, **Son By Four** regains its bullet status for "A Puro Dolor," even though it has been on the chart more than 20 weeks, thanks to a significant audience gain that brought it back up to No. 2 from No. 6.

The DVD version of **Luis Miguel's** concert video "Vivo" is, according to Warner Vision in London, the second Spanish-language DVD video made for Latin America (the first was **Maná's** "MTV Unplugged") and the first Spanish-language video to be released outside of Spain and Latin America.



SEBASTIAN

"Vivo" will be released Monday (30) simultaneously in Europe, the U.S., and South America on video and DVD.

**LOS ANGELES-based María Fatal**, one of the most popular rock en español bands in the U.S., has formed MoFo Records, its own record company, and will finally release its third album on Nov. 23. The recording was shelved when the band parted company with the now-defunct Aztlan Records, and after unsuccessful shopping, the group decided to remain independent. The album was produced and remastered by guitarist **Ernesto Ramírez**, who also produced debut albums from **Hijos Del Sol** (whose second outing will be released by Fonovisa) and **Pastilla** (the first U.S.-based rock en español band to sign with a major).

**GARCIA WOOS IN HOLLYWOOD:** Also on the rock en español front, Argentine singer/songwriter **Erica García**, who is recording her

third album (and first for Surco) under the production of **Gustavo Santaolalla**, played a stirring, unannounced gig Oct. 21 at the Cat Club in West Hollywood. She was backed by drummer **Victor Indrizzo** and bassist **Justin Meldal-Johnsen** (regulars from **Beck's** band).

In the predominantly English-speaking audience at the Cat was producer **Daniel Lanois**—who preceded García with a rare performance on electric guitar, with Indrizzo on drums—and Beck himself.

García's first visit to the U.S. was in April, at which time she played only with her guitar and sometimes a keyboard player. **Tommy Jordan** (singer for **Geggy Tah**) happened to be at one of those first shows and invited her to sing on Tah's next album. "She's in the same league as **PJ Harvey** and **Patti Smith**," says Jordan.

**WING DING FOR A GOOD CAUSE:** Epic 550/Crescent Moon Records has released a compilation album featuring past and present acts who've performed at WHYI (Y-100) Miami's annual Wing Ding in South Florida. The bash and proceeds from the disc—which includes **Mandy Moore**, **Baha Men**, **Gloria Estefan**, and **Blessed Union Of Souls**—will go to Here's Help, the organization founded by Y-100 morning personality **Footy** to fight drug abuse.

This edition of the Wing Ding also featured a contest sponsored by Crescent Moon where participants could submit demos, with the winner getting a recording deal with the label, according to Estefan Enterprises spokesman **Jorge Plasencia**.

**ASPICY GOLD RECORD:** Three weeks after hitting stores, "Marca Chancho," a new album by Chilean rock group **Chanco En Piedra**, reached gold status in that country (15,000 units sold), becoming the fastest-selling of the four albums released by the band.

The gold record was given to Chanco En Piedra by Sony Chile GM **Eduardo Weise**, in front of a crowd of 10,000 during the live debut of "Marca Chancho" at Estadio Nacional's velodrome in Santiago, Chile. There, on Oct. 22, the four-piece group played a concert enhanced by sections of winds and percussion, with a multimedia theatrical show that included references to local and pop culture.

Formed in 1994, Chanco En Piedra plays a **Red Hot Chili Peppers**-influenced mix of funk music, disco, and punk rock. In Chili Peppers fashion, the group is named after a spicy, typically Chilean sauce made of tomatoes, chile, garlic, onions, and basil.

*Enrique Lopetegui in Los Angeles and Sergio Fortuno in Chile contributed to this report. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com.*

# 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	1	6	<b>CHRISTINA AGUILERA</b>	RCA 69323/BMG LATIN	6 weeks at No. 1 <b>MI REFLEJO</b>
2	2	3	<b>LUIS MIGUEL</b>	WEA LATINA 84573	<b>VIVO</b>
3	3	2	<b>OSCAR DE LA HOYA</b>	EMI LATIN 21967	<b>OSCAR DE LA HOYA</b>
4	4	5	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 6092	<b>DE PAISANO A PAISANO</b>
5	5	36	<b>SON BY FOUR</b>	SONY DISCOS 83181	<b>SON BY FOUR</b>
6	7	6	<b>VARIOUS ARTISTS</b>	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
7	6	4	<b>ALEJANDRO SANZ</b>	WEA LATINA 85052	<b>EL ALMA AL AIRE</b>
8	8	3	<b>CHAYANNE</b>	COLUMBIA 84098/SONY DISCOS	<b>SIMPLEMENTE</b>
9	10	7	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 10118	<b>EL RECADO</b>
10	11	3	<b>RUBEN GONZALEZ</b>	WORLD CIRCUIT/NONESUCH 79503.AG	<b>CHANCHULLO</b>
11	9	34	<b>SHAKIRA</b>	SONY DISCOS 83775	<b>MTV UNPLUGGED</b>
<b>▶ GREATEST GAINER ◀</b>					
12	20	17	<b>PAULINA RUBIO</b>	UNIVERSAL LATINO 543319	<b>PAULINA</b>
13	15	13	<b>ROCIO DURCAL</b>	ARIOLA 75173/BMG LATIN	<b>CARICIAS</b>
14	13	7	<b>GIPSY KINGS</b>	NONESUCH 79541/AG	<b>VOLARE! VERY BEST OF THE GIPSY KINGS</b>
15	12	8	<b>RICARDO ARJONA</b>	SONY DISCOS 84014	<b>GALERIA CARIBE</b>
16	14	50	<b>MARC ANTHONY</b>	RMM 83580/SONY DISCOS	<b>DESDE UN PRINCIPIO — FROM THE BEGINNING</b>
17	17	83	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	EMI LATIN 99189	<b>AMOR, FAMILIA Y RESPETO...</b>
18	16	22	<b>GLORIA ESTEFAN</b>	EPIC 62163/SONY DISCOS	<b>ALMA CARIBENA — CARIBBEAN SOUL</b>
19	21	70	<b>MANA</b>	WEA LATINA 27864	<b>MTV UNPLUGGED</b>
20	18	10	<b>PEPE AGUILAR</b>	MUSART 12326/BALBOA	<b>LO GRANDE DE LOS GRANDES</b>
<b>▶ HOT SHOT DEBUT ◀</b>					
21	<b>NEW</b>		<b>PRISCILA Y SUS BALAS DE PLATA</b>	ANDREA/PLATINO 10124/FONOVISA	<b>EL AMOR NOS MANTENDRA JUNTOS</b>
22	22	73	<b>CHRISTIAN CASTRO</b>	ARIOLA 66275/BMG LATIN	<b>MI VIDA SIN TU AMOR</b>
23	23	91	<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0516	<b>TROZOS DE MI ALMA</b>
24	19	53	<b>CARLOS VIVES</b>	EMI LATIN 22854	<b>EL AMOR DE MI TIERRA</b>
25	<b>NEW</b>		<b>LA MAFIA</b>	FONOVISA 6090	<b>CONTIGO</b>
26	26	65	<b>INTOCABLE</b>	EMI LATIN 21502	<b>CONTIGO</b>
27	25	12	<b>LOS HURACANES DEL NORTE</b>	FONOVISA 6088	<b>EN QUE TRABAJA EL MUCHACHO</b>
28	29	34	<b>LOS TEMERARIOS</b>	FONOVISA 0519	<b>EN LA MADRUGADA SE FUE</b>
29	28	26	<b>JOAN SEBASTIAN</b>	MUSART/BALBOA 2280/CAIMAN	<b>SECRETO DE AMOR</b>
30	24	26	<b>THALIA</b>	EMI LATIN 26232	<b>ARRASANDO</b>
31	30	39	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 9926	<b>MORIR DE AMOR</b>
32	32	52	<b>BANDA EL RECODO</b>	FONOVISA 80769	<b>LO MEJOR DE MI VIDA</b>
33	47	24	<b>OMARA PORTUONDO</b>	WORLD CIRCUIT/NONESUCH 79634G	<b>BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO</b>
34	27	9	<b>OV7</b>	SONY DISCOS 83967	<b>CDOO</b>
35	31	6	<b>LOS LOBOS</b>	HOLLYWOOD 52242	<b>DEL ESTE DE LOS ANGELES (JUST ANOTHER BAND FROM EAST L.A.)</b>
36	41	12	<b>AZUL AZUL</b>	SONY DISCOS 83941	<b>EL SAPO</b>
37	40	16	<b>GRUPO BRNYDIS Y LOS ACOSTA</b>	DISA 27284/EMI LATIN	<b>LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE</b>
38	36	24	<b>JUAN GABRIEL</b>	ARIOLA 75837/BMG LATIN	<b>QUERIDA</b>
39	35	10	<b>BANDA MACHOS</b>	WEA/MEX 84015/WEA LATINA	<b>MI GUITARRA Y YO</b>
40	33	6	<b>LAURA PAUSINI</b>	WEA LATINA 84397	<b>ENTRE TU Y MIL MARES</b>
41	42	22	<b>LIMITE</b>	UNIVERSAL LATINO 157887	<b>POR ENCIMA DE TODO</b>
42	43	46	<b>ENRIQUE IGLESIAS</b>	FONOVISA 0518	<b>THE BEST HITS</b>
43	50	18	<b>LOS ANGELES AZULES Y RAYTO COLOMBIANO</b>	DISA 26959/EMI LATIN	<b>FRENTE A FRENTE</b>
44	45	6	<b>BANDA EL RECODO</b>	FONOVISA 10121	<b>PLAZA DE TOROS MEXICO</b>
45	37	26	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS 83812	<b>ENTRE TUS BRAZOS</b>
46	44	34	<b>SELENA</b>	EMI LATIN 23332	<b>ALL MY HITS — TODOS MIS EXITOS VOL. 2</b>
47	39	6	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b>	EMI LATIN 27707	<b>TE SONE</b>
48	38	18	<b>JULIO IGLESIAS</b>	COLUMBIA 61382/SONY DISCOS	<b>NOCHE DE CUATRO LUNAS</b>
49	46	16	<b>CONTROL</b>	EMI LATIN 23554	<b>CUMBIAS SIN CONTROL</b>
50	<b>NEW</b>		<b>ELIADES OCHOA</b>	HIGHER OCTAVE WORLD 49640/VIRGIN	<b>TRIBUTE TO THE CUARTETO PATRIA</b>

Albuns 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: O Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ 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/BPI Communications and SoundScan, Inc.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Industry Awaits Digital Guidelines

### Election Sidelines Online Copyright Legislation In Canada

BY LARRY LeBLANC

TORONTO—Canadian Prime Minister Jean Chrétien's call Oct. 22 for a federal election next month has sidelined his government's long-anticipated new digital guidelines.

A "white paper" proposal had been scheduled to be released in October detailing the government's digital agenda. It was to deal with a variety of matters, including commerce issues, Internet service provider (ISP) liability, technological protection, copyright management, and information protection.

The paper would have been followed by a period of consultation with stakeholders, resulting in a memorandum of recommendations to the cabinet. However, the impending election has now scuttled this process.

"We're spending billions on E-commerce strategies, and the government hasn't updated the Copyright Act to protect us," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "Bureaucrats have been dragging their asses on this matter. In the meantime, the barn door is wide open."

"The Canadian government certainly hasn't been on top of copyright issues," agrees Michael McCarty, president of EMI Music Publishing Canada. "Still, it's hard to fault them for falling behind when our own industry doesn't know how to deal with Napster and other services."

Toronto-based consumer technology writer Frank Lenk, author of "Music Online," calls digital strategies in Canada to date "all stop-gaps." He says, "It's been, 'Let's deal with the immediate problem, but let's not raise any of the fundamental issues.' However, the big [Internet] issues will be decided first in the U.S."

The Canadian government's delay in enacting the two World Intellectual Property Organization (WIPO) treaties has left the domestic record industry weakened on the digital frontier and without a broad right of reproduction while it tries to come to grips with such key issues as increased online retailing, legal and illegal downloading of music, technological protections, and rights management information.

In December 1997, Minister of Canadian Heritage Sheila Copps and Minister of Industry John Man-

ley announced that the Canadian government was committed to signing and ratifying the two WIPO treaties, which would bring Canada in line with other WIPO trading partners. While the treaties were signed in 1997, they have yet to be ratified.

Two months ago, 26 Canadian cultural organizations formed the Copyright Coalition in order to increase pressure on the Canadian government on this issue. Among the music industry interests, other than the CRIA, represented in the coalition are the Canadian Independent Record Producers Assn., the Canadian Musical Reproduction Rights Agency (CMRRA), the Canadian Country Music Assn., the Recording Artists Assn. of Canada, and SOCAN, the country's only performing right organization.

The two treaties, the Performances and Phonogram Treaty and the Copyright Treaty, deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers.

Despite Canada's Copyright Act not being updated, several Canadian industry sources contend that basic copyright principles are nevertheless in effect and that copyright owners can vigorously enforce their rights.

"The Copyright Act does cover digital downloads as a means of distribution," notes entertainment lawyer Susan Abramovitch of Stohn Henderson in Toronto. "It would be hard to make the argument that [a download] is not a reproduction. So we have the tools to go after the Napsters and others who are offering music for free or those [sites] pirating music and offering it for free. It's a question of how many you go after and how expensive is it to go after all of them."

Lenk, however, maintains that

such downloading isn't as clear-cut a violation in Canada as it is in the U.S. "One of the key differences [between the U.S. and Canada] is that home taping in Canada is, in fact, legal, whereas in the U.S. [labels] promise not to prosecute," he says.

"So far, there hasn't been much of a presence of downloadable music in Canada except for people using their own property," notes David Basskin, president of the CMRRA. "If they don't have a license, they are infringers."

Robertson agrees, saying, "We're getting a better handle on controlling [illegal downloads]. But also, with all of the major companies now coming online [with downloads], that activity is going to be diluted. People are going to want to be able to

(Continued on page 66)



**Golden Years.**The British Academy of Composers and Songwriters' (BACS) 26th annual Gold Badge Awards, held Oct. 11 in London, honored a string of music business veterans for their services to the U.K. industry. This year's winners were vocalists Engelbert Humperdinck and Shakin' Stevens, producer Glyn Johns, BBC Radio veteran Doreen Davies, drummer Clem Cattini, singer/actress Barbara Windsor, songwriter Graham Gouldman, jazz bandleader Terry Lightfoot, broadcaster Alan Keith, publisher Tony Peters, and composers Max Harris and Denis King. Shown standing, from left, are BACS main board members Barry Mason, Brian Hodgson, and Brian Willey; shown seated are Windsor and Humperdinck.

## Universal Launches Def Jam Japan Label

### Imprint Will Release Both Domestic & International R&B/Hip-Hop Acts

BY STEVE McCLURE

TOKYO—Is the world ready for a Japanese Eminem?

Finding that kind of home-grown talent is a top priority for Universal Music K.K.'s newly established Def Jam Japan label, the first rap/hip-hop speciality imprint launched by a major Japanese record company.

"Hardcore rap is becoming popular in Japan," notes Kazu Koike, GM of Universal Music K.K. division Universal International. "At last, rap and hip-hop have become a natural part of the Japanese music scene," he says, pointing to the recent success of such local acts as rap/rock band Dragon Ash, hardcore-oriented rapper Zeebra, and rap/pop band S.B.K. "So we thought we should start up Def Jam Japan."

The new label is the second Def

Jam imprint to be set up outside the U.S., following the launch of Def Jam Germany in June (Billboard, June 17).

Besides releasing material by American Def Jam artists, Def Jam Japan will seek out talent from Japan's burgeoning rap/hip-hop scene. And Koike says he's excited by the prospect of setting up joint projects by American and Japanese acts on the label. "We want to create a buzz," he insists.

After getting initial approval for the project from Universal Music K.K. president Kei Ishizaka, Universal Music Asia-Pacific chairman Norman Cheng, and Universal Music International chairman Jorgen Larsen, Koike approached Jim Caparro and Lyor Cohen, chairman and president, respectively, of Island/Def Jam Music Group, and they

also gave the idea the OK.

Def Jam Japan is set for a Nov. 1 launch, with Universal International promotion head Ryu Hatano as label chief. Currently six staffers, including Hatano, are assigned to the label. The first domestic act signed to Def Jam Japan is Nitro Microphone Underground, a seven-member rap outfit from Tokyo whose debut album will be Def Jam Japan's first release, provisionally set to come out at the end of December. NMU lead vocalist Dabo is also recording a solo album, which includes duets with LL Cool J. That album is due to be released at the end of January.

Koike says the new label hopes to sign three or four other Japanese rap acts over the next few months. He says the immediate goal is to achieve album sales of between 50,000 and 60,000 units for Def Jam Japan's domestic releases.

Along with the rise in hardcore rap in Japan, Koike says melody-oriented rap is steadily becoming popular here, and a Japanese version of the Def Soul label is another possible future development.

Although Japanese rappers are generally not as outspoken and controversial as their stateside counterparts, Koike says, Def Jam Japan will pay close attention to its acts' lyrics, especially for words or expressions that could offend minority groups. One possibility, he says, is placing warning stickers on releases that contain potentially objectionable language.

## Sanz May Win Big At 2 Spanish Awards Shows

BY HOWELL LLEWELLYN

MADRID—Alejandro Sanz looks set to dominate two Spanish music award ceremonies within a week, hot on the heels of the release of his million-selling album "El Alma Al Aire" (The Bared Soul).

Sanz has already won two of the 10 voted awards at the Nov. 6 Premios Ondas event in Barcelona and is nominated for two of the 16 awards to be presented at Madrid's Nov. 13 Premios Amigo ceremony, where he will also perform.

But Sanz will have stiff competition to win TV viewers' attention, as his fellow live performers at Premios Amigo—organized by labels' association and International Federation of the Phonographic Industry affiliate AFYVE—include U2, Backstreet Boys, Christina Aguilera, bagpiper Hevia, and Catalan rumba summer hit duo Estopa. Estopa is celebrating sales here of almost 500,000 units of its eponymous BMG Ariola album.

Aguilera, Estopa, and flamenco/pop singer José Francés, another summer hit with 250,000 sales of his BMG Ariola album "Alma" (Soul), have each notched up three nominations at the fourth annual Premios Amigo.

The 16 awards cover three sectors—Spanish, Latino, and international—and double-nomination winners include La Oreja De Van Gogh, Enrique Iglesias, Gloria Estefan, Madonna, Santana, and

(Continued on page 66)



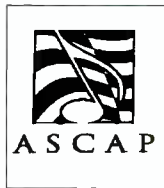
# Lange Retains Top Slot For Zomba

## Songwriter And His Publisher Among ASCAP/PRS Winners

BY DAVID STARK

LONDON—For the second year running, Zomba Music was named publisher of the year and its writer Robert John “Mutt” Lange was named writer of the year at the 20th annual ASCAP/Performing Right Society (PRS) Awards for 1999, held Oct. 18 at London’s Grosvenor House Hotel.

Lange was the most-awarded writer (from a total of 21 songs given pop performance awards) for his song “Come On Over” and six



others recorded by his wife, Shania Twain. Lange was not present to receive his awards, which were picked up on his behalf by various members of the Zomba Music staff, although Twain appeared on video to praise his songwriting. Zomba Music managing director Steven Howard collected the publisher of the year award.

The ASCAP/PRS song of the year was Cher’s “Believe,” co-written by Paul Barry, Brian Higgins, and Steven Torch and published by Rive Droite Music. The Chemical Brothers’ “Surrender,” written by Tom Rowlands and Ed Simons, received the College Award. Moloko’s “Sing It Back,” penned by

band members Mark Brydon and Roisin Murphy, received the Club Award.

Film awards were given to Phil Collins for “Tarzan,” Trevor Jones for “Notting Hill,” Craig Armstrong for “The Bone Collector,” and Jocelyn Pook for “Eyes Wide Shut.” Father and son team Keith and



Matthew James Strachan received the newly created TV Theme Award for “Who Wants To Be A Millionaire,” published by Universal Music.

Moody Blues singer/songwriter Justin Hayward received ASCAP’s second-ever Golden Note Award (previously given to Phil Collins) and gave an acoustic performance of his classic song “Nights In White Satin.” A special appearance was also made by New York composer Cy Coleman, who performed songs from his hit musicals “Sweet Charity,” “Barnum,” and others, concluding with “If They Could See Me Now.”

The evening’s presentations were made by ASCAP president/chairman Marilyn Bergman, CEO John LoFrumento, senior VP of international Roger Greenaway, and senior director of membership, U.K./Europe, Sean Devine.

In her introduction, Bergman said, “The future is filled with many uncertainties—new languages to learn, new ways of doing business, new highways on which our music will travel. The opportunities for music have never been greater, nor have the challenges. As a community, we must act in concert to educate on a worldwide basis, to support each other, and to devise the necessary protections for our music.”

A listing of the award winners follows.

**Song of the year:** “Believe,” Paul Barry, Brian Higgins, Steven Torch (Rive Droite Music).

**Writer of the year:** Robert John “Mutt” Lange.

**Publisher of the year:** Zomba Music.

**Pop Awards:** “Angels,” Guy Chambers, Robbie Williams (EMI Virgin Music/BMG Music).

“Bailamos,” Paul Barry, Mark Taylor (Rive Droite Music).

“Beautiful Stranger,” William Orbit, Madonna\* (Rondor Music).

“Believe,” Paul Barry, Brian Higgins, Steven Torch (Rive Droite Music).

“Blue Monday,” Bernard Sumner, Gillian Gilbert, Peter Hook, Stephen Morris (Warner/Chappell Music).

“But It’s Alright,” Pierre Tubbs, Jerome Jackson (BMG Music).

“Come On Over,” Robert John “Mutt” Lange, Shania Twain\* (Zomba Music).

(Continued on page 73)

# EMI Asia To Offer Downloads For Sale Through Soundbuzz

BY WINNIE CHUNG

HONG KONG—EMI Asia has forged a strategic partnership with Asian digital music distributor Soundbuzz to provide commercial downloads throughout the Asia-Pacific region. It’s a partnership that the companies claim is the first such between a major label and a digital music retailer in the territory.

The deal will enable consumers to sample and buy music and videos from EMI’s international repertoire at soundbuzz.com. “We will decide which catalogs will be made available later, but it should be consistent with the agreement we already have in place in the U.S., but more suited to Asian consumer tastes,” says EMI Music Asia president/CEO Matthew Allison.



Pictured, from left, are EMI Music Asia president/CEO Matthew Allison, EMI artist Shunza, and Soundbuzz co-founder/CEO Sudhansu Sarronwala.

selves to be very creative and forward-thinking here.”

Allison says the deal with Soundbuzz is the first in a series of online initiatives planned by EMI Asia. “We plan to invest a great deal of resources and time into developing our business,” Allison says, adding that EMI will work with Soundbuzz in selecting EMI repertoire for the download service. Not all of EMI’s repertoire will be available for downloads initially. He adds that pricing will be “consistent with what’s retailing in the market.”

Sarronwala says Soundbuzz will help EMI get a fix on the market. “We will take the feedback from our Internet audiences and see if it is a mirror of the same trend in the [non-digital] market,” he says. “If there are differences, then we can share this with EMI. We plan to do this market by market.”

In July, EMI launched a commercial digital music download trial with major music retailers in North America, and more recently, in Europe the group signed a nonexclusive agreement to provide commercial music downloads using U.K.-based Tornado Group’s Digital Media Distribution System via European retail Web sites.

Allison will not say if the number of EMI tracks on offer via the Soundbuzz deal will be similar to a recent North America trial download agreement between EMI and major music retailers there offering digital downloads; that pact includes 40 albums and 100 singles.

# newsline...

MIKE EDWARDS, London-based director of operations at the International Federation of the Phonographic Industry (IFPI), is leaving the organization to join Copyright Systems Technology as director of industry and government relations. The London-based copyright security firm has been working with the IFPI for five years, and Edwards will continue to work with his former employer in a consultancy role. Prior to joining the IFPI in 1992, Edwards was a partner in London-based international indie label Timbuktu Records and Music, which he formed in 1991 with Peter Bond, now regional president for Universal Australia/New Zealand/Africa. Prior to that, he worked for CBS Records International in New York and CBS Records Australia.



TOM FERGUSON

FOUR OF SWEDEN’S most reputable music columnists—Lennart Persson, Mats Olsson, Jan Gradvall, and Andres Lokko—launched a Web site (feber.se) to cover their individually endorsed artists and music styles. Among the current featured artists are James Carter, Wookie, George Jones, KRS-One, Radiohead, the Art Ensemble Of Chicago, and the Blind Boys Of Mississippi. There is also a subjective survey of the 3,014 greatest recordings of all time. The site, which launched Oct. 20, is being viewed by the local music industry as helping to refocus commercialized music journalism in the country and is funded by Swedish media conglomerate Bonnier. KAI R. LOFTHUS

ROCK RECORDS THAILAND GM Teddy Sombatsiri has been named acting GM of Manila-based Rock Records Philippines (RRP), following the departure of Bernie Refuerzo from the GM post at the end of August. RRP advertising and promotions manager Anna Tolentino says it has not been decided whether Sombatsiri, who is currently dividing his time between Thailand and the Philippines, will become RRP GM on a permanent basis. Sombatsiri reports to Sam Duann, president of Taipei, Taiwan-based Rock Records. RRP was established in August 1997 and is a wholly owned subsidiary of the parent company.

DAVID GONZALES

BRYAN ADAMS, Westlife, Sissel, Bryn Terfel, and Femi Kuti are confirmed to perform at the annual Nobel Peace Prize concert, Dec. 11 in Oslo. The concert, to be hosted by actress Meryl Streep, will pay homage to South Korean president Kim Dae-Jung’s contributions to peacemaking efforts in Korea, East Timor, and Myanmar. The Nobel Peace Prize Foundation-organized event will be recorded for national broadcast and syndicated to as-yet-undetermined networks. Additional acts will be named as the event approaches.

KAI R. LOFTHUS

UNIVERSAL MUSIC INTERNATIONAL’S (UMI) VP of marketing for Mercury/Island/Def Jam Kate Farmer has been promoted to VP of marketing for international repertoire, effective immediately. In her new role, she continues to report to senior VP of marketing and A&R Max Hole. Farmer will be responsible for all non-U.S. and non-U.K. repertoire and the Established Artists Roster Activity (EARA) projects initiated by UMI in London. She retains responsibility for MCA Nashville and Mercury Nashville. Farmer joined Universal as international marketing director in 1996 from BMG, where she had been senior international marketing manager for U.K. artists on the RCA and Deconstruction labels.

TOM FERGUSON

CHRISTIAN WOLFF, co-managing director at BMG unit BMG Berlin Musik with Andre Seileneit, is assuming new duties within BMG Entertainment. Effective January 2001, Wolff will be in charge of all of BMG Germany/Switzerland/Austria/Eastern Europe (G/S/A/EE) Internet activities. As head of the Internet division, he will be responsible for digital music distribution, Internet promotion/marketing, and the Internet label New Talents. Wolff will be based in Munich and Berlin and will report to Thomas M. Stein, president of BMG G/S/A/EE.

WOLFGANG SPAHR

FORMER EMI LICENSEE Gramophone Co. of India Ltd. (GCIL) launched Oct. 20 what is billed as India’s first custom-CD Web site. HamaraCD.com (“hamara” means “ours” in Hindi) enables users to select songs from GCIL’s repertoire of some 150,000 Indian music titles to compile their own albums for 371 rupee (\$8) per CD. “This will make an Indian music lover feel, ‘It’s my music, my choice, my color, my configuration,’” says GCIL chairman Sanjiv Goenka, noting that users of the service will be able to design their own CD covers. The CDs will initially be available only within India, but deliveries to the U.S. are set to begin in December, followed by other territories by mid-2001. The CDs will be manufactured at a GCIL production facility in the southern Indian city of Chennai.

NYAY BHUSHAN

EMI INTERNATIONAL has appointed Kevin Brown international director of U.K. repertoire. Reporting to Mike Allen, VP of international marketing, London-based Brown will be responsible for overseeing the coordination of international activities relating to U.K.-signed artists. Brown was formerly marketing and commercial director at Source U.K.

GORDON MASSON



# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 10/30/00			GERMANY (Media Control) 10/24/00			U.K. (CIN) 10/21/00 Supported By  worldpop			FRANCE (SNEP/IFOP/Tite-Live) 10/28/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	TOBENAI TORI YUZU SENHA & CO.	1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1	NEW	STOMP STEPS JIVE	1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET BAXTER/UNIVERSAL
2	1	HEY! MASA HARU FUKUYAMA UNIVERSAL	2	NEW	ZEIG MIR DEIN GESICHT BERGER RCA	2	14	WHO LET THE DOGS OUT BAHAMEN EDEL	2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	NEW	AI NO KAKERA EVERY LITTLE THING AVEV TRAX	3	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	3	1	BEAUTIFUL DAY U2 ISLAND	3	4	ANGELA SAIMAN SUPA CREW SOURCE/VIRGIN
4	NEW	WALK SOPHIA TOY'S FACTORY	4	6	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	4	2	KIDS ROBBIE WILLIAMS/KYLIE MINOGUE CHRYSALIS	4	3	LES 10 COMMANDEMENTS/ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
5	3	RION HEART SMAP VICTOR	5	12	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL	5	NEW	BODY II BODY SAMANTHA MUMBA WILD CARD/POLYDOR	5	5	ELLE EST A TOI ASSIA VIRGIN
6	4	SAUTERZI PORNO GRAFFITTI SONY	6	3	GEH DAVON AUS SOHNE MANNHEIMS EPIC	6	4	SILENCE DELERUM FEATURING SARAH MCLACHLAN NETTWERK/EMI	6	6	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
7	NEW	LOVE OR LUST KEN HIRAI DEFSTAR	7	4	MY HEART BEATS LIKE A DRUM ATC HANSA	7	3	BLACK COFFEE ALL SAINTS LONDON	7	7	I'M OUTTA LOVE ANASTACIA EPIC
8	6	BOY FRIEND AIKO PONY CANYON	8	8	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/AROLA	8	6	BODY GROOVE ARCHITECTS FEATURING NANA GOX BEAT/POLYDOR	8	8	PARLES-MOI ISABELLE BOULAY V2/SONY
9	2	RING B'Z ROOMS	9	10	SANDSTORM DARUDE UNIVERSAL	9	NEW	SUNSET (BIRD OF PREY) FATBOY SLIM SKINT	9	9	MUSIC MADONNA MAVERICK/WEA
10	7	MY SWEET DARLIN' HITOMI YAIDA TOSHIBA/EMI	10	16	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL	10	NEW	MUSIC IS MY RADAR BLUR FOOD	10	10	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	5	PLEASE SMILE AGAIN NAMIE AMURO AVEV TRAX	11	17	I WISH R. KELLY JIVE/ZOMBA	11	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	11	20	AVANT DE PARTIR ANGELI EVE M6/INTER/SONY
12	11	GEKKOH CHIHRO ONITSUKA TOSHIBA/EMI	12	9	I TURN TO YOU MELANIE C VIRGIN	12	7	KERNKRAFT 400 ZOMBIE NATION DATA	12	16	AROUND THE WORLD ATC BMG
13	9	SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR	13	NEW	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	13	5	AGAINST ALL ODDS MARIAH CAREY FEATURING WESTLIFE COLUMBIA	13	11	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
14	15	IF... DA PUMP AVEV TRAX	14	5	HO MIR MA NE FLASCHE BIER STEFAN RAAB EDEL	14	11	I'M OUTTA LOVE ANASTACIA EPIC	14	15	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
15	16	TAISETSU WO KIZUKU MONO CHARA EPIC	15	NEW	SKY SONIQUE UNIVERSAL	15	8	DOOMS NIGHT AZZIDO DA BASS CLUB TOOLS/EDEL	15	NEW	CUI SAIT? SOILDAYS BMG
16	12	SIMPLY WONDERFUL MAI KURAKI GIZA STUDIO	16	13	LUCKY BRITNEY SPEARS JIVE/ZOMBA	16	13	THE WAY I AM EMINEM INTERSCOPE	16	12	SUNNY PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
17	13	TRUE LOVE STORY HIROMI GO/SEIKO MATSUDA SONY	17	19	HEY BABY DJ OETZI EMI	17	NEW	WHY OOPS MY HEART FEEL SO BAD MOBY MUTE	17	14	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN
18	14	SURREAL AYUMI HAMASAKI AVEV TRAX	18	15	GO BACK JEANETTE POLYDOR/UNIVERSAL	18	NEW	PLEASE FORGIVE ME DAVID GRAY IHT/EASTWEST	18	13	AU CAFE DES DELICES PATRICK BRUEL BMG
19	10	ZOO-AI WO KUDASAI SYUKA HASUI SONY	19	NEW	THE WAY I AM EMINEM MOTOR/UNIVERSAL	19	NEW	LADY (HEAR ME TONIGHT) MODJO POLYDOR	19	18	PARLEZ MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
20	8	TAIYO NO KASEKI YAEN AVEV TRAX	20	18	DANCING IN THE MOONLIGHT TOPLOADER EPIC	20	12	I WISH R. KELLY JIVE	20	19	GROOVEJET (IF THIS AIN'T LOVE) SPILLER HOT TRACKS/SONY
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	2	VARIOUS ARTISTS IMAGE SONY	1	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL	1	NEW	ALL SAINTS SAINTS & SINNERS LONDON	1	NEW	VANESSA PARADIS BLISS BARCLAY/UNIVERSAL
2	1	SMAP SMAP-SMAP 014 VICTOR	2	1	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	2	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	2	NEW	FRANCIS CABREL DOUBLE TOUR (ELECTRONIQUE & ACOUSTIQUE) (LIVE) COLUMBIA
3	3	AYUMI HAMASAKI DUTY AVEV TRAX	3	NEW	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	3	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	3	NEW	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
4	NEW	KYOSUKE HIMURO BEAT HAZE ODYSSEY UNIVERSAL	4	2	PUR MITTENDRIN EMI	4	NEW	DANIEL O'DONNELL FAITH & INSPIRATION RITZ	4	4	MADONNA MUSIC MAVERICK/WEA
5	5	MR. CHILDREN Q TOY'S FACTORY	5	3	MADONNA MUSIC MAVERICK/WEA	5	10	DAVID GRAY WHITE LADDER IHT/EASTWEST	5	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
6	4	T.M. REVOLUTION PROGRESS ANTINOS	6	5	ANASTACIA NOT THAT KIND EPIC	6	7	CLIFF RICHARD THE WHOLE STORY—HIS GREATEST HITS EMI	6	5	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	6	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	7	NEW	ORANGE BLUE IN LOVE WITH A DREAM EDEL	7	3	MADONNA MUSIC MAVERICK/WEA	7	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL
8	11	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	8	4	PLACEBO BLACK MARKET MUSIC VIRGIN	8	5	RUSSELL WATSON THE VOICE DECCA	8	8	TRYO FAUT QU'IL S'ACTIEVENT YELEN/SONY
9	NEW	LENNY KRAVITZ LENNY KRAVITZ: GREATEST HITS TOSHIBA/EMI	9	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	9	11	COLDPLAY PARACHUTES PARLOPHONE	9	1	PLACEBO BLACK MARKET MUSIC DELABEL/VIRGIN
10	7	TINA ORARIO TOKUMA JAPAN	10	10	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	10	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	10	7	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
11	NEW	VARIOUS ARTISTS LIVE BEAUTIFUL SONGS TOSHIBA/EMI	11	NEW	EVERLAST EAT AT WHITEY'S EAST WEST	11	9	CRAIG DAVID BORN TO DO IT WILDSTAR	11	12	BJORK SELMASONGS BARCLAY/UNIVERSAL
12	8	THE GOSPELLERS SOUL SERENADE K/00N	12	NEW	HELMUT LOTTI LATINO CLASSICS EMI	12	2	BEAUFUL SOUTH PAINTING IT RED GO DISCS	12	3	RADIOHEAD KID A EMI
13	10	TOSHINOBU KUBOTA AS ONE SONY	13	7	CRAIG DAVID BORN TO DO IT EDEL	13	1	RADIOHEAD KID A PARLOPHONE	13	11	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
14	9	PUFFY SPIKE EPIC	14	NEW	ALL SAINTS SAINTS & SINNERS EAST WEST	14	12	MOBY PLAY MUTE	14	6	PASSI GENESE V2/SONY
15	NEW	MARIKO IDE ZEAL AVEV TRAX	15	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	15	NEW	LIONEL RICHIE RENAISSANCE ISLAND	15	9	MOBY PLAY MUTE/LABELS/VIRGIN
16	13	GREEN DAY WARNING WARNER MUSIC JAPAN	16	8	RONAN KEATING RONAN POLYDOR/UNIVERSAL	16	NEW	BONO BORN DECCA	16	14	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
17	12	YUKI KOYANAGI EXPANSION EASTWEST JAPAN	17	NEW	PAUL SIMON YOU'RE THE ONE WEA	17	RE	PLACEBO BLACK MARKET MUSIC HUT/VIRGIN	17	18	CRAIG DAVID BORN TO DO IT EDEL/SONY
18	17	MADONNA MUSIC MAVERICK/WARNER MUSIC JAPAN	18	NEW	REONEX FARM OUT ZOMBA	18	RE	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	18	15	CHARLES AZNAVOUR AZNAVOUR 2000 EMI
19	15	VARIOUS ARTISTS PURE UNIVERSAL	19	RE	GIGI D'ASGOSTINO L'AMOUR TOUJOURS ZYX	19	14	KYLIE MINOGUE LIGHT YEARS PARLOPHONE	19	13	ISABELLE BOULAY MIEUX QU'IL Y A V2/SONY
20	NEW	HELLOWEEN DARK RIDE VICTOR	20	15	ANDRE RIEU LA VIE EST BELLE POLYDOR/UNIVERSAL	20	17	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	20	17	DR DRE DR. DRE—2001 POLYDOR/UNIVERSAL
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	2	VARIOUS ARTISTS IMAGE SONY	1	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL	1	NEW	ALL SAINTS SAINTS & SINNERS LONDON	1	NEW	VANESSA PARADIS BLISS BARCLAY/UNIVERSAL
2	1	SMAP SMAP-SMAP 014 VICTOR	2	1	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	2	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	2	NEW	FRANCIS CABREL DOUBLE TOUR (ELECTRONIQUE & ACOUSTIQUE) (LIVE) COLUMBIA
3	3	AYUMI HAMASAKI DUTY AVEV TRAX	3	NEW	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	3	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	3	NEW	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
4	NEW	KYOSUKE HIMURO BEAT HAZE ODYSSEY UNIVERSAL	4	2	PUR MITTENDRIN EMI	4	NEW	DANIEL O'DONNELL FAITH & INSPIRATION RITZ	4	4	MADONNA MUSIC MAVERICK/WEA
5	5	MR. CHILDREN Q TOY'S FACTORY	5	3	MADONNA MUSIC MAVERICK/WEA	5	10	DAVID GRAY WHITE LADDER IHT/EASTWEST	5	2	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
6	4	T.M. REVOLUTION PROGRESS ANTINOS	6	5	ANASTACIA NOT THAT KIND EPIC	6	7	CLIFF RICHARD THE WHOLE STORY—HIS GREATEST HITS EMI	6	5	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	6	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA/EMI	7	NEW	ORANGE BLUE IN LOVE WITH A DREAM EDEL	7	3	MADONNA MUSIC MAVERICK/WEA	7	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL
8	11	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	8	4	PLACEBO BLACK MARKET MUSIC VIRGIN	8	5	RUSSELL WATSON THE VOICE DECCA	8	8	TRYO FAUT QU'IL S'ACTIEVENT YELEN/SONY
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13	10	TOSHINOBU KUBOTA AS ONE SONY	13	7	CRAIG DAVID BORN TO DO IT EDEL	13	1	RADIOHEAD KID A PARLOPHONE	13	11	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
14	9	PUFFY SPIKE EPIC	14	NEW	ALL SAINTS SAINTS & SINNERS EAST WEST	14	12	MOBY PLAY MUTE	14	6	PASSI GENESE V2/SONY
15	NEW	MARIKO IDE ZEAL AVEV TRAX	15	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	15	NEW	LIONEL RICHIE RENAISSANCE ISLAND	15	9	MOBY PLAY MUTE/LABELS/VIRGIN
16	13	GREEN DAY WARNING WARNER MUSIC JAPAN	16	8	RONAN KEATING RONAN POLYDOR/UNIVERSAL	16	NEW	BONO BORN DECCA	16	14	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
17	12	YUKI KOYANAGI EXPANSION EASTWEST JAPAN	17	NEW	PAUL SIMON YOU'RE THE ONE WEA	17	RE	PLACEBO BLACK MARKET MUSIC HUT/VIRGIN	17	18	CRAIG DAVID BORN TO DO IT EDEL/SONY
18	17	MADONNA MUSIC MAVERICK/WARNER MUSIC JAPAN	18	NEW	REONEX FARM OUT ZOMBA	18	RE	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	18	15	CHARLES AZNAVOUR AZNAVOUR 2000 EMI
19	15	VARIOUS ARTISTS PURE UNIVERSAL	19	RE	GIGI D'ASGOSTINO L'AMOUR TOUJOURS ZYX	19	14	KYLIE MINOGUE LIGHT YEARS PARLOPHONE	19	13	ISABELLE BOULAY MIEUX QU'IL Y A V2/SONY
20	NEW	HELLOWEEN DARK RIDE VICTOR	20	15	ANDRE RIEU LA VIE EST BELLE POLYDOR/UNIVERSAL	20	17	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	20	17	DR DRE DR. DRE—2001 POLYDOR/UNIVERSAL
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL	1	1	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL	1	3	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI	1	1	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
2	2	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL	2	2	QUE SI, QUE NO JODY BERNAL DINO	2	2	MOST GIRLS PINK ARISTA/BMG	2	2	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
3	3	MUSIC MADONNA MAVERICK/WARNER	3	5	WER BISTO TWARRES EMI	3	NEW	SHE BAGS RICKY MARTIN COLUMBIA	3	3	UNA SU 1,000,000 ALEX BRITTI UNIVERSAL
4	4	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI	4	4	WALK ON WATER MILK INC. EMI	4	1	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL	4	5	I'M OUTTA LOVE ANASTACIA EPIC
5	6	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER KOCH	5	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	5	10	TEENAGE DIRTBAG WHEATUS COLUMBIA	5	6	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
6	5	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	6	6	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	6	4	ON A NIGHT LIKE THIS KYLIE MINOGUE FESTIVAL	6	4	MUSIC MADONNA MAVERICK/WEA
7	9	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL	7	13	I WISH R. KELLY JIVE/ZOMBA	7	8	FILL ME IN CRAIG DAVID SHOCK	7	7	FREESTYLER BOMFUNK MC'S SONY
8	7	SILENCE DELERUM FEATURING SARAH MCLACHLAN NETTWERK	8	7	LADY (HEAR ME TONIGHT) MODJO POLYDOR/UNIVERSAL	8	5	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	8	15	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
9	8	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL	9	9	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL	9	11	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	9	17	GROOVEJET (IF THIS AIN'T LOVE) SPILLER JT/LEVEL ONE
10	10	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	10	11	THE WAY I AM EMINEM POLYDOR/UNIVERSAL	10	9	B-BOYS & FLY GIRLS BOMFUNK MC'S EPIC	10	10	TRA TE E IL MARE LAURA PAUSINI CGD/WEA
11	11	BANG BANG BANG THE MOFFATTS EMI	11	8	HIDE U KOSHEEN ZOMBA	11	13	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL	11	9	BREATHLESS THE CORRS 143/LAVA/WEA
12	NEW	WONDERFUL EVERCLEAR CAPITOL/EMI	12	19	HEYAH MAMA K3 BMG	12	12	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	12	8	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
13	12	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR/UNIVERSAL	13	12	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	13	6	ROCK OJ ROBBIE WILLIAMS EMI	13	14	WHAT IT IS MARK KNOPFLER MERCURY/UNIVERSAL
14	15	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA/BMG	14	10	I TURN TO YOU MELANIE C VIRGIN	14	16	WHY OOPS MY HEART FEEL SO BAD MOBY MUTE	14	16	BLACK COFFEE ALL SAINTS WEA
15	13	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	15	15	CASE OF THE EX NYA POLYDOR/UNIVERSAL	15	15	I WANNA BE WITH YOU MANDY MOORE EPIC	15	13	ROCK OJ ROBBIE WILLIAMS EMI
16	17	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	16	NEW	OE KAPITEIN DEEL 2 ACDA EN DE MUNNIK COLUMBIA	16	7	MUSIC MADONNA MAVERICK/WEA	16	11	TORO LOCO REMIX PIERO PELU WEA
17	16	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	17	16	I'M OUTTA LOVE ANASTACIA EPIC	17	14	I TURN TO YOU MELANIE C VIRGIN	17	NEW	STILL REMINDS ME ANGGUN EPIC
18	RE	DON'T THINK I'M NOT KANDI COLUMBIA/SONY	18	14	I WOULD STAY KREZIP WARNER	18	NEW	PICTURES IN THE MIRROR THE LIVING END EMI	18	12	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
19	14	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY	19	NEW	FEEL THE BEAT DARUDE EDEL	19	19	WE'LL BE ONE NIKKI WEBSTER COLUMBIA	19	NEW	MINORITY GREEN DAY WEA
20	RE	LAST KISS PEARL JAM EPIC/SONY	20	17	GROOVEJET (IF THIS AIN'T LOVE) SPILLER BYTE	20	17	EVERYTHING YOU NEED MADISON AVENUE VIR			



# HITS OF THE WORLD

## CONTINUED

# GLOBAL

# MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA		SPAIN	
10/28/00				(AFYVE/ALEF MB) 10/13/00	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	NEW	1	NEW	1	NEW
2	2	2	1	2	1
3	1	3	2	3	2
4	3	4	3	4	3
5	5	5	NEW	5	NEW
6	6	6	NEW	6	NEW
7	8	7	NEW	7	NEW
8	7	8	NEW	8	NEW
9	9	9	NEW	9	NEW
10	4	10	4	10	4
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1
2	3	2	2	2	2
3	2	3	5	3	5
4	NEW	4	6	4	6
5	4	5	3	5	3
6	5	6	4	6	4
7	6	7	8	7	8
8	10	8	7	8	7
9	7	9	9	9	9
10	9	10	10	10	10

MALAYSIA		(RIM) 10/24/00		HONG KONG	
				(IFPI Hong Kong Group) 10/06/00	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK
1	3	1	3	1	1
2	1	2	1	2	4
3	2	3	2	3	5
4	7	4	7	4	2
5	6	5	6	5	7
6	9	6	9	6	3
7	RE	7	RE	7	6
8	NEW	8	NEW	8	NEW
9	4	9	4	9	10
10	8	10	8	10	9

IRELAND		(IRMA/Chart Track) 10/28/00		BELGIUM/FLANDERS	
				(Promuvi) 10/20/00	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	1	1	1	NEW
2	NEW	2	2	2	2
3	2	3	2	3	1
4	4	4	4	4	3
5	3	5	3	5	4
6	8	6	8	6	7
7	5	7	5	7	5
8	7	8	NEW	8	NEW
9	NEW	9	NEW	9	6
10	9	10	9	10	9
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1
2	NEW	2	6	2	6
3	NEW	3	10	3	10
4	3	4	2	4	2
5	4	5	4	5	4
6	2	6	5	6	5
7	5	7	7	7	7
8	RE	8	3	8	3
9	NEW	9	8	9	8
10	7	10	NEW	10	NEW

AUSTRIA		(Austrian IFPI/Austria Top 40) 10/17/00		SWITZERLAND	
				(Media Control Switzerland) 10/29/00	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	1	1	1	1
2	3	2	2	2	2
3	2	3	3	3	5
4	4	4	4	4	3
5	10	5	4	5	4
6	NEW	6	NEW	6	NEW
7	5	7	5	7	6
8	6	8	6	8	6
9	9	9	9	9	9
10	8	10	8	10	8
		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	2
2	2	2	2	2	3
3	4	3	4	3	1
4	6	4	6	4	NEW
5	NEW	5	NEW	5	4
6	NEW	6	NEW	6	NEW
7	3	7	3	7	4
8	NEW	8	NEW	8	NEW
9	5	9	5	9	NEW
10	8	10	8	10	7

Now in its eighth year, WOMEX, the annual world and roots music trade fair and conference, attracted more than 1,000 delegates and more than 100 trade exhibitors Oct. 19-22 to the House of World Cultures in Berlin. Drawn from every area of this burgeoning sector of the music industry, delegates came from Europe, America, Africa, and Asia to network and take in showcases featuring artists from more than 30 territories. Global Music Pulse was there to round up the most interesting stories.

**THIS YEAR'S WOMEX AWARD** for outstanding contribution to world music went to South African township veterans **the Mahotella Queens**, in the words of the judging panel, for their "finely honed art of passionate singing, latticework of funky rhythms, and spectacular live performance." The three-strong group poignantly dedicated the award to **Mahlathini (Simon Nkabinde)**, the gruff-voiced singer who died last year and who accompanied them on many of their greatest recordings over a 35-year career. Last year's inaugural award went to World Circuit director **Nick Gold** and Cuban bandleader **Juan d'Marcos Gonzalez**, architects of the Grammy-winning **Buena Vista Social Club** (Billboard, Nov. 6, 1999).

**WITH MAHLATHINI'S PASSING**, it was widely predicted the **Mahotella Queens** would retire. Instead they are set to release "Sebai Bai," their strongest recording in more than a decade. "This is the record I always hoped they would make," says manager/producer **Christian Mousset**, who doubles as artistic director of France's Label Bleu, which is releasing the album in a joint venture with South Africa's Gallo. "I wanted to record them in a natural setting without drum machines or computers." The album is released Monday (30) in France, followed by Germany (November), the U.K. (January), and the U.S. (March), where it will be distributed by Harmonia Mundi. The Queens will play U.S. dates in March and April.

**A NOTABLE WOMEX absentee** was Wicklow, the world music label set up two years ago by **Paddy Moloney of the Chieftains** in conjunction with BMG. The label went under earlier this year, but several of the acts whose futures were jeopardized as a result were represented. **Ian Anderson**, manager of the Malagasy roots band **Tarika**, reported that, after lengthy negotiations, he had secured the rights to "Soul Makkasar," the group's album shelved when Wicklow closed in July. Touring plans were pulled as Tarika came close to folding, but now the album will be released on the group's own Sakay Records in Europe and Madagascar in January. U.S. release is planned for April, supported by live dates. "It's a major cultural project," Anderson says of the album, which explores the musical links between Madagascar and Indonesia.

"We're delighted people will finally get to hear the record after more than a year's hard work went into making it."

**FINNISH BAND Varttina**, another former Wicklow act, played an impressive showcase that won many new friends, while **Lu Edmonds**, manager of Tuva group **Yat-Kha**, announced a November European tour for the band, adding, "Morale is very high, and we will continue releasing albums without major-label support."

**BY FAR THE LIVELIEST**—and loudest—showcase was staged by Asian dance pioneers Nation Records. The label, set up by Funda-mental's **Aki Nawaz**, presented three artists under the label Global Chaos—the British-Asian band **Charged**, the Asian rapper/singer **Hardkaur**, and breakbeater **Recycler**. "Half of the audience started dancing, and the other took a step back in fright," says Nation's **Simon Williams-Burns**. "But that's why we came to WOMEX. We wanted to shake up world music and inject something of punk rock's spirit."

**GENERATING CONSIDERABLE** interest in the increasingly crowded compilations market was "Songlines Presents World Music" (Union Square). The recently released double-CD includes tracks from the 40 albums chosen by the quarterly magazine Songlines as its "top of the world" choices throughout the year. "In effect, it's the best of 2000, and world music has never had a compilation like that before. We hope it will become an annual highlight of the world music calendar," says label director **Steve Bunyan**. Among the featured acts are **Khaled**, **Ruben Gonzalez**, and **Jimmy Bosch**.

**SUPPORTED** by the Canadian Council for the Arts (CCA), five native aboriginal Canadian acts performed at a packed showcase—powwow-drumming **Whitefish Jnr**, singer/songwriter **Willie Dunn**, fiddler **Calvin Volrath**, Inuit rock singer **Lucie Idlout**, and the all-female **Kanenhi:io**. **Sandra Bender**, the CCA's marketing development officer, says, "We came to WOMEX last year as observers and found that European audiences regarded aboriginal music as important, so we decided to go for it this year. It's not a political agenda. We simply want to help the artists get exposure." A compilation CD, "Native To Canada," was circulated free to all delegates.

**LAST YEAR Tartit**, from the Saharan desert in Mali, was just another hopeful unsigned world music act presenting its first WOMEX showcase. This year the German label Network was heavily promoting the all-female group's debut album, "Ichichila," for November release. "We saw them last year and decided within 10 minutes to sign them," says managing director **Christian Scholze**. "We did the deal there and then." **NIGEL WILLIAMSON**



## Decca's Watson Has 'The Voice' For U.K. Audience

BY PAUL SEXTON

LONDON—In vocal terms Russell Watson is a top tenor. In British chart terms he is now also a top 10, and then some.

Watson, a 27-year-old former cabaret singer from Salford near Manchester who originally trained as a bolt cutter, is shaking the classical world by its shoulders and rapidly broadening the genre's appeal here with his debut Decca album, "The Voice."

Released Sept. 25 in the glow of Watson's burgeoning reputation, gained via varied television and concert appearances and performances at countless high-profile sporting occasions, the set has shipped some 200,000 copies in less than a month of release, outstripping the corresponding early sales of Charlotte Church's 1998 Sony Classical debut, "Voice Of An Angel," and unseating Andrea Bocelli's Philips release "Verdi" from the top of the classical sales chart.

"The Voice"—the first release in a five-album deal with Decca—is notable not only for its immediate success in infiltrating the pop marketplace—it reached No. 5 on the Chart Information Network-compiled sales chart for the week of Oct. 21—but for its blend of operatic favorites, such as "Nessun Dorma," "La Donna E Mobile," and "Miserere," and other musical disciplines. Watson duets with modern rock figurehead Shaan Ryder (Happy Mondays, Black Grape) on the Freddie Mercury/Monserrat Caballé 1987 hit "Barcelona," Maire



WATSON

Brennan of mainstay roots act Clanad on "Saylor Dola," and Cleopatra Higgins of English R&B troupe Cleopatra on "Someone Like You."

"It's very much a record that we feel has bridged the gap between popular music and classical music," says Watson. "The elitism that's been attached to classical music certainly needs to be broken, and that's what this album is doing. People are saying that's not been done since Mario Lanza in the '50s. In fact one of the comments I get most often, especially from older people, is, 'Oh, you're just like Mario Lanza.'"

Concept producer of the album is Rick Blaskey, managing director of the Music and Media Partnership, whose company has had great success in arranging the marriages of music and major sporting events. That formula has again been put to great effect in breaking Watson, who has sung at such occasions as the Rugby Super League Cup Final, the recent England vs. Germany soccer World Cup qualifier, and the testimonial match for Manchester United Football Club manager Sir Alex Ferguson, who has

become an avowed fan.

Blaskey recalls that when he heard Watson's voice for the first time, "I said, 'I know exactly the kind of record we should make and the company to sign to.' The reason we picked Decca was not only that they have Bocelli and [had been] desperate to sign Charlotte Church, but they had also just sold 200,000 copies of the Rugby World Cup album, and if they could sell that number of records by a Welsh choir in a couple of months, they understood how to get to a mass market."

A performance for all the label directors was duly arranged, at which the urbane Watson entertained and amused the executives and other staff for an hour, and the deal was finalized within a week with Decca Music Group president Costa Pilavachi.

Universal Music Group U.K. chairman/CEO John Kennedy says, "When I heard Russell sing for the first time, like everyone else I was stunned by the apparent contradiction between the charming, cheeky individual I'd just spoken to and the unbelievable voice that sprung out

of his body. It reminded me to always expect the unexpected.

"My favorite moment was when I heard Russell sing in public for the first time," he adds. "It was a charity, mainly male [-attended] football dinner with the standard boorish behavior. As Russell stood up to sing, nobody was taking any notice. Then he sang the first note, and 1,000 people stopped drinking their beer and wine and sat open-mouthed in silence and to my astonishment stayed silent until the end of Russell's performance, when they burst into thunderous applause."

Media enthusiasm for Watson has reached well beyond the classical boundaries to include the national Channel 4 TV series "TFI Friday" and national soft rock/AC broadcaster BBC Radio 2, where the entire album was playlisted and where he appeared Oct. 13 as a guest on presenter Johnnie Walker's show. "We don't normally get unsolicited E-mails from listeners just to say they enjoyed something," says program producer Phil

(Continued on page 66)

## Philippine Internet Label Faces Uphill Battle

### Manila's Just-Developing E-Commerce Models Make Order Fulfillment Challenging

BY DAVID GONZALES

MANILA, Philippines—Setting up and operating an Internet-based record company in the Philippines isn't easy. Just ask the folks at N/A Records, the country's first and only Web-based label.

N/A (narecords.com) supplies a limited amount of product in CD and cassette form to music retailers in the metro Manila area, which includes such surrounding cities as Quezon City, Makati City, and Pasig City. But the label's focus is the Internet, as its target market is the diaspora of Filipinos living overseas.

Gerry Kaimo, the label's founder and CEO, says N/A plans to sell downloads after it has become practical to do so in the Philippines but adds that he doesn't expect them to be the main part of N/A's business. No Philippine label currently offers downloads. Earlier this year N/A signed a deal with the Philippine branch of Singapore-based online music retailer Soundbuzz.com. As a result, some N/A product is currently available free of charge for a trial period at Soundbuzz, and product will later be available for purchase.

Before starting N/A Records in mid-1999, Kaimo was the Philippine importer and distributor of New York-based Chesky Records and Big World Music, Los Angeles-based Moonshine Music, plus other overseas labels, through his company Notable Audio and Video group, founded in January 1998. Prior to that, Kaimo founded and then sold music import and distributing company Fat Lady Corp.

Now, instead of importing music,

*Most Philippine banks don't offer credit cards to be used for Internet-based commerce*

he's helping to create it, but N/A faces various obstacles. One is that most Philippine banks don't offer credit cards to be used for Internet-based commerce. Nor do they offer credit card insurance to merchants, regardless of whether transactions take place in brick-and-mortar retail stores or in cyberspace.

One of the few Philippine banks that offers Visa and MasterCard usage for both domestic and international E-commerce, Equitable-PCI Bank, requires E-commerce merchants to first pay the company a charge-back amount of 250,000 Philippine pesos (\$5,165) as security in case a transaction is contested or fraudulent. Kaimo says he thinks that's too high for a small start-up company such as N/A Records. Kaimo adds that the bank also wants N/A to provide signed receipts for each delivery made and paid for using Visa or MasterCard to show the albums were actually received by N/A's customers.

Meanwhile, N/A—whose motto is "Making the universe safe for independent Philippine music"—has signed several local artists, including singer/songwriter Cynthia Alexander, whose "Rippinyarns" album

was the label's first release. N/A has since signed several more artists, including rock band Sheila & the Insects, ethnic artist Mike Tocalo, and acoustic artist Noel Cabangon.

Kaimo says Philippine bank BPI, which offers credit cards for domestic use, invited him to join a "cybermall" owned by the bank's parent company, Ayala Corp., where N/A would be one of many companies selling merchandise. The reason for doing so, he was told, was that it would be easier for a small company such as N/A to get established in a cybermall, with its own page, than on its own Web site. But Kaimo says he's not interested. "If I did this, people couldn't find my albums right away. I want to sell albums at my own site," he says.

N/A currently ships product ordered online by customers in the metro Manila area by having employees deliver orders directly to customers, who pay cash on delivery. Customers living outside metro Manila must pay N/A by bank transfer, and the label sends product to them via a commercial parcel delivery service, which can take between three and five days. Kaimo says he won't use the Philippine postal service because, he claims, theft is rampant, and the mail system is too slow.

Due to the problems he's encountered concerning credit card usage for E-commerce in the Philippines, Kaimo has hooked up with Washington, D.C.-based Forex Cargo Inc. to sell N/A albums via Forex's Web site, forexworld.com, which has all the mechanisms needed for E-commerce.

## EFWMP Launches New Trade Fair For World Music

BY HOWELL LLEWELLYN

MADRID—The creators of the early WOMEX world music trade fairs (see Global Music Pulse, page 51) are staging the inaugural version of what they call "a return to the original spirit" of the event Nov. 15-18 in the northern Spanish city of Zaragoza.

After a break with the WOMEX event in 1998, the 40-strong European Forum of Worldwide Music Festivals (EFWMP) agreed to relaunch a world music trade fair in 2000 under the title Strictly Mundial and the slogan "A new concept, a new spirit."

After several meetings at EFWMP's Brussels headquarters

(Continued on page 54)

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## The Evolution Of Street Teams

Major Labels' Use Of Marketing Trend Has Changed The Game

BY RASHAUN HALL

NEW YORK—With the street team now one of the most commonly used marketing tools in the music industry, some wonder if the concept's success has caused a boom that may be diluting its effectiveness.

But others insist that the evolution of the concept to include virtual teams working Internet chat rooms and colorfully branded cars and trucks touring the country will help street teams remain a viable marketing strategy.

The debate aside, today's street teams' calling cards can be seen on almost any street corner in every major city. From sticker to poster boards, street teams have become

the quickest way to get a brand name out to the people.

"The way that street teams are being used in hip-hop adds a whole new element to the promotions game because the street is an open market," says Dan Seliger, head of marketing for Rawkus Records. "When you are promoting to the streets, you don't have to worry about some out-of-touch [music director] or PD making a judgment on your music. You have the real critics—the fans—choosing for themselves. It's the best place to go if you want to see where you stand on a rap record."

In addition to many independents, major labels have gotten heavily involved in street marketing. Atlantic Records executives believe that street marketing affords them a certain amount of credibility.

"Atlantic is not known for being very hot in the streets," says Crystal Isaacs, national director of urban field marketing for Atlantic Records. "Although it is a very credible and well-respected label, it doesn't have that urban feel. So, it's really important to be out there to show that we're not just rock and we're not just R&B."

The concept of street-teaming has grown so in recent years that there are companies like Los Angeles' Cali Kings and Boston's Metro Concepts that have established a reputation for specializing in street teams. Recently, alternative marketing companies like Concrete Marketing have also taken a stake in street-teaming.

"Our initial focus is quality and consistency," says Russ Gerroir,

senior VP of New York-based Concrete Marketing. "The feedback we're getting from record labels on independent rap marketing is that it's erratic as far as the quality of work that's being done. So raising the bar is what it really comes down to."

Meanwhile, Isaacs believes that the competition among those supplying street-team services has caused a decline in the quality of work that street-teamers do.

"It's so saturated now that it's hard to get a good creative force because you're not paying them the money we used to," says Isaacs, who formerly worked on a street team. "Street teams now make a quarter of the money I used to make on the team."

While individual projects are becoming cheaper to finance, overall demand from artist and managers to use street team services is causing the labels' overall street team budgets to swell.

What's more, in addition to the competition between labels, it isn't unknown for one album to have as many as three street teams—one from the label, one from the subsidiary label, and one from the artist—all working the same project. Consequently, some executives wonder if street-team marketing costs should be reined in.

Gerritor argues that sometimes the wrong decision is reached when it comes to deciding how to spend marketing dollars. "A lot of managers are beating up labels for more street-team work when maybe they need some more co-oping or additional marketing setup at retail," he says. "A problem right now is that some of the important basics that need to happen are being sacrificed for additional street-team work."

Another cost issue facing street teams are the fines. In many cities,

(Continued on next page)



Bud Young cornered the market in 1982, when he opened the first jazz store in Seattle in historic Pioneer Square. Today, he works part time, after selling the store to a new owner in March 1999. (Photo: Patricia Bates)

## Seattle Has Taste For Jazz

18-Year-Old Bud's Is Rich With City's History

BY PATRICIA BATES

SEATTLE—The local jazz scene, which has produced such popular performers as Quincy Jones and Kenny G, has gotten a boost lately from the city's art community, which is checking out Bud's Jazz Records during Thursday night Gallery Walks.

"We've more than tripled our revenues on those nights since we decided to stay open late until 9 p.m. for the Gallery Walks with the other merchants in Pioneer Square," says Bud's owner James Rasmussen of the weekly event, where artists make the rounds at city galleries. "There are a lot of painters and sculptors who look at each other's work in about 25 downtown galleries. We offer Martinelli's sparkling cider to them, along with cheese and crackers. We've watched more of the higher-end clientele return to us, maybe because they didn't know where we were located until Gallery Walk."

Bud's Jazz Records is an 18-year-old institution in Seattle, firmly

ensconced since 1982 in a white-washed, 2,000-square-foot basement on Jackson Street. It was designed by Bud Young, who modeled it after his friend Bob Koester's Jazz Record Mart in Chicago. Since Rasmussen bought the store last March, Young is semi-retired. He now works part time at Bud's three days a week and hosts the "Don And Bud Show" on Seattle's KBCS on Mondays.

Bud's has 80,000 jazz titles, of which nearly 10% are by Pacific Northwest performers, such as acclaimed teenage pianist Aaron Parks, bebop tenor and sax player Don Lanphere, and the ensemble New Stories Trio.

Jazz is satisfying this latte-drinking city's thirst. "Our gross income is up by 40% in the last couple of months," says Rasmussen, who leads his own band, the Jazz Police. "I think it's because we're carrying more stock than ever before and since we have an expanding population in Seattle."

(Continued on page 57)



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**TICKETMASTER ONLINE-CITYSEARCH** says it plans to consider transactions to more closely link its operations with Ticketmaster Corp., a wholly owned subsidiary of USA Networks. USA Networks, the largest shareholder in Ticketmaster Online, disclosed in a filing with the Securities and Exchange Commission that it is eyeing a merger or some other deal with its Internet partner that could involve acquiring additional shares of Ticketmaster Online common stock. Ticketmaster Online chief executive John Pleasants said in a statement that management is "supportive" of the process, but he warned that there is no guarantee a deal will happen. Ticketmaster Online-CitySearch posted a third-quarter loss of \$49.1 million, or 55 cents per share, compared with a loss of \$31.7 million, or 41 cents per share, in third-quarter 1999. Revenue increased to \$57.1 million from \$27.4 million.

**TRANS WORLD ENTERTAINMENT** says it plans to buy back as many as 5 million shares of its common stock and has already repurchased 1 million shares from a financial institution through an accelerated share-repurchase program. In the first quarter of 2000, the company completed a similar program to purchase 5 million shares of its common stock. Trans World had over \$106 million in cash and equivalents, and 48.5 million shares outstanding as of July 29, 2000. In a statement, Trans World chief executive Robert Higgins said that his company's stock price is currently undervalued and that it represents an "excellent investment opportunity." He also said Trans World enjoys a strong financial position that "enables us to fund the company's ongoing growth initiatives while deploying surplus cash to maximize returns for our shareholders."

**NATIONAL RECORD MART** has had its stock delisted from the Nasdaq exchange for failing to meet minimum capitalization requirements. The move had been expected (*Billboard Bulletin*, Sept. 25). The Pittsburgh-based company's shares are now trading on the OTC Bulletin Board under the symbol NRM1. The stock has fallen more than 90% in the past year.

**BLOCKBUSTER** reports that its third-quarter loss increased to \$19.3 million, or 11 cents a share, from \$19.1 million, or 12 cents a share, a year ago. (The company completed its initial public offering on Aug. 10, 1999, issuing an incremental 31 million shares of common stock. As a result, earnings per share are not directly comparable.) Total revenue for the three months ending Sept. 30 increased 7.3% to \$1.19 billion from \$1.11 billion in the third quarter of 1999. Rental revenue increased 7.1% to \$1.02 billion from \$951.4 million in the prior-year third quarter. The higher revenues were attributed to a year-over-year net increase of 426 company-operated stores and a third-quarter same-store revenue increase of 1.5%.

**MP3.COM** says its third-quarter net loss rose to \$48.7 million, or 74 cents per share, from a loss of \$19.9 million, or 33 cents per share, in the same period last year. Revenue increased to \$20.5 million from \$4.1 million.

**HARBOUR ENTERTAINMENT**, a New York entertainment company with music production operations, offered 1.7 million shares at \$7 a share in an Oct. 18 initial public offering (IPO). The IPO is being underwritten by Russo Securities of Staten Island, N.Y., and Benson & York Group of New York. Harbour trades on the Nasdaq under the ticker BDEI. The company is in discussions with New York City to develop a waterfront studio/entertainment complex on Staten Island on the site of a former U.S. Navy facility and says it already has \$100 million in private financing for the project.

**EMUSIC** has posted a first-quarter net loss of \$17.3 million, or 43 cents per share, compared with a loss of \$14.2 million, or \$1.09 per share, last year. Revenue for the three months that ended Sept. 30 increased to \$4.6 million from \$180,000 a year ago. The company, which said operating costs decreased by \$5 million, reports cash reserves of \$22.9 million as of Sept. 30. During the quarter EMusic also announced a \$3.1-million subscription partnership with Hewlett-Packard. Revenue from that deal will be recognized over the next two quarters.

**LOUDEYE TECHNOLOGIES** posted a third-quarter net loss of \$9.5 million, or 27 cents per share, compared with a loss of \$2.2 million, or 12 cents per share, a year ago. Revenue increased to \$3.4 million from \$768,000.

**PREVIEW SYSTEMS**, a digital commerce services company, says its third-quarter net loss increased to \$5.4 million, or 31 cents per share, from a loss of \$4.1 million, or \$1.32 per share, in the third quarter of 1999. Per-share results are based on 17.1 million shares outstanding in the current quarter vs. 3.1 million shares outstanding a year ago. Revenue increased 77% to \$1.8 million from \$799,000 a year ago. The company reports \$86.8 million in cash reserves and short-term investments as of Sept. 30. During the quarter Preview was named as a partner for RealNetworks in the Warner Music Group digital download program. Shares in Preview closed up 44 cents ahead of the news at \$4.50.

## THE EVOLUTION OF STREET TEAMS

(Continued from preceding page)

such as New York and Los Angeles, sticking or postering private property is illegal and punishable by fine or jail time. Atlantic, for example, received more than \$150,000 in fines for street-teaming over the last year.

Despite the escalating costs, labels and independent companies continue to vie for consumers' attention, with many complaining that the market is quickly becoming over-saturated from street teams.

"I think that will be the death of street teams—the over-saturation," says Isaacs. Gerroir agrees, saying, "I think street teams are diluted in the respect that if a kid goes to a show, he walks out with four cassettes, whereas if you were handed just one, it would have a greater impact."

However, Seliger rebuts that the saturation of the marketing strategy has caused street teams to become more creative in branding their product. "Labels are spending big dollars to look big in the streets, and because of the saturation . . . you have to start thinking of the next-level tactics," says Seliger. "It goes way beyond just putting up

*'When you are promoting to the streets, you don't have to worry about some out-of-touch . . . PD making a judgment on your music'*

- DAN SELIGER -

poster boards and stickers. It's about being in the community."

Rawkus has stepped up its efforts by coming up with alternative ideas like the Rawkus Ice Cream Trucks. The label owns four trucks nationwide that visit high schools, college campuses, and community events. The street teams publicize artists by playing their music and distributing promotional materials.

Another growing trend is the creation of virtual street teams, which posts lyrics, information, and

reviews on the Internet, often posing as unaffiliated fans.

"The virtual street teams are already huge for us," says Seliger. "I have three or four kids who are constantly on message boards and in chat rooms. They're just regular fans who love the music."

Ironically, the success of the music street teams has attracted companies from beyond the industry to employ the marketing tactic, creating even more clutter for the consumer to comprehend. Major companies like MTV, Levi's, Pepsi, Revlon, and Sprint have all employed street teams.

On the other hand, Isaacs sees the migration of street teams beyond the music industry as a positive because it gives kids the chance to grow from being a fan on a street team to having a career in marketing. "It gives the people that really know what they're doing an opportunity to delve outside of the urban community," she says. "They can learn that it's not just about 'I like DMX' but about the actual marketing of it. It opens doors to these kids, so they don't only go to the major labels and beg for pennies."

## EFWMF LAUNCHES NEW TRADE FAIR FOR WORLD MUSIC

(Continued from page 52)

to short-list the candidates from several countries offering to stage the inaugural event, a Spanish association of festival directors and specialist music journalists under the banner Desde el Sur (From the South) was selected.

Desde el Sur's communications director, Rubén Caravaca, says, "WOMEX was getting too commercial, too Euro-central, with just four or five people in Germany choosing the acts that would play. So the EFWMF gave the Berlin indie label Piranha the right to stage WOMEX while we organized a separate event."

He adds that Strictly Mundial (Strictly Worldwide) has a greater southern leaning than WOMEX, with more music from Africa and Latin America as well as the Mediterranean. The inaugural event will hold 65 concerts on seven stages involving more than 400 artists. "A team of 16 EFWMF people selected the acts from a list of 1,200 requests," Caravaca says.

A priority for Strictly Mundial—the name will be permanent—is for it to move beyond Europe. Next year it will be held in Brazil's music capital, Salvador de Bahia in the northeast, and as a prelude the 80-strong Network of Latin American and Caribbean Cultural Promoters will have an information stand in Zaragoza, alongside that of the Colombian cultural ministry.

"What has really surprised us has been the response from other countries, especially the U.S.," says Caravaca, "where there is a special portal [worldmusic.com] reporting on the event. [The U.S.] is the country

with the second-highest number of indie labels accredited, after Spain and ahead of France. One of the first specialist magazines to embrace the event was La Banda Elástica from Los Angeles."

The Spanish version of Rolling Stone magazine is an official collaborator with Strictly Mundial, Caravaca adds, "and despite the holding of the official WOMEX in Berlin this year from Oct. 19-22, all of Ger-

many's 120 or so Latino radio stations have given us wide coverage."

The inaugural Strictly Mundial, which will host more than 800 professionals and 30 debates and have more than 100 stands, will be musically and thematically divided into four sections: the cultural variety of the Iberian Peninsula (Spain and Portugal), North Africa, Latin America and the Caribbean, and the rest of the world.



**System At Sam Goody.** Sam Goody in New York's Greenwich Village recently hosted an in-store signing featuring Columbia recording act System Of A Down. Shown at the signing, from left, are System Of A Down's Shavo Odadjian; Jaime Schwartz, local promotion manager for Columbia; System Of A Down's Serj Tankian; Chris Nadler, Sam Goody marketing; and System Of A Down's John Dolmayan.



## Green Linnet May See New Ownership; Canyon Records Expands Its Offices

**LINNET IN FLIGHT:** There's a real possibility that Green Linnet Records, the Danbury, Conn.-based Celtic and world music label, could reach the celebration of its 25th anniversary under new ownership.

For much of this year, Declarations of Independents has heard rumors that Green Linnet founder **Wendy Newton** wanted to sell her company, which was marketing Celtic music in the U.S. a couple of decades before anybody knew what "riverdancing" was.

The company was apparently very close to a deal within the past couple of months: According to a source, Palm Pictures/Rykodisc offered to purchase Green Linnet, whose catalog comprises more than 300 titles (on both the main label and its world music imprint Xenophile), for \$3.5 million, but the deal was not consummated.

For her part, Newton downplays the significance of the unfinished deal with Palm/Rykodisc and coolly denies that she is actively trying to sell out her interest in Green Linnet.

"I don't know how close it ever was," she says of the sale scenario, adding, "the Rykodisc thing probably would have been a good idea, but maybe not. Palm Pictures has a different agenda."

She says, "Sure, we're interested in combining our creative and E-commerce and mailing-list clout with someone who can give us some other strengths, but I don't want to hook up with the wrong partner."

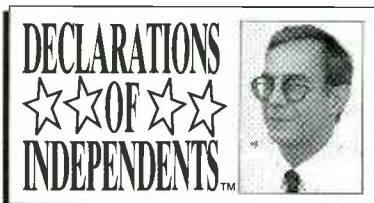
Newton says she is not "actively shopping the label." She adds that she doesn't even field queries about the company herself. "A friend [handles] any offers that come in . . . These are not conversations I carry on.

"I have been getting feelers for a very long time, particularly during the Celtic [music] craze period, which now, thank God, is over," she continues. "During that period, the world wanted to buy this label."

She indicates that another potential offer is in play: "We have someone else interested at this time."

For the time being, Newton prefers to focus her attention on the imminent celebration of her label's 25th year in business. Earlier this year, Green Linnet reissued "Forty Years Of Irish Piping," the **Séamus Ennis** album, originally released on Innisfree Records, which became the first title in Newton's catalog a quarter of a century ago.

The label will celebrate its latest milestone with the Feb. 20 release of a two-CD anniversary retrospective. Ironically, it is being compiled by **Rob Simonds**, a founding partner in Rykodisc who now oper-



by Chris Morris

ates the Scandinavian music label NorthSide.

Simonds, Newton explains, also compiled "The Flight Of The Green Linnet," a 1988 collection of tracks from the label's catalog that was released by Rykodisc, then still in its infancy.

**DEEPER CANYON:** Canyon Records, the Phoenix-based Native American music label, is expanding its offices with a move into a 7,600-square-foot facility in the city.

Label president **Robert Doyle** says the move will allow the 49-year-old company to construct a recording studio (run by **Jack Miller**, who has worked as an engineer with the label for two decades, as a division of Canyon) and enlarge its warehouse space. The new space will also lease offices to Nile Graphics, a design firm that creates Canyon's album covers and other materials.

**FLAG WAVING:** One-time neopop prodigy **Andrew Sandoval** comes into his own on his first full-length album "A Beautiful Story," due Nov. 7 from Los Angeles-based Vibro-Phonic Records (which is distributed by eggBERT Records and carried exclusively by Bayside Entertainment Distribution).



SANDOVAL

Sandoval made his first appearance on the 1997 EP "Million Dollar Movie," but he's been active on the L.A. music scene—as a musician, archivist, and reissue specialist—since the late '80s, when he was still in his teens.

He dates his interest in the pure pop sounds he favors to the age of 4, when he became a **Beatles** fan. "I got their albums then," he recalls. "It was sort of like getting the 'Encyclopedia Britannica.' I steeped myself in the whole thing."

As a teenager, he liked the music of such post-punk popsters as **Elvis Costello**, **the Jam**, and **Squeeze**, since "they were writing real songs." At the same time, he began

to gravitate to pop/rockers of an earlier era—the **Beach Boys**, **the Easybeats**, **the Zombies**—and he edited a fanzine, **The New Breed**, which ran interviews of everyone from **the Monkees'** **Davy Jones** to **XTC**.

"That's how I got into doing reissues," says Sandoval, who, at the age of 17 in 1989, compiled "Missing Links," a collection of unreleased Monkees tracks, for Rhino Records. He has since been highly active on the reissue front; recently, he has worked on the Beach Boys' Brother Records catalog and Capitol's refurbished **Band** sets.

At around the same time he got involved with the reissue biz, Sandoval started performing. Like his EP, Sandoval's new album reflects the influence of such pop precursors as **Brian Wilson** and **Lennon-McCartney**, but the singer/songwriter says he wants his music to be "not just a bunch of pastiches of other artists' material. . . I want to be progressive, rather than doing a rerun of [neo-punk band] **the Rubinoos**."

As he did on "Million Dollar Movie," Sandoval works with some top-flight talent on "A Beautiful Story." The collection was co-produced by **Brian Kehew** of **the Moog Cookbook**; players include jack-of-all-trades **Jon Brion**, **Ric Menck** (**Velvet Crush**), **John Convertino** (**Calexico**), **Danny Benair** (formerly with **the Quick and the Three O'Clock**), and a longtime L.A. publishing exec, and **Peter Holsapple** (formerly with **the dB's**, now with **the Continental Drifters**).

Sandoval credits Holsapple with supplying the impetus for his performing career, since the younger musician opened for the Drifters during the group's long L.A. residency at the now-defunct Hollywood club **Raji's**. "He was a huge inspiration for me to start recording," Sandoval says.

The string arrangements on some of the tracks were supplied by **Roger Neill**. "He did not know anything about the music—he'd never heard any **Left Banke** or early **Bee Gees**," says Sandoval. "I mentioned the Bee Gees, and he said, 'Like "Jive Talkin' "?"'"

Though Sandoval has done some memorable live appearances in L.A.—including significant work on a stupendous live re-creation of the **Beach Boys'** "Pet Sounds" at the El Rey Theatre in 1996—he says, "I keep my music a big secret—I don't perform live very often."

However, on Nov. 11, he'll do a special show at the Cutting Room in New York with the group **Baby Steps**. "I'm going to be performing with a string section and everything, like on the record," he says.

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	13	<b>BAHA MEN</b> ▲ S-CURVE 751052/ARTEMIS (10.98/16.98) [RS]	<b>NO. 1</b> WHO LET THE DOGS OUT 7 weeks at No. 1
2	NEW		<b>EVERLAST</b> TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
3	2	2	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	WARRIORZ
4	3	2	<b>FLESH-N-BONE</b> MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE
5	6	19	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
6	5	41	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT
7	4	4	<b>SOULFLY</b> ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
8	7	3	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD) [RS]	PERFECTO PRESENTS ANOTHER WORLD
9	9	11	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
10	8	8	<b>2GETHER</b> TVT 6840 (10.98/17.98)	AGAIN
11	13	4	<b>PHIFE DAWG</b> GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) [RS]	VENTILATION : DA LP
12	14	27	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) [RS]	THE STATE
13	17	6	<b>B-LEGIT</b> SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
14	28	20	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
15	NEW		<b>DON MOEN</b> HOSANNA! 1782/INTEGRITY (10.98/12.98) [RS]	I WILL SING
16	12	3	<b>KENNY ROGERS</b> DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
17	15	5	<b>VARIOUS ARTISTS</b> LASERLIGHT 21378 (2.98/4.98)	VERY SCARY MUSIC: CLASSIC HORROR THEMES
18	NEW		<b>DELTRON 3030</b> 75 ARK 75033* (10.98/16.98) [RS]	DELTRON 3030
19	18	4	<b>JOHN HIATT</b> VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
20	19	41	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
21	10	10	<b>ELVIS PRESLEY</b> RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
22	21	5	<b>VARIOUS ARTISTS</b> LASERLIGHT 21375 (2.98/4.98)	HALLOWEEN SOUND EFFECTS
23	20	3	<b>VARIOUS ARTISTS</b> DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
24	11	5	<b>LOS TIGRES DEL NORTE</b> FONOISA 6092 (8.98/12.98) [RS]	DE PAISANO A PAISANO
25	23	4	<b>KANE &amp; ABEL</b> MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
26	22	2	<b>MERLE HAGGARD</b> ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
27	NEW		<b>VARIOUS ARTISTS</b> HILLSONG AUSTRALIA 1763/INTEGRITY (10.98/12.98)	FOR THIS CAUSE
28	16	2	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98) [RS]	THE HEIGHT OF CALLOUSNESS
29	26	32	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
30	24	3	<b>SOUL ASSASSINS</b> RUFFLIFE 60002* (12.98/17.98) [RS]	MUGGS PRESENTS THE SOUL ASSASSINS II
31	32	3	<b>VARIOUS ARTISTS</b> LASERLIGHT 21376 (2.98/4.98)	THE HAUNTED HOUSE CD
32	41	2	<b>VARIOUS ARTISTS</b> GROOVILIGIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
33	30	41	<b>KITTIE</b> ● NG 751002/ARTEMIS (10.98/16.98) [RS]	SPIT
34	33	38	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
35	NEW		<b>DOWNSET</b> EPITAPH 86601* (16.98 CD) [RS]	CHECK YOUR PEOPLE
36	27	2	<b>NOTHINGFACE</b> TVT 5880 (9.98/11.98) [RS]	VIOLENCE
37	31	5	<b>SOUNDTRACK</b> FIEND ENTERTAINMENT 2001 (11.98/17.98)	FIEND PRESENTS: CAN I BURN? THE ROCKUMENTARY
38	40	2	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
39	34	6	<b>RICKIE LEE JONES</b> ARTEMIS 751054 (17.98 CD)	IT'S LIKE THIS
40	RE-ENTRY		<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) [RS]	INDUSTRY SHAKEDOWN
41	NEW		<b>MORBID ANGEL</b> EARACHE 235 (11.98/16.98)	GATEWAYS TO ANNIHILATION
42	25	2	<b>SLASH'S SNAKEPIT</b> KOCH 8198 (10.98/17.98)	AIN'T LIFE GRAND
43	38	30	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
44	48	2	<b>VARIOUS ARTISTS</b> LASERLIGHT 21377 (2.98/4.98)	FRIGHT NIGHT DELIGHT
45	39	19	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
46	37	4	<b>AFI</b> NITRO 15835* (14.98 CD) [RS]	THE ART OF DROWNING
47	RE-ENTRY		<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) [RS]	CITY OF SYRUP
48	35	4	<b>DJ TAUCHER</b> WEBSTER HALL NYC 17 (16.98 CD) [RS]	LIVE AT WEBSTER HALL NYC
49	NEW		<b>BRANDY MOSS-SCOTT</b> HEAVENLY 8820 (11.98/16.98)	GIRLFRIEND
50	36	6	<b>CONJUNTO PRIMAVERA</b> FONOISA 10118 (8.98/12.98) [RS]	EL RECADO

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. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (A) RIAA certification for net shipment of 1 million units (Platinum). (P) 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: (C) Certification for net shipment of 100,000 units (Oro). (A) Certification of 200,000 units (Platino). (P) 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. [RS] indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



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## Musicland Ends Quarter With Growth, Advancing Goal Of Financial Recovery

THE MUSICLAND GROUP appears to have weathered well the downturn experienced by some other music merchants this summer due to the scarcity of new hit albums.

While same-store sales at Musicland were down almost 1% for the quarter ending Sept. 30, the Minneapolis-based merchant stood slightly above break-even with net income of \$62,000 on sales of \$389.4 million. In contrast, Trans World Entertainment issued an advisory that it would likely lose between 4 cents and 8 cents per share in its current quarter, which ends Oct. 28.

Although this is not an apples-to-apples comparison, because Musicland and Trans World numbers are not for the same time period, Musicland's performance indicates that it still has plenty of gas left in its tank to clean up its balance sheet.

In fact, Musicland's brick-and-mortar division had earnings of \$2.2 million, or 7 cents per share, on revenue of \$387.9 million, but its E-commerce division lost \$2.1 million on sales of \$1.5 million. Musicland shares closed down 31 cents at \$6.69 on the news, which was released Oct. 19.

Musicland is already three years into its turnaround from the days when it was hovering on the brink of bankruptcy. During that time, its profitability has been so strong that it has been financing its operations through cash flow without touching

its revolving credit facility.

At the end of the quarter, Musicland's long-term debt totaled \$258.5 million, and the chain needs another year of strong earnings so that most of that debt can be retired. If another

price war doesn't break out—who

knows how the discounters will react to Best Buy's selling the Limp Bizkit record for \$9.99, or to the BMG Record Club's one-price CDs for \$9.99—Musicland likely could put another \$160 million-\$170 million in ebitda (earnings before interest, taxes, depreciation, and amortization) up on the scoreboard. Keith Benson, Musicland's vice chairman, says that the company has generated \$148 million in ebitda in the trailing 12 months. Analysts are projecting that Musicland will hit earnings of about \$1.60 per share this year.

Music product, which makes up about 50% of the company's revenue, underperformed the other product lines carried in the stores, Benson reports. Video, driven by DVD, posted strong gains, as did electronic

goods, he says. Benson says overall the company's gross margin improved to 39.3%, which is 150 basis points higher than in the third quarter of last year. Benson attributed half of the gross margin increase to better control of shrinkage. However, selling, general, and administrative (SG&A) costs, which were 34.9% of total revenue, overtook the gross margin gain by coming in 160 basis points higher than in the third quarter of last year.

One of the factors swelling SG&A costs was fees for Musicland's online store. So far this year, the E-commerce division has generated sales of \$5 million.

For the nine-month period, Musicland posted total sales of \$1.2 billion, up 3.3% from the \$1.17 billion generated in the same time period in 1999. Net earnings for the period were \$3.8 million, or 12 cents per share, vs. \$3.6 billion, or 10 cents per share. Comparable-store sales for the nine-month period this year rose 1.9%, with the mall division having a 2.3% gain and the superstore division having a 0.9% increase. The 1.9% gain is down, however, from the 2.5% increase in the same time period last year.

Musicland finished the third quarter with 1,331 stores, down one from the 1,332 it had a year ago on Sept. 30. But while store count remained almost the same, mall stores dropped from 1,093 units last Sept. 30 to 1,062 this year, while superstores Media Play and On Cue went from 239 units last year to 269 this year, with most of the growth coming from the latter, small-town concept.

WHEN THE Backstreet Boys' new record, "Black & Blue," hits stores on Nov. 21, the giant Wal-Mart chain will be the sole account offering a premium, a bonus track on the album, according to sources. That track is titled "What Makes You So Different (Makes You So Beautiful)."

OOPS: When I reported on the Trans World fall conference, I forgot to mention that the chain handed out service awards to staffers, running from 25 years down to five-year stays with the company. In the 25-year category were Peter Monell, a district manager in Pennsylvania; Barry Shumaker, a regional manager in Pennsylvania; and Al Wilson, a merchandise buyer in Boston.

Twenty-year awards were presented to Kim Berwager, an assistant store manager in Pennsylvania; Patsy Eriole, a clerk in returns in the Albany, N.Y., distribution facility; James Goard, a delivery clerk in the Albany facility; Jill Teal, a district manager in Ohio; Royal Simmons, a director in MIS in the Albany headquarters; and Laura Kosakowski, in administrative support at the home office.

### RETAIL TRACK

by Ed Christman



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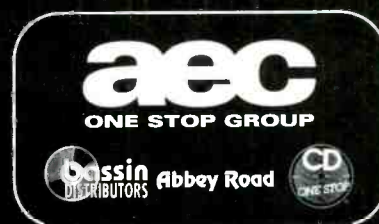
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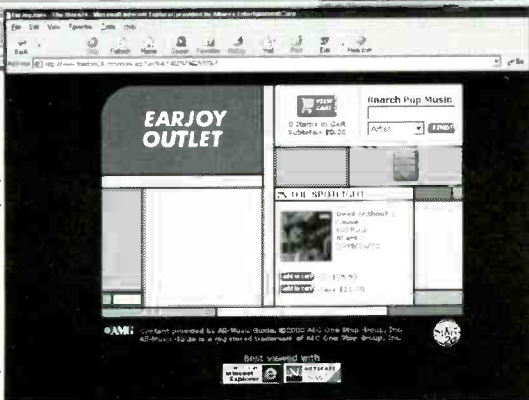
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## SEATTLE HAS TASTE FOR JAZZ

(Continued from page 53)

Young's first taste of jazz came "when I was 10 or 12 years old," says the former owner, who did real-estate research for Montgomery Ward department stores for 19 years. "I listened to Duke Ellington and Louis Armstrong at my friend Marshall Brown's house. He's since become a high school jazz educator in Farmingdale, Long Island [N.Y.]."

"I wanted to combine my interest in jazz with retailing," he adds. "I took an Alaskan ferryboat in 1982, and it brought me to Seattle. That's when I discovered Pioneer Square, and I came back to do my 'mini-research study' about jazz three weeks later. I've been very proud of my site selection here, because I've never moved to another building."

Bud's "customers were 99% male until around 1990," says Young. "Females were very rare, unless they came in to purchase an album for their husbands or boyfriends. Women are much more interested in jazz now."

Today, both sexes purchase from a selection of vintage CDs that "we should never be out of at any time," says Rasmussen. Those are from such masters as Armstrong, Ella Fitzgerald, Ellington, John Coltrane, and Miles Davis.

"We really don't have a 'star policy' here, though," emphasizes Rasmussen. "For us to carry even 10 of a brand-new album would mean we have a lot of faith in it. We want to move more merchandise, but through variety."

"Diana Krall was one of our largest sellers last year; along with the Cuban pianist Gonzalo Rubalcaba," he recalls. "Krall's gotten tons of airplay and publicity. She made a few appearances in Seattle, well before she ever signed with Universal."

Bud's product mix is 55% mainstream jazz, 10% big band, 10% female jazz artists, 10% Seattle-area jazz, 5% blues, 5% Dixieland to early jazz, and 5% jazz anthologies.

Latin jazz is one of the hottest categories. "We have much of the early Cuban jazz, like CDs by Beny More from 1928 to 1945," says Rasmussen. "But I've stayed away from the Buena Vista Social Club, because you can buy it anywhere. Tito Puente and Eddie

Palmieri's 'Masterpiece Obra Maestra' album has probably been one of our prime sellers."

Seattle is like a blank canvas for new jazz. "Aaron Parks received a medal from President Clinton," Rasmussen says. "He's talented way beyond his years and a child genius who attended the University of Washington in Seattle when he was just 16 years old." Aaron Parks Trio's latest CD is "The Promise" on Keynote Records.

"We went through 50 CDs of 'Like A Bird' by Don Lanphere on Origin Records," Rasmussen continues. "He has 11 CDs, besides those he recorded with Max Roach, Woody Herman, and Fats Navarro. His newest is 'Don Still Loves Midge' on Hop Records. The New Stories Trio is a favorite of Seattleites, with Marc Seales on piano, Doug Miller on bass, and John Bishop on drums and with Ernie Watts. They have 17 albums on indie labels, including 'Speakin' Out' on Origin Records."

"Usually I know who's playing in town and what nights at the clubs and concert halls," says Young, who recommends Dimetriou's Jazz Alley and other venues for live jazz. Yet, Seattle doesn't have a major jazz festival—unlike nearby Vancouver and Victoria, British Columbia—despite at least five nonprofit jazz trade organizations: Earshot Jazz, Puget Sound Traditional Jazz Society, Tenacle, Jack Straw, and San Juan Island Jazz Festival Assn.

Lumberjacks and miners during the Yukon gold rush of the late 1800s in Seattle listened to jazz or its precursors on player pianos and crank music boxes in saloons in Pioneer Square. From the 1920s to the 1950s, Jackson Street had almost 30 nightclubs, as the post-World War II years brought 27,000 African-Americans to Washington for new jobs. Musicians' unions were segregated, so whites took to uptown ballrooms and blacks to after-hours downtown bars.

Seattle's new Experience Music Project museum cites Quincy Jones, Ernestine Anderson, and Ray Charles as regulars in the 1940s on Jackson Street. And it has Jones' Selmer trumpet from the Bumps Blackwell Band on display, along with 45s like "Confession Blues" by Charles with the Maxin Trio.

Seattle went bluesy by the mid-1950s, with R&B nights at the Birdland Club. Thomas & the Tomcats even featured then little-known Seattle guitar player Jimi Hendrix. "Unfortunately, I don't have anything on CD from that Seattle blues era," says Rasmussen. "There was all this partying going on then but not any recording. The nearest we have is a 'Seattle Beat' album on vinyl from after the 1962 World's Fair."

Hendrix listened to his father's 78s of Muddy Waters at home in Seattle's racially mixed Central District neighborhood, which had "Seattle's Secret Jazz Scene" in the 1950s. "We really don't have anything from Jimi Hendrix's early blues days here, either," says Rasmussen, although Hendrix went on the R&B circuit for four years with Little Richard and Curtis Knight

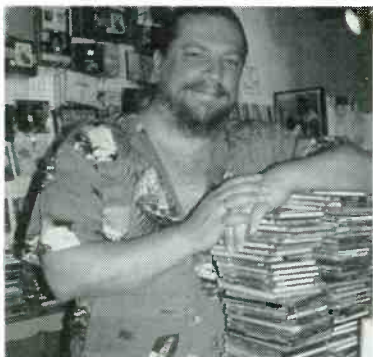
before forming Jimmy James & the Blue Flames in 1966 in New York.

Today, Seattle has more formal jazz education for its youth, which Rasmussen wholeheartedly supports. When Wynton Marsalis and the Essential Ellington jazz fest invited 15 high schools to play May 15-16 at Lincoln Center in New York, four of them were from greater Seattle.

Rasmussen volunteers twice a week at the Jazz Lab at his alma mater, Franklin High School in Seattle, and he's traveled with his protégés to competitions. "In my senior year, I played in 1974 for Franklin High at the Kennedy Center in Washington, D.C., and we toured Europe," says Rasmussen, who also gives jazz CDs to 20 secondary schools during the year.



Jazz is legendary in Seattle, where Pacific Northwest acts now make up nearly 10% of all CDs at Bud's Jazz Records. Jackson Street is where the 18-year-old store is located and where jazz began in the Emerald City in the late 1800s with the Yukon gold rush. (Photo: Patricia Bates)



Bud's Jazz Records' revenue is stacking up for owner James Rasmussen in Seattle. He began expanding his inventory this year, along with staying open late on Thursday nights for Gallery Walks with the art community in Pioneer Square. (Photo: Patricia Bates)

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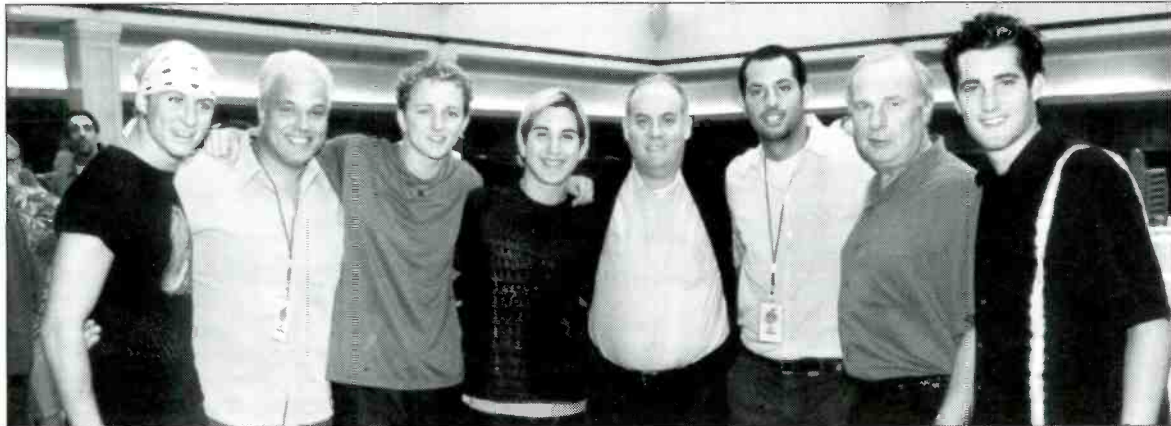
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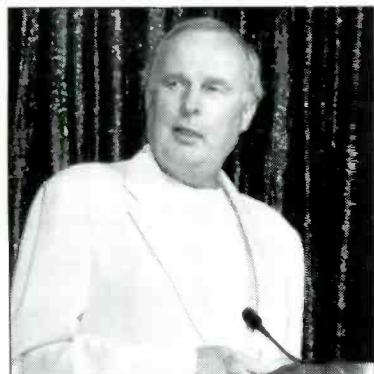
## WEA Confab Marks 29th Anniversary

When WEA celebrated its 29th anniversary at its annual convention, held Aug. 17-20 in Atlanta at the Renaissance Waverley Hotel, the company's 400 staffers were treated to three days of artist showcases and daily

departmental meetings. In addition to performances by 22 of the company's recording artists, there was a plethora of colorful Hawaiian shirts and hundreds of cell phones in use throughout the convention.



Maverick recording act No Authority performed at one of the talent showcases. Shown at the showcase, from left, are No Authority's Danny Zavatsky; Ray Milanese, WEA regional VP, Philadelphia; No Authority's Tommy McCarthy and Ricky G.; Howie Klein, president of Reprise Records; Guy Oseary, Maverick Entertainment partner; Dave Mount, chairman/CEO of WEA Inc.; and No Authority's Eric Stretch.



Dave Mount, chairman/CEO of WEA Inc., congratulated convention attendees on a "marvelous marketing performance that resulted in 69 gold albums, 31 platinum albums, and WEA catalog sales that scanned more than 120 million albums in the last 12 months."



Roger Ames, chairman/CEO of the Warner Music Group, gave the closing session speech.



Yolanda Adams accepted her first gold album award for her Elektra album "Mountain High . . . Valley Low" from Sylvia Rhone, chairman/CEO of Elektra Entertainment Group. Shown at the presentation, from left, are Alan Voss, executive VP/GM of WEA Corp.; Fran Aliberte, executive VP of music sales for WEA; Jay Perloff, VP of sales for Elektra; Richard Nash, senior VP of urban promotion for Elektra; Adams; Dave Mount, chairman/CEO of WEA Inc.; Rhone; Randy Patrick, WEA regional VP, Atlanta; Ray Milanese, WEA regional VP, Philadelphia; Denny Schone, WEA regional VP, Chicago; Tony Niemczyk, WEA regional VP, Los Angeles; and Greg Thompson, executive VP/GM of Elektra.



WEA sales managers took a break from their meetings for a group shot. Shown in the front row, from left, are Cory Connery, Renee Fuhrman, Cathy Inman, Roger Helms, Sue Costello, Jack Klotz, Bill Brown, and Fran Aliberte. Shown in the second row, from left, are Fred Barsuglia, Dann Cotter, Ron Hewlett, and Lonnie Pleasants.



Atlantic recording act Collective Soul performed and posed afterward with execs. Shown after the showcase, from left, are Collective Soul's Dean Roland; Rick Shoemaker, president of Warner/Chappell Music; Collective Soul's Will Turpin; Ron Shapiro, executive VP, GM for Atlantic Records; Dave Mount, chairman/CEO of WEA Inc.; Les Bider, chairman/CEO of Warner/Chappell Music; Collective Soul's Ed Roland; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Roger Ames, chairman/CEO of the Warner Music Group; Rick Froio, senior VP of sales for Atlantic; Collective Soul's Ross Childress and Shane Evans; and Steve Davis, senior VP of artist development for Atlantic.

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			◀ NO. 1 ▶		
1	1	5	<b>BALLER BLOCKIN'</b> Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
2	2	6	<b>SUPERNATURAL LIVE</b> ▲ Arista Records Inc. BMG Video 15750	Santana	19.98
3	4	6	<b>HARMONY IN THE HEARTLAND</b> Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95
4	5	9	<b>AARON'S PARTY (COME GET IT) — THE VIDEO</b> ● Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95
5	3	51	<b>TRIBUTE</b> ▲ Virgin Music Video 77849	Yanni	24.95
6	10	240	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
7	16	12	<b>BECAUSE HE LIVES</b> Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
8	11	4	<b>BRAND NEW DAY-LIVE FROM THE U.N.</b> A&M Video Universal Music & Video Dist. 53283	Sting	19.95
9	7	26	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
10	12	48	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup> Jive/Zomba Video 41651	Britney Spears	19.95
11	13	42	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
12	8	25	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.95
13	<b>NEW</b> ▶		<b>OYE ESTEBAN!</b> Warner Reprise Video 38515	Morrissey	24.99
14	15	48	<b>S &amp; M</b> ▲ Elektra Entertainment 4218	Metallica	19.95
15	14	2	<b>VIEW FROM THE VAULT</b> Grateful Dead Merchandising, Inc. Monterey Home Video 347922	Grateful Dead	24.95
16	17	49	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65005	Dave Matthews Band	19.95
17	6	28	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
18	21	102	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>2</sup> BMG Video 65000	'N Sync	19.95
19	18	8	<b>LIVE ON TOUR</b> Cash Money Universal Music & Video Dist. 53252	Cash Money Millionaires	19.95
20	29	2	<b>BACK STAGE PASS</b> Columbia Music Video Sony Music Entertainment 50238	Various Artists	8.98
21	19	7	<b>MUSIC (DVD)</b> Warner Reprise Video 38526	Madonna	9.95
22	20	14	<b>BIG MONEY HUSTLAS</b> Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
23	22	23	<b>WHITNEY: THE GREATEST HITS</b> ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
24	23	4	<b>MANILOW LIVE</b> Image Entertainment 9530	Barry Manilow	19.98
25	25	163	<b>THE DANCE</b> ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
26	26	45	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.95
27	27	12	<b>THONG SONG</b> Ventura Distribution 40143	Sisqo	14.98
28	28	49	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
29	35	48	<b>THE VIDEO COLLECTION 92-99</b> Warner Reprise Video 38506	Madonna	19.95
30	36	50	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	10.95
31	<b>RE-ENTRY</b>		<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95
32	30	9	<b>PURPOSE BY DESIGN</b> Verity Video 43140	Fred Hammond & Radical For Christ	19.95
33	<b>RE-ENTRY</b>		<b>MEETING PEOPLE IS EASY</b> Capitol Video 77860	Radiohead	19.95
34	9	32	<b>MOUNTAIN HOMECOMING</b> Spring House Video Chordant Dist. Group 44376	Bill & Gloria Gaither And Their Homecoming Friends	29.98
35	<b>RE-ENTRY</b>		<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 50160	Rage Against The Machine	14.95
36	32	75	<b>LIVE</b> ▲ <sup>2</sup> USA Home Entertainment 599553	Shania Twain	19.95
37	34	5	<b>GOD IS WORKING: LIVE</b> Word Video Sony Music Entertainment 50233	The Brooklyn Tabernacle Choir	19.95
38	33	239	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
39	38	70	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
40	<b>RE-ENTRY</b>		<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98

○ 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.



## Judy & David Retool Some Classic Fairy Tales In New Series

**TWICE UPON A TIME:** Judy & David, a Juno Award-winning, Toronto-based married couple and one of the most outstanding children's acts working today, have finally made inroads into U.S. retail stores. Their latest releases, and their first for acclaimed Toronto company the Children's Group, are a pair of retooled fairy tales, "PigMania" and "GoldiRocks," the initial releases in the duo's new series "Once Upon A Time." Both albums are available at Camelot, Coconuts, Harmony House, HMV, MediaPlay, Peaches, Strawberries, Virgin, Value Music, Barnes & Noble, and Borders, and online (amazon.com,



by Moira McCormick

cookbook. Throughout, Judy & David's infectious pop/rock tunes and ballads keep the action snapping along. Plus, the duo makes a point of incorporating "strong female characters," says David Gershon. "There aren't very many of them in classical fairy tales, by and large."

In "GoldiRocks," the titular gal's a fanatic rock'n'roll guitarist whose perpetual power chording keeps the neighbors awake and her family in despair. Leaving home in a nobody-understands-me huff, she drops in on the Three Bears, who as we all know are out for a walk, and proceeds to wreak havoc with their furnishings and food. Here, Judy & David employ a wide variety of musical styles, including Chuck Berry-style rock'n'roll, country, calypso, light opera, and even klezmer, in Goldi's violin-spiced ode to porridge. Naturally, she learns her lesson too, aided by a new character, a loquacious, Oxbridge-sounding owl.

Not the least of the pleasures here is seeing how these well-worn stories benefit from the addition of strong female characters. There are laughs at every turn, and it's humor that works on multiple levels, from preschool to parental.

"Our work's been going in a lot of new directions," says Gershon. "We've been developing a new touring symphonic show. We're writing music for a new version of 'Peter Pan,' which will be staged at Toronto's Elgin Theatre for six weeks starting in December. We've always been intrigued by the idea of doing stories—we use them a lot with our

own kids [Jared, 3, and Abigail, 17 months], in every situation from bedtime to taking them to the bathroom. We wanted to combine music and stories and in doing so offer something recognizable to people who weren't familiar with us." (Judy & David have a preschool TV show in Canada, "Judy & David's Boom Box," and they've also sold a staggering 5 million copies of a cassette gift set called "The Little Yellow Bus.")

Gershon adds, "We also really love taking classic stories and putting new spins on them."

"PigMania" was written in a three-day "burst of creativity—which was then fine-tuned for a year," he says. One track, "The Mamma Pig," he notes, "became a rock'n'roll gospel number, with a saxophone-blowing Mamma Pig telling her piglets to 'hit the road, Jack.'" Grown-ups are tickled, of course, "but kids get it, too."

The duo also tosses in more than a few in-jokes that offspring probably won't be old enough to appreciate (like a subtle but hilarious Cheech & Chong reference), making these albums unusually entertaining for parents.

Both Gershons feel the Children's Group, best known for its award-winning series "Susan Hammond's Classical Kids," is the ideal vehicle for their series. "We'd been talking to [company president] Michelle Henderson about doing something with them, maybe rereleasing "The Little Yellow Bus,"" Gershon says.

But then the couple began fleshing out "Once Upon A Time," and the Gershons thought "the best place to take the series was right in our neighborhood," he says. "They've specialized in weaving modern-style stories with classical music, and this was classic stories set to modern music."

The albums, he notes, are co-produced by the couple along with noted Canadian producer and Juno winner Lance Anderson (Leahy).

The "Once Upon A Time" CDs



etc.) as well.

Both albums are atop Child's Play's list of the best kids' albums of 2000, being among the freshest, funniest, most creative releases we've yet to come across. The "Once Upon A Time" series updates classic tales: "PigMania" takes on "The Three Little Pigs," while "GoldiRocks" updates "The Three Bears," which is not, in itself, a wholly original idea.

A number of albums based on a similar concept have come out over the years. But Judy & David's are by far the finest. The humor is cutting-edge and witty, the character voices (done entirely by the couple) spot-on, and the original music is bright, splashy, varied, and fun. In fact, Judy & David ring such wildly creative changes that their source material is transmogrified.

The pair's hip, frequently hilarious re-imagining of these exceedingly familiar tales gives them a new lease on life. In "PigMania," the porcine troika is composed of siblings, of course, but the bricklaying piggy's a girl, brainy Brainella. Her brothers are surfer-talking Frankie, the straw aficionado, and lovably dim Woody, the stick man. (Brainella: "I have been contemplating our situation, and I have now determined that the best course of action would be to begin the immediate execution of the construction of our respective habitations." Woody: "Uh, what'd she say, Frankie?" Frankie: "Like, we should build our houses, dude.")

Their encounter with the sinister-hipster Big Bad Wolf changes their lives for the better, of course, and even leads to a conversion of the wolf. He goes on to write a tofu

### EXECUTIVE TURNTABLE

**NEW MEDIA.** MyTurn.com promotes Michael Fuchs to chairman/CEO in Alameda, Calif. MyTurn.com also names Brian Dougherty chief technical officer, Steve Burleson CFO/COO, Art Yeager executive VP of business development worldwide, and Michael Young VP of manufacturing in Alameda, Calif. They were, respectively, chairman/interim CEO, founder of Wink Communications, CFO of Wesco International Inc., interim CEO of localmusic.com, and executive VP of operations for Foresight Electronics Inc.

Icebox Inc. names Cheryl Parnell COO and Christos Garkinos senior VP/chief marketing officer in Los Angeles. They were, respectively, executive VP/chief marketing officer



PARNELL

BEAN

for Virgin Entertainment Group and executive VP/COO of Concorde-New Horizons Corp.

David Bean is named VP of programming for MusicMatch Inc. in San Diego. He was director of online entertainment for OneRadio.

Michele Glazer is named online marketing director for Music.com in New York. She was relationship marketing manager for Prism Communications Services.

are also enhanced with CD-ROM components, "at no additional cost," notes Gershon. "We've put [in] games, coloring sheets, music video, and lyrics and use characters from the albums as hosts."

Judy & David are working up a live mall-tour version of both albums and even have a full-scale stage extravaganza mapped out for "GoldiRocks," which has interested a number of potential international investment partners. And then there are the next two releases in the series, which at this point look to be "Beanstock" (a Woodstock-themed

"Jack And The Beanstalk," in which the story's magic legumes are a band called the Beanies) and a "Little Red Riding Hood" spinoff that may be titled "Red'z In The Hood."

"The Big Bad Wolf makes a repeat appearance here," notes Gershon. "After his success as a tofu cookbook author, it comes out—on a tabloid talk show or something—that he's also [backslid] into scaring little girls in the forest."

In general, says Gershon, "the process of creating this series has been quite a different experience for us, and it's great fun."

Billboard®

NOVEMBER 4, 2000

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 SoundScan®	
ARTIST/SERIES			TITLE			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
No. 1			TOY STORY 2				
1	14	48	READ-ALONG		WALT DISNEY 860428(6.98) Cassette		
2	2	27	VARIOUS ARTISTS ●		HALLOWEEN SONGS & SOUNDS WALT DISNEY 060625(5.98/9.98)		
3	1	202	TODDLER TUNES		26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)		
4	3	104	VARIOUS ARTISTS		TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)		
5	4	251	VARIOUS ARTISTS ▲		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)		
6	5	68	BEAR		BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860640(9.98) Cassette		
7	6	34	VARIOUS ARTISTS		RADIO DISNEY JAMS VOL. 2 WALT DISNEY 860980(9.98/12.98)		
8	7	24	VARIOUS ARTISTS		LA VIDA MICKEY WALT DISNEY 860680(9.98/12.98)		
9	22	2	VARIOUS ARTISTS		WOODY'S ROUNDUP WALT DISNEY 860676(9.98/12.98)		
10	8	270	VARIOUS ARTISTS ▲		CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)		
11	12	216	VARIOUS ARTISTS ●		DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)		
12	10	13	THE POWERPUFF GIRLS		HEROES & VILLAINS RHINO 75848(10.98/16.98)		
13	9	133	VEGGIE TUNES ●		VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)		
14	15	9	FRED MOLLIN		DISNEY'S LULLABY ALBUM WALT DISNEY 860677(9.98/12.98)		
15	11	185	CEDARMONT KIDS CLASSICS ●		SILLY SONGS BENSON 82220(3.98/5.98)		
16	NEW ►		READ-ALONG		TOY STORY 2 CD COMBO WALT DISNEY 60477(9.98)		
17	16	182	VARIOUS ARTISTS ▲ <sup>2</sup>		DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)		
18	RE-ENTRY		MOMMY & ME		TWINKY TWINKLY LITTLE STAR MADACY 50572(2.98/4.98)		
19	13	205	CEDARMONT KIDS CLASSICS ●		SUNDAY SCHOOL SONGS BENSON 82218(3.98/5.98)		
20	21	233	VARIOUS ARTISTS ▲		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)		
21	17	214	CEDARMONT KIDS CLASSICS ▲		ACTION BIBLE SONGS BENSON 82217(3.98/5.98)		
22	18	35	READ-ALONG		TIGGER WALT DISNEY 860442(6.98) Cassette		
23	NEW ►		VARIOUS ARTISTS		PLAYTIME FAVORITES MUSIC FOR LITTLE PEOPLE 75729/RHINO(3.98/6.98)		
24	RE-ENTRY		VARIOUS ARTISTS		MORE SILLY SONGS WALT DISNEY 860632(10.98/16.98)		
25	19	112	VEGGIE TUNES		VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)		

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.



# Columbia Squeezes Vids Through Narrow Bandwidths; Macs Get Napster

This issue's column was prepared by Marilyn A. Gillen.

**MUSIC VIDEOS** are one of those seemingly spot-on online applications that have thus far proved to be ahead of the technological curve. The concept is cool, but the execution for many fans still living in a low-band world (and you know who you are) has been lukewarm at best.

It's a temporary problem that will scale down as access to better bandwidth ramps up (the U.S. broadband market is expected to expand to 18.9 million subscribers in 2004, according to investment bank Veronis Suhler), but in the meantime there are some innovative stopgap steps being taken to sidestep the stop-motion headaches.

Columbia Records, for instance, has just launched the first series of so-called Music Digitals, which are full-length music videos (sort of—more on that in a moment) that are available exclusively online.

The "videos," which the label plans to use to showcase its emerging artists, are in fact built using Shockwave's Flash animation in a format that's said to be smaller than a 30-second QuickTime videoclip.

The technology—otherwise known as Vmations—is already being used by other labels online, and links to Vmations from additional acts, such as Artemis Records' **Kittie**, can be found at the company's Web site, Vmations.com.

A test drive of one of the first batch—the **Getaway People's** "Six Pacs"—proved easygoing. A brief load time yielded to a several-minute presentation of eye-popping visuals and ear-pleasing audio, delivered in a quarter-screen box.

In addition to "Six Pacs" (thegetawaypeople.com/musicdigital), Music Digitals from Columbia acts up now are **P.J. Olsson's** "Visine" and "Good Dreams" (pjolsson.com/musicdigital), **Paloalto's** "Sonny" (paloaltomusic.com/musicdigital), and **the Union Underground's** "Turn Me On Mr. Deadman" (theunionunderground.com/

musicdigital).

Music videos are one thing, of course. Live streaming video—think rosy visions of online concerts—is another problem altogether.

A new study released Oct. 24 by Internet consultancy Keynote Systems confirms that most online video streaming experiences right now are, well, not too great—and the same thing could be said about live audio streams, it adds.

The company says it measured the quality of live audio and video streaming at 20 popular Web sites and rated them on a scale of one to 10. The highest score went to MTV Interactive, which itself managed only a 3.46.

A perfect 10 is a pretty tough standard, it must be noted. Ten represents near-DVD broadcast quality, the company said, and noted that the highest available score that can be achieved given "the current state of Internet technology" is a six—or something more like home video quality. Still, that is the benchmark that viewers have become accustomed to in the offline world, and wide acceptance of online video likely won't be possible without at least that.

Keynote does say it expects scores to improve as technology does.

**MAC ATTACK:** Macintosh users who have actually been paying for music (and you know who you are) now have another option with the rollout of the official version of Napster for the Mac. The new application, available at [napster.com/mac](http://napster.com/mac), allows Macintosh users to connect to the Napster community and share music files.

And while they (*we*) are usually the last to get cool, new stuff, Mac users will this time be the first in line to experience some new features, according to Napster founder **Shawn Fanning**, who says the upgrades came in response to user feedback.

Additions showcased with Napster for the Mac—which supplants the unofficial Macster software available now—are new tool bar fla-

## SITES+ SOUNDS

vors that "match the new iMac colors," as well as a search history feature that allows users to keep track of their last 10 searches. Mac users can also customize their list views, hide "dockable" chat windows in the toolbar, and use "drag and drop" to move their music files between folders or the desktop, according to the company, which, you'll recall, is being sued by the the Recording Industry Assn. of America over alleged copyright infringement.

**MARK THE DATE:** The Country Music Assn. (CMA) is gearing up for its second CMA Town Meeting: Navigating New Music and Media Business Models. The annual day-long event will be held from 2 p.m.-6:30 p.m. on Nov. 8 at the Renaissance Hotel in Nashville and will be followed by a cocktail reception.

Kicking things off with a keynote address will be **Frances W. Preston**, president/CEO of BMI. Two panel sessions follow: "Tuning In The New Radio Spectrum" and

"Catalysts In Music's Digital Realm: Change Agents Impacting The Industry" (the latter hosted by yours truly). Registration is \$25 for CMA members and \$40 for non-members and can be done online at [cmaworld.com](http://cmaworld.com).

**TAKE YOUR PICK:** VH1.com has unveiled the finalists in its inaugural My VH1 Music Awards. Fans selected both the categories—such

as the Your Song Kicked A\*\* but Was Played Too Damn Much Award—and the finalists for this do-it-yourself event and will be able to vote on the winners up until the trophies are presented Nov. 30. **Creed** leads all finalists with eight nominations, followed by **Red Hot Chili Peppers** with seven and **Faith Hill** with five. A complete list of nominees—and a chance to cast a vote—can be found at VH1.com.



**Friends In High Places.** Liquid Audio senior VP of content development and label relations Dick Wingate, right, got President Clinton up to speed on some Internet issues during a fund-raiser for Hillary Clinton's senatorial campaign. Silicon Alley's new-media leaders were invited to discuss technology issues during the reception, held Sept. 8 at Sky Studios in New York.

## TRAFFIC TICKER

### Top Music Info Sites

Unique Visitors (in 000s)

ALL PERSONS	
1. mp3.com	3,229
2. mtv.com	2,988
3. rollingstone.com	1,678
4. sonicnet.com	1,589
5. launch.com	1,467
6. vh1.com	878
7. virgin.com	770
8. checkout.com	738
9. ubl.com	686
10. peeps.com	664

FEMALES	
1. mtv.com	1,617
2. mp3.com	1,192
3. sonicnet.com	846
4. rollingstone.com	843
5. launch.com	593
6. vh1.com	457
7. nsync.com	381
8. bmg.com	366
9. peeps.com	341
10. checkout.com	306

MALES	
1. mp3.com	2,037
2. mtv.com	1,370
3. launch.com	874
4. rollingstone.com	835
5. sonicnet.com	743
6. virgin.com	558
7. checkout.com	432
8. vh1.com	422
9. ubl.com	389
10. billboard.com	369

Source: Media Metrix, August 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



## Billboard

NOVEMBER 4, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		<b>CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER</b> FUP 490759*/INTERSCOPE	LIMP Bizkit	1
2	3	3	<b>KID A</b> CAPITOL 27753	RADIOHEAD	14
3	4	3	<b>YOU'RE THE ONE</b> WARNER BROS. 47844	PAUL SIMON	49
4	2	2	<b>(BREACH)</b> INTERSCOPE 490745	THE WALLFLOWERS	19
5	7	4	<b>SAILING TO PHILADELPHIA</b> WARNER BROS. 47753	MARK KNOPFLER	93
6	6	5	<b>MUSIC</b> ▲ <sup>2</sup> MAVERICK 47598/WARNER BROS.	MADONNA	9
7	8	6	<b>MAROON</b> ▲ REPRISE 47814/WARNER BROS.	BARENAKED LADIES	23
8	9	3	<b>WARNING!</b> REPRISE 47613*/WARNER BROS.	GREEN DAY	16
9	NEW		<b>AMERICAN III: SOLITARY MAN</b> AMERICAN/COLUMBIA 69691/CRG	JOHNNY CASH	88
10	12	8	<b>NO ANGEL</b> ● ARISTA 19025 HS	DIDO	36
11	5	2	<b>BLENDER</b> ATLANTIC 83400/AG	COLLECTIVE SOUL	48
12	20	44	<b>HUMAN CLAY</b> ▲ <sup>7</sup> WIND-UP 13053*	CREED	5
13	NEW		<b>EAT AT WHITEY'S</b> TOMMY BOY 1411*	EVERLAST	20
14	15	5	<b>ALMOST FAMOUS</b> DREAMWORKS 450279/INTERSCOPE	SOUNDTRACK	56
15	10	2	<b>THE DOOR</b> OKEH/550 MUSIC 61428/EPIC HS	KEB' MO'	153
16	17	6	<b>RED DIRT GIRL</b> NONESUCH 79616/AG	EMMYLOU HARRIS	116
17	19	2	<b>REMEMBER THE TITANS</b> WALT DISNEY 860687	SOUNDTRACK	78
18	RE-ENTRY		<b>RIDING WITH THE KING</b> ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	62
19	11	2	<b>BETTE</b> WARNER BROS. 47843	BETTE MIDLER	97
20	RE-ENTRY		<b>MAD SEASON</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	25

● 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. ■ Indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.



**Offline Action.** Online locker company Myplay recently sponsored a buggy—nicknamed "White Magic"—in the fourth annual Sand Hill Challenge soapbox derby. Pictured, from left, are buggy driver Audrey Solis, a member of Myplay's Customer Care group; buggy "pusher" Thunder, the mascot for the Golden State Warriors basketball team; and Doug Camplejohn, Myplay CEO.



# Home Video

MERCHANTS & MARKETING



**Unnatural History.** Workers at the Natural History Museum of Los Angeles County uncrate a raptor from the original "Jurassic Park" movie that was donated to the museum by Universal Studios Home Video in celebration of the film's debut on DVD. Universal president Craig Kornblau, at podium, hosted the festivities. DVD collector's editions of "Jurassic Park" and its sequel "The Lost World: Jurassic Park" arrived in stores Oct. 10. (Photo by Eric Charbonneau/Berliner Studio)

## Special Interest Comes To Life On Web Interactivity Seen As Large Advantage Over Videocassettes

BY CATHERINE APPELFELD OLSON

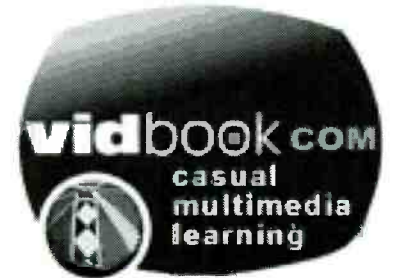
As Web sites try to offer new content for a variety of consumers, special-interest programming has found a new outlet beyond the traditional channels of home video and television.

An armful of companies, including the Internet Movie Channel, LearnFree.com, MPI Networks, RocketVox.com, ShowMeTV, and VastVideo, have over the past year developed plans to digitize their content and deliver it to targeted Web audiences. The business models vary but the premise is basi-

cally the same: Consumers are hungry to find information about a specific topic, and special-interest programmers can provide the answer.

"There are two types of programs—entertainment and special interest," says Will Leuden, CEO of ShowMeTV, which specializes in the how-to market. "When you think of the number of people who come to the Internet for information to learn how to do something, it is surprising that special-interest is one of the last categories to appear."

For producers of specialty programs, many of which have had limited retail exposure, the surge of interest from Internet companies facilitates an opportunity to broaden their audience, make some upfront cash via licensing deals, and share in revenue down the line. Additionally, in many cases Internet companies not only provide a



new window for the content but offer a direct retail channel for the product as well.

RocketVox.com, the brainchild of a couple of RealNetworks alumni, is following a model of licensing existing video, digitizing it, breaking it down into cyber-friendly, categorized clips, then relicensing it—typically on a per-clip basis—to other Internet sites.

"We are providing the programming that will allow other sites to program their own channels" (Continued on page 63)

## 'Ultimate Toy Box' Defect Corrected After Recall; DVD Rental Site Launches

**ANOTHER TOY STORY:** Buena Vista Home Entertainment says everything is under control following the recall of about 1,000 units of the boxed set "Ultimate Toy Box." The set includes "Toy Story," "Toy Story 2," and a third disc with supplementary material. Some "Toy Story 2" discs, however, also included the R-rated "High Fidelity."

Technicolor, which replicated the disc, identified the problem as a "content mix" error but won't elaborate further. The replicator isolated the problem to one plant. "Technicolor will continue to investigate the cause of the defect and the magnitude of the problem," the replicator said in a statement.

The defect was isolated to Costco stores in the Midwest, which received replacement boxed sets by Oct. 21, just four days after it went on sale, according to a Buena Vista spokeswoman.

The recall affected less than 1% of the total units shipped, and Buena Vista and Technicolor say that none of the "Toy Story 2" discs in the twin pack were affected.

Consumers who notice the problem are asked to return the product to where they purchased it for a full refund or replacement. "Ultimate Toy Box" costs \$69.99. Buena Vista has set up a hot line to handle any questions about the recall. The number is 1-800-723-4763.

None of the VHS copies of "Toy Story 2" were affected by the recall.

**OVERNIGHT DVD:** Another online DVD rental Web site is set to launch Monday (30).

Redwood City, Calif.-based RentMyDVD.com will offer 8,000 titles for next-day delivery for \$3.50 for new releases and \$2.50 for catalog titles. Consumers can keep the DVDs for a week. A \$1.50 shipping charge applies for the first title and 75 cents for additional titles.

Unlike other online retailers that farm out fulfillment duties, RentMyDVD will set up its own distribution centers. Two will operate out of San Francisco and New York, with another 13 expected to be open by the end of next year, according to

VP of marketing **Tony Hicks.**

Long-term plans call for other centers to be offered franchises. Hicks says the company wants to franchise 260 distribution centers around the country. "We want to provide next-day service, and the only way to do that is to control the inventory," he says.

RentMyDVD.com also wants to turn the distribution centers into electronic distribution centers for video-on-demand movies.

In addition to the flat rental rates, consumers can choose a monthly plan that automatically sends them movies they sign up for in advance.

The company also plans to institute a subscription program next year.

Opening-day specials include one free title for every paid rental. Half-price shipping fees also apply.

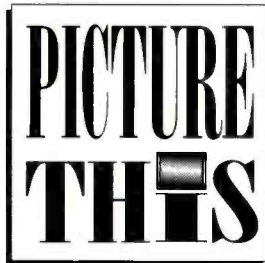
The site plans to rent video games and game consoles as well as DVD players, beginning in the first quarter of 2001. Used DVDs will be offered for sale.

**EN ESPAÑOL:** Warner Vision International will simultaneously release **Luis Miguel's** "Vivo" on DVD and VHS in Europe, South America, and the U.S. on Monday (30).

The concert video was filmed during Miguel's five night sold-out stop in Monterrey, Mexico, at the Fundidora Stadium. Miguel was touring in support of his Latin Grammy Award-winning album "Amarte Es Un Placer."

The title is available through Warner Music Vision in Europe and South America and through WEA Latin in the U.S. It is the first of 50 titles expected from Warner Vision International, which is creating programs specifically targeted to the Latin American DVD marketplace.

In other DVD news, the Consumer Electronics Assn. reports that third-quarter DVD player shipments topped 2.5 million units in the U.S. The DVD Entertainment Group predicts penetration levels will reach 13 million households, up from 10 million predicted earlier this year.



by Eileen Fitzpatrick



## 'The Harder They Come' Debuts On DVD With Cliff's Commentary

BY JIM BESSMAN

**NEW YORK**—One of the more influential music films comes to DVD Tuesday (31) with the Criterion Collection release of "The Harder They Come," the landmark 1973 Jamaican-ghetto crime story starring Jimmy Cliff.

Regarded as the first film to introduce reggae to the American mainstream, "The Harder They Come" was written and directed by Perry Henzell and depicts the underground culture in Kingston's shanty towns where reggae became a powerful sociopolitical force. It also portrayed the venal underbelly of the reggae music business and featured a classic soundtrack starring such reggae legends as Cliff, Desmond Dekker, and Toots & the Maytals.

The \$39.95 DVD offers a widescreen digital transfer, supervised by Henzell, who also provides audio commentary with Cliff. Also included is an interview with Island Records founder and key reggae proponent Chris Blackwell, who helped fund the movie and released the soundtrack. Bios and discographies of the film's musicians are included as well.

"The soundtrack album was the first big reggae album," says Criterion staff producer Karen Stetler, who produced the DVD version of "The Harder They Come." "So it's interesting to get the perspective on the music—and the movie's role in its ensuing success—from those who were instrumental in bringing reggae to an international audience."

Stetler singles out Cliff's involvement in the commentary track as one of the key elements of the DVD. "He's always touring and is hard to track down, but we were able to meet up with him at a concert stop in Florida," she says. "There isn't much archival material available on the film because it was done on a shoestring budget, so it's great to have Jimmy's participation—and Perry's. They both have such beautiful speaking voices."

On the DVD Henzell explains how he relied on friends to cobble together the financing for the picture. "He was from a privileged, white family in Jamaica but was interested in the 'real' Jamaica and the freedom to run around and experience it," Stetler says. "It took him a while to make [the movie], but he finally got it finished and exhibited in the States at the Filmex festival, where it was initially seen."

Henzell also discusses the music selections and how the movie's title was chosen after Cliff wrote the song "The Harder They Come" during the filming.

"We did an audio restoration to clean [the soundtrack] up, and it sounds great on DVD," says Stetler. "It's one of those movies with lasting popularity that affects people. Perry and Jimmy both talk about that: There's the underdog plot, and Jimmy says that the portrayal of Jamaicans is so real that it has this kind of universal appeal for people."



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	5	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b>	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
2	10	2	<b>BALLER BLOCKIN'</b>	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
3	4	21	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
4	5	10	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
5	12	6	<b>ECW: EXTREME EVOLUTION</b>	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
6	2	13	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b>	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
7	3	16	<b>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</b>	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
8	14	6	<b>PLAYBOY'S GIRLS OF HEDONISM</b>	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
9	7	22	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
10	15	7	<b>NEXT FRIDAY</b>	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
11	6	10	<b>PLAYBOY'S SEXY GIRLS NEXT DOOR</b>	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
12	36	15	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b>	Paramount Home Video 83718	Animated	1994	NR	19.99
13	9	22	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
14	25	23	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
15	<b>NEW ▶</b>		<b>PLAYBOY'S BEST OF COLLEGE GIRLS</b>	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
16	19	11	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b>	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
17	8	15	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
18	16	44	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
19	<b>NEW ▶</b>		<b>PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
20	21	7	<b>THE BEST MAN</b>	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95
21	11	8	<b>THE TIGGER MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
22	34	17	<b>PLAYBOY'S NO BOYS ALLOWED</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
23	<b>NEW ▶</b>		<b>TOY STORY 2</b>	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
24	13	5	<b>THE SIMPSONS TRICK OR TREEHOUSE</b>	FoxVideo 2000478	The Simpsons	2000	NR	24.98
25	18	5	<b>KILLER KLOWNS FROM OUTER SPACE</b>	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
26	38	11	<b>THE FOG</b>	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
27	22	6	<b>EYES WIDE SHUT</b>	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
28	27	48	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
29	20	7	<b>END OF DAYS</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger	1999	R	19.98
30	<b>NEW ▶</b>		<b>GENERATOR GAWL: VOL. 1</b>	A.D.V. Films GG001D	Animated	2000	NR	19.98
31	17	43	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
32	<b>NEW ▶</b>		<b>GASARAKI: VOL. 1</b>	A.D.V. Films 001D	Animated	2000	NR	19.98
33	26	5	<b>BOYS DON'T CRY</b>	FoxVideo	Hilary Swank Chloe Sevigny	1999	R	19.98
34	24	9	<b>SAMURAI X</b>	A.D.V. Films 001D	Animated	2000	NR	19.98
35	28	14	<b>MY DOG SKIP</b>	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
36	35	5	<b>THE BONE COLLECTOR</b>	Universal Studios Home Video	Denzel Washington Angelina Jolie	1999	R	19.95
37	32	2	<b>SLEEPY HOLLOW</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
38	23	4	<b>AARON'S PARTY (COME AND GET IT)—THE VIDEO</b>	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
39	40	16	<b>SHAFT</b>	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
40	29	2	<b>VAMPIRE LOVERS</b>	MGM Home Entertainment 1000972	Ingrid Pitt Pippa Steele	1970	R	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	5	2	<b>U-571 (PG-13)</b>	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
2	2	6	<b>AMERICAN PSYCHO (NR)</b>	Universal Studios Home Video 20942	Christian Bale
3	1	4	<b>HIGH FIDELITY (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
4	6	3	<b>FINAL DESTINATION (R)</b>	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
5	<b>NEW ▶</b>		<b>RULES OF ENGAGEMENT (R)</b>	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
6	<b>NEW ▶</b>		<b>PITCH BLACK (R)</b>	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
7	3	5	<b>MISSION TO MARS (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
8	<b>NEW ▶</b>		<b>SHANGHAI NOON (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan
9	4	6	<b>ANY GIVEN SUNDAY (R)</b>	Warner Home Video 18322	Al Pacino Dennis Quaid
10	15	2	<b>THE SKULLS (PG-13)</b>	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb
11	9	2	<b>28 DAYS (PG-13)</b>	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen
12	7	9	<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney
13	8	12	<b>MAGNOLIA (R)</b>	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
14	16	13	<b>THE WHOLE NINE YARDS (R)</b>	Warner Home Video 18381	Bruce Willis Matthew Perry
15	10	9	<b>THE CIDER HOUSE RULES (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
16	14	7	<b>THE NEXT BEST THING (PG-13)</b>	Paramount Home Video 334227	Madonna Rupert Everett
17	12	7	<b>GHOST DOG (R)</b>	Artisan Home Entertainment 10352	Forest Whitaker
18	11	9	<b>TITUS (R)</b>	FoxVideo 200059	Anthony Hopkins Jessica Lange
19	17	2	<b>WHERE THE HEART IS (PG-13)</b>	FoxVideo 2000726	Natalie Portman Ashley Judd
20	19	12	<b>THE NINTH GATE (R)</b>	Artisan Home Entertainment 4123	Johnny Depp

◆ 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™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen
2	<b>NEW ▶</b>		<b>TOY STORY: ULTIMATE TOY BOX SET (G) (69.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 8668	Tom Hanks Tim Allen
3	1	2	<b>SHANGHAI NOON (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
4	2	2	<b>JURASSIC PARK (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)</b>	Universal Studios Home Video 20032	Sam Neill Laura Dern
5	4	2	<b>RULES OF ENGAGEMENT (R) (29.99)</b>	Paramount Home Video 332174	Tommy Lee Jones Samuel L. Jackson
6	6	2	<b>LOVE &amp; BASKETBALL (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video 5064	Omar Epps
7	5	2	<b>THE LOST WORLD (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)</b>	Universal Studios Home Video 20052	Jeff Goldblum Richard Attenborough
8	3	2	<b>JURASSIC PARK/THE LOST WORLD COLLECTION DOLBY 5.1 (PG-13) (53.98)</b>	Universal Studios Home Video 20789	Sam Neill Laura Dern
9	7	4	<b>FINAL DESTINATION (R) (24.98)</b>	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter
10	<b>NEW ▶</b>		<b>KEEPING THE FAITH (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
11	12	57	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
12	15	6	<b>MISSION TO MARS (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
13	<b>NEW ▶</b>		<b>CADDYSHACK (20TH ANNIVERSARY EDITION) (R) (19.98)</b>	Warner Home Video 7215	Chevy Chase Rodney Dangerfield
14	10	8	<b>BRAVEHEART (R) (29.99)</b>	Paramount Home Video 5584	Mel Gibson
15	8	2	<b>JURASSIC PARK/THE LOST WORLD (PAN &amp; SCAN) (PG-13) (53.98)</b>	Universal Studios Home Video 21113	Sam Neill Laura Dern
16	11	8	<b>ANY GIVEN SUNDAY (R) (24.98)</b>	Warner Home Video 18322	Al Pacino Dennis Quaid
17	<b>RE-ENTRY</b>		<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.98)</b>	Republic Pictures Home Video 55895	Christopher Lambert Sean Connery
18	<b>NEW ▶</b>		<b>BATMAN (PG-13) (19.98)</b>	Warner Home Video 12000	Jack Nicholson Michael Keaton
19	<b>NEW ▶</b>		<b>AMADEUS (PG-13) (19.98)</b>	Warner Home Video 36218	Tom Hulce F. Murray Abraham
20	14	2	<b>SIXTEEN CANDLES (PG) (14.99)</b>	Universal Studios Home Video 14270	Molly Ringwald Anthony Michael Hall

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### SPECIAL INTEREST COMES TO LIFE ON WEB

(Continued from page 61)

nels," says RocketVox.com founder and CEO Kelly Smith. "We want to help [Internet service providers] and broadband companies become the [cable TV provider] of the Internet."

Seattle-based RocketVox.com is launching with five initial content categories—travel, home improvement, home and garden, cooking, and health—that it has licensed from producers whose work appears on such outlets as the Discovery Channel, Arts & Entertainment, and public television.

RocketVox.com offers producers several ways to profit. "Not surprisingly, most of these producers want cash upfront," says Smith. "But that's OK with us. Without their products, we wouldn't be in business." The company isn't making the content available for the video market but does not rule out

*'Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize'*

- KELLY SMITH -

that possibility for the future.

"In cases where we have finished goods, we would partner with a company that already has the infrastructure to distribute special-interest finished goods," Smith says.

To ensure its content does not drown in the sea of Internet information, RocketVox.com is honing in on programs and people with name recognition in their given field. "Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize," Smith says. RocketVox.com will incorporate search engine functionality in mid-November.

RocketVox.com is fueled by technology from RealNetworks, which is also its first major customer. RocketVox.com has an exclusive deal to provide all the special-interest programming for RealNetworks' recently launched GoldPass monthly content subscription program. "We are a strong proponent of the paid-subscription model," Smith says. "We want to help other companies run their own kind of GoldPass programs."

On the other end of the spectrum is Redwood City, Calif.-based ShowMeTV, which launches in beta at the end of this month as a catalyst for homegrown experts to create and post original how-to segments. ShowMeTV will then

provide a localized context for the content and license it to other Web sites, portals, and mobile devices.

"Our philosophy is that every neighborhood has three experts," says Leuden. "These people exist all over the world, and they've been developing expertise they want to share with others. Until now there has been no way for consumers to get to them and get that knowledge. Now with a little help from us and a now inexpensive camcorder, they can reach millions of people."

While it gets its feet wet, the site is licensing pre-existing programs. But its intent is to provide original programming produced for and marketed solely in the ShowMeTV universe. To help entice experts to jump onboard, the company will offer free service on its site to create a 12-part laymen's guide to creating a digital how-to program.

Beyond acquiring unique content, ShowMeTV is taking the retail angle a step further than some of its competitors. Its commerce model envisages not only selling related longform videos but providing end users with the opportunity to buy a smorgasbord of related merchandise. A clip on tennis, for example, could yield links to purchase rackets, balls, tennis camp enrollments, etc.

At present the company will link with affiliated distributors on the back end, although Leuden says he eventually would like to bring distribution in-house. Program producers share in all retail-generated revenue either way.

While many of the new breed of special-interest Web companies aim to seamlessly deliver their wares, some sites are destinations unto themselves. LearnFree.com, a 2-year-old company based in Austin, Texas, creates what it has tagged VidBooks, which combine text, still photos, and streaming video into content that falls under one of 35 instructional channels. Existing special-interest videos serve as the hub of each edition.

"In the near term and maybe forever, people on the Web are going to appreciate a multimedia experience rather than a purely text or purely video experience," says LearnFree.com president Gene Albert. "Part of it has to do with the technology, but unlike when you are watching television and you have a [linear] experience, when you are on the Web people are used to clicking around and interacting."

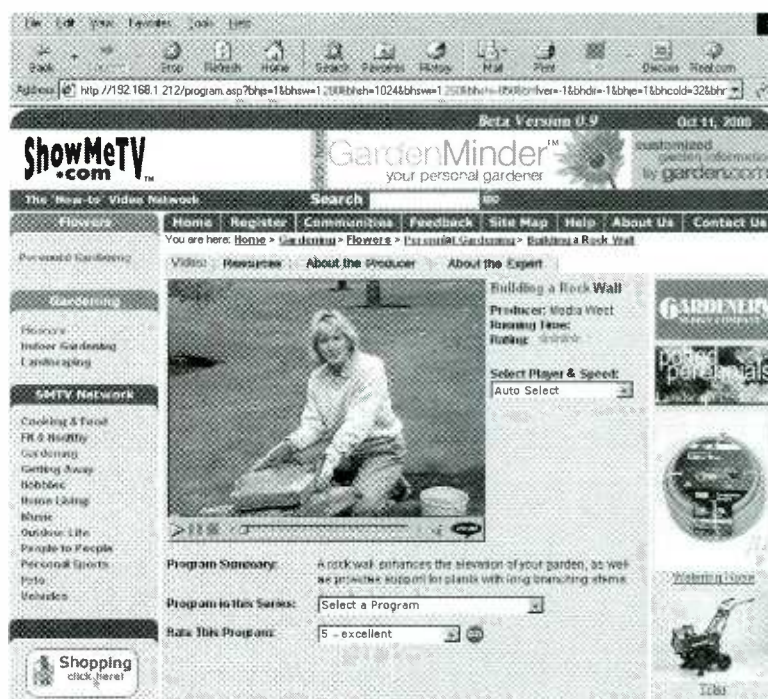
It is users' ability to jump around and get specific questions answered that Albert believes makes the Internet—and VidBooks—the ideal medium for special-interest content. The lack of ability to "thumb through" a tape on a store shelf is what has made special-interest VHS an "abysmal failure" compared with instructional books, he notes. "If you shrink-wrapped instructional books, imagine how

sales would go down."

Albert says users typically spend about 12 minutes on each VidBook, which they can access on the site free of charge using either the Real Player or Microsoft Windows Media Player. The company generates revenue from advertising, a portion of which it passes on to producers.

LearnFree.com also serves as a retailer/distributor for about half of the longform titles on which its VidBooks are based. It also farms out purchases of the other 50% of its titles to third parties such as Amazon.com, according to Albert. "Ideally we would like to carry inventory on all of them. It just depends on the deal," he says.

"A lot of people are buying the longforms," Albert says. "They are more likely to buy a video if they can sample it, and VidBooks are the way to do that. What we do is finally give special-interest video its day in the sun."



Billboard

NOVEMBER 4, 2000

## Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
1	1	27	<b>NO. 1</b> WWF: THE ROCK: THE PEOPLE'S CHAMP	World Wrestling Federation Home Video 254	14.95
2	2	10	WWF: TABLES LADDERS CHAIRS	World Wrestling Federation Home Video 259	14.95
3	3	26	WWF: EVE OF DESTRUCTION	World Wrestling Federation Home Video 256	14.95
4	4	10	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN	World Wrestling Federation Home Video 261	14.95
5	5	8	ECW: EXTREME EVOLUTION (CENSORED)	Pioneer Entertainment 71404	14.98
6	6	8	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71405	14.98
7	7	10	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING	World Wrestling Federation Home Video 260	14.95
8	9	4	KING OF THE DEATH MATCH	Ground-Zero Entertainment 2056	19.99
9	11	71	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95
10	8	23	JUGGALO CHAMPIONSH-T WRESTLING	Psychopathic Video 2200	21.95
11	13	14	WWF: INSURREXTION	World Wrestling Federation Home Video 258	19.95
12	12	48	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	14.95
13	10	14	NBA: 2000 NBA FINALS CHAMPIONSHIP	USA Home Entertainment 60089	19.95
14	14	11	XTREME WRESTLING	DGD Video 9002	14.95
15	16	27	NBA NOW!: SHOWMEN OF TODAY	USA Home Entertainment 6004	14.95
16	RE-ENTRY		WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95
17	NEW▶		WWF: SUMMERSLAM 2000	World Wrestling Federation Home Video 251	39.95
18	15	5	WWF: FULLY LOADED 2000	World Wrestling Federation Home Video 250	29.95
19	17	68	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95
20	18	29	WWF: MOST MEMORABLE MOMENTS OF 1999	World Wrestling Federation Home Video 825	14.95
<b>HEALTH AND FITNESS™</b>					
1	1	95	<b>NO. 1</b> BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	87	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	4	BILLY BLANKS: TAE-BO LIVE	Ventura Distribution 2723	39.95
4	4	33	WEIGHT LOSS-YOGA	Living Arts 21	9.95
5	5	68	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95
6	6	41	LIVING YOGA COLLECTION	Living Arts 61187	17.98
7	7	102	TOTAL YOGA	Living Arts 1080	9.98
8	15	6	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	Artisan Home Entertainment 10152	14.98
9	9	77	YOGA FOR BEGINNERS: ABS	Living Arts 1188	9.98
10	8	314	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
11	11	16	THE METHOD: PRECISION TONING	Parade Video 30572	12.98
12	12	62	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98
13	10	24	BILLY BLANKS: TAE-BO GOLD	Ventura Distribution 2276	24.95
14	13	43	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98
15	14	94	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
16	17	47	A.M. YOGA FOR BEGINNERS	Living Arts 1071	9.98
17	18	83	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98
18	20	42	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98
19	NEW▶		DENISE AUSTIN: PREGNANCY PLUS WORKOUT	Artisan Home Entertainment 4605	14.98
20	RE-ENTRY		KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	9.95

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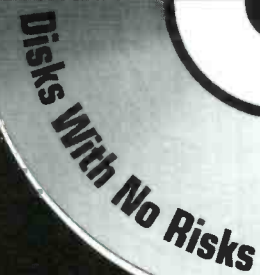
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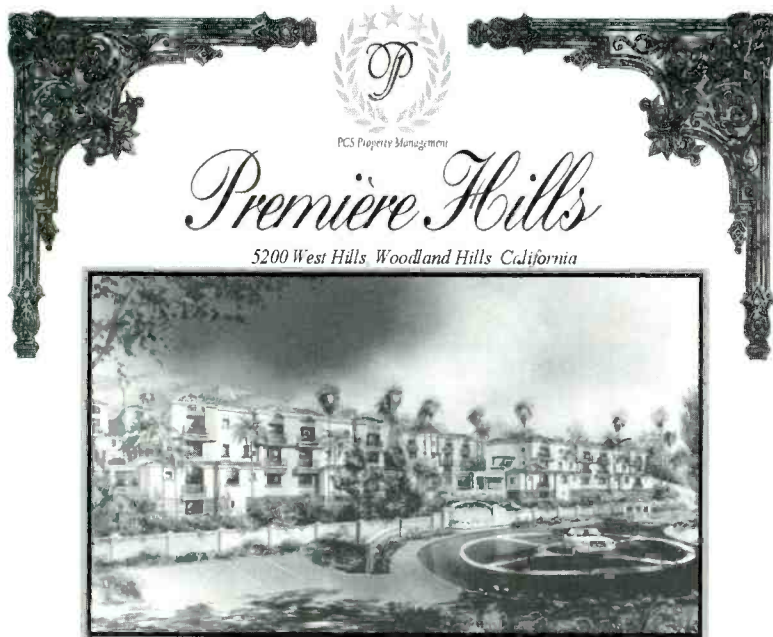
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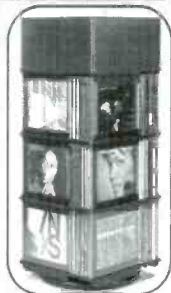
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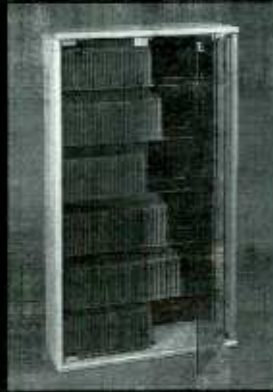
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## INDUSTRY AWAITS DIGITAL GUIDELINES

(Continued from page 48)

access music legally."

While the CMRRA and CRIA have had meetings on extending the existing mechanical-licensing agreement to include digital downloads, there are sizable hurdles to overcome. "We aren't getting very far," concedes Basskin. "We don't think the physical-goods rate of 7.4 cents [per track] Canadian [5 cents] has relevance to the world of downloads. The rate should be much higher."

While labels based in Canada have been supplying tracks for downloading, the downloading infrastructures so far have been located in the U.S. While the CMRRA unquestionably has jurisdiction over licensing of the sale of music if servers are located in Canada, its jurisdiction is unclear if servers are located elsewhere, say industry sources.

"Where the transmission is [is] where the mechanical obligation arises," argues Graham Henderson, senior VP, business affairs, at Universal Music Canada.

Basskin disagrees, saying, "If the music ends up on somebody's computer in Canada, that's an exercise of the reproduction right in this territory."

In 1995, SOCAN filed a tariff for licensing of performing rights on the Internet with the Copyright Board of Canada, a quasi-independent judicial tribunal, in effect addressing the question of liability for music on the Net for the first time.

In its Phase I Tariff 22 decision, handed down in October 1999, the Copyright Board of Canada agreed with SOCAN that Internet transmissions are communications in the same way radio, TV, or cable broadcasting are and that the same standards of copyrights are applicable. However, the decision also noted that having a copyrighted work on a server does not constitute an infringement. Infringement occurs only when someone downloads the music.

SOCAN has since appealed the decision to the Federal Court of Appeal. "An ISP in Canada is an integral part of the communication chain communicating music to the public," says Paul Spurgeon, SOCAN's general counsel. "[ISP servers] are responsible and should pay for their part in their delivery of music."

While the Digital Millennium Copyright Act of 1998 introduced a compulsory performance license (still to be determined) for Webcasting in the U.S., no similar blanket compulsory license is in effect in Canada. Negotiation of music use for Webcasting in Canada remains determined by individual rights owners.

"Until all recordings are encoded and digitized, labels are being quite careful about what they license and whom they license to," says Robertson.

Abramovitch argues that without a compulsory performance, license-rights holders are, in fact, in a stronger position than their U.S. counterparts.

"Anybody who wants to transmit our masters has to deal with us," agrees Henderson. "We're in the driver's seat because we control the rights. Our position is

stronger [than the U.S. position]."

Further bad news for Canadian Internet operators is that next year the CMRRA expects to introduce its own Internet tariff since there is no ephemeral exception for Webcasting in Canada. An ephemeral right is a reproduction right that addresses the broadcasting practice of making temporary, or "ephemeral," copies of

programs or music for later use.

"Their system of streaming music does not allow [listeners] to make a copy, but there is a copy [of the recording] at the transmitting end," says Basskin. "At the very least, it exists on hard drive. Is there value in that [practice]? Yes. If there's value, there should be a levy."

## SANZ MAY WIN BIG

(Continued from page 48)

Argentine group La Mosca. A voting academy of more than 1,000 representatives from all sectors of the music industry and media decide the awards.

At the announcement of the Amigo nomination presentation fiesta, AFYVE president Jesús López presented Brit Awards executive producer Lisa Anderson with a special Amigo Award for her "outstanding and imaginative work" in producing the first three Amigo events. This year's production is in the joint hands of TV company Antena 3—which will transmit the event live—and an affiliate, GLOBOMedia.

Anderson tells Billboard that she is "delighted" to have helped put the Premios Amigo on the map. "Producing the three ceremonies and working within the Spanish culture was fantastic, and it was an invaluable learning experience," she says.

The 47th Premios Ondas is organized by audiovisual company

Grupo Prisa through its radio group, Cadena SER, and its 46 awards are divided among the radio, TV, cinema, and music sectors. Live performers had not been named at press time, and broadcast details had not yet been confirmed. This year there were 275 candidates for the awards from 25 countries.

Ondas winners, decided by a small music industry committee, are announced in advance. Apart from Sanz in the Spanish artist and album categories, winners are Joaquín Sabina (song), Luz (live artist), Estopa (new artist), Brazil's Daniela Mercury (Latin artist), Cuba's Amaury Gutiérrez (new Latin artist), OBK (video), José Mercé (flamenco), and Alicia de Larocha (classical).

Four honorary awards have also been announced—to Elton John, late flamenco singer Camarón de la Isla, flamenco veteran Juan Valderama, and Latin group Los Panchos.

## DECCA'S WATSON HAS 'THE VOICE' FOR U.K. AUDIENCE

(Continued from page 52)

Hughes. "We did with him.

"He did a showcase at the Langham Hotel [in London] which went down very well," Hughes adds, "and later he came walking around our offices to introduce himself. You don't get many 'turns' [artists] doing that."

Another convert is BBC producer for entertainment programs Peter Estall, who says he first met Watson last year. "We got on like a house on fire—he's a good Manchester boy, as am I. We gave him his first TV exposure [on prime-time show] 'Jim Davidson Presents . . .' in the summer. He sang 'Barcelona' with Shaun Ryder, and it brought the audience to their feet. He has a sensational voice. On the whole, I'm very skeptical about the so-called crossover artists, but here we have a genuine classical singer who can communicate in a big emotional way to an audience brought up on pop."

Phil Pavling, manager of classical, jazz, and blues specialist Threshold Compact Discs in Cobham, Surrey, says that despite the evident scorn of purist customers, the store has done very well with "The Voice," on which it mounted a window display. "He's definitely frowned upon, but that's pure snobbery in my opinion," says Pavling. As for the inclusion of such songs as "Bridge Over Troubled Water" on the album, he adds, "He's spent years in the working-men's clubs

doing those songs, so fair play to him."

Watson says that "a lot of diehards and opera buffs have commented on how natural and unmechanical the voice sounds."

As he makes plans for a second album in a similar format—on which he hopes to work with Lionel Richie—the album has a European launch slated for the new year and then a U.S. release, probably in the spring on Decca Classics, according to Blaskey. "The whole theme for America, as it was here, will be 'Seeing is believing,'" he says.

Watson's manager, Perry Hughes of Russo Ltd., told Billboard after the singer's in-store appearances in northern England that some 4,000 people came out to see him at Manchester's Trafford Center shopping mall. "Everywhere we go, it's almost like Russell Watson mania," he says.

Blaskey says he sees Watson as a multimedia-friendly artist with a career that could stretch over 30 years. "He's going to be onstage, on TV, on records, and he's going to make everyone a bloody fortune."

Says Kennedy, "I'm sure that once Russell has conquered the U.K., he will conquer the world, but first the important thing is to deliver the strongest possible foundations of success in the U.K. When we've sold our first half a million copies here, everyone else will take notice."



# Programming

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**STATIONS FIND PEOPLE METER GLITCH.** With the new Arbitron portable people-meter (PPM) technology in its first phase of testing in Philadelphia, several of the stations that have been asked to encode their signals as part of the testing say there's already a glitch that's affecting their stations. If fully implemented, PPM will require stations to install a device to attach a silent code to a station's signal. That code would be undetectable to listeners but would be picked up by PPMs, a pager-size device that survey participants will carry to record their listening habits. Active rock WYSP Philadelphia chief engineer Richard Bagge claims the code is detectable when listening to the radio and that he has turned off the encoder. There have been some problems for a handful of jocks as well. Country WXTU Philadelphia morning co-host Steve Harmon says it sounds like "talking from the bottom of a well. It's enough to make you lose your concentration quickly and start messing with your headsets. It's pretty blatant."

Arbitron VP Thom Mocarsky says they are aware of the problems, which have been reported by nine of the 35 stations currently encoding. "This is what tests are for," he says, adding, "We don't see it as a problem at this point. We're working on a solution." Arbitron plans for PPM to become operational within three to five years.

**MEL THINKS BIG.** Viacom president/COO Mel Karmazin says he is not interested in buying any of the struggling radio groups that focus on smaller markets. Karmazin says medium and small markets are not as profitable a business. "I'm waiting to be proved I'm wrong before we go into these smaller markets. We'd rather buy back our stock than buy some of these other companies that are having some troubles." Karmazin says radio is now playing a large role in promoting TV products from CBS and Viacom's cable assets, including MTV, VH1, and CMT.

**ABC RADIO IS ON KRAK.** After a 38-year country history on several frequencies, the latest incarnation of KRAK Sacramento, Calif., is being sold from Infinity to ABC Radio. The station dropped its classic country format and has been simulcasting mainstream country sister KNCI since Oct. 16, something it is expected to continue to do until the deal closes next year. ABC's plans for the station are unknown. KRAK management had planned to honor host Joey Mitchell for his 25 years on the air at KRAK with a roast Nov. 12. That event has now been canceled.

**CHIPS, ANYONE?** XM Satellite Radio says the company making the semiconductors for its receivers, STMicroelectronics, has begun delivering the chips to XM's radio manufacturers. Delivery of the circuits is a technical milestone because it enables the satellite manufacturers to mass-produce XM radios at prices consumers can afford.

*With reporting from Airplay Monitor's Angela King in Nashville.*

## '80s Format Is Gen X's Classic Rock But Is It Here For The Long Haul Or A Flash In The Pan?

BY FRANK SAXE  
and MARC SCHIFFMAN

NEW YORK—First there was '70s oldies, then "Jammin' oldies." Now the '80s gold format is popping up practically weekly, from Cox's KKHT Houston and WDPT/WDTP (the Point) Dayton, Ohio, to Emmis' KXPK (the Peak) Denver and WXTM—now WMLL—(the Mall) St. Louis.

Even Fort Myers, Fla., now has an '80s rocker. And while a few of the '80s stations acknowledge both rock and R&B product from that era, most of the stations lean to the rock side.

The '80s craze is not just a U.S. phenomenon. Glance at the European

Radio Top 50 and you will notice chart hits from Lionel Richie and Sade.

As was the case even with "Jammin' oldies," the new '80s rockers are likely to draw listeners from existing rock outlets, whether incumbent classic rockers or even modern rock stations. Already at least one station, KJR-FM Seattle, has segued from classic hits to adult top 40 following the arrival of crosstown KYPT (the Point). So far, most of the PDs interviewed on both sides of the equation acknowledge some impact, if not widespread changes, as a result.

"We share and compete with hot and modern AC stations, as well as modern and triple-A stations, but we

also share with classic rock," says Gary Schoenwetter, Clear Channel/San Jose, Calif., director of FM programming, whose KCNL (Channel 104.9) was an early adopter of this format. "Texturally our station is very mainstream in feel." He's also drawing on a market with an extensive history for modern rock, including the earlier version of KITS (Live 105).

Likewise, Mike Stern, PD of KXPK Denver, is tapping market history for his new direction. Triple-A KBCO, modern AC KALC (Alice), and modern KTCL "all played a lot of '80s, pre-grunge alternative here, and you don't have that dynamic in a lot

*(Continued on page 70)*

## Clear Channel Group-Contesting Under Fire

BY FRANK SAXE

NEW YORK—U.S. Senate candidate Andy Martin has filed a complaint with the Federal Communications Commission and with all 50 state attorneys general, asking them to crack down on group-contesting—the practice of conducting one contest across dozens of co-owned stations in markets around the country. Martin says Clear Channel is deceiving listeners into thinking they are participating in a local cash contest, when in fact they are competing against millions of listeners nationwide.

Martin also claims that the broadcaster's contests are "rigged to favor winners from 'weak' markets," that "there have apparently been some contests that were won in advance," and that contestants with call-blocking are "locked out." Martin claims to have a memo "from inside the company," although he declined to release a copy of the letter to Billboard or elaborate further on its origin. Although he won't reveal the

author's identity, Martin says he is working with a Clear Channel executive who is feeding him information about how its contesting "command center" is operated. The lawyer-turned-candidate says if documentation upholds those allegations, it may prove violations of federal law.

Martin, who formerly owned radio stations in Boston and New Haven, Conn., says he wants to "stir up all the attorneys general to go after Clear Channel in a Microsoft-style proceeding." His goal, he says, is to force the company to be clearer with listeners that they are competing with far more people than they realize for cash prizes. "This is at least as deceptive as the sweepstakes guys like American Publishers—both are lying to their audience as to the odds of success and the scope of participation."



MARTIN

"It's without merit," says Clear Channel spokesman Randy Palmer, adding, "The radio contest is fair and honest, and we will defend ourselves vigorously in this matter."

The Florida attorney general's office spearheaded the fight against the sweepstakes companies, forcing them to disclose more information about their contests. Last spring, Clear Channel reached an agreement with the Florida attorney general, under which it agreed to disclose that the contests are national. "That wasn't effective, and they've basically gotten around it," says Martin. "Broadcasting some cryptic announcement once a day isn't sufficient; it's not clear and conspicuous." The Florida attorney general's office has already contacted him about the new allegations, says Martin.

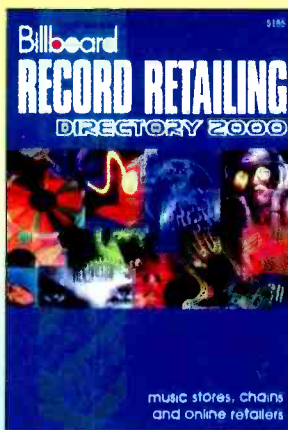
The contests are not Martin's only beef with Clear Channel. He says his campaign has been shut out by radio's high advertising rates; he now only advertises on TV.

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22	21	21	23	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
23	25	25	4	<b>CAN'T FIGHT THE MOONLIGHT</b> CURB 73116	LEANN RIMES
24	22	23	11	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
25	23	22	9	<b>FRIENDS NEVER SAY GOODBYE</b> DREAMWORKS SOUNDTRACK CUT	ELTON JOHN

# Adult Top 40

T. WK	L. WK	2	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	2	10	<b>WITH ARMS WIDE OPEN</b> WIND-UP 18030* †	CREED 7 weeks at No. 1
2	3	5	11	<b>PINCH ME</b> REPRISE ALBUM CUT †	BARENAKED LADIES
3	2	1	28	<b>BENT</b> LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
4	6	8	16	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
5	5	6	16	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
6	4	3	17	<b>WONDERFUL</b> CAPITOL 58870 †	EVERCLEAR
7	7	7	30	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
8	8	4	28	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
9	9	9	48	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
10	10	11	12	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT †	EVAN AND JARON
11	14	17	5	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	11	10	22	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
13	12	13	19	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT †	NINA GORDON
14	13	12	15	<b>IT'S MY LIFE</b> ISLAND ALBUM CUT/DJMG †	BON JOVI
15	18	20	9	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
16	15	14	26	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
17	16	15	37	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
18	17	16	70	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
<b>AIRPOWER</b>					
19	21	23	8	<b>BREATHLESS</b> 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
20	20	21	11	<b>MUSIC</b> MAVERICK 16826/WARNER BROS. †	MADONNA
21	22	22	6	<b>SLEEPWALKER</b> INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
22	19	18	14	<b>DEEP INSIDE OF YOU</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
23	25	26	6	<b>EVERYWHERE I GO</b> COLUMBIA ALBUM CUT †	SHAWN MULLINS
24	24	25	24	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
25	27	29	4	<b>BABYLON</b> ATO ALBUM CUT/RCA †	DAVID GRAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 100 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Remembering Crocker: The Black Elvis

## Groundbreaking Programmer Who United A City Dies At 63

**BY DANA HALL and GAIL MITCHELL**  
NEW YORK—Frankie “Hollywood” Crocker, the four-time PD of WBL5 New York who helped redefine the R&B format from the mid-'80s through the early '90s, died Oct. 21 in Miami after a battle with pancreatic cancer. Crocker was 63.

Crocker is survived by his mother, Francis Crocker. At press time, a private funeral in Miami was planned, while a memorial service was to be scheduled in Brooklyn, N.Y.

Remembered for bringing an eclectic mix of music to the format and for his closing theme, “Moody's Mood For Love,” Crocker was praised by peers, pupils, and even former rivals for his influence on today's R&B radio.

A native of Buffalo, N.Y., Crocker began his career in his hometown at WUFO, while still a pre-law student. Crocker subsequently joined WWRL New York for afternoons, then was hired at top 40 WMCA New York as that station's first black DJ. But it was at WBL5 and AM sister WL1B where Crocker made his name as a programmer, launching one of the country's most influential black progressive FM's in the early '70s, then reinventing the station again during the disco era.

Not only did Crocker take WBL5 to No. 1, but as afternoon host and “chief rocker,” he was also the No. 1 DJ in the market. Just as Crocker's laid-back on-air persona reflected what was happening on FM rock radio at the time, so did his broad music mix, which crossed genres and color lines and helped break numerous acts. Crocker was just as likely to look for music from overseas as he was to find it in New York: Soul II Soul, Lisa Stansfield, and Mark Morrison all received import play at WBL5.

Crocker's flamboyant on-air style translated well to TV and film. He was the host of NBC-TV's “Friday Night Videos,” and he was one of the first VJs on VH1. Also an actor, he appeared in several films, including “Cleopatra Jones” and “Five On The Black Hand Side.”

### PRaised BY HIS PEERS

“I started in radio in 1969,” recalls WPGC Washington, D.C., morning man Donnie Simpson. “I remember going to conventions, and whenever Frankie walked in, all of us would stop and stare. He'd be wearing a powder-blue suit and would have arrived in a matching blue Rolls Royce. He was like a

rock star to us. He was a legend even then, he was just such a class act—so smooth.”

Current WBL5 PD Vinny Brown says the station has felt an incredible outpouring from New York listeners. “I consider Frankie as being the architect of what WBL5 had become and what so many other stations around the country emulated. Once I arrived here as PD, I purposely reinstated many of the things that Frankie created.”

WPGC assistant programmer and morning producer Reggie Rouse was assistant PD at WBL5 in the mid-'90s. “You think to yourself,



CROCKER

‘Damn, I'm working with Frankie Crocker.’ While he could be a regular guy, you always have in the back of your mind [that] he's the legend. One day we went to lunch at Sylvia's Soul Food in Harlem, and we rode up in his limousine. When we walked in the place, everyone jumped.

You knew the man had arrived. It was like that all over New York, whether it be in Harlem or at Studio 54.”

### THE BLACK ELVIS

Fred Buggs, who got his start when Crocker hired him as his engineer, says that even on WWRL, Crocker “was the black Elvis for us in the community. He had so much charisma, and we thought he was actually a star. He was as big if not bigger than some of the artists he played. After all, he was always there, while the singers would come and go.”

Jerry Boulding, VP of special programming for American Urban Radio Networks, was one of Crocker's early bosses at WWRL. “When I was heading the black division at MCA Records—this was near the end of the disco era—I felt Frankie had the unique vision to realize that there were some non-black artists whose music could work at WBL5.

“One was one of our artists, Olivia Newton-John, who had the song ‘Physical,’” Boulding continues. “Not only did he play the record, but he interviewed her on-air at WBL5. After the show, he loaded Olivia and her entire party into his limo and brought them to Studio 54. That was typical Frankie.”

Skip Dillard, PD of WBLK Buf-

falo in Crocker's hometown, says that Crocker was “instrumental in inspiring many jocks who came out of the area. A lot more jocks were given recognition from here after Frankie made a name for himself. Gary Byrd, Raymond Anthony, Shayla [now heard on WRKS New York], Al Bandiero, and others all got their start here in Buffalo.”

### BIG APPLE, SMALL TOWN

Dillard, raised in the South, recalls hearing Crocker in tapes a friend in New York sent him. “The first time I heard Frankie, it blew me away. His style was so different. I think his special ability was how he touched listeners in New York personally. You would think in a city with millions of people, it couldn't really have a local or community feel. But Frankie seemed to take New York and make it into a small town and that he knew everyone who lived there. Very few jocks in any format before or after him have been able to accomplish that.”

“Frankie Crocker could have run for mayor of New York and would have been a strong contender,” says Elroy Smith, operations director of WGCI Chicago. “Under his direction the station was classy and sensual. Frankie had charisma and style, while his shift was both a production and a show.”

Atlanta-based consultant Harry Lyles says Crocker was a person who mastered the art of on-air communication. “He set demanding goals for himself and became one of the greatest and most influential personalities in the industry. He earned his legendary status.”

Crocker had recently moved from Los Angeles to Miami, but he remained active in radio with the syndicated “Classic Soul Countdown” program. “As one of his

*‘His style was so different. I think his special ability was how he touched listeners in New York personally’*

—SKIP DILLARD—

friends who spent time with him during his last few months and especially his last few days, it saddens me greatly that he is gone,” says Cedric Hollywood, PD of WEDR Miami. “Frankie's influence has encouraged me to be the best I can, as a programmer and as a person. I don't think he will ever be replaced. I loved him like a brother.”

R&B radio veteran Hank Spann says, “If you didn't get to know or at least hear this brother, you missed a wonderful person. Hollywood was a gentleman that the ladies loved and the brothers admired. He was an innovator, and New York radio will never be the same without him.”

Dana Hall is managing editor of R&B Airplay Monitor.



Though Good Charlotte's lead singer, Joel, explores the tough aspects of high school in the group's debut single, "Little Things," which is No. 31 in this issue's Modern Rock Tracks chart, he says he wouldn't change one thing about the experience.

"High school affects you, and being a teenager isn't easy for anyone, and I think everyone can relate to that," Joel says of the song, which appears on the group's eponymous Epic disc. "Kids are so mean to each other, and there were some rough times for my brother [lead guitarist Benji], myself, and the guys in the band."

But, he adds, "it wasn't like we hated high school. People I think get the song wrong some-

times when they're like, 'Oh, wow, your life sucked.' The song's called 'Little Things,' you know? What we have right now is all from past experiences. It gives you drive and inspiration to



do better. So many kids say that they can relate to the song, and it makes me feel good because it hopefully tells them that everything's all right, and it's not as bad as it seems sometimes."

And Good Charlotte has proved that a positive drive can propel you beyond some of life's hardships. Joel says that when the band formed four years ago, "we really weren't that good, but we just gave our whole lives to it. We practiced all the time, and Benji and I wrote all the time. Our whole attitude is positivity. We don't have any higher goals. We're just five guys that want to have a good time. While we're around, however long that's gonna be, we're not planning."

The thing that Good Charlotte does strive for is to put on good live shows. Joel says, "We are a touring rock band. That's what we love to do, and that's why we do it. Our album is basically a soundtrack to our live show."

NASHVILLE SCENE

(Continued from page 35)

and all, that loves to go out and just sing when I'm not paying any bills with it, too."

Capitol is doing something a bit unusual by releasing "Highways & Dance Halls" with no single to support it. The single "I Drove Her To Dallas" is slated to go to radio in January, billed as the first single. Although a previous single, "Too Many Highways," was shipped to radio, England says he and the label pulled it when it became apparent there would be a change of regime at Capitol's Nashville division.

In putting the album out first, England says, "the whole idea is I have developed a fan base out there, and they've been really hungry for a really long time. It's been three years since I've had anything they could buy. So we're just going to try to rally the troops [and] get the music in the real believers' hands. Hopefully, they're going to fall in love with it and talk about it, and it will be a little bit of a shot in the arm when the single does come out. We're not going for a platinum record between now and the single release date—we're just trying to get a few of them out there to promote it."

While he remains grateful to Quigley for signing him, England has high praise for Quigley's successor, Mike Dungan. "He's a uniter," says England. "He's a people person. I can see the results of that, because there's a whole lot more smiles inside my record label right now. It's a team effort. That is probably what was missing inside the label for a long time."

Once known as Ty, England decided to change his name to Tyler for this project (although his real first name is Tyrone), after being confused again and again with Epic artist Ty Herndon.

**ON THE ROW:** Marty Gamblin exits Glen Campbell Enterprises after 20 years with the company, where he served as VP of operations. The company's Nashville office has closed. The Los Angeles office remains open. Gamblin continues to manage South Sixty Five and newcomer Katy Benko.

WSIX Nashville morning host Gerry House sold a portion of his music publishing company, House Notes Music, to Warner/Chappell for an undisclosed price. Included in the sale were "The Big One," recorded by George Strait; Pam Tillis' "The River And The Highway"; LeAnn Rimes' "On The Side Of Angels"; plus songs recorded by Reba McEntire, Trace Adkins, Randy Travis, and others.

Condolences to Scott Siman, president of rpm Management, who lost his Nashville home in a fire Oct. 20. No one was injured in the blaze.

**OPRY HONORED:** "CMT Showcase," a weekly 30-minute interview and performance program, will break its more than 5-year-old tradition of featuring one artist per month when CMT honors the Grand Ole Opry as its showcase "artist" in December. The December episodes will consist of interviews and performances by such Opry legends as George Jones, Loretta Lynn, and newer members, including Trisha Yearwood.

Billboard® NOVEMBER 4, 2000

Mainstream Rock Tracks™				
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
◀ No. 1 ▶				
1	1	20	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	6	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
3	3	11	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
4	4	17	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY †
5	5	9	ARE YOU READY? HUMAN CLAY	CREED WIND-UP †
◀ AIRPOWER ▶				
6	24	2	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
7	8	4	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
8	7	27	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
9	6	40	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
10	9	27	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
11	11	6	SERIOUS JUIJ TEN 13	SAMMY HAGAR CABO WABO/BEYOND
12	17	3	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
13	12	25	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
14	15	18	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
15	14	7	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
16	13	29	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
17	21	5	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY †
◀ AIRPOWER ▶				
18	23	8	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
19	10	13	BREATHE THE STATE	NICKELBACK ROADRUNNER
20	16	8	MINORITY WARNING	GREEN DAY REPRISE †
21	22	6	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
22	20	10	WHERE DID YOU GO? FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
23	27	3	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
24	19	19	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
25	25	10	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
26	29	6	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
27	28	9	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
28	26	21	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
29	30	8	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
30	32	6	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
31	34	7	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
32	31	11	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
33	NEW ▶	1	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
34	35	6	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
35	NEW ▶	1	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
36	37	2	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
37	33	29	MELTDOWN STIFF UPPER LIP	AC/DC EASTWEST/EEG
38	NEW ▶	1	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
39	40	23	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
40	38	7	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †

Billboard® NOVEMBER 4, 2000

Modern Rock Tracks™				
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
◀ No. 1 ▶				
1	2	11	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
2	1	9	MINORITY WARNING	GREEN DAY REPRISE †
3	5	6	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	BLINK-182 (WS)MCA †
4	4	14	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	8	3	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
6	3	19	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
7	6	7	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
8	9	9	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
9	7	29	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	10	20	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
11	15	5	OPTIMISTIC KID A	RADIOHEAD CAPITOL
12	14	8	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN
13	16	7	ROLLIN' CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
14	11	24	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
15	12	24	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
◀ AIRPOWER ▶				
16	17	7	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY
17	13	11	FREE MUSIC FOR PEOPLE	VAST ELEKTRA/EEG †
◀ AIRPOWER ▶				
18	23	5	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
19	22	3	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
20	20	33	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
21	24	6	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
22	26	5	ONE STEP CLOSER HYBRID THEORY	LINKIN PARK WARNER BROS. †
23	21	21	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
24	18	7	MY GENERATION CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
25	36	2	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS
26	25	13	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
27	19	8	AM RADIO SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL
28	32	3	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC
29	31	8	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
30	28	6	TANGERINE SPEEDO CAVIAR	CAVIAR BOMB TRAX/ISLAND/IDJMG
31	30	7	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC
32	27	16	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
33	34	6	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
34	NEW ▶	1	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
35	29	9	NEXT YEAR THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
36	NEW ▶	1	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
37	39	10	PINCH ME MAROON	BARENAKED LADIES REPRISE †
38	NEW ▶	1	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2
39	40	3	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
40	37	4	ARE YOU READY? HUMAN CLAY	CREED WIND-UP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.



# Top 40 Tracks™

T. WK	L. WK	2	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	15	<b>KRYPTONITE</b> REPUBLIC/IMP/EPIC/A 5 weeks at No. 1	3 DOORS DOWN
2	2	4	10	<b>WITH ARMS WIDE OPEN</b> WIND-UP	CREED
3	4	3	14	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
4	3	2	13	<b>MUSIC</b> MAVERICK/WARNER BROS.	MADONNA
5	8	11	9	<b>CASE OF THE EX (WHATCHA GONNA DO)</b> UNIVERSITY/INTERSCOPE	MYA
6	7	9	6	<b>THIS I PROMISE YOU</b> JIVE	'N SYNC
7	5	5	28	<b>JUMPIN' JUMPIN'</b> COLUMBIA	DESTINY'S CHILD
8	10	13	4	<b>SHAPE OF MY HEART</b> JIVE	BACKSTREET BOYS
9	6	7	16	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO' REEL/UNIVERSAL	NELLY
10	9	8	28	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
11	12	14	12	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
12	13	15	5	<b>SHE BANGS</b> COLUMBIA	RICKY MARTIN
13	23	28	5	<b>INDEPENDENT WOMEN PART I</b> COLUMBIA	DESTINY'S CHILD
14	17	20	9	<b>PINCH ME</b> REPRISE	BARENAKED LADIES
15	11	6	13	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
16	19	26	7	<b>GOTTA TELL YOU</b> WILD CARD/INTERSCOPE	SAMANTHA MUMBA
17	18	18	11	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI
18	24	17	27	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
19	21	24	9	<b>NO MORE</b> EPIC	RUFF ENDZ
20	25	30	4	<b>IF YOU'RE GONE</b> LAVA/ATLANTIC	MATCHBOX TWENTY
21	16	19	13	<b>IT'S MY LIFE</b> ISLAND/DJMG	BON JOVI
22	20	23	15	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
23	26	21	11	<b>WHO LET THE DOGS OUT</b> S-CURVE/ARTEMIS	BAHA MEN
24	14	10	18	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF SOUL/DJMG	JANET
25	22	16	25	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
26	31	31	8	<b>DANCE WITH ME</b> THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
27	15	12	12	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
28	27	22	16	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
29	36	—	2	<b>IT WASN'T ME</b> MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
30	29	25	25	<b>BACK HERE</b> HOLLYWOOD	BBMAK
31	32	33	5	<b>CRAZY FOR THIS GIRL</b> COLUMBIA	EVAN AND JARON
32	30	29	23	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
33	33	—	2	<b>BETWEEN ME AND YOU</b> MURDER INC./DEF JAM/DJMG	JA RULE FEATURING CHRISTINA MILIAN
34	35	35	4	<b>THE WAY YOU LOVE ME</b> WARNER BROS.	FAITH HILL
35	38	40	3	<b>E.I.</b> FO' REEL/UNIVERSAL	NELLY
36	34	36	3	<b>HE LOVES U NOT</b> BAD BOY/ARISTA	DREAM
37	37	38	3	<b>SHAKE YA ASS</b> JIVE	MYSTIKAL
38	40	37	18	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
39	39	34	4	<b>INCOMPLETE</b> DRAGON/DEF SOUL/DJMG	SISQO
40	RE-ENTRY	23	23	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/DJMG	JAY-Z FEATURING UGK

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

### '80S FORMAT IS GEN X'S CLASSIC ROCK

(Continued from page 67)

of markets," says Stern. "A lot of those stations have moved away from that music, which created a demand."

But not everybody opting for '80s gold now has that sort of market heritage to fall back on. As KYPT Seattle PD Garrett Michaels notes, "It works great in Seattle partially because of the age of the market. Median age is 35, and if you're 35, you grew up in the '80s."

At KVMX Portland, Ore., and in Seattle, the new outlets are drawing from hot AC, modern AC, modern, and classic rock listeners to cobble together a critical mass without gutting one particular station. In Denver, Stern reports drawing listeners from everywhere from classic rock stations to adult top 40 KIMN. And KVMX PD Michelle Engel says her station is taking a lot from AC KKCW. She also figures KVMX is getting women from classic rock and the younger end of the oldies audience. In the just-released summer ratings, KVMX more than doubled its ratings, leaping to No. 1.

Stern sees KXPX as very compatible with new modern AC sister KALC. He says the station's perceptual research has found there's not as much sharing as one would think. "Alice has moved to a contemporary modern AC position, and it's moved away from the '80s alternative music, yet I also think they're very complementary to what we do."

Rick Balis commands the Emmis rock cluster in St. Louis, which includes KSHE, KIHT, and KPNT. He's also overseen the opening of WMLL. The largely male appeal of the St. Louis rock block leaves room for it to court females. "We do anticipate some amount of sharing among our four stations, [but] the bottom line is we feel that the lion's share of listening will come from female-skewing stations outside the Emmis St. Louis camp," including AC and even triple-A.

Although the '80s were in some ways the modern rock heyday, modern PDs interviewed were the least concerned about these new competitors. KNDD (the End) Seattle PD Phil Manning notes that's because "we've gone through a generational change at this format, [deciding to] stay rooted demographically."

Manning admits that KYPT will "hip it up" in nights, playing Joe Jackson or R.E.M., but "you have to sit through a fair amount of rock AC muck to get to, what, Dexys Midnight Runners? True new-wave fans would do better to put on a CD or listen to the End's lunch or Sunday morning shows."

In Portland, modern KNRK PD Mark Hamilton says that losing KVMX's modern AC predecessor KBBT (the Beat) "was more of a positive than the Mix being a negative," because "the Beat was always perceived as an alternative station. I'm finding that the majority of 'NRK listeners who like the alternative '80s aren't going to sit through Don Henley and Phil Collins. They're sampling it right now, because it's an era they remember," but he sees no long-

term impact.

KNRK spotlights '80s music in a lunchtime segment and in a five-hour Saturday mix show. "Historically, 'NRK's 'Mega Mix' has been the No. 1 show on Saturday," says Hamilton, so he sees no reason to tinker with that. The '80s music has been cut back in other dayparts though. "If anything, the Saturday night show will stay. The other dayparts, I don't know right now." Stern reports that crosstown modern KTCL Denver has upped spins on its '80s tracks and changed its on-air positioning statement to "'80s, '90s, and beyond," similar to KXPX's "'80s and beyond" positioner.

When asked about the recent surge of '80s oldies stations, Clear Channel/Houston director of FM programming Jim Trapp says, "In about six months or so, there'll be one going off the air every week. Been there, done that, doesn't work. Next. It's essentially a relief button for listeners when their primary station is not making them happy. Nobody's been able to make it work, and there's a lot of smart people who have tried."

As for KKHT, "we've tested '80s music for our station and found there are about 45 of them that work, and if Cox can figure out how to make a format out of 45 gold tracks, I want to see that," Trapp says. But he admits that in a market like Portland, the format makes sense, because "this is a format that does well in markets where the '80s have been ignored. Here, it's simply a stale repeat of a musical product that has been beaten into the ground already."

When Trapp signed on KZZO (the Zone) Sacramento, Calif., "it was 20% '80s music. We did a study with Coleman Research and found that while there was a comfort level for the music, there was no passion. When we took the mix to 5% '80s music, we went from 3.5-8.2 in three books." And even in Portland, he says, "I'd like to revisit those numbers in six to eight months." Engel admits the numbers "will flatten out and go down to a normal size" but argues that there's a legitimate long-term need that will keep her station a success.

Several PDs expect to add some compatible current music, similar to a classic rocker playing the new Eric Clapton. Schoenwetter says, "We find some songs, like the Sneaker Pimps' 'Six Underground' and Smash mouth, that fit in with the older stuff. We're not on the front end of those... We're letting the other stations make them familiar to our audience, and then we add them—that keeps our station from becoming too stagnant."

While Trapp is dubious about '80s oldies' life span, others think this brand could show the longevity of a classic rock or '60s oldies format. Jacobs Media consultant Dave Beasing says, "We want to build complete radio stations, so that if there is some sort of

limited shelf life to the music, we've built complete stations that people have grown attached to by the time there's any loss of appeal in the music."

Stern says the key to keeping his station fresh is good talent and programming—not music. "There's a lot of programming issues that we're going to do to extend it. We have an advantage in that a number of stations cultivated the music in this market. This music was less of a spice factor on mainstream stations as it was a true-formatted station. That gives the music more depth and legs here than in some other places."

### RETRO RINGS REGISTERS

With the proliferation of '80s-based formats on the radio, record labels expect sales of catalog merchandise to increase. "Era-specific programming on radio will absolutely have an impact, the same way we watch VH1 programming impact the artists, genres, or eras that they focus on," says Adam Block, VP of marketing for Sony Legacy (the catalog division of Columbia and Epic Records at Sony Music).

Upcoming Legacy releases include an Adam Ant boxed set and a Psychedelic Furs greatest hits, both due in early 2001. Already among its biggest sellers are Cyndi Lauper, Men At Work, Journey, Loverboy, and REO Speedwagon. Rhino Records is also beginning to focus on the '80s re-emergence. In early October it issued a best of Dio, as well as another of its VH1-branded "VH1 Big '80s" discs, featuring arena rock acts such as Asia, Queen, and Billy Idol.

"We haven't released very many '80s artists yet, and the ones that we have tend toward metal," says Thane Tierney, Rhino director of catalog development. What made the label take notice was a best of Dokken CD, which sold twice what Rhino expected. "There's been a resurgence in the kind of metal that was popular in the '80s, led by specials on VH1. A lot of these artists are back on tour, and it's different than what's happening on top 40 right now. It's the edgier or culty stuff that first makes a reappearance. The more flamboyant new-wave artists come first—like Cyndi Lauper or Missing Persons. Once that gets chewed through, we'll see a lot more of the top 40 stuff come back."

Labels find that buyers are often nostalgic Gen Xers who are using the Internet to reconnect with artists. There is, of course, a whole, new generation that is hearing "Who Can It Be Now?" for the first time, says Tierney. "The '80s were thoroughly documented on video, so there's an opportunity here that we didn't have with '70s artists. The '80s are ripe to be rediscovered."

Block says it also has to do with where society is. "The very nature of nostalgia is that we work our way through the decades. Every generation has an era, and this one is up. That influences what we put out and when."

Marc Schiffman is managing editor of Rock Airplay Monitor.



BLOCK



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 R. Kelly, I Wish
- 2 Mystikal, Shake Ya Ass
- 3 Wyclef Jean, 911
- 4 Jay-Z, I Just Wanna Love You
- 5 Ja Rule, Between Me And You
- 6 Shyne, Bad Boyz
- 7 Shyne, My First Love
- 8 Ludacris, What's Your Fantasy
- 9 Destiny's Child, Independent Women Part I
- 10 Erykah Badu, Bag Lady
- 11 Lil' Bow Wow, Bounce With Me
- 12 Wu-Tang Clan, Protect Ya Neck
- 13 Outkast, B.O.B.
- 14 Nelly, E.I.
- 15 Profyle, Liar
- 16 Sade, By Your Side
- 17 M.O.P., Ante Up
- 18 Yolanda Adams, Open My Heart
- 19 C-Murder, Down For My N's
- 20 Changing Faces, That Other Woman
- 21 Sisqo, Incomplete
- 22 Mack 10 Feat. T-Boz, Tight To Def
- 23 Whitney Houston, Fine
- 24 Scarface, It Ain't Part II
- 25 Cam'ron, What Means The World To You
- 26 Beenie Man Feat. Mya, Girls Dem Sugar
- 27 Musiq, Just Friends (Sunny)
- 28 Tionne "T-Boz" Watkins, My Getaway
- 29 Shade Sheist, Where I Wanna Be
- 30 Toni Braxton, Just Be A Man About It
- 31 Jill Scott, Gettin' In The Way
- 32 Keith Sweat Feat. Lil' I'll Trade
- 33 Cash Money Millionaires, Baller Blockin'
- 34 Silkki The Shocker, He Did That
- 35 Nelly, (Hot S\*\*t) Country Grammar
- 36 Chante Moore, Straight Up
- 37 Field Mob, Project Dreamz
- 38 Carl Thomas, Summer Rain
- 39 Slimm Calhoun, It's O.K.
- 40 Jay-Z, Hey Papi
- 41 Absolute, Is It Really Like That
- 42 Million Family March, Get It Together
- 43 3LW, No More
- 44 Carl Thomas, Emotional
- 45 Trina, Pull Over
- 46 Liberty City, Who's She Lovin' Now
- 47 Baha Men, Who Let The Dogs Out
- 48 Kelly Price, You Should've Told Me
- 49 Common, The Light
- 50 De La Soul, All Good

NEW ONS

Next, Beauty Queen  
Brian McKnight, Win  
Monifah, I Can Tell  
Mos Def /Pharaohe, Oh No  
Doggy's Angels, Baby If You're Ready  
Memphis Bleek, Is That Your Chick



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Aaron Tippin, Kiss This
- 2 Patty Loveless, That's The Kind Of...
- 3 Kenny Chesney, I Lost It
- 4 Alan Jackson, www.Memory
- 5 Sara Evans, Born To Fly
- 6 Vince Gill, Feels Like Love
- 7 Phil Vassar, Just Another Day In Paradise
- 8 Faith Hill W/Tim McGraw, Let's Make Love
- 9 Travis Tritt, Best Of Intentions
- 10 Jo Dee Messina, That's The Way
- 11 Terri Clark, A Little Gasoline
- 12 Lisa Angelle, A Woman Gets Lonely
- 13 LeAnn Rimes, I Need You
- 14 Billy Ray Cyrus, You Won't Be Lonely Now
- 15 Toby Keith, You Shouldn't Kiss Me
- 16 Alison Krauss, Maybe
- 17 Trick Pony, Pour Me \*
- 18 Montgomery Gentry, All Night Long \*
- 19 Darryl Worley, A Good Day To Run \*
- 20 The Kinleys, I'm In \*
- 21 Keith Urban, But For The Grace Of God \*
- 22 Lee Ann Womack, Ashes By Now \*
- 23 Carolyn Dawn Johnson, Georgia \*
- 24 Don Henley, For My Wedding
- 25 Billy Gilman, Oklahoma
- 26 Tammy Cochran, So What \*
- 27 Gary Allan, Right Where I Need To Be \*
- 28 Mark Wells, I Want To Know \*
- 29 Kentucky Headhunters, Too Much To Lose \*
- 30 Dwight Yoakam, What Do You Know
- 31 Faith Hill, The Way You Love Me
- 32 Chalee Tension, Makin' Up With You
- 33 Billy Ray Cyrus, We The People
- 34 Bill Engvall, Now That's Awesome
- 35 Jolie & The Wanted, I Would
- 36 Jamie O'Neal, There Is No Arizona
- 37 John Anderson, Nobody's Got It All
- 38 Eric Heatherly, Swimming In Champagne
- 39 Sons Of The Desert, Everybody's Gotta...
- 40 Marshall Dylton, Live It Up
- 41 Kenny Rogers, He Will, She Knows
- 42 Mark Chesnut, Lost In The Feeling
- 43 Cledus T Judd, My Cellmate Thinks I'm Sexy
- 44 Rascal Flatts, This Everyday Love
- 45 Clark Family Experience, Meanwhile...
- 46 Georgia Middleman, Kick Down The Door
- 47 Clay Davidson, I Can't Lie To Me
- 48 Trent Summar, New Money
- 49 Ricochet, She's Gone
- 50 Diamond Rio, One More Day

NEW ONS

Bryan White, How Long  
Chris Cagle, My Love Goes On And On  
Dixie Chicks, Without You  
Jessica Andrews, Who I Am  
Nickel Creek, When You Come Back Down



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Blink-182, Man Overboard
- 2 Limp Bizkit, Rollin'
- 3 Backstreet Boys, Shape Of My Heart
- 4 Christina Aguilera, Come On Over Baby
- 5 Mya, Case Of The Ex
- 6 Ricky Martin, She Bangs
- 7 Mystikal, Shake Ya Ass
- 8 SoulDecision, Faded
- 9 Godsmack, Awake
- 10 Green Day, Minority
- 11 Outkast, B.O.B.
- 12 Jay-Z, I Just Wanna Love You
- 13 Fuel, Hemorrhage (In My Hands)
- 14 The Offspring, Original Prankster
- 15 Pink, Most Girls
- 16 Britney Spears, Lucky
- 17 Wyclef Jean, 911
- 18 U2, Beautiful Day
- 19 Destiny's Child, Independent Women Part I
- 20 Robbie Williams, Rock DJ
- 21 Wu-Tang Clan, Protect Your Neck
- 22 98 Degrees, Give Me Just One Night
- 23 Lenny Kravitz, Again
- 24 3 Doors Down, Loser
- 25 Madonna, Music
- 26 Papa Roach, Broken Home
- 27 Ja Rule, Between Me And You
- 28 Debelah Morgan, Dance With Me
- 29 Ruff Endz, No More
- 30 Mandy Moore, Walk Me Home
- 31 No Doubt, Bathwater
- 32 Baha Men, Who Let The Dogs Out
- 33 Samantha Mumba, Gotta Tell You
- 34 The Wallflowers, Sleepwalker
- 35 Orgy, Fiction (Dreams In Digital)
- 36 Shyne, Bad Boyz
- 37 Sisqo, Incomplete
- 38 Matchbox Twenty, If You're Gone
- 39 Kandi, Don't Think I'm Not
- 40 Jill Scott, Gettin' In The Way
- 41 R. Kelly, I Wish
- 42 Ludacris, What's Your Fantasy
- 43 Disturbed, Stupify
- 44 (Hed)Planet Earth, Bartender
- 45 Good Charlotte, Little Things
- 46 Linkin Park, One Step Closer
- 47 Lil' Bow Wow, Bounce With Me
- 48 SR-71, Right Now
- 49 De La Soul Feat. Redm, Ooh
- 50 Nelly, E.I.

NEW ONS

Marilyn Manson, Disposable Teens  
Everlast, Black Jesus  
Lil' Kim, How Many Licks  
Collective Soul, Why Pt.2  
Strait Up, Angel's Son  
Bilal, Soul Sista  
Vertical Horizon, You're A God



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Bon Jovi, It's My Life
- 2 Faith Hill, The Way You Love Me
- 3 3 Doors Down, Kryptonite
- 4 Creed, With Arms Wide Open
- 5 Madonna, Music
- 6 Ricky Martin, She Bangs
- 7 Sade, By Your Side
- 8 Barenaked Ladies, Pinch Me
- 9 U2, Beautiful Day
- 10 Matchbox Twenty, If You're Gone
- 11 The Wallflowers, Sleepwalker
- 12 Dido, Here With Me
- 13 Lenny Kravitz, Again
- 14 Evan & Jaron, Crazy For This Girl
- 15 David Gray, Babylon
- 16 Vertical Horizon, You're A God
- 17 Sling Feat. Cheb Mami, Desert Rose
- 18 Macy Gray, I Try
- 19 Red Hot Chili Peppers, Otherside
- 20 Destiny's Child, Independent Women Part I
- 21 Janet, Doesn't Really Matter
- 22 Shawn Mullins, Everywhere I Go
- 23 Everclear, Wonderful
- 24 Third Eye Blind, Deep Inside Of You
- 25 The Corrs, Breathless
- 26 Fastball, You're An Ocean
- 27 Jennifer Lopez, Waiting For Tonight
- 28 No Doubt, Bathwater
- 29 Foo Fighters, Learn To Fly
- 30 Jennifer Lopez, If You Had My Love
- 31 Toni Braxton, He Wasn't Man Enough
- 32 No Doubt, Simple Kind Of Life
- 33 Collective Soul, Why Pt2
- 34 Christina Aguilera, Come On Over Baby
- 35 Nine Days, If I Am
- 36 Elton John, Tiny Dancer
- 37 Red Hot Chili Peppers, Californication
- 38 Toni Braxton, You're Makin' Me High
- 39 Faith Hill, Breathe
- 40 Creed, Higher
- 41 Huey Lewis & Gwyneth Paltrow, Cruisin'
- 42 Destiny's Child, Jumpin, Jumpin
- 43 Macy Gray, Why Didn't You Call Me
- 44 Matchbox Twenty, Bent
- 45 Filter, Take A Picture
- 46 Brian McKnight, Back At One
- 47 Beck, Where It's At
- 48 Destiny's Child, Say My Name
- 49 Enrique Iglesias, Be With You
- 50 Lenny Kravitz, American Woman

NEW ONS

Richard Ashcroft, C'mon People  
Leigh Nash, Need To Be Next To You

# Music Video PROGRAMMING

## Motown Party To Kick Off Billboard Conference/Awards

**B**ILLBOARD MUSIC VIDEO CONFAB: Things are shaping up for another exciting Billboard Music Video Conference & Awards, set to take place Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

The conference kicks off Nov. 8 with a party sponsored by Motown Records. Motown R&B singer **Sparkle** will perform at the party.

Nov. 9 will feature the conference keynote speech by award-winning director **Wayne Isham** and several panel discussions on the hottest topics in the music video industry.

Nov. 10 highlights feature more panel discussions and a music video trivia contest in which the winner will win two tickets to the Billboard Music Awards, to be held Dec. 5 in Las Vegas. The grand finale to the conference is the Billboard Music Video Awards. Award show presenters will be **Bob Carlisle**, **Coal Chamber**, **Dave Holmister**, **Sixpence None The Richer**, **Leigh Nash**, and **Stacie Orrico**.

A complete schedule of conference events can be found on the Web at [billboard.com/events/mvc](http://billboard.com/events/mvc).

For sponsorship opportunities, contact **Cebete Rodriguez** at 646-654-4648 or [crodriguez@billboard.com](mailto:crodriguez@billboard.com).

For all other questions and information about the Billboard Music Video Conference and Awards, contact **Michele Jacangelo** at 646-654-4660 or [bbevents@billboard.com](mailto:bbevents@billboard.com).

**VH1 AWARDS:** This year's VH1/Vogue Fashion Awards—held Oct. 20 at Madison Square Garden's Theater in New York—gave out prizes in several musical categories:

- Most stylish male artist: **Enrique Iglesias**.
- Most stylish female artist: **Macy Gray**.
- Most stylish video: **No Doubt**, "Ex-Girlfriend."
- Visionary video: **Smashing Pumpkins**, "Stand Inside Your Love."
- Jennifer Lopez** received the Versace Award for her

unique fashion style. Performers at the awards show were **Destiny's Child**, **Gray**, **Kid Rock**, and **Lenny Kravitz**.

**THIS & THAT:** **Randy Sosin** has joined Interscope Geffen A&M in the video production department. He previously worked in A&M's video production department.

VH1 has promoted **Bruce Gillmer** to senior VP of music and talent relations. He was a VP in that department.

HSI Productions has moved. The new address is 3630 Eastham Drive, Culver City, Calif. 90232.

Production company You Media has named former

Shooting Star Pictures rep **Jason Valen** to a similar position. You Media has also signed

directors **Dean Karr**, **Jeff Kennedy**, **Phil Griffin**, **Michael Martin**, and **Christopher Salzgeber**.

Karr was previously with A Band Apart Music Videos, and the other directors were previously with Shooting Star.

Hip-hop Internet company Hookt.com has signed an

exclusive deal with director **JC Barros**. Under the deal, Barros will create multiple series of original programming for the Web site [hookt.com](http://hookt.com).

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on Eugene, Ore.-based hard rock show "Hard Times."

TV affiliate: AT&T Cable in Eugene.

Program length: 60 minutes.

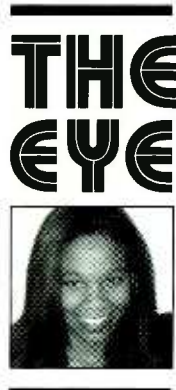
Time slot: 11 p.m. Thursdays, 11 a.m. and 9 p.m. Fridays, 9 a.m. Saturdays.

Key staffer: **Stephen Woodward**, producer/director/host.

E-mail address: [hardvideo@aol.com](mailto:hardvideo@aol.com).

Following are four videos from the episode that aired the week ending Oct. 28:


- Spineshank**, "Synthetic" (Roadrunner).
- Alice Cooper**, "Gimme" (Spitfire).
- Munkafust**, "Down For Days" (Pinch Hit).
- A Perfect Circle**, "Judith" (Virgin).



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 4, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

NEW

- 1 Big Doe, Suicide
- 2 Collective Soul, Why Pt.2
- 3 Dave Hollister, One Woman Man
- 4 Dido, Here With Me
- 5 Dilated Peoples, No Retreat
- 6 Lil' Kim Feat. Sisqo, How Many Licks
- 7 LL Cool J Feat. Kelly Price, You And Me
- 8 Musiq, Just Friends (Sunny)
- 9 Public Announcement, Mamacita
- 10 Strait Up, Angel's Son
- 11 Vertical Horizon, You're A God

BOX TOPS

- 1 R. Kelly, I Wish
- 2 Ja Rule, Between Me And You
- 3 Destiny's Child, Independent Women Part I
- 4 Limp Bizkit, Rollin'
- 5 Spice Girls, Holler
- 6 Mystikal, Shake It Fast
- 7 Outkast, B.O.B.
- 8 Ludacris Feat. Shawna, What's Your Fantasy
- 9 B.O.N., Boys
- 10 Ricky Martin, She Bangs
- 11 Limp Bizkit, My Generation
- 12 Wyclef Jean Feat. Mary J. Blige, 911
- 13 Son By Four, A Puro Dolor
- 14 T-Boz, My Getaway
- 15 Sisqo, Incomplete
- 16 Orgy, Fiction (Dreams In Digital)
- 17 3LW, No More (Baby I'ma Do Right)
- 18 Youth Asylum, Jasmin
- 19 Erykah Badu, Bag Lady
- 20 Christina Aguilera, Come On Over Baby
- 21 Wheatust, Teenage Dirtbag
- 22 Cash Money Millionaires, Baller Blockin'
- 23 Ruff Endz, Where Does Love Go From Here
- 24 Green Day, Minority
- 25 Big Tymers, #1 Stunna
- 26 Eminem, The Way I Am



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- 1 PJ Harvey, Good Fortune
- 2 Stone Temple Pilots, No Way Out
- 3 Nelly, E.I.
- 4 Moby Feat. Gwen Stefani, South Side
- 5 Marilyn Manson, Disposable Teens
- 6 Everlast, Black Jesus
- 7 Morcheeba, Be Yourself
- 8 Strait Up, Angel's Son



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- 1 Spice Girls, Let Love Lead The Way (NEW)
- 2 Matthew Good Band, The Future Is X-Rated (NEW)
- 3 Ja Rule, Between Me And You (NEW)
- 4 SoulDecision, Gravity (NEW)
- 5 Everlast, Black Jesus (NEW)
- 6 Fatboy Slim, Sunset (Bird Of Prey) (NEW)
- 7 Green Day, Minority
- 8 Eminem, The Way I Am
- 9 Barenaked Ladies, Pinch Me
- 10 Papa Roach, Last Resort
- 11 The Moffatts, Bang Bang Bang
- 12 SoulDecision, Ooh It's Kinda Crazy
- 13 Snow, Everybody Wants To Be Like You
- 14 Love Inc., Here Comes The Sunshine
- 15 98 Degrees, Give Me Just One Night
- 16 Spice Girls, Holler
- 17 Treblecharger, American Psycho
- 18 U2, Beautiful Day
- 19 Christina Aguilera, Come On Over Baby
- 20 Ricky Martin, She Bangs



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- 1 U2, Beautiful Day
- 2 Robbie Williams, Rock DJ
- 3 Madonna, Music
- 4 Britney Spears, Lucky
- 5 Christina Aguilera, Ven Conmigo
- 6 Ricky Martin, She Bangs
- 7 'N Sync, It's Gonna Be Me
- 8 Savage Garden, Affirmation
- 9 Eminem, The Real Slim Shady
- 10 Paulina Rubio, El Ultimo Adios
- 11 Moby, Porcelain
- 12 Kabah, Historia de una Noche
- 13 Green Day, Minority
- 14 Backstreet Boys, Shape Of My Heart
- 15 Thalia, Regresa A Mi
- 16 Westlife, If I Let You Go
- 17 Modjo, Lady (Here Me Tonight)
- 18 SR-71, Right Now
- 19 Bon Jovi, It's My Life
- 20 Hanson, This Time Around



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- 1 OutKast, B.O.B.
- 2 Jill Scott, Gettin' In The Way
- 3 Mystikal, Shake It Fast
- 4 Erykah Badu, Bag Lady
- 5 Jay-Z, I Just Wanna Love U (Give It 2 Me)
- 6 Carl Thomas, Emotional
- 7 Dice Raw, Thin Line
- 8 Donell Jones, This Lov
- 9 D-12, S\*\*t On You
- 10 Toni Braxton, Spanish Guitar
- 11 M.O.P., Ante Up (Robbing-Hoodz Theory)
- 12 DJ Clue, In The Club
- 13 Tamia, Can't Go For That
- 14 Bone Thugs-N-Harmony, Change The World
- 15 D.J. Clue & Memphis Bleek, Mind Right



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- 1 Spice Girls, Holler
- 2 Madonna, Music
- 3 R. Kelly, I Wish
- 4 B.B. King & Eric Clapton, Riding With The King
- 5 Matchbox Twenty, If You're Gone
- 6 The Wallflowers, Sleepwalker
- 7 Macy Gray, Why Didn't You Call Me
- 8 Scorpions, Berliner Philharmoniker, Humane 2000
- 9 Pink, Most Girls
- 10 No Doubt, Bathwater
- 11 Dido, Here With Me
- 12 Hoku, How Do I Feel
- 13 Whitney Houston, Fine
- 14 Tarsha Vega, Be Ya Self
- 15 3 Doors Down, Loser
- 16 Live, They Stood Up For Love
- 17 Destiny's Child, Independent Women Part I
- 18 Huey Lewis & Gwyneth Paltrow, Cruisin'
- 19 Kottonmouth Kings, Daydreamin' Fazes
- 20 Nine Days, If I Am



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- 1 Sisqo, Incomplete
- 2 Mya, Case Of The Ex (Whatcha Gonna Do)
- 3 Christina Aguilera, Come On Over Baby
- 4 Vertical Horizon, You're A God
- 5 Third Eye Blind, Deep Inside Of You
- 6 Kandi, Don't Think I'm Not
- 7 3LW, No More (Baby I'ma Do Right)
- 8 Lenny Kravitz, Again
- 9 Destiny's Child, Independent Women Part I
- 10 Joy Enriquez, Tell Me How You Feel
- 11 Lil' Bow Wow Feat. Xscape, Bounce With Me
- 12 Spice Girls, Holler
- 13 Chante Moore, Straight Up
- 14 Madonna, Music
- 15 E-40 Feat. Nate Dogg, Nah, Nah...



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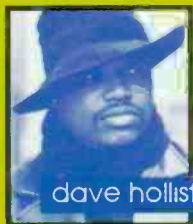
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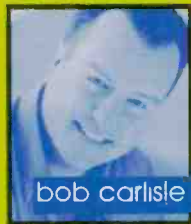


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- david beal, sputnik7
- paul "allen" billings, the underground video show
- tom calderone, mtv
- tim clawson, shooting gallery productions
- doug cohn, vh1
- jonathan dayton, dayton/faris prod.
- mike drumm, music link productions
- valerie faris, dayton/faris productions
- kevin ferd, power play
- diedre gary, video consultant
- daniel glass, artemis records
- kelly griffin, bet
- vicki mayer, black dog films
- paul marszalek, vh1
- ralph mcdaniels, video music box
- nathan mcguinness, asylum visual effects
- dave meyers, f.m. rocks
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## HIGHER GROUND

(Continued from page 42)

Though the shooting will always be part of the band's history, it would be unfortunate if that became the focus of attention, because the band's music deserves notice without such notoriety attached. But forty days is moving on, and its fine album is an excellent calling card. Musically, the band has an engaging pop/rock sound characterized by energetic acoustic guitars and affecting vocal performances. "We didn't way over-produce anything," says Warren. "It's just natural-sounding."

Warren and his brother write most of the group's music. He cites "Long Way Home" as one of his favorite cuts. "It's a song that deals with things that were going on in our lives before the shooting. I like the way it was put together with the harmonies and the vocals, just the feel of it... I like 'Everyday' too for a lot of the

same reasons. The verse is kind of open and lets the song breathe."

Warren hopes "Everyday" will encourage people and give them hope. "Everybody has had personal tragedies in life that could really set them back if they didn't put their faith in something else," he says. "With God's help, he has brought us through so much, so maybe people can see they can make it through what they are going through."

**CHECKING IN WITH BARRY LANDIS:** A rumor circulating around Music Row is that Curb Records has been trying to lure **Barry Landis**, VP/GM of Atlantic's Christian music division, away to helm its Christian operation. During a recent interview about **Randy Travis'** new Christian album, "Inspirational Journey," Landis addressed the issue. "[Curb Music Group president] **Mike Curb** is a very valued part of the WEA family," says Landis. "Mike is a guy who has done a lot for Christian music, and right now I think it's in everybody's best interest to try to figure out ways that we can work together in our system. The bottom line is I believe I am going to be, and my staff here is going to be, involved in some way, shape, or form with Mike Curb and his Christian division. Am I or we all going over to Curb? Are the Curb artists coming over here? Are we going to create some sort of partnership? There are still some big pieces up in the air... I don't really know what that means for me, except I am certainly involved with Mike and **Dennis [Hannon, Curb Music Group VP/GM]** right now in trying to help advise them and give them counsel."

**NEWS NOTES:** Talk about shocking news! Shortly before press time, it was announced that Word Entertainment president **Roland Lundy** was leaving the Gaylord-owned company. Lundy, a 28-year Word veteran (see story, page 10), had worked his way up through the ranks, earning a great deal of respect along the way. I could always count on him to shoot straight with me. I always trusted his honesty and appreciated the insights he brought to my stories.

I'm not the only one who holds him in high regard. A reporter tends to hear a lot about people, and I must say I never heard a bad word about Lundy from anyone, but I could fill several columns with stories of how his compassion, integrity, and prayers have touched people in a powerful way. He's not only a shrewd businessman but a respected leader who knows how to take care of his people. It's hard to imagine him not steering that ship, but Gaylord's loss is going to be some other company's gain. I wish him all the best.

Pamplin Entertainment executive VP **Mike Schatz** has resigned from the Portland, Ore.-based label. "Mike, myself, and the company have a strong history together, and this announcement has been very difficult for everyone involved," said Pamplin Communications president/vice chairman **Gary Randall** in a statement, adding that they have parted on "very amicable terms." Randall will oversee Pamplin Entertainment operations until a successor is found.

## LANGE RETAINS TOP SLOT

(Continued from page 49)

"Crush," Kevin Clark, Berny Cosgrove, Andy Goldmark\*, Mark Mueller (Warner/Chappell Music).

"From This Moment On," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

"Honey, I'm Home," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

"Man! I Feel Like A Woman," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

"Millennium," Guy Chambers, Robbie Williams, John Barry,\* Leslie Bricusse\* (BMG/EMI Virgin).

"Praise You," Norman Cook, Camille Yarborough (Universal Music).

"Start Me Up," Mick Jagger, Keith Richards (EMI Music).

"Sweet Dreams (Are Made Of This)," Dave Stewart, Annie Lennox (BMG Music).

"Sweetest Thing," Paul Hewson, Adam Clayton, David Evans, Laurence Mullen (Blue Mountain Music).

"That Don't Impress Me Much," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

"Torn," Phil Thomalfey, Anne Previn\*, Scott Cutler (BMG Music).

"You'll Be In My Heart," Phil Collins (no publisher listed).

"You're Still The One," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

"You've Got A Way," Robert John "Mutt" Lange, Shania Twain\* (Zomba Music).

**TV Theme Award:** "Who Wants To Be A Millionaire," Keith Strachan, Matthew James Strachan (Universal Music).

**Film Awards:** "Tarzan," Phil Collins.

"Notting Hill," Trevor Jones.

"The Bone Collector," Craig Armstrong.

"Eyes Wide Shut," Jocelyn Pook.

**Club Award:** Moloko's "Sing It Back," Mark Brydon, Roisin Murphy (Chrysalis Music).

**College Award:** Chemical Brothers' "Surrender," Tom Rowlands, Ed Simons (Universal/MCA).

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# Update

## GOOD WORKS

**BACKSTAGE PASS:** On Nov. 19, **Jessica Simpson, Son By Four, No Authority, Innosense, Youngstown**, and others will perform at the Bogart Backstage: On Tour for a Cure benefit at Santa Monica, Calif.'s Barker Hangar. Nickelodeon hosts **Amanda Bynes** and **Nick Cannon** will also be participating, as will skateboarder **Tony Hawk** and stars from "Felicity," "Saved By The Bell," and "Buffy The Vampire Slayer." Audition and record demo

booths will be set up, and attendees will see animation demonstrations, choreographers, and makeup artists. Children will receive authentic backstage passes, a camera, and an autograph book. Also at the event, the 2000 Children's Choice Award will be presented to **Mike Shalett**, COO of SoundScan and VideoScan. Proceeds will be donated to the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Contact: **Susan Reynolds** at 213-639-6160.

**DINNER DANCE:** One Hundred Black Men presents its 21st annual benefit dinner dance on Nov. 2 at the New York Hilton and Towers. The group will honor **Mary J. Blige** for her backing of the Open Door Initiative, a program supported by her tour sponsor, Seagram's Gin, that provides financial and mentoring services to adults living in public housing. Other honorees include **Russell Simmons**

(for his work on the voter registration campaign Rap the Vote 2000) and historian **Howard Dodson** (for his contributions to the Schomburg Center for Research in Black Culture). The event will raise funds for several One Hundred Black Men education programs involving mentoring and tutoring and for such economic programs as the Wealth Creation Summit. Contact: **Robin Verges** at 212-843-8075.

**FOOD DRIVE:** Country recording artist **Billy Ray Cyrus** sponsored a canned food drive Oct. 25 in Nashville in conjunction with the Harvest 2000 benefit concert. Cyrus asked Music Row businesses to serve as collection points and personally arrived at each location to collect the food. At the concert that evening, Cyrus presented the donations to the Second Harvest Food Bank. Participating musical performers included **Shane Minor** and **Beth Hart**. Contact: **Emily Burton** at 615-269-7071, ext. 144.

## LIFELINES

### OCTOBER

Oct. 30, **Thurgood Marshall Scholarship Fund Annual Gala**, New York Sheraton, New York. 323-938-2364.

### NOVEMBER

Nov. 2, **21st Annual Benefit Dinner Dance**, presented by One Hundred Black Men, New York Hilton & Towers, New York. 212-843-8075.

Nov. 2-3, **Silicon Valley Art And Technology Conference**, Stanford Research Institute, Menlo Park, Calif. 212-255-5793, ext. 14.

Nov. 5, **Black Entertainment & Sports Lawyers Assn. Gala Tribute To The Founders**, Marriott Frenchman's Reef, St. Thomas, Virgin Islands. 323-938-2364.

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Nov. 10-11, **American Music Assn. Annual Membership Meeting And Conference**, Hilton Suites Hotel, Nashville. 615-340-9596.

Nov. 10-12, **Thurgood Marshall Scholarship Fund Celebrity Golf Tournament**, Pelican Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 12, **Cammy Awards**, Alabama Theater, Myrtle Beach, S.C. 770-448-8439.

Nov. 12-14, **12th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and Towers, Los Angeles. 212-941-0099.

Nov. 13-15, **Webnoize 2000**, Century Plaza, Los Angeles. 617-768-0440.

Nov. 15-20, **Jamerican Film And Music Festival**, Wyndam Hill, Montego Bay, Jamaica. 323-938-2364.

Nov. 19, **Bogart Backstage: On Tour For A Cure**, Barker Hangar, Santa Monica, Calif. 213-639-6160.

### DECEMBER

Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Dec. 6, **Spirit Of Music Award Dinner**, the Pierre, New York. 718-923-9020, ext. 11.

Dec. 6, **10th Annual EMA Awards**, Barker Hangar, Santa Monica, Calif. 310-201-5033.

### FEBRUARY

Feb. 25-March 4, **32nd Annual Country Radio Seminars Convention**, Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036; [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## LIFELINES

### BIRTHS

Girl, Chase, to **Tionne "T-Boz" Watkins** and **Mack 10**, Oct. 20 in Los Angeles. Mother is a member of the recording act TLC. Father is a rap artist.

Girl, Tyler Milan, to **Julie** and **Damon Lott**, Oct. 2 in Atlanta. Father is Southeast urban promotion manager for Capitol Records.

Girl, Cecilia Grace, to **Nancy** and **Dominic Pandiscia**, Oct. 6 in Studio City, Calif. Father is national sales director for Virgin Records.

### MARRIAGES

**Anita Camarata** to **Michael Jewison**, Oct. 1 in Bel Air, Calif. Bride is executive VP of MGM Music. Groom is executive producer/director with Yorktown Productions.

**Jennifer Erwin Ferguson** to **Bob Brunner**, Oct. 28 in Chula Vista, Calif. Bride is the lead vocalist in the Los Angeles-based band Charming. Groom owns and manages Mates rehearsal studio in North Hollywood.

### DEATHS

**Frankie Crocker**, 63, of pancreatic cancer, Oct. 21 in Miami. Crocker was a radio personality for New York's WBLS-FM for 30 years. He first joined the Harlem-based station in the early 1970s and helped spearhead its appeal to young listeners. Within his first five years there, WBLS became New York's No. 1 station among 18- to 34-year-olds. Crocker later worked as a PD there and helped WBLS earn top ratings against other R&B stations. Crocker also worked stints at stations in Los Angeles, St. Louis, and Chicago. He is survived by his mother.

**Ronald M. Anton**, 71, due to a fire at his home, Oct. 18 in Nashville. Anton was a former VP for BMI. He initially joined the company in 1965, working in the New York legal department. Anton eventually headed the publishing department. He moved to Los Angeles in the early 1970s to serve as director of BMI's writer/publisher relations. Anton retired as VP in 1988. Prior to his work at BMI, Anton worked at Columbia Records and the William Morris Agency. He was also a supporter of the Nashville Songwriters Assn. International (NSAI) and helped found the group's annual songwriter festival. Anton is survived by his wife, a son, a daughter, and five granddaughters. In lieu of flowers, the family suggests that contributions be made in Anton's name to the NSAI, 1701 West End Ave., Third Floor, Nashville, Tenn. 37203.

**Zeke Manners**, 89, of natural causes, Oct. 14 in Los Angeles. Manners was a hillbilly singer, disc jockey, and composer who co-wrote such songs as "The Pennsylvania Polka," which was a hit for the Andrews Sisters. He also co-wrote "Take My Wife Please" with comedian Henny Youngman and "Los Angeles" with guitarist Les Paul and worked on many songs with Buddy Ebsen. Manners first became known as the accordion and organ player in the Beverly Hill Billies, a five-piece band that played a folk/swing mix in Los Angeles and New York in the 1930s. After the dissolution of the band, he formed a similar group, Zeke & the City Fellers. During the 1940s, he became a radio personality for several radio stations in New York. He next worked as a rock'n'roll disc jockey on both coasts and was a popular figure into the 1960s. Manners is survived by a daughter and two sisters.



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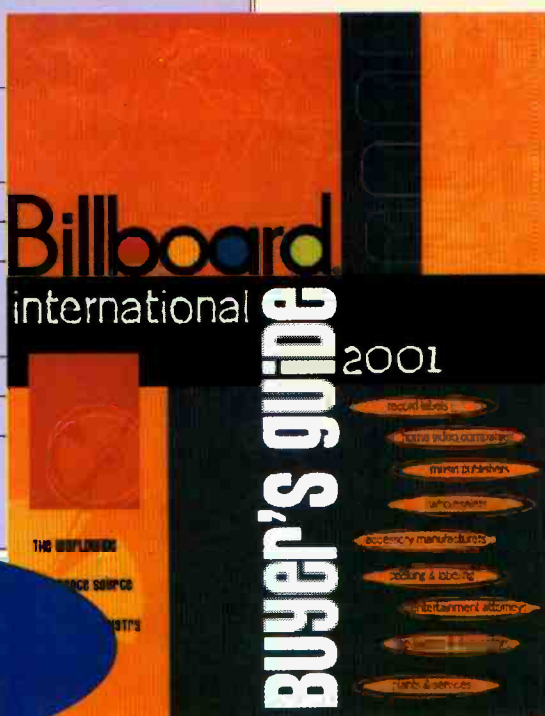
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## FATBOY SLIM BRIDGES THE GAP

(Continued from page 5)

Web chat in September to promote the jam as the first U.K. single from his new collection, "Halfway Between The Gutter And The Stars" (Nov. 7).

"Morrison's fans were not even remotely amused," he says, chuckling at the memory. "Personally, I don't see how the sample could be perceived as blasphemous on any level. But judging from the many anatomically incorrect words they flung at me, I guess they did."

Despite his surprise, the flak from Morrison fans hasn't ruffled Cook's exceedingly positive perspective on the project—or on life in general. For the man who made waves last year with the crossover hit "Praise You" and its attendant album, "You've Come A Long Way, Baby," things couldn't possibly get better—except possibly for the fact that he's squeezing the equivalent of six months of promotional work into three.

"But it's all for a good cause," he says with a grin, taking a breather from pre-release activities in his Brighton, England, home. "My wife [famed U.K. television presenter Zoe Ball] is nearly about to deliver our first baby, so I'm sticking close to home. My objective is to get everything done before then and then take a little break from the industry to enjoy being a dad."

Cook says that the "love energy" currently fueling his personal life also permeates "Halfway Between The Gutter And The Stars." "A lot of the tracks came to fruition at a time when I was feeling good, and I think it's apparent in the music."

It certainly is. The album takes the listener on a blissed-out rhythm journey, winding through richly varied, state-of-the-streets beats and candy-sweet pop hooks. Along the way, Cook enlists the vocal skills of quirky funk diva Macy Gray, who fronts the old-school soul throwdown "Love Life" as well as the stirring, spiritually charged "Demons." Also appearing are house music hero Roland Clarke on the hands-in-the-air set-closer "Song For Shelter" and P-Funk legend Bootsy Collins, who slaps a slippery bassline onto the ornery "Weapon Of Choice."

However, the true draw of "Halfway Between The Gutter And The Stars" is Cook's natural gift for bridging the gap between underground club culture and mainstream pop accessibility.

"If you look at it from the most basic point of view, you're not talking about linking two completely incompatible worlds," he says. "You're talking about attempting to unite different genres and the people who support them via common musical denominators. Sometimes, it happens by way of a distinctive vocal passage. Other times, it happens right smack in the middle of a great guitar or drum solo. It's just a matter of how you combine those various elements."

Cook admits that he was "mildly freaked out" when it came time to begin sewing those elements together for this new collection.

"For starters, I had no idea of what this album was supposed to

be. All I knew was that it could not be a duplication of the last record," he says, adding that this was actually the first time he set out to record an entire album in one period of time. "You've Come A Long Way, Baby" and his 1998 full-length debut as Fatboy Slim, "Better Living Through Chemistry," were both assemblages of previous singles and additionally recorded cuts. "The end result is an album that feels cohesive, like a focused piece of work. But getting started was definitely difficult."

The first step was refreshing his palette of musical colors. "I hadn't really updated my samples since the last record," he says.

Cook spent several weeks touring record stores all over the world. "I bought about 1,000 records. Most were garbage, but I found some wonderful tiny bits that were like precious diamonds."

From there, he started to build hooks from various vocal snippets. "It always has to start from that point. If I started from the groove, I'd never get anything done. I can spend days putting beats together," he says, adding with a laugh, "and it's not always pleasant to get lost in a sea of blips and booms."

While other artists might feel the pressure to brew another potential pop hit à la "Praise You," Cook says he strived for the opposite. "I wanted to make a record that's catchy, but giving in to the pressure to write 'hits' would've been lethal."

And yet "Halfway Between The Gutter And The Stars"—titled by Cook to describe how he views his stature as a recording artist—is rife with single-worthy fare.

"He's done the near-impossible," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "He's made an album that has edge, but it's also a straight-up pop record. There are at least three or four solid singles for the label to work."

While "Sunset (Bird Of Prey)" enjoyed pop crossover in the U.K. (not to mention cultlike interest in the U.S., thanks to exposure of the video on MTV2 and the Box), Astralwerks is gearing up for the launch of the single "Ya Mamma" in the States. The track, which tightly intertwines vibrant rock and hip-hop threads, will benefit from inclusion on the Columbia soundtrack to "Charlie's Angels."

"It's an incredible opportunity for us," says Errol Kolosine, GM of Astralwerks, adding that the single will be complemented by a videoclip lensed by renegade directing team Traktor. "The tie-in with the movie, which is a lot of fun, will instantly bring this project to the widest possible audience."

Kolosine notes that the label is "extremely conscious" of maintaining balance between Cook's budding mainstream profile and his longtime club credibility. "There's a thin line between the ambition to make him a pop star and making him look like a sellout. We won't let that happen in the name of selling records. We're not here to trash his career. We're

*'A lot of the tracks came to fruition at a time when I was feeling good, and I think it's apparent in the music'*

- FATBOY SLIM -

here to enhance it."

To that end, Cook will be doing a series of DJ appearances in the U.S. during the days surrounding the Nov. 7 release of the album. "We want to remind people that he's a regular guy. He's a DJ, and that's his first love."

Adding to the marketing strategy for the album is a 12 Days of

## WILL THE INDUSTRY BE LEFT WITH ONLY 1 RECORD CLUB?

(Continued from page 5)

Sources say that the proposed sale of Columbia House—the record and video club jointly owned by Warner Music Group and Sony Music Entertainment—has been spurred by the erosion of club profits due to cutthroat marketing tactics employed by both record clubs to attract and retain customers.

With record-club unit sales on a downward spiral and both clubs giving away as many free goods, if not more, than they sell, some club executives have reached the conclusion that there is only room for one record club to be profitable.

Consequently, the on-again/off-again talks about selling Columbia House to its competitor have resumed, according to sources (**Billboard Bulletin**, Oct. 24). These are believed to constitute the third round of negotiations in the past 18 months.

Although the discussions about Columbia House are said to be in the early stages, a merger with BMG Direct's record club would create a company with combined revenue of about \$1.5 billion.

Another option said to be under consideration at BMG would be to merge the record clubs with CDnow, which BMG recently acquired. But such a strategy would need the approval of Bertelsmann E-Commerce, which oversees the online merchant.

Warner Music and Sony had planned to acquire CDnow and merge it with Columbia House, but the deal fell apart early this year. While Warner took the lead in initially pushing for the CDnow deal, sources suggest that Sony is the lead advocate for selling Columbia House.

Sources familiar with Columbia House value the company at about \$500 million, assuming all current licensed music and video product is maintained. That is a far cry from the \$1.5 billion valuation the company is believed to have carried in 1989 when Warner Music parent Time Warner obtained 50% ownership of the record club in the settlement of a lawsuit against Sony. The latter had hired movie producers Peter Guber and Jon Peters, who were under contract to Warner's film company, to head the Columbia

Fatboy Internet promotion—including a string of online listening parties and chats with Cook—with a wide range of sites. The artist also has his own site, gutterandstars.com, that provides sound bites from the album, along with the requisite bio material, photos, and news items.

All of this activity sits well with Cook, who has stuck with his Fatboy Slim moniker longer than any other he has donned to date.

"This one's permanent," he says. "It fits better than anything else I've tried so far."

For the uninitiated, over the course of Cook's 13-year career, he has undergone numerous musical makeovers. His career began as the bassist for the now defunct Britpop band the Housemartins. Having had enough of the band thing, Cook switched gears and founded Beats, International, who

scored a worldwide hit with the song "Dub Be Good To Me."

Still feeling that his calling was more as a DJ and producer, Cook began cutting tracks under his own name as well as numerous aliases, including Mighty Dub Katz, Freakpower, Pizzaman, and Fried Funk Food. His greatest success so far, undeniably, has been as Fatboy Slim, and he got proof of that recently when Vice President Al Gore utilized "Praise You" during his campaign stomp for the U.S. presidency.

"He did it without even asking, which was somewhat upsetting," Cook says. "You should have the opportunity to lend your music to a campaign that you personally believe in. I'm sure Al's a good bloke. At least he's not a Republican. If he wins, I figure he'll owe me big time."

*Columbia House's merger with BMG Direct's record club would create a company with combined revenue of \$1.5 billion*

Pictures studio Sony had just acquired.

Warner Music assumed its stake in Columbia House just as record clubs were experiencing their most explosive growth ever, thanks to consumers buying CDs to replace their favorite vinyl albums.

In 1994, that distribution channel achieved its peak when it accounted for 15.1% of album units shipped, according to Recording Industry Assn. of America data. In 1995 record-club market share declined slightly to 14.3% and held that percentage in 1996. But in 1997, record club sales began a steady decline: to 11.6% of total unit shipments that year, 9% in 1998, and 7.9% in 1999.

During that time, the BMG record club is said to have displaced Columbia House as the largest music club, although the latter may still be the overall largest when its video business is taken into account.

But the struggle for market share has taken its toll on profitability. One executive familiar with the talks estimates that Columbia House's music earnings before interest, taxes, depreciation, and amortization have shrunk from about \$75 million five years ago to about \$10 million its most recent year.

Sources say that Columbia House's video business is still profitable and growing and that, with BMG having little in the way of video licensing, it would be a good fit with BMG Music Services.

Due to the declining profitability at both clubs, their owners apparently believe that the Federal Trade Commission will not have any antitrust

issues with the proposed sale.

Meanwhile, the new OnePriceCDs club, which debuted Oct. 10, generated a firestorm of criticism from retailers, who say it is unfair that the \$9.99 price the club charges is well below the \$11.40-\$12.02 wholesale price they pay for superstar front-line product.

Executives at the other majors—who weren't notified in advance about the new club offer—also were upset by OnePriceCDs. According to sources, at least two of them, including the Universal Music Group, sent cease-and-desist letters to BMG Direct, apparently asking that titles be removed from the \$9.99 offer (**Billboard Bulletin**, Oct. 23).

Sources within BMG suggest that its record club lawyers fully explored the legality of licensing contracts for inclusion of albums from other major record companies in the OnePriceCDs offering. But the reaction from the industry apparently has led BMG to change its mind. According to a source, BMG club management and senior BMG Distribution staff decided at a meeting that the offer will be read-dressed (**Billboard Bulletin**, Oct. 24).

On Oct. 25, the OnePriceCDs home page was changed. Viewers visiting the page were told, "As you can see, we are not able to process orders at this time. Unfortunately we need to temporarily suspend our operations while we respond to what we've heard from our members and friends."

It's unclear how the offer will be reconfigured, but since the OnePriceCDs concept is so dramatically different from the traditional "negative-option" club model, some wonder if its structure even qualifies it as a record club. In the negative option model, club members are sent a postcard every month stating that they will be sent the featured disc and charged full price unless they respond by returning a postcard declining the offer. Another difference is that record clubs traditionally use free goods to induce greater sales, a tactic not employed by OnePriceCDs.

Spokesmen at each of the five majors declined to comment for this story.



## ART FORM NOT ALWAYS ACCESSIBLE

(Continued from page 5)

Though the Prodigy ultimately sold 2.4 million units of the '97 Maverick Records album "Fat Of The Land," according to SoundScan, and such other acts as the Chemical Brothers, Fatboy Slim, and Moby scored breakthrough hits, large-scale success has so far eluded the electronic genre, which encompasses a variety of subgenres from hardcore dance music to bedroom electronica.

Few observers discount the electronic genre's potential to spawn major acts or big hits in the future. But many say the music, in all its forms, has to date been the victim of a land-rush mentality that greeted the music in the late '90s and has also been hampered by certain market and cultural realities that have suppressed the genre's spread.

Steve DeBro, VP of associated labels at Atlantic Records—which has marketed albums by Kid Loco and Dimitri From Paris, mixers on France's Yellow Records, through its Division One—admits that too much may have been expected from electronic acts.

"It's an endemic problem of the record business in general to overly inflate expectations so that everything's a disappointment," DeBro says. "Periodically there's going to be something like electronic music that everybody thinks of as the great white hope, the great next hope. Sometimes those things are artificially inflated, either through the industry or through the media."

Errol Kolosine, GM of Astralwerks Records, which markets Fatboy Slim, the Chemical Brothers, and Air, among many other electronic acts, says the boosters of the late '90s may have misread the music's potential.

"Nobody [at Astralwerks] would ever have supposed that it was going to become, quote-unquote, 'the next big thing,'" Kolosine says. "Anybody in their right mind could have told you that that was not the case. The reality was that, like any other growing musical form, it was experiencing what I would describe as a resurgence . . . It just peeked out of the underground a little bit. What happened was that bands like the Chemical Brothers and the Prodigy and their ilk brought this kind of music back in a manner that was palatable to a more mainstream audience."

Rick Williams, GM of Caroline Distribution—which handles sister company Astralwerks and such electronic labels as Radikal, Ultra, Ninja Tune, Warp, and Wall of Sound—suggests that the more familiar funk/rock sound may have been more diverting for pop listeners.

Williams says, "I also thought that it would break out in a much larger, more mainstream sense—that is, that more artists would break out. I don't really have an explanation for why it didn't. Perhaps it had something to do with the fact that the Limp Bizkits of the world became more dominant."

Jim Welch, VP of A&R at Epic Records—which is currently marketing mix CDs from the U.K. Sony imprint INCredible targeting the electronic dance audience—says

the growth of that audience in recent years tends to be overshadowed by the meager sales picture.

Welch asks, "Has it really not gotten big? Maybe not in a record-sales sense, as a genre, but there are a few artists that have definitely sold a lot of records. When you look at what's happening in the electronic music world, there are so many kids that are into it and are going out and hearing it every single weekend around the country—tens of thousands of people in cities all over the country. Maybe it hasn't become enormous in a record-sales sense yet, but I think it has in a lifestyle sense."

### IS IT POP?

To date, the roll of electronic music's platinum-plus albums includes "The Fat Of The Land," the 1998 Fatboy Slim Astralwerks release "You've Come A Long Way, Baby" (1.3 million units, according to SoundScan), and the 1999 Moby V2 collection "Play" (1.3 million units). Nearly as successful was the 1997 Chemical Brothers set "Dig Your Own Hole" (720,000 units).

Many observers note that these acts have stood out in a still largely anonymous pack by maintaining the broadest pop appeal possible. The instrumental-based performers who don't exhibit pop awareness face high commercial hurdles, they add.

Jeff Wayne, Montreal-based North American GM of the U.K. electronic label Ninja Tune, maintains that the genre will never attain major success "because it has no vocals, and it's very faceless. I think it's no surprise that the bands that did do well became big because they had singles that for the most part were rock tracks or pop songs with vocals on them."

Waye adds, "[You have to] conform to that standard, with vocal and band, and it's all very marketable, and you can send along the glossy picture with someone good-looking in it. Whereas we just market a bunch of ugly motherfuckers who spend all their time in their room huddled over a computer screen. They have a studio tan or dirt on their face from digging in crates of records."

Tom Evered, senior VP/GM of Blue Note Records, acknowledges that he faces a challenge in marketing St. Germain's "Tourist," an album created by French producer Ludovic Navarre. The set's first single, "Rose Rouge," has been scoring some club play—probably due to an insistent, ear-catching sample of jazz vocalist Marlana Shaw.

Evered says of Navarre, "He is not a real telegenic person. He's frankly rather reclusive. But ["Rose Rouge"] comes alive because of the good hooks, the good instrumentals, the Marlana Shaw sample . . . That little bit of humanness adds a dimension that you just don't get from straight electronics. Out of nowhere comes Marlana Shaw's voice, and sure, you've got a relentless beat and

some good hooks, but you come out of there [singing the hook] 'Put your hands together one time.'"

Blue Note VP of sales and marketing Saul Shapiro says that the second St. Germain single will probably be "Sure Thing," another vocal-based track featuring a sample of bluesman John Lee Hooker.

Even as some marketers of electronic music try to formulate tracks with seductive hooks, others say that strategy won't be enough to seduce radio programmers, who have maintained a reluctance to spin the music no matter how pop-friendly it may be conceived.

Astralwerks' Kolosine says,



KOLOSINE



"Transferring this idiom in a manner that people can relate to is very important to people who are programming their stations and to people that are making these kinds of decisions, because they don't want to alienate their audiences in any way possible. Unfortunately, I do think that there's sometimes a gray definition between the risk of alienating an audience and the opportunity to grow an audience . . . A lot of radio stations have got just one slot for the challenging stuff. The question that has to be asked is, Is that really enough? Is it really that dangerous for people to have a second slot for challenging music?"

Epic's Welch, who also notes the rigidity of commercial radio, believes the development of satellite radio and such Internet sites as Groove Radio (the Web equivalent of the now-defunct L.A. commercial electronic outlet KACD) will fill in the broadcast gap.

He says, "Once you have free stations or stations that are being pumped into your car or pumped into your home that are 24-hour-a-day dance stations, and you're able to listen to a track and know who the artist is and maybe even click on your computer and go straight to the site to buy it, a lot of electronic music records are going to start selling."

### SELLING THE LIFESTYLE

Welch is among those who believe that the electronic music audience can be tapped with lifestyle-oriented projects like the Epic/INCredible mix CD "Global Sound System," produced in conjunction with the U.K. dance club Gatecrasher and due Tuesday (31).

"We're trying to market the lifestyle that is the Gatecrasher club and thought process," says Welch. "The music is a part of the whole experience, really. I'm not sure that we're going to sell a lot of records by major-label standards, like half a million records, but I think we're going to sell a really good number of records based on the audience that's out there. It's a developmental process."

Producer/mixer Carl Craig, a fixture on the Detroit techno scene since the early '90s, says the mix format could work on a large scale.

"I think it'll go over," says Craig.

"The Kruder & Dorfmeister CD [the mix duo's "K&D Sessions" on Studio K7] was a big seller in America. It had serious legs. There is some validity to that. Maybe it's that people have a little bit more patience to listen to a mix CD, because it has more of a selection of music on it, than an artist on his own that does electronic music. It's an art form, and we can get arty and emotional, and it just goes above people's heads."

Others are less certain that the formula—which has also been embraced by Virgin, which recently issued the Junior Vasquez mix CD "Twilo Volume 1"—will be accepted by what is primarily an underground audience.

"It has a limited life," says Dave Watkins, U.S. GM of the Belgian label Studio K7, which produces the influential all-

star mix series "DJ Kicks." "You still have to break artists for it to work, for anyone to make any real money. It's still a business. That's why K7 has made the switch. We're still doing 'DJ Kicks,' but we've turned into primarily an artist-based label now, because that's really the way forward."

Watkins notes that his label's roster now includes such acts as Smith & Mighty, Funkstörung, and A Guy



WELSH

Called Gerald.

Paul Golec, president of the Chicago-based mix specialist UC Strictly Hype Records, is also skeptical of the majors' lifestyle marketing.

"I think what they'll end up doing is figuring it out but having to burn a lot of cash in the meantime," Golec says. "At the end, the kids who ultimately really support this scene will ultimately smell a rat and figure out that they're still really interested in the underground stuff—the stuff that may not be packaged quite as nice, may not have as much retail visibility, but probably is a little bit more cutting-edge and a little bit more authentic."

It remains to be seen if this latest strategem will succeed in widening the audience for a music that has for the most part remained resolutely underground.

Veteran Craig suggests that the fast-moving mutability of the scene may conspire to keep it out of the mainstream, despite the best efforts of the majors.

"Whenever you get into the underground, the underground always morphs," he says. "It's kinda like the [cyborg] in 'Terminator 2' that kinda goes to liquid, and then he's in another shape. Shape-shifting is what this music's all about. The progression is so quick that, if that's not your game, you're not gonna keep up with it."

## GERMAN LAWMAKERS LOBBY FOR ROCK, POP

(Continued from page 12)

Wolfgang Thierse, on Oct. 16. He has now forwarded the questions to the government, which is expected to reply by next spring. This marks the first time the music genres have been discussed in the German parliament.

The two men says they want to improve conditions for rock and pop music in Germany. They are also calling on the government to ensure a sound legal basis in Germany for the distribution of music over the Internet. Among the possible moves being suggested to boost German pop and rock—and one that the CDU/CSU party is expected to officially come out in favor of—is a French-style music quota system covering all electronic media.

Kampeter and Lammert's document requests details of how the government intends to tackle piracy, of both physical and digital product. One question asked is, "What conclusions does the government draw from the fact that U.S. companies are offering systems for the unauthorized exchange of music works over the Internet?" The document also inquires about the effects of ongoing U.S. legal disputes with Internet companies on the copyrights of rock and pop musicians in Germany.

Kampeter says that the CDU/CSU parliamentary party is concerned that the strength of rock and pop music could suffer as a result of technological changes and a resultant weakening of copyrights. He says, "Given trends in the sector, rock and pop music re-

quires the special attention of the state as well as a reasonable legal foundation of the type enjoyed by other areas of culture and music."

Kampeter and Lammert say they are determined to discover whether German pop and rock music is being adequately promoted outside the country. On the home front, they contend that it is also important to provide up-and-coming young talent with sufficient opportunities to practice their art inside Germany and to encourage artists to market their own productions without the major record companies.

The politicians ask critical questions about collection society GEMA—for example, "What importance does the government think that GEMA has for the promotion of music in general and the promotion of rock and pop music specifically?" The document also asks for the government's view on the fact that GEMA has different royalty systems for pop and classical music.

Other questions included in the document are "What possible consequences does the government see for rock and pop music in connection with plans to levy radio fees on PCs with an Internet connection?" and "What knowledge does the government have of the economic performance of German-language rock and pop music productions compared with foreign-language products produced in Germany, and what conclusions does it draw from this?"



## 'SRV' PAYS TRIBUTE TO VAUGHAN

(Continued from page 5)

three concert performances at his next-to-last gig in 1990 in Alpine Valley, Wis. The helicopter carrying Vaughan from that venue to Chicago crashed moments after takeoff. The rest of the set was culled from studio recordings, concerts, and rare radio and TV appearances.

"They've got a lot of stuff on here that I didn't know was around," says Double Trouble bassist Tommy Shannon. "There's some really early stuff—'Letter To My Girlfriend,' 'Don't Lose Your Cool,' 'Crosscut Saw,' and a live 10-minute 'Texas Flood' from '82, which I just can't wait to hear.

"When we first got together we were a simple, typical blues band with no frills or anything," he adds. "But then we started growing and stepping out a little bit and going into new directions without losing our roots—and the box covers the whole story. And some of the cuts are radio shows that were super-good nights that I wondered if they were ever recorded. It looks like they got some of them."

Drummer Chris Layton joined his Double Trouble bandmate in supplying photos and artwork for the pack-



DOUBLE TROUBLE

age. "People should be really happy with it," he says. "It's a real good fan-based set, with 'greatest hits' and so much unmissed stuff that's never been heard before. I have some 70 SRV bootlegs myself that sell for \$30 to \$90 a pop. The band was one of the most bootlegged in history, so they decided to grab good, musical live stuff from wherever it existed."

According to Legacy senior director of marketing Mark Feldman, the label really "came up with the goods" on "SRV," which follows its release last year of remastered and expanded versions of Stevie Ray Vaughan & Double Trouble's four studio albums, along with a second greatest-hits disc.

"It's the mother lode of unreleased material for SRV fans—what they've been asking for for years," says Feldman. "And the fourth disc is a DVD—which no one's ever done before in a box set—with music that's just smoking from the band's last appearance on 'Austin City Limits' that's never been seen or heard unless you were lucky enough to be at the taping. There are also five wonderful essays and tons of never-seen photos, so it's a very personal and warm tribute to Stevie as a musician and person—which is

exactly what it should be."

"SRV" has actually been in the works for three years, notes compilation producer Bob Irwin. "I feel like I'm the keeper of the keys, the protector of the heritage," says Irwin, who says that the project was "emotionally charged" from the beginning—especially while working closely with Vaughan's older brother, Jimmie Vaughan, in Austin.

"You step foot in the vault down there and basically walk into this world that was shut down abruptly 10 years ago," notes Irwin. "But you suck it up and do your work, and in the case of Stevie, it's a labor of love. There's so much wonderful live documentation between the TV broadcasts and MTV spots and live remotes that Epic was doing—multiple-multiple live versions of any given song, each with special attributes. Like you got 29 or so absolutely and equally devastating versions

of 'Willie The Wimp' to sort through and make the final cut, so it's an enviable position to be in, and the set's absolutely musically solid and filled with integrity from beginning to end."

Jimmie Vaughan agrees with Shannon on the early material collected in "SRV." "A lot of the things I don't think people have heard unless they were around in the early days and saw Stevie play in person," he says. "The song with Paul Ray & the Cobras, which is one of the first Stevie ever sang, sounds like an old record from the '50s. And there's a lot of really cool stuff like 'Ask Me No Questions' with Albert King [a 1983 recording from King and Vaughan's "In Session" Canadian TV appearance and subsequent album] and 'These Blues Is Killing Me' with the sax player A.C. Reed [a 1984 recording from Reed's album "I'm In The Wrong Business"]."

## CONFAB HAS THE WORLD DANCING

(Continued from page 12)

studios.

However, Jan Kubicki, head of A&R/managing director of Magic Records in Poland, warned that his country's rampant 75% piracy rate is killing the dance music scene. "The situation is very bad," he said. "There is no Polish music released at home, because there is no interest in record companies to release an act, as it is pirated three days later."

The concern was reiterated by László Széll, managing director of Hungary's Under Cover Music Group, who said the region suffered from the "triple-I" syndrome: no information on progressive underground music, no integration, and no infrastructure as a result of the wide-scale piracy coupled with exorbitant sales tax on product.

Széll, whose roster includes Yonderboi, Marcel, and Gabor Deutsch, added that prices for legitimate CD product in the region are "beyond imagination."

"If the piracy is stopped, the market will be huge," an optimistic Kubicki said.

During the conference, Groovili-cious/Strictly Rhythm A&R manager Michael McDavid confirmed the findings of a recent Billboard Report (Billboard, Oct. 21) that U.K. dance acts are succeeding stateside where many of the country's rock acts are failing.

"There's nothing happening with domestic dance music in the U.S.—it's definitely a British invasion," McDavid said, naming such acts as Underworld, the Chemical Brothers, and Orbital among the high-flyers.

McDavid conceded that such acts have the marketing and promotion tools to get their songs on radio and video networks. "If you want to have a big break in the U.S. without a \$200,000 video, just forget about it," he said.

Said Eric Morand, managing director/A&R of Paris-based F Communications Records, "In France, you must invest money to get records played—just as in the U.K. and America."

"It's very simple," Albers said in a later panel discussion. "To become successful, an artist must have the money and full support from the label."

"Too much dance music is disposable," cautioned McDavid. "This is

mainly due to music being made by producers and not true artists. And at the end of the day, many of these producers don't want to tour in support of a track."

Producer Tom Holkenborg, aka Dutch recording artist Junkie XL, added that a new level of respect is given to a dance act when it performs totally live. "It's then a completely different ballgame," he said. "As a live act, I can play tracks that a DJ never could. Playing live has certainly helped me get to where I am today."

Michel de Heij, director of Rotterdam, the Netherlands-based Immaculate Music B.V., concurred and went one step further. "Performing live presents a face to the audience, which really helps sell records," he said. "Performing live is one of the best ways for an act to get to the next level."

In a lively and highly interactive panel—chaired by Frank Janssen, editor of Dutch music trade publication Muziek en Beeld—Dutch chart compilers agreed to develop a nationwide sales-based chart system for the country's important dance music industry.

Under the initiative, data will be electronically gathered each week from the country's estimated 70 dance-specific retail outlets. Local industry veteran Rob Boskamp and Marcus Muler, general director of the country's Mega Charts, said the new chart would likely launch at the end of 2001.

Such a national chart would greatly help in securing licenses in other territories, said many label executives. "Holland is so tiny, which means we must remain internationally focused," said Stefan Robbers, managing director of Dutch company Eevo Lute Music and Technology.

Perhaps de Heij summed it up most succinctly when he said, "We don't make music for the Holland scene—we make it for all people." He then referred to several Dutch acts—DJ Jean, DJ Jurgen, Darude, Jaydee, and the Vengaboys, among others—that have had global success.

Similarly, France has several internationally revered dance acts, including Daft Punk, Bob Sinclar, DJ Olive, Dimitri From Paris, Kid Loco, Air, Lau-

"So if you like Stevie Ray Vaughan, this is something great to sit down and listen to, with a really cool package," he adds. "The book is fabulous, and there's a great cover with Stevie's guitar."

Legacy is supporting "SRV" with major consumer print and TV ad campaigns and "value-added" poster giveaways with major accounts, says Feldman. There will be sampler giveaways at rock radio and national blues radio shows and a promotion with Guitar World magazine.

Web-wise, Epic's site is being updated to highlight the box, as is Double Trouble's.

Vaughan's cyberspace aside, Austin remains "the musical center of his universe," notes triple-A KGSR Austin PD Jody Denberg, who says that Vaughan's local profile remains "as high as it's ever been" even a decade after his death.

"The reissues a year ago had great

sales in this market due to the included bonus tracks," Denberg adds, "but not only people in Austin are going to lap this [new "SRV" box] up. When Patti Smith came to town, and all she wanted to ask me about was Stevie Ray Vaughan because her son Jackson is such a big fan, you realize his reach goes far beyond the capital of Texas."

Denver retailer Paul Epstein, president of Twist and Shout Records, says, "Stevie's taken his place with Hendrix, Dylan, Miles—landmark artists who sell no matter what you put out, because they're such fascinating icons." Regarding "SRV," Epstein adds, "A box set needs to serve one of two functions: for the beginner, replacing the need to buy everything by an artist in order to get the essentials, [and] for the collector, scratching the itch for rare and unreleased material. 'SRV' satisfies both in spades."

rent Garnier, and Modjo, a Paris-based duo responsible for the current European crossover hit "Lady (Hear Me Tonight)." On Nov. 14, MCA Records will issue "Lady" in the U.S.

F Communications' Morand recalled how France was a hotbed of creativity in the disco '70s, with producers like Jacques Morali and Cerrone pioneering a French sound in clubland. "But by the early '80s, the French had disappeared from dancefloors," he said.

"In the early '90s, though, French producers and artists became a force, once again, in clubs," he continued. "By

the late '90s, the French house movement had become a worldwide phenomenon. You just always have to keep your ears and eyes open, because you never know where the next big thing will come from."

The ADE is organized by Dutch music copyright organization BUMA and Conamus, a foundation dedicated to promoting the country's music abroad.

For additional coverage of the Amsterdam Dance Event, see *Dance Trax*, page 33.

## REALNETWORKS, MICROSOFT TOUT FORMATS

(Continued from page 10)

new versions of Sony's VAIO Music Clip portable player, as well as VAIO computers shipping in January 2001.

Microsoft's Fester was quick to point out that Windows Media Audio will be compatible with the new Sony devices.

Sony has also made pacts with RealNetworks for various cross-promotional partnerships. A spokesman for Sony, though, did not provide details on those promotions.

New Sony portables and computer products will be announced at Comdex on Nov. 13. Further announcements are expected at the Consumer Electronics Show in January 2001.

Almost anticipating Microsoft's attacks on its sound quality, Real issued an independent study by KeyLabs comparing RealAudio 8 and Windows Media Audio.

In the study, Lindon, Utah-based KeyLabs compared radio, spoken word, and complex music content. More than 400 participants were asked which clip sounded more like the original. In all the tests, RealAudio 8 was the winner when streamed at various byte rates.

In fact, in half the tests, which were conducted at various streaming byte rates, 90% or more of the listeners preferred RealAudio 8

over Windows Media Audio.

For its part, Microsoft put out a summary of an independent study by ZD Labs that showed that 90% of consumers tested could not tell the difference between playback of a CD-quality Windows Media Audio file and an MP3 file played back at twice the byte rate.

But Forrester Research media and entertainment analyst Eric Scheirer disputes the significance of quality comparison studies. "Most companies don't really care about how good something sounds, because they use the studies as a marketing tool," Scheirer says. "It's about selling the perception that one is better than another."

Scheirer says that the only reliable tests are those conducted by third-party audio engineers, who then publish their findings in various technical journals.

Regardless of quality issues, Microsoft Window Audio technology is compatible with RealNetworks Jukebox software through a license between the two companies.

However, RealAudio files will not play on Microsoft's Window Media player, a situation that is unlikely to change, says Fester. "We're not interested in having RealAudio," he says, "because it's not on par with Windows Media."



## BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from page 5)

Not surprisingly, the questions evoke a wide range of responses from executives at major record labels, online companies, retail operations, technology businesses, and Internet and financial research firms, several dozen of whom were interviewed over the past few weeks and most of whom have plenty riding on how these issues ultimately play out.

Internet services company Preview Systems, for instance, cited the slow-developing commercial download market in reporting that its revenue was developing three to six months behind schedule and that third-quarter losses were higher than first expected. Super-tracks, another commercial-music enabler, raised similar concerns in announcing the layoff last month of a third of its staff.

Many other business-to-business and business-to-consumer companies have been built around the expected arrival of a vital online music marketplace, and retailers have been working for at least the last year on their download-integration strategies. The record labels, of course, have put copious amounts of time and money—and the occasional merger proposal—into planning for an online future that no one disputes is coming, in one form or another.

If there is an early consensus to be found throughout the industry, however, it is that commercial downloads in their current form are disastrously difficult for consumers to contend with—whether irredeemably so is a matter of debate—and that they are no longer viewed as an end game in themselves even by their staunchest proponents but rather as one element of a suite of ways in which music will be sold to customers digitally.

Indeed, four of the five majors have already revealed plans to roll out subscription services this fall—which likely will include a combination of downloaded and streamed music offerings—and the fifth, Warner Music Group, says it expects to launch a service with soon-to-be new parent company America Online next year.

The labels—most notably Seagram's Universal via its soon-to-be new parent Vivendi—are also moving fast to make music available to a new breed of wireless devices, while BMG says it will unveil details of a "secure peer-to-peer" music offering this winter.

"You are seeing a lot of people starting to look at downloads as more of a means to an end than an end in themselves," says Tracie Reed, VP of merchandising at online retailer CDnow, which is stocking Warner Music Group's digital titles. "A lot of what happens next is going to depend on how all of this plays out in the next few months. If downloading doesn't get a lot easier fast, then you will see streaming and other models moving to the front of the line quickly."

"I actually think there will be many business models that we offer to consumers," says Heather Myers, executive VP/GM of Universal Music Group's (UMG) Glob-

al E division, which launched its "bluematter" digital-download trials at the end of July and is already quietly testing a music-subscription service among 5,000 participants.

"There are going to be consumers who want to buy one-off downloads, and there are going to be consumers who want to buy a bundle of downloads, and there are going to be consumers who want to subscribe to either downloads or streams," Myers adds. "Ultimately, a lot of different business models are going to coexist."

"I don't think that there's going to be any one clear path over the next few months," says Dick Wingate, senior VP of content development and label relations at Liquid Audio, which has been working with EMI, Warner, and BMG on their download efforts.

"Certainly for this Christmas season and into 2001, it's going to be kind of a free-for-all, from streaming to downloading to subscriptions," he adds. "And what the way forward is will be decided when something really seizes the imagination of the market, hopefully the same way Napster did."

### THE ORIGINAL PLAN

When the mainstream music industry first began seriously looking at ways to monetize the movement of music onto the Web in 1997 in the face of the frenzied rise of free MP3 files online, the focus was on the sale of digitized product in the form of paid individual downloads of singles or albums.

These would be in higher-quality codecs (encode/decode formats) than MP3 and would be secured via a new breed of digital rights management (DRM) systems. It is a model very much in keeping with the traditional offline approach to selling music—something some insiders contend, in retrospect, was the industry's initial mistake.

"The notion that you can transport your business from the physical-product, brick-and-mortar world whole, onto the Internet—with the same pricing, the same rules, the same players—doesn't work," says one executive at a music-affiliated technology company who asks not to be identified. "And that's immense: It means the whole thing was built on a faulty design, like pre-Kitty Hawk airplanes. They put a lot of effort into trying to get them to fly, but the design was off. This one doesn't

fly."

This "bad DNA" argument has at its heart the now raging "sale of products vs. sale of services" debate—a key driver behind the different online business models currently being explored. But even those who say that paid individual downloads do have a vital place online, and there are many, argue that the implementation of the approach has been faulty.

That is, it was the nurture of the commercial download, not the nature of it, that's to blame for its current difficulties.

David Pakman, senior VP of business development and co-founder of online music-locker company Myplay, is one who doesn't discount paid downloads as a potentially viable business model but believes that "the industry built serious flaws into the system."

"You would be hard-pressed to stand up and say that downloading

doesn't work [as a model] when you look at Napster—35 million people doing tons of downloading in a very easy scenario," he says. "But because of the industry's perceived need to put safeguards into place, you ended up with these huge hurdles to simply making it work."

"In the case where you have to go to a retailer, put your credit card in, buy a thing, get six different formats, download it a few times [to get it to work], and then it times out for some people or it doesn't work for some [hardware] players," he continues, "well, is it any surprise to anyone that that's not going to work?"

### 'HOOP' SCREAMS

If there are two things that come up over and over when people talk about the early state of commercial downloads, it is the many steps required to successfully access them—the proverbial hoops to be jumped through—and the hard-goods pricing levels.

"The current form of what [the labels] are trying to do is never going to work," contends Malcolm MacLachlan, a senior analyst with International Data Corp.'s (IDC) consumer E-commerce media research program. "That's not to say downloads won't work—selling downloads is a possible business model. But you can't sell it at high prices, and you can't sell it if you make it impossible for your customers to buy it."

RealNetworks founder Rob Glaser has described the process of trying to buy EMI's downloads—cited by many as among the

more user-friendly of the offerings that were up this summer—as akin to "a science experiment."

"If I was a customer just trying this, forget it," he says.

The sales numbers appear to bear that out. While no labels or participating retailers have been willing to divulge any admittedly nascent-days figures, sources say that none of the labels that had product for sale this summer has sold more than several thousand units as part of its paid-download project.

And even a good portion of those sales, some contend, are likely being rung up by journalists or competitors.

"What I want to know is what percentage of the [paid] downloads that have been done so far are showing up on the expense accounts of [music] industry executives," says one major-label executive who declines to be identified. "I would bet that [it's about] 40%."

### WHY IS IT THIS WAY?

The record labels counter that they can't, and won't, build a business online unless they can protect the music they offer from unauthorized access and copying—the very real threat of Web piracy.

"We always could paint a model that if we gave all our music away we could get rid of a lot of it," says Al Smith, senior VP of Sony Music Entertainment, which was first out of the gate with its U.S. download rollout in April. "And in that regard, the Napster success is no surprise. But we can't build a business by giving it all away free."

Thus some form of file security is necessary—and that means at least one hoop for consumers who have grown accustomed to simply grabbing unprotected (and unauthorized) free music files via such services as Napster, hoop-free.

Also unlike with Napster, they will need to pay for those secured files via a credit card or some other payment system: necessary hoop No. 2.

"There is a huge difference between sending a clear file [as an MP3] and building a scalable system to be able to track those files" and compensate rights holders, said Kevin Conroy, president/chief marketing officer of new technology at BMG, during this year's Plug. In forum in New York. "It can't be unfriendly to the consumer, but it is necessarily going to have to be something different."

What that "something" would be was part of the focus of the inter-industry Secure Digital Music Initiative (SDMI), which launched in late 1998 with a goal of creating a broad framework for the secure delivery of music over the Internet.

The initiative was never less than a highly ambitious undertaking, and it is credited by many with having gotten competing interests from the content, Internet, and consumer electronics industries talking with one another about their various goals and needs for developing a commercial online music marketplace—no small feat, given the large number of interested parties and their strikingly divergent business desires.

But what SDMI has not done, and says it did not intend to do, was set a single, standard approach for doing things within that broad framework. The result is that the five majors have undertaken at least that many approaches to how they are choosing to "package" and sell their music downloads.

And that means that the required hoops for doing commercial downloads have multiplied exponentially.

### AN ONLINE CACOPHONY?

"Every one of the companies has announced different solutions or combinations of solutions, and it's a nightmare for consumers at exactly the point in time when consumers have spoken clearly that they want an easy solution, and we all know that it starts with the letter N," says Liquid's Wingate, referring to Napster. "Well, of course, free is still free, and anything that's (Continued on next page)

## PLEASE WAIT . . . . .

The amount of time it takes to download a music file varies greatly depending on the format the music is encoded in—some take up only half the space of others—and the speed of the buyer's modem and Internet connection. A typical 56-kilobyte (K) modem, for instance, could mean a ballpark wait of 2-5 minutes per megabyte (MB), while a T1 broadband connection will send the same amount of information blazing over in seconds. As one example, to buy Medeski, Martin & Wood's new album, "The Dropper," for \$15.99 at Tower Records Online, the 49.41 MB Liquid Audio download would take about 15-16 minutes with a T1 connection but more than 2 hours with a 56K modem. The U.S. broadband mar-

ket is expected to expand to 18.9 million subscribers by 2004, according to investment bank Veronis Suhler's 14th annual Communications Industry Forecast.

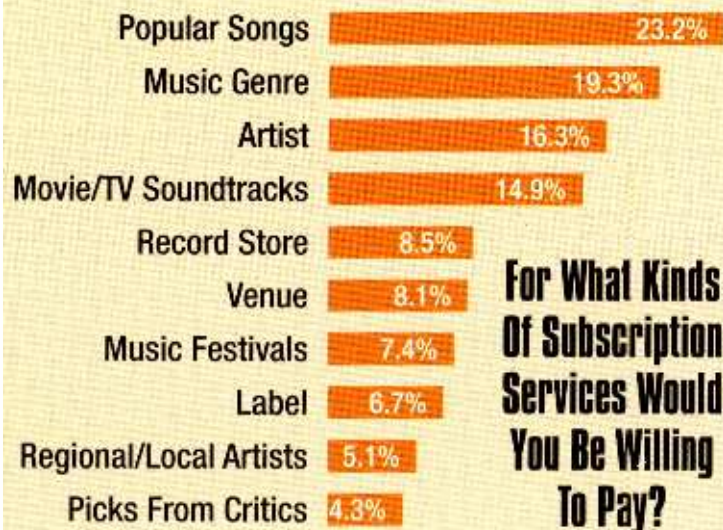


The amount of time spent on the process of buying a download also depends on a number of factors. First-time buyers will be required to register and download the required players (often the newest version is mandated) and plug-ins for whatever tracks they are buying (different tracks require different players). They also may need to open an account with a digital clearinghouse or set up a "digital wallet," a major—if one-time—download process that can take an hour or more to properly install.

*'This has been a time of building up a lot of important skills and core competencies and technology components . . . We have built a lot of the infrastructure. We just haven't completed the final platform upon which to create a market'*

— CHARLES JENNINGS —





SOURCE: JUPITER COMMUNICATIONS

## Labels See Future In Subscriptions

BY MARILYN A. GILLEN

NEW YORK—Universal Music Group (UMG) may be “quietly” testing a music-subscription service among 5,000 participants for an expected early-2001 public launch, but the fact that it and the other major record companies plan to move into new online business models—and soon—is far from a secret.

Where not too long ago the Internet was largely viewed as a digital store of unlimited shelf space in which music “product” ranging from the tried-and-true (cassettes and CDs) to the “try it, it’s new!” (secure digital downloads) could be packaged and sold in much the same way it has been offline, a convergence of factors has recently spurred this pronounced move toward exploring other avenues. Those models hew more closely to a “services” approach and tap the streaming-audio end of the music-delivery spectrum.

In addition to subscriptions offering access to music and other content for a monthly or yearly fee, these new models include ad- or fee-supported streamed-audio “lockers” that allow consumers to easily and instantly access and organize their music collections online. And, of course, the lockers allow the delivery of music to all make and manner of wireless devices believed to be on the horizon.

The reasons for the shift are many, but underlying them are fast-evolving technologies and a newly enlightened music consumer who has become accustomed to a certain level of “ease of use” and openness of access to music online. And that latter matter can, in large part, be laid at the feet of embattled file-sharing service Napster.

“The lessons that come back from Napster are the need for a wealth of choices of music and an ease of access and use—the idea that you can get any piece of music you want and be able to use it how you want,” says Al Smith, senior VP of Sony Music Entertainment, which earlier this year announced a joint venture with UMG to develop a subscription service. “And with those criteria, that leads you naturally to looking at subscription services.”

However one feels about the current state of paid individual downloads, “ease” is a word few would associate with them. Subscriptions—whether offering access to downloads or streamed-audio titles or, more likely, a combination of the two—overcome some of the perceived burdens of the process.

“You don’t have to pull out your wallet and get in line every time you want something,” says Jupiter analyst Aram Sinnreich of one upside to what is a pre-paid model: Pony up for the month and you can take whatever you want for essentially—or apparently—no charge.

Jupiter forecasts that \$1 billion will be spent on such subscriptions in 2005, accounting for 18% of total online music purchases that year and more than doubling the percentage to be claimed by so-called “a la carte” paid individual downloads.

“It doesn’t have to be free but it should feel free” is a new mantra for the post-Napster age, and subscriptions are seen as offering at least a passable replication of that experience. They also address what many see as another post-Napster demand for breadth of content.

Of course, feeling free is one thing and being so another. Universal has yet to confirm what it will charge when it debuts its service, which offers only its music in the test phase but is expected to include a number of labels at launch. But sources have said it is considering a number around \$15 a month.

Whether or not Napster ultimately loses its battle with the recording industry, which has sued it for alleged copyright infringement, no one expects that opportunities to snag free music online will disappear anytime soon. Thus, will anyone pay in the face of those options?

Jupiter says yes—if they are offered something they view as worth paying for. According to a recent consumer survey, tops on this “willing to pay for it” list are subscriptions to “hits” (cited by 23.2% of respondents) and subscriptions to particular genres (19.3%). Label-specific offerings are seemingly not in great demand (6.7%), and thus observers caution—and label execs echo—that viable services will likely need to be either cross-company or third-party efforts.

Among third parties already in the market are MP3.com, which offers indie-only genre-based streaming music, and EMusic, which offers unlimited access to downloads for a monthly charge. Both, of course, would also like to work with the majors.

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## BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from preceding page)

free people are going to flock to, but if you’re not going to make it free, at least make it as easy to get when you pay for it as it is when it’s free.”

The different label choices include the format (or codec) selected for the music, from Windows Media Audio to Advanced Audio Coding to Liquid Audio to ATRAC-3 and so on; the choice of which soft-player will be supported, such as Sonique, RealPlayer, or MusicMatch; and the pricing levels for the product, as well as whether the labels will set their own prices or allow the retailer to do so.

Then there is the the decision on whether portable devices will be supported—that is, can music files be moved onto other hardware and/or burned onto CDs?—and, if so, which ones?

There are also various choices of partners for file security, digital commerce, hosting, and retail integration, all of which have ripple effects on the front-end purchase process, since they require customers to go through different steps depending on the label associated with the particular product they are buying.

“We’ve all come into the market with a variety of clearinghouses, a variety of security options, a variety of codecs,” acknowledges Sony’s Smith. “So each company has made a choice to back a horse to see if that horse wins the race.”

But observers say the labels may now be realizing that no one will win if confused customers choose not to wager any money at all on the proceedings.

“As it turns out, once the race is sort of over, we’ll all have to, for the sake of doing business in the digital space, start to be less proprietary with the systems we choose and choose to back one—and the environment will change,” Smith says. “And that is already starting to happen, I think.”

“There are still a lot of pissing contests that have to be determined before this can take off,” agrees another major-label staffer of the current cacophonous approach by the Big Five. “And I think they will be [sorted out] in time.”

There are already hopeful signs to buttress this contention. Among them is the rise of multi-format support among portable digital devices, eliminating buyer concerns over obsolescence, as well as the growing numbers of cross-format “support” alliances being announced among soft-player companies. Consolidation—as the number of competitors in all sectors is winnowed down—also is expected to help clarify the landscape and simplify the procedure.

“It’s clear that the array of technologies out there is making it a difficult consumer experience right now,” says Paul Vidich, executive VP of strategic planning and business development for Warner Music Group. “If I was to idealize what this should be, it should be one store from which a consumer gets all the music that’s available and that can play in any [soft] player that they have in their computer.

We’re clearly not there, but we can get there in one of two ways.

“One way is that everyone adopts the same technology—but I don’t think that’s historically the way that the Internet has evolved,” he adds. “The other way is that the technologies begin to inter-operate, and I think that’s what you are going to begin to see happen over the next year or so. What will end up happening is that a couple of technologies will begin to outdistance other technologies, and there will probably be two or three codecs and two or three DRMs, and these will become the ones adopted by the largest number of companies.”

In the meantime, however, “it’s a train wreck,” says Aram Sinnreich, an analyst with Jupiter Communications, which has forecast

*‘Into 2001, it’s going to be kind of a free-for-all, from streaming to downloading to subscriptions. And what the way forward is will be decided when something really seizes the imagination of the market, hopefully the same way Napster did’*

— DICK WINGATE —

that sales of paid individual downloads will be overtaken by revenue generated by the subscription music model by 2005 in part because of the ease the latter offers the consumer over the former.

“No one is going to go through all that just to buy a single,” Sinnreich says.

“We are at the point where we think [the labels] realize this ain’t going to work,” says HMV president Peter Luckhurst of the commercial download model as it exists today. “And then we hope the next thing might be they turn to us and ask, ‘What do you think?’”

### SO WHAT DO THEY THINK?

Those on the front lines of the digital sales process—the retailers—are in the paradoxical position of being strong supporters of the digital-download concept and increasingly vocal critics of the real-world rollout.

“Our job is to give the customer a good experience,” says Dave Alder, GM/senior VP of Virgin Megastores Online. “And as it stands now, that is just not possible with downloads, and that just makes no sense to me.

“I mean, in a store, we wouldn’t say that you can only buy Sony in one transaction and then have to go back into the line to buy Warner’s titles, or that you have to jump through all these hoops before we even let you buy anything.”

“I have no doubts whatsoever that this won’t work,” says Jason Fiber, VP of digital strategies for Checkout.com, of the current commercial download system. “And that pains me to say, because I am a big believer in this. But you can’t expect people to jump through hoops to buy something. And that’s what’s being asked of them now.”

Retailers also have strong opinions on a second bone of contention: pricing. Most of the major-label download product out now is ticketed on a par with its physical counterparts, something most merchants say flatly is not going to work.

“It’s too early in the day to assume that customers are going to pay the same amount of cash for an album download as they would for a hard CD,” says Virgin Megastores’ Alder.

Virgin has marked down the EMI downloads—for which it pays traditional wholesale cost to the label—by 25% off list, Alder says. “We’re taking a hit on the margin—which is not something we like to do—but we felt we had to do it, and we would hope that the labels would lend some support in getting the prices down.”

Sony—which sets its own consumer prices—is among those making midstream adjustments, having recently lowered the price on its singles from \$2.49 to \$1.99. Other labels say they expect to weigh consumer feedback in moving forward. “How much people are willing to pay is absolutely one of the things we hope to learn from our test,” says UMG’s Myers.

Conroy says that BMG will be flexible going forward but adds that his company made a choice initially to price its digital goods roughly on a par with physical goods in part to send an early, and important, message in an age of eroding respect for the value of music that “what you are paying for is the music and not the packaging,” he says. “It’s the art that has value, and not the canvas.”

New-media and distribution executives also say that, despite conventional wisdom, it actually costs more right now to sell music digitally than it does to sell it in physical form.

There are very significant costs associated with encoding their vast catalogs for digital distribution, executives note, as well as a daisy-chain of new partners to be compensated, from the content-hosters to the clearinghouses. Some of these new costs will lessen in time, they add, and others will likely trim down as the economies of scale ramp up. Thus pricing levels will likely be adjusted as the market develops.

For consumers, however, the perception right now is strong that music online should cost less than it does offline, retailers and

(Continued on next page)



## BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from preceding page)

analysts say, and consumer surveys bear that contention out.

"You can explain all you want, but what the customer sees is no jewel box, no clerks, no warehouses, no delivery trucks," says IDC analyst Maclachlan. "And so they don't see why a download should cost so much."

### IF YOU BUILD IN VALUE . . .

That's not to say consumers are not willing to pay at all—another potentially hopeful sign for a commercial download market.

Digital commerce company Magex, which provides the "digital wallet" used for Universal's download sales, says that a recent study it commissioned found that 78% of those surveyed have accepted that online music will eventually carry a cost. Market research firm CyberDialogue reported in a June study that 29% of people who download music from the Web would pay \$10 for full-album downloads. And Jupiter Communications reports that 71% of consumers who use Napster say they are willing to pay to download an entire album.

Moreover, consumers are already buying digital titles, though the ones they are choosing are notable for being the exceptions to the rule of most major-label product available now in that they are some combination of aggressively priced, exclusive, or "event" offerings.

EMI Music Distribution president Richard Cottrell, for instance, says the company had "significant success" with a Ben Harper download via Liquid Audio that offered seven live songs, not available anywhere else, as individual tracks or a value-priced download bundle. Sony's Smith points to two online sales exclusives the label did in which "we saw a difference in the consumer purchasing that was extreme."

Warner has said it will include "exclusives and rarities" among its download selection, while EMI added in some otherwise unavailable titles in its expansion of offerings on Oct. 24.

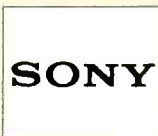
Addressing another area of retail concern, EMI has already begun moving to day-and-date release of some titles in physical and digital form, something BMG says it is also committed to in the coming months.

Further muddying the download waters, however, is the fact that retailers have dug in their heels, virtually speaking, over the new business model that some labels are trying online, wherein the merchants cannot set their own price on product but merely sell it for the label and receive a set commission for each sale.

"Our ability to affect our promotions and pricing and presentations of a selection of titles is paramount to what we are as retailers," says CDnow's Reed. "And if the [commission] model restricts us from that ability, it restricts us from doing what we do best."

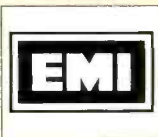
Sony, Universal, and BMG have chosen the commission model,

## AT A GLANCE: AN UPDATE ON MAJOR-LABEL DOWNLOADS



### SONY MUSIC ENTERTAINMENT

The first label to plunge into U.S. digital downloads, Sony dipped a toe in the water with some 50 singles in April but has since deepened its offering to include more than 300 singles. As the pioneer, the label has taken some of the expected arrows in the back, having had a tough time initially finding retailers to carry its offerings, in large part because it chose to embrace a then new online business model dubbed agency or commission. Under this approach, Sony sets the prices on its product, and merchants receive a predetermined commission on each sale. Prices were initially set at \$2.49 but have since been reduced by the label to \$1.99. The music is encoded in Sony's own ATRAC3 format and can be played back on the Microsoft Windows Media Player with an ATRAC3 plug-in. Music can be exported to Secure Digital Music Initiative-compliant portable players. Reciprocal is providing the clearinghouse and transaction services.



### EMI RECORDED MUSIC

EMI pioneered its own territory in July when it became the first major label to offer a quantity of full-album downloads for sale. It launched with some 100 albums and 40 singles and has since added an additional 60 full-length sets, bringing its total to 160 albums. EMI also began this fall to move toward day-and-date release of new titles as both physical and digital offerings. The company is using the traditional gross-margin business model: Retailers pay a wholesale cost and set their own prices. A recent online price check found D'Angelo's "Voodoo" album marked down 30% to \$12.59 at samgoody.com and Janet Jackson's "The Velvet Rope" selling for \$15.99 at Tower. The music is encoded in the Windows Media Audio and Liquid Audio formats. Music can be burned to a CD-R or exported to a portable player. Distribution partners include Supertracks, Liquid Audio, Rioport, and Amplified.com.



### UNIVERSAL MUSIC GROUP

Universal added another first with its late-July launch: It debuted a new type of download product dubbed bluematter. The bundles contain not only audio files such extra elements as photos or bios. It launched with about 60 singles but has since ramped up to more than 200 singles, which it has priced, under the commission model, at \$1.99 each. The music is in the Advanced Audio Coding (AAC) format. Partners include RealNetworks, which designed a bluematter plug-in for its player, and Magex, whose digital wallet—pre-stocked with \$4—is being used.



### BMG ENTERTAINMENT

BMG launched in October with 100 albums and singles but has ambitious plans to ramp up to 2,500 titles by year's end, as it moves to day-and-date release of physical and digital goods. It is using the commission model to set its own prices, but unlike others with this model, it is using variable pricing, with singles ranging from \$1.98 to \$3.49, albums from \$9.98 to \$14.98, and double-albums from \$11.98 to \$20.98. The music is encoded in AAC, with playback at launch through the MusicMatch and Sonique players. Partners include Digital World Services, InterTrust, IBM, Reciprocal, Digital Island, and Liquid Audio.



### WARNER MUSIC GROUP

The last major-label entrant is slated to launch Wednesday (1) with 100 singles but plans to have 1,000 albums and singles available by January, including tracks not otherwise commercially available. The company had not confirmed its codecs by press time or revealed the suggested list prices for its titles. It will use the gross-margin business model. Partners include RealNetworks, Liquid Audio, and Preview Systems.

while Warner and EMI are using the traditional gross-margin model.

Depending on where they fall on the issue, various merchants have thus aligned with only certain labels. The result is that, unlike in even the most basic record store offline, there is no single place online to buy all of the majors' titles as downloads.

"And that's just silly," says CDnow's Reed.

### DOWNLOADS' UPSIDE

So are individual digital downloads destined to be a footnote in the music industry's history, a shorter-lived format than the 8-track?

All but the most ardent supporters of a full-on move to streaming audio say no. Instead, most say a "new and improved" version of the model will either continue as a companion offering to subscriptions and other new music services or will eventually be subsumed into them.

There is as much of a danger of an overreaction against downloads, even critics of the current system argue, as there is in moving ahead blindly on the present course.

"I'd damn well hope we don't throw the baby out with the bath water," says one label executive who expects a "seriously simplified" system to emerge—and succeed—in time as other "supporting factors," such as a widened base of broadband access in homes, kick in, further easing the delivery process for downloads.

"The first thing that people have to understand is that this is a software product," says Warner's Vidich. "This is not a plug-and-play product like a CD, and software always has its bugs. And what you are seeing here for the first time is the music industry is in the software business, and it's going to have to deal with that sort of testing environment. What's happened is there has been such a need to be in the market with product—largely just to demonstrate we're there—that not everything that's gone out is necessarily in the form that people would ultimately like it to be in."

"But the good thing about this being a software product is that you have the ability to rev things very quickly," he adds, "and whatever issues exist in the market today, my expectation is that a

year from now many of those things will have been dealt with, and you will see a greatly improved consumer process."

Additionally, "a lot of what we are learning through this [download sales] process will help us with the launch of other types of services that you are going to start seeing this year and next," says Sony's Smith, echoing other label execs. "Our subscription service, for instance, will include downloads as one part."

Universal's Myers, too, says that her company's subscription service planned for the winter will mix streamed-audio and download offerings. "A lot of what we do going forward will be shaped and informed by what we learn from these [paid-download] tests about how people want to access music digitally," she says.

Thus, however it plays out, the massive download-ramp-up effort will not have been wasted, insiders say, the marathon not for naught.

"At some point, we have to set this up and debug it so that we have somewhere to go when the technology is there and the market is ready for it," says a major-label executive.

"This is a starting point," says

BMG's Conroy, "not a finishing point."

"I think this has been a time of building up a lot of important skills and core competencies and technology components—that's been the best thing that's happened," says Supertracks founder Charles Jennings. "In the process of building this market, we have built a lot of the infrastructure. We just haven't completed the final platform upon which to really create a market."

What that platform will be, most everyone agrees, is still the multibillion-dollar question.

## SUBSCRIPTIONS

(Continued from preceding page)

Latin music site Eritmo.com, meanwhile, said Oct. 25 that it will launch a subscription streaming service in November in North and South America. Pricing will be set in a few weeks, as will the content.

Also on the horizon: Startup Full-Audio, which is expected to launch a service offering major-label content this winter, and BMG, which says it will unveil its subscription plans soon.

### A NEW REVENUE 'STREAM'

Subscriptions can encompass both downloads and streaming audio, but the ability to include streamed offerings in the mix is another perceived upside of the model from the labels' point of view. Because the music is not downloaded to a user's computer, there is less worry about piracy.

But for that same reason—its ephemeral quality—streaming is viewed as only one card in the labels' expanding online-music deck.

"Downloading is clearly a better proposition if you are going to be buying it for permanent ownership," says Paul Vidich, executive VP at Warner Music Group, which is expected to tap the subscription market next year in association with would-be parent company AOL. "With streaming, you listen and it's gone. So I think you are going to find that both will co-exist and will be judged appropriate for different business models."

Where streaming has emerged as a primary force already is in the suddenly hot "online locker" market, which allows consumers to either actually store their music collections online (as with Myplay) or to "virtually" do so by proving they own it (My.MP3.com). Customers can then have their music streamed back on demand to any computer or, in the wireless future, any portable device.

Newcomers Musicbank (whose investors include Universal Music Group and Bertelsmann Ventures) and Unsurface (funded by Sony) will enter this market soon, and all the majors have licensed their catalogs for use by at least some of the services (a tidy new revenue stream, as it were, that will bring them \$1 billion a year in "found" money, according to analysts at investment bank Bear, Stearns).

Lockers are also likely launchpads for additional subscription services, something Musicbank founder Michael Downing says he is already eyeing.



## WORK-FOR-HIRE ISSUE ARISES IN UMG/MP3.COM CASE

(Continued from page 5)

recent legislative repeal of the work-for-hire law (Billboard, Oct. 28), to secure instead a first-ever judicial ruling that sound recordings are still works made for hire despite not being among the remaining nine categories defined in the Copyright Act.

If Judge Jed Rakoff of the U.S. District Court for the Southern District of New York decides to rule on the motion for summary judgment, it would come soon after President Clinton's expected signing into law the repeal of the Nov. 25, 1999, law that added sound recordings to the categories of work made for hire in the 1976 Copyright Act.

The legislation was put forward by the Recording Industry Assn. of America (RIAA); UMG is one of the five major-label RIAA members.

The rollback returns to recording artists termination rights to reclaim their recordings.

Lawyers for MP3.com will argue that most of the UMG recordings cannot be considered works made for hire, that they were improperly registered as such at the Copyright Office, and that therefore UMG's claims of ownership of the recordings are invalid.

The motion for the summary judgment filed by the UMG attorney Oct. 10 comes before a Nov. 13 court date at which Rakoff will decide how many recordings MP3.com infringed.

The court has already ruled on two matters: that MP3.com is guilty of infringement and that it is liable for \$25,000 per album infringement. The judge's decision on whether or not the recordings are works made for hire—if he elects to hand down a ruling—would determine the number of recordings MP3.com infringed and is liable for.

However, as Patry says, the im-

plications of such an opinion go far beyond the court case. If the judge rules that the recordings are works made for hire, some worry such a decision could imperil or perhaps diminish any further legislative or legal efforts put forward by artists' groups to determine that most sound recordings should not be considered works made for hire. It would once again take away termination of assignment transfer rights just restored to them by the repeal.

UMG in its brief also points out that if the court rules that sound recordings are works made for hire, the artist "author" will not be able to claim future termination rights, although it adds that such a result has "no significance to the claims or defenses presented in this case."

In a position long held by the RIAA, UMG maintains in the brief that the company is the rightful owner of the sound recordings and that they are works made for hire by reason of their registration as well as because of assignment clauses in artist contract agreements. UMG also holds the position that despite not being mentioned as a specific category of works made for hire, sound recordings can be defined as such as under the Copyright Act as a "contribution to a collective work" or as a "compilation."

In the brief, UMG argues that MP3.com's arguments that the recordings are not works made for hire "should be rejected, and summary judgment should be entered in plaintiff's favor as to the ownership of their audio CDs as works made for hire and as to the validity of their registrations in this respect."

Says Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), "The Academy is monitoring this issue very closely, and

regardless of the registration process and nuances, we continue to be amazed by all of the major corporations' jockeying for ownership positions with regards to the creative works of our artists, who ultimately are undeniably the rightful owners."

"I'm flabbergasted," says Recording Artists Coalition (RAC) co-founder Don Henley. "Once again, it shows the barrel has no bottom. There may be [with MP3.com] some leverage going on: MP3.com will have to choose between artists and the record companies. They're going to have to change their position with this bill [proposed by Rep. Rick Boucher, D-Va., to allow consumers to download MP3.com-type files] that MP3.com is trying to ram through Congress. Perhaps this will allow the forming of some new alliances. Because the RAC

## SWEDEN LABELS

(Continued from page 12)

Company chairman Dag Häggqvist has also announced he will not be continuing in his position.

Connolly confirms Yngen's departure, saying, "I asked Peter [Yngen] to resign, he refused, and I sacked him." He continues, "Based on where we stand now, one day [after Yngen left], no staffers have said they're unhappy and want to leave. I've also spoken to the managers of our major artists already, and they all want to come in and talk more with us. But no managers have said that this is outrageous and that they want artists off the label immediately."

Yngen says, "Yes, I have been fired. [The MNW board] say they want to sell the company and that I [was] standing in the way of that. I think it's absurd." He adds, "I just came back from the U.S., where we received such a good response on forthcoming releases. It's unreal." According to Yngen, he will receive a year and a half's salary, 1.3 million Swedish kronor (\$125,000), in a settlement from MNW. After having worked in the Swedish indie sector since 1978, he "plans to take it easy from now on," he says.

Häggqvist, who has been a powerful force in the Swedish industry since 1956, says, "In light of the new situation, I've decided to not stand for reelection as chairman. It has been a condition for me that MNW has as strong an ownership as possible, so that things are working. I didn't go into this as chairman to help attract investors, but rather to help out strategically."

He adds, "Yngen has done a great job for a large part of MNW's transformation in the past months, but it has come at a very high price." In June, Yngen was the prime mover in a revamp of MNW operations in which it was renamed Music Network.

Yngen joined MNW after Jonas Sjöström, who had headed the company since 1978, left in February 1999 over disagreements with Traktor, which at that point reportedly had blocked the offer from edel. A lawsuit was subsequently filed against Sjöström and two of his former colleagues for allegedly planning the launch of Playground Music Scandinavia while they were still employed by MNW. A verdict in the suit has not yet been delivered.

is considering filing an amicus [friend of the court] brief opposing the position by UMG that these sound recordings are works for hire."

Without further clarification of the murky work-for-hire provisions in the Copyright Act, industry veterans predict extensive litigation between artists and companies as the 35-year termination right approaches beginning in 2013.

A leading lawmaker has already outlined his legislative plan for the next Congress to include further study of the issue of sound recordings and the work-for-hire provisions.

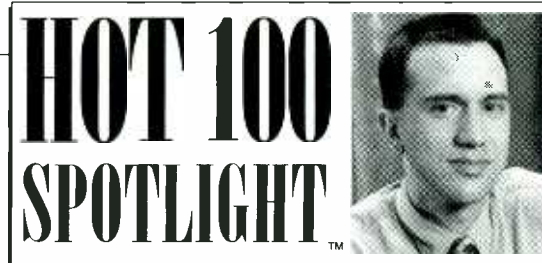
Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee and perhaps the most powerful Senate supporter of the rollback of the 1999 law, told Billboard the repeal only "restores both sides back to a posture of planning to litigate in 10 years or so. And that is not satisfying to me.

"I would prefer to get a more definitive understanding of the respective rights of artists, labels, without years of costly litigation and uncertainty," he said. "But getting a comprehensive understanding is going to take some time and cooperation from both sides."

Hadrian Katz, who will present the oral argument for UMG, said he had no on-the-record comment.

Patry says that although some recordings, such as Christmas various-artists compilations created by companies from pre-published material, could be considered under the "compilation" definition of the law, most sound recordings do not fit the description of a compilation or contribution to a collective work.

"No way is a Sheryl Crow album or Count Basie's 'April In Paris' album [first released in 1957] a work for hire," Paltry said.



by Silvio Pietroluongo

**WHO'S NEXT:** An interesting battle is shaping up next issue for the No. 1 spot on The Billboard Hot 100. The top four remain the same as last issue, with **Christina Aguilera's** "Come On Over Baby (All I Want Is You)" (RCA) holding the lead for her fourth consecutive week. "Baby" and **Madonna's** "Music" (Warner Bros.), at No. 2, each lose more than 2,000 points, which brings them back to the pack, slightly ahead of **Creed's** "With Arms Wide Open" (Wind-Up) at No. 3 and "Kryptonite" by **3 Doors Down** (Republic/Universal) at No. 4.

It is difficult to predict which of these four songs will claim next issue's crown. Another drop in points, like the ones exhibited now by "Baby" and "Music," would surely put them out of the running. "Arms" and "Kryptonite" are practically tied in points, but while both are up in audience, the gains for "Arms" are down by losses on the sales side, a problem that 3 Doors Down does not have, since there is no single available for "Kryptonite." If sales of "Arms" hold steady, it will come down to which band's record benefits more from gained airplay on top 40 stations while also limiting the losses on the rock stations where each of those songs has already peaked.

**TRIO OF TRIOS:** 'N Sync and **Destiny's Child** each earn their third top 10 Hot 100 singles of 2000 this issue, as "This I Promise You" (Jive) climbs 11-6 while "Independent Women Part I" (Columbia) jumps 15-7 with its second straight Greatest Gainer/Airplay title. "Promise" inches up 7-6 on the Hot 100 Airplay chart with a total audience of 73 million, which places it right behind "Women's" 75 million listeners (up 9 million) at No. 5. The reason that "Promise" ranks above "Women" on the Hot 100 yet trails it on the airplay chart is that "Promise's" points from non-monitored radio stations more than make up the difference.

The only other artist to have three titles appear in the top 10 of the Hot 100 this year is the girl at No. 1, **Christina Aguilera**, whose prior top-charting songs were "What A Girl Wants" and "I Turn To You." 'N Sync's other top 10 songs were "Bye Bye Bye" and "It's Gonna Be Me." Destiny's Child hit with "Say My Name" and the song currently at No. 8, "Jumpin', Jumpin'." With two songs in the top 10 this issue, Destiny's Child becomes the first act since **Santana** to accomplish this feat. Santana's "Maria Maria" and "Smooth" (Arista) were both in the top 10 for six weeks from February to March of this year.

**LEADING THE WAY:** Debuting on Hot 100 Singles Sales with their first charted single are **the Soca Boys** with "Follow The Leader" (Republic/Universal). The title scans 1,700 units this issue, with all but 200 of those pieces scanned in the New York area. Neither the Yankees nor the Mets are playing the song in their playoff runs, although either one might well do so, but WKTU New York, the highly rated rhythmic top 40 station in town, is playing it. This issue WKTU accounts for half of "Leader's" national plays, yet is partially responsible for about 90% of its sales. Of the 6,200 units scanned to date for "Leader," 5,500 were sold in New York.

## newsline...

**SONY** reports an 18% decline in music sales and an operating loss in the second fiscal quarter, which ended Sept. 30, because of a weak release schedule, a soft market for international sales, and unfavorable exchange rates for the Japanese yen. Music sales decreased to 133.9 billion yen (\$1.2 billion) from 163.7 billion yen (\$1.5 billion) a year earlier. The operating loss was 3.3 billion yen (\$31 million) compared with a 2.6 billion yen (\$24 million) profit a year ago. U.S.-based Sony Music Entertainment posted a decrease in quarterly sales year-over-year and an operating loss vs. a profit the year before, Sony reports. Sony Music Entertainment (Japan) experienced decreased sales due to "fewer successful albums in the second quarter" but an operating profit due to a reduction of advertising expenses. For the first six months of the fiscal year, Sony's music revenue fell to 264.5 billion yen (\$2.5 billion) from 333.8 billion yen (\$3.1 billion) a year ago. There was an operating loss of 8.3 billion yen (\$76.7 million), compared with operating profit of 7.2 billion yen (\$66.5 million) a year ago. **BRIAN GARRITY**

**PRESIDENT CLINTON** is vowing to veto the 2001 Commerce, Justice and State appropriations bill, in part because it contains a rider that would prevent the Federal Communications Commission from licensing low-power FM (LPFM) stations, which the president says would "provide for a diversity of voices in communities around the country." At press time, it was unclear whether Congress would leave the anti-LPFM amendment in, since the agency's budget bill had been attached to the appropriations bill for the District of Columbia—which members strongly desire to clear the White House. One LPFM lobbyist said he was "excited the White House is going to stand firm" against the National Assn. of Broadcasters, which has been fighting for the rider. **FRANK SAXE**



# 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®**

NOVEMBER 4, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW	1	1	LIMP BIZKIT FLIP 490759/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
2	1	—	2	JA RULE MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
3	2	3	17	NELLY ▲ <sup>6</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
4	NEW	1	1	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4
5	4	8	56	CREED ▲ <sup>7</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
<b>◀ GREATEST GAINER ▶</b>						
6	7	9	11	BAHA MEN ▲ <sup>8</sup> S-CURVE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT	6
7	3	2	4	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
8	5	5	4	98 DEGREES UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
9	6	6	5	MADONNA ▲ <sup>2</sup> MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
10	8	10	37	3 DOORS DOWN ▲ <sup>3</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	7
11	9	11	22	EMINEM ▲ <sup>7</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
12	12	12	23	BRITNEY SPEARS ▲ <sup>7</sup> JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
13	15	14	31	'N SYNC ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
14	10	1	3	RADIOHEAD CAPITOL 27753 (11.98/17.98)	KID A	1
15	11	7	3	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
16	14	4	3	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
17	NEW	1	1	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
18	17	16	26	PAPA ROACH ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
19	13	—	2	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
20	NEW	1	1	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
21	23	21	50	FAITH HILL ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
22	19	15	4	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
23	21	24	6	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
24	20	13	4	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
25	31	34	22	MATCHBOX TWENTY ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
26	28	22	4	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
27	26	23	14	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
28	32	33	9	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEPTIC: 2 SIDES II A BOOK	9
29	27	18	4	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
30	29	28	65	DESTINY'S CHILD ▲ <sup>6</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
31	24	17	6	LL COOL J DEF JAM 546819*/IDJMG (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
32	33	25	4	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
33	34	31	29	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
34	16	—	2	ORGY ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
35	35	26	60	DIXIE CHICKS ▲ <sup>7</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
36	37	41	23	DIDO ● ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	36
37	44	40	61	CHRISTINA AGUILERA ▲ <sup>7</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
38	42	38	5	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
39	38	29	26	DISTURBED ● GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	29
40	43	36	19	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
41	39	35	56	STING ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
42	18	—	2	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	18
43	55	64	70	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
44	36	20	3	YANNI VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
45	40	27	6	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
46	47	47	14	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	44
47	45	37	12	SOUNDTRACK ● CURB 78703 (11.98/17.98)	COYOTE UGLY	10
48	22	—	2	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
49	30	19	3	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
50	NEW	1	1	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
51	53	45	18	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
52	48	42	33	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	24
53	50	44	72	RED HOT CHILI PEPPERS ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
54	41	32	3	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	52	56	49	DR. DRE ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
56	49	43	6	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
57	25	—	2	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	25
58	54	49	26	TONI BRAXTON ▲ <sup>2</sup> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
59	46	—	2	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	46
<b>◀ PACESETTER ▶</b>						
60	88	119	11	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	60
61	51	30	5	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
62	56	50	19	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
63	85	120	24	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
64	61	54	6	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
65	57	39	6	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
66	60	55	8	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
67	59	57	6	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
68	65	48	5	CAM'RON UNIVERSAL 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
69	63	52	5	BARBRA STREISAND ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
70	68	60	7	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
71	79	72	13	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
72	73	73	26	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
73	84	83	27	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
74	66	53	22	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
75	70	62	44	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
76	67	63	8	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
77	77	71	71	SANTANA ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
78	107	153	3	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	78
79	81	59	3	SOUNDTRACK COLUMBIA 85149/CRG (12.98 EQ/18.98)	SONGS FROM DAWSON'S CREEK VOLUME 2	59
80	64	46	6	TOO SHORT SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
81	71	66	27	JOE ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
82	82	79	47	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
83	74	69	15	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
84	80	78	63	MOBY ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	45
85	83	70	8	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
86	72	65	17	KELLY PRICE DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	5
87	62	—	2	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
88	NEW	1	1	JOHNNY CASH AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	88
89	76	61	10	VARIOUS ARTISTS DEF JAM 542829/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
90	75	67	23	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
91	78	51	3	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
92	91	85	95	KID ROCK ▲ <sup>3</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
93	86	75	4	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
94	90	89	49	CELINE DION ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
95	89	82	17	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
96	96	90	65	MACY GRAY ▲ <sup>3</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
97	69	—	2	BETTE MIDLER WARNER BROS. 47843 (12.98/18.98)	BETTE	69
98	93	81	21	KID ROCK ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
99	94	84	56	MARC ANTHONY ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
100	92	58	29	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	58
101	87	80	6	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
102	NEW	1	1	BILLY RAY CYRUS MONUMENT 62105/SONY (NASHVILLE) (11.98 EQ/17.98)	SOUTHERN RAIN	102
103	101	99	75	BACKSTREET BOYS ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
104	100	86	77	TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
105	102	91	22	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
106	95	77	15	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
107	NEW	1	1	CHARLOTTE CHURCH SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	107

○ 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
108	124	146	10	DAVID GRAY ATO 21539 (16.98 CD) <b>HS</b>	WHITE LADDER	108
109	99	74	5	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	47
110	97	87	47	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
111	128	126	9	SOULDECISION MCA 112361 (11.98/17.98) <b>HS</b>	NO ONE DOES IT BETTER	103
112	104	98	48	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
113	113	104	19	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
114	98	—	2	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE	98
115	108	107	42	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
116	106	97	6	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
117	136	133	15	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
118	103	92	7	MACK 10 HOO-BANG'IN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	19
119	105	94	5	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
120	112	96	67	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT	51
121	117	88	18	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
122	127	125	43	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
123	120	118	6	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
124	114	115	76	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
125	116	106	12	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
126	115	109	18	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
127	110	76	4	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE	32
128	119	101	23	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
129	NEW ►	1	1	TONY IOMMI DIVINE 57857/PRIORITY (10.98/16.98) <b>HS</b>	IOMMI	129
130	140	135	73	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
131	133	141	25	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
132	132	113	8	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	13
133	130	137	87	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
134	146	139	9	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	52
135	126	114	3	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) <b>HS</b>	PERFECTO PRESENTS ANOTHER WORLD	114
136	150	164	73	BLINK-182 ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
137	118	111	5	BJORK ELEKTRA 62533/EEG (18.98 CD)	SELMASONGS (SOUNDTRACK)	41
138	148	144	93	BRITNEY SPEARS ● <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
139	135	117	19	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
140	144	140	28	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
141	129	102	25	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	102
142	123	105	4	BLACK EYED PEAS INTERSCOPE 490661* (11.98/17.98)	BRIDGING THE GAP	67
143	138	122	50	SAVAGE GARDEN ▲ COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
144	147	132	22	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
145	111	116	7	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
146	109	93	3	LUIS MIGUEL WEA LATINA 84573 (11.98/17.98)	VIVO	93
147	152	142	40	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
148	NEW ►	1	1	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS	148
149	131	124	48	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
150	125	108	16	VARIOUS ARTISTS ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
151	145	138	6	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
152	153	149	42	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
153	122	—	2	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98) <b>HS</b>	THE DOOR	122
154	121	—	2	OSCAR DE LA HOYA EMI LATIN 21697 (11.98/17.98) <b>HS</b>	OSCAR DE LA HOYA	121

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3 Doors Down 10	Sarah Brightman 66	DMX 75	Enrique Iglesias 165	Donnie McClurkin 160	Pink 33	SOUNDTRACK	Trina 168
504 Boyz 167	Caedmon's Call 178	Do Or Die 132	Incubus 82	Tim McGraw 104	Plus One 171	Almost Famous 56	Travis Tritt 91
98 Degrees 8	Cam'Ron 68	Dr. Dre 55	Indigo Girls 162	Don Moen 189	P.O.D. 193	Coyote Ugly 47	The Union Underground 163
Yolanda Adams 52	Aaron Carter 26	E-40 42	Tony Iommi 129	Jo Dee Messina 125	Elvis Presley 198	Songs From Dawson's Creek	Jaci Velasquez 145
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Amil 155	Johnny Cash 88	Esteban 166	Jay-Z 122	Luis Miguel 146	Profile 50	Duets 123	Monsters Of Rap 177
Marc Anthony 99	Changing Faces 59	Sara Evans 87	Wyclef Jean 28	Moby 84	Radiohead 14	Love And Basketball 180	Now 4 27
A*Teens 128	Kenny Chesney 29	Kirk Franklin Presents 1NC 175	Joe 81	Keb' Mo' 153	Rage Against The Machine 186	Mission: Impossible 2 172	Platinum Hits 2000 159
Avant 63	Charlotte Church 107	Fuel 38	Kandi 119	John Michael Montgomery 32	Red Hot Chili Peppers 53	Nutty Professor II: The Klumps	Ryde Or Die Vol. II 150
B.B. King & Eric Clapton 62	C-Murder 70	Rachelle Ferrell 151	Toby Keith 152	Anne Murray 139	Kenny Rogers 187, 196	106	The Source Hip-Hop Music Awards
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BeBe 85	Cypress Hill 169	Mark Knopfler 93	Lil' Bow Wow 22	Next 126	Scarface 15	Love And Basketball 180	Vertical Horizon 115
Beenie Man 117	Billy Ray Cyrus 102	Mark Knopfler 93	Lil' Kim 95	Nickelback 176	Shaggy 60	Mission: Impossible 2 172	The Wallflowers 19
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Bjork 137	Deftones 121	Mark Knopfler 93	LL Cool J 31	'N Sync 13	Shyne 24	106	Lee Ann Womack 74
Black Eyed Peas 142	Oscar De La Hoya 154	Mark Knopfler 93	Lonestar 130	Paul Simon 49	Paul Simon 49	Remember The Titans 78	Yanni 44
B-Legit 199	Deltron 3030 194	Mark Knopfler 93	Ludacris 4	Jessica Simpson 112	Scarface 15	Remember The Titans 78	
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Andrea Bocelli 64	Dido 36	Mark Knopfler 93	Lil' Kim 95	Slipknot 120	Shaggy 60	Remember The Titans 78	
Boyz II Men 45	Celine Dion 94	Mark Knopfler 93	Limp Bizkit 1, 43	Son By Four 188	SheDaisy 124	Remember The Titans 78	
Toni Braxton 58	Disturbed 39	Mark Knopfler 93	LL Cool J 31	SoulDecision 111	Shyne 24	Remember The Titans 78	
	Dixie Chicks 35	Mark Knopfler 93	Lonestar 130		Styrene 24	Remember The Titans 78	
		Mark Knopfler 93	Ludacris 4		Teia 109	Remember The Titans 78	
		Mark Knopfler 93	Lil' Zane 161		Third Day 184	Remember The Titans 78	
		Mark Knopfler 93	Lil' Bow Wow 22		Third Eye Blind 149	Remember The Titans 78	
		Mark Knopfler 93	Lil' Kim 95		Carl Thomas 73	Remember The Titans 78	
		Mark Knopfler 93	Limp Bizkit 1, 43		Three 6 Mafia 113	Remember The Titans 78	
		Mark Knopfler 93	LL Cool J 31		Son By Four 188	Remember The Titans 78	
		Mark Knopfler 93	Lonestar 130		SoulDecision 111	Remember The Titans 78	
		Mark Knopfler 93	Ludacris 4			Remember The Titans 78	
		Mark Knopfler 93	Lil' Zane 161			Remember The Titans 78	
		Mark Knopfler 93	Lil' Bow Wow 22			Remember The Titans 78	
		Mark Knopfler 93	Lil' Kim 95			Remember The Titans 78	
		Mark Knopfler 93	Limp Bizkit 1, 43			Remember The Titans 78	
		Mark Knopfler 93	LL Cool J 31			Remember The Titans 78	
		Mark Knopfler 93	Lonestar 130			Remember The Titans 78	
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		Mark Knopfler 93	LL Cool J 31			Remember The Titans 78	
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		Mark Knopfler 93	Lil' Zane 161			Remember The Titans 78	
		Mark Knopfler 93	Lil' Bow Wow 22			Remember The Titans 78	
		Mark Knopfler 93	Lil' Kim 95			Remember The Titans 78	
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## TRILOKA LOOKS AHEAD ON 10TH ANNIVERSARY

(Continued from page 15)

Triloka's growth in the world music genre was spurred by a 1996 alliance with Mercury Records. "It proved to be very fruitful and led us into doing more fusion-oriented world music," Markus says. "It introduced us to even more international flavor."

However, the joint venture with Mercury dissolved in the wake of the PolyGram/Universal deal last year, which led to Triloka entering into its current agreement with Gold Circle Entertainment. "In October 1999, they purchased the interest that Mercury/PolyGram/Universal had held in Triloka, and we were able to get back all our catalog, and we started anew in January 2000 with Gold Circle as our partners," says Markus.

"Through this new association with Gold Circle, we've jumped out into the Latin area, and we've actually done a singer/songwriter album, which would be hard for us to call world music," Markus continues. "It's Laura Satterfield, who is Rita Coolidge's niece."

Coolidge, Satterfield, and Coolidge's sister Priscilla form the trio Walela, one of Triloka's most successful acts. Coolidge will be presented with a Lifetime Achievement Award on Nov. 11 at the Native American Music Assn.'s awards show in Albuquerque, N.M.

The label's roster also includes Senegalese artist Vieux Diop, Latin artist Laureano Brizuela, and M Path, a world music group that features Gardner Cole (whose songwriting credits include Madonna's "Open Your Heart") and Celtic pop artist Emer Kenny from Dublin.

Triloka celebrated its 10th anniversary year in May with a concert in New York and has also been utilizing its Web site, [triloka.com](http://triloka.com), to increase awareness. "There are tracks now that people can assess on our site along with sort of a photo book of the various musicians," says Markus. "We are giving away some tracks, downloading some tracks, and we also did a 10th anniversary sampler; people can go in [stores], and if they buy one of our products, they'll get a free sampler. We've used the Internet to sort of celebrate our 10th anniversary."

Most radio exposure for world music comes via college radio, NPR, and some triple-A, so labels are always seeking additional avenues of exposure. "One thing that really helps is obviously what's gone on with movies, TV, and commercials," Markus says. "The soundtrack to 'Dead Man Walking' [featured the late] Nusrat Fateh Ali Khan, probably one of the biggest-selling world music artists. On that soundtrack he did duets with Eddie Vedder of Pearl Jam, and that was instrumental in bringing this kind of music to a mass mainstream audience."

Markus is looking to capitalize on film and television opportunities. A cut from the Triloka act Tulku is being used in the new Elizabeth Hurley/Brendan Fraser film, "Bedazzled."

"These are the kinds of things that have expanded our horizons tremendously to where now people aren't afraid of hearing a foreign language or a guitar sound," he



DAS

says. "I must say that that's been instrumental in the expansion of world music in this country. In Europe, they are ahead of us; it's much more common than here."

"The biggest challenge is getting people to realize it's not all that odd," adds Triloka VP of marketing Tom Frouge. "One of the things we try to do here is get people to realize they have been listening to world music all their lives, even if they don't realize it. The first world music many of us heard was Ravi Shankar on the Beatles' records."

Frouge says the label is looking to approach a chain like Borders or Barnes & Noble about a special promotion early next year to coincide with the new Krishna Das album. Triloka will have someone come in and do introductory yoga demonstrations, which it feels will be of interest to the Borders/Barnes & Noble demographic.

"Then they can play Krishna Das

in the background," Frouge says. "We say, 'You can rack on one side the Triloka trance and chant CDs, but you can also bring your book side in by racking yoga instruction books and videos and make a whole event out of it.' It cross-markets more than one thing that they sell. One of the things we're going to strive to do in 2001 is come up with retail partnerships that are really creative."

Frouge says Triloka plans to sponsor contests to involve both retailers and consumers. It also plans to tie releases into calendar events. "We're going to do a goddess project in May that we are going to put out around Mother's Day," Frouge says. "One of the ideas was to, much like the yoga demonstrations, maybe do a lecture series on goddesses in different cultures."

Krishna Das' upcoming release will be one of the label's priorities in the coming year. The project is being produced by Rick Rubin. "I didn't ask him. He offered," says Das. "I would never impose on anybody, but he volunteered... I think it's going to be great. He gets a really clear, transparent, immediate sound."

Das' music has been readily embraced by world music aficionados, and especially yoga practitioners. "The feeling of the chants is very ancient," he says of his sound, "but the way it comes through my Western circuitry changes it into a kind of Western feeling musically."

## CHRISTIAN MUSIC EXECUTIVE BOB MACKENZIE DIES

(Continued from page 8)

tian distribution company. For the past 15 years, MacKenzie and Kerr have been involved in various music and real estate ventures.

In addition to his business acumen and creative skills, MacKenzie was well-known in the Christian music industry for mentoring many of the community's top artists and executives. Michael W. Smith signed his first publishing deal with Paragon/Benson Publishing in September 1980. "That's how I met my wife. I went to have a meeting with Bob MacKenzie, and he was running a little late," recalls Smith. "That's how I met Deb. She walked by, and I fell in love. I always give him credit... I loved Bob MacKenzie. We all know where he's at [in heaven]. What a great man! After a conversation with Bob you came away feeling 'I can do anything.' That's a real gift, being able to encourage somebody like that."

Benson Records president John Mays recalls watching MacKenzie in the studio. "He was the first real record producer I ever saw in action, and he was as intense a person as I've ever known," recalls Mays. "I was so impressed with how much he cared about every little detail. I really learned that from him—the slightest nuance of music he cared about in his production. He worked and worked to get things right."

Mays also cites him as a mentor. "He was so wise and so available. His advice and counsel is something I always held to be very valuable."

"It can be truthfully said of Bob what we all should want said of us—that he made a lot of the folks in his life better people for having known

him," says Stephen Speer, chairman of the GMA awards and criteria committee.

MacKenzie is survived by his wife, Joy, and two daughters, Kristen and Shana MacKenzie.

## ROLAND LUNDY EXITS

(Continued from page 10)

"I'm not sure I know enough yet, like anybody else, to really speak to the changes," says Sandi Patty's manager, Matt Baugher of Erickson & Baugher. "I've worked with Roland, along with Sandi, for 13 years, and I think I can honestly say I've never met anyone in the industry with more constant character and caring than Roland Lundy."

"He always exhibits that great combination of an astute businessman but with a sensitive heart," he adds. "I've seen that happen in public industry situations. I've seen that happen in private situations when a friend or an employee just needed support from a friend. He's just that type of guy. I think wherever he chooses to go next, they are going to benefit from those great gifts that he has. It goes without saying that we will miss him greatly at Word."

Leslie Burbridge, president of Burbridge Media Co., spent eight years at Word under Lundy's leadership. "Roland is one of the best leaders a company could have, and it's a great loss that he won't be leading Word anymore," she says. "He's one of the most well-respected people in the Christian music industry, especially by his employees, which says the most about him as a person."



by Geoff Mayfield

**ROCK OF AGES:** In its first week, **Limp Bizkit** becomes the fourth act this year to join the million-a-week club. With 1.05 million units, the band is in fourth place for the class of 2000, behind **N Sync** (2.4 million), **Eminem** (1.7 million), and **Britney Spears** (1.3 million). Among all opening weeks, it also ranks behind **Garth Brooks'** "Double Live," which in 1998 became the first album in the SoundScan era to hit seven figures in its first week.

Before we all become jaded, let's remind ourselves that even though this year's spring crop made it look like a commonplace event, selling a million or more in a week is still a big deal. Bizkit also ends up with bragging rights for the biggest SoundScan week by a rock act, exceeding the 950,000 units **Pearl Jam** pounded when "Vs." hit stores in 1993.

Of Bizkit's tandem tracks at radio, "Rollin'" continues to roll along, bulleting 16-13 on Modern Rock Tracks, while "My Generation" is going the other way, slipping to No. 24 after peaking at No. 18. The former is also the second-most-played clip at MTV, according to Broadcast Data Systems, while the band has been omnipresent on the channel's "Total Request Live." Coverage of Limp's release party has also been a regular MTV component since Oct. 13.

With the "Will it top a million?" question now answered, the next drama is how big a fall Limp's "Chocolate Starfish And The Hot Dog Flavored Water" takes in week two. As noted here last issue, recent chart-topper **Radiohead** and another rock band that bowed at No. 4 during that same frame, **Green Day**, both saw declines of more than 50% in their second week. **The Wallflowers**, now No. 19, offer the latest example of how a rock act can evaporate after an initial splash, posting a second-week drop of 37%.

If Limp follows suit with a decline of 50% or more, it still looks like a good bet to hold The Billboard 200's top slot for a second week. With runner-up **Ja Rule** at 177,000 units, down 36% from last issue's chart-leading total, and no huge competition hitting stores Oct. 24, a sum in the range of 400,000-500,000 should be more than enough to end the game of musical chairs that has occurred at No. 1. Following close behind Radiohead, it's the second time in three weeks rock has ruled the list.

Bizkit's bow ties a Billboard 200 record, with six albums debuting on the chart's summit in as many weeks. That matches a 1997 streak by **LeAnn Rimes**, **Live**, the "Private Parts" soundtrack, **U2**, **Scarface**, and **Aerosmith**. That earlier run would have actually hit seven had street-date violations not forced a premature debut, at No. 176, for the next No. 1, the **Notorious B.I.G.**'s posthumous "Life After Death."

**DOGS' DAY:** The Yankees win a big game at home, and you hear **Frank Sinatra** belt out "New York, New York." After a Mets victory on that team's turf, Shea Stadium's speakers pound out **Baha Men's** "Who Let The Dogs Out." That contrast is just the latest illustration of why this former New York resident adopted the Yankees, a considered decision I made almost 15 years ago when I moved to Gotham to join Billboard. But while "Dogs" may not be my cup of tea, I'll admit that consumers have taken to it like a pack of hungry mutts would to Alpo.

Last issue, when the entire top 10 was soft, was the first time Baha Men's album of the same name did not post a gain over prior-issue sales. Now the title recovers momentum in its 11th chart week, scoring its fifth Greatest Gainer award as it moves 7-6 with a 17,000-unit spike (116,500 units). In the past two years, only one title, **Santana's** "Supernatural," which won eight such trophies, has had The Billboard 200's largest unit gain more than five times.

Total disclosure forces me to admit that although Yankee Stadium's post-game ritual remains loyal to Sinatra, I did hear "Dogs" during a late-inning rally that helped the team upend the Oakland Athletics in the first round of playoffs. The song has made the playlist at several ballparks, with the Seattle Mariners claiming to be the first to bring it to baseball—which figures, since football fans in that part of the world take credit for creating the distracting phenomenon known as the wave. Only time will tell whether "Dogs" will be a permanent fixture at ballgames, joining such stadium perennials as **Gary Glitter's** "Rock And Roll (Part 2)" and **Village People's** "Y.M.C.A.," or whether it'll fade as fast as **Los Del Rio's** "Macarena." I've got a feeling we'll know as soon as next season.



# IFPI Seeks Political Aid To Clamp Down On Thriving Piracy In Ukraine

BY GORDON MASSON

LONDON—The International Federation of the Phonographic Industry (IFPI) is hoping that political pressure will help the music industry in its battle to clamp down on Ukraine's rampant piracy problem.

Despite an agreement signed by President Clinton and his Ukrainian counterpart, President Leonid Kuchma, to bring the piracy issue under control, IFPI officials visiting Kiev earlier this month learned that the problem is as bad as ever, if not worse.

An IFPI delegation, made up of international and Ukrainian recording industry executives, visited Kiev Oct. 19-20 to raise awareness of the fight against international music piracy and the measures needed to help develop a thriving Ukrainian music market.

"We met with representatives of the ministry of foreign affairs, the ministry of education, and the state department of intellectual property," Stefan Krawczyk, IFPI director for Eastern Europe, tells Billboard. "We met with a key member of the Ukrainian parliament who runs the intellectual property committee, and we also had meetings with various key legal advisers to the government. We had hoped to get some positive news on their legislative efforts to combat piracy, but we did not get the good news we were expecting."

In a country where the level of piracy on international repertoire reaches more than 90% and local repertoire reaches between 80% and 90%, the need for new legislation is obvious, but the music industry delegation was "extremely disappointed" at the lack of progress made by the

Ukrainian government. According to IFPI estimates, Ukraine has one of the world's highest piracy rates—more than 15 times the European Union (EU) average.

In its "Special 301" report earlier this year, the U.S. trade representative (USTR) stated that, in the Ukraine, "[the] U.S. industry estimates that losses to the music industry alone are \$210 million" because of piracy.

In addition to Krawczyk, the IFPI delegation included Joe Govaerts and Alex Kasparov, president and VP of marketing for Eastern Europe, respectively, at EMI; Oleg Dolinsky, president of Comp Ltd.; Andrey Dakhovskyy, general director of Ukrainian Records; and Victor Pavlenko, general director of the Tavryiskie Iгры entertainment group.

Explains Krawczyk, "[The Ukrainian government] are pushing through copyright law amendments that are not taking any of the recording industry's concerns into account. They are slowing down and watering down the agreed CD plant regulations and therefore are most likely not to meet the deadline of the joint U.S./Ukraine action plan, and that will definitely lead to diplomatic problems."

Krawczyk says the problems seem to emanate from various government agencies that cannot agree to the text of the draft copyright laws. "All of these reasons disregard [pledges made] at the highest level—namely the action plan signed by Bill Clinton and President Kuchma, which very clearly outlines the results [Ukraine] has to achieve," he says.

Krawczyk adds, "The No. 1 reason for this trip was to bring support to the local record companies. [The lack of progress] might be disappointing for the international recording industry, but it's certainly at least as disappointing for the Ukrainian record companies. The local companies, two of which are now licensees of foreign companies [EMI and Universal], are trying to build up a healthy market here. They are taking an interest with the positive intention of developing this market. In that respect this is a major setback."

Another sticking point that potentially could land Ukraine in political hot water is the reopening of its pirate CD plants. "The plants were very briefly closed in June but are still operating," Krawczyk reveals. "We increasingly find evidence of very recent releases. I think the best example is the Madonna 'Music' album, which was released Sept. 19;

we've been finding clearly provable Ukrainian-made illegal copies, including bonus tracks, in countries all over the place. They've turned up in Prague, in Turkey, in Israel, and in Poland. Actually, the Ukrainian plants had the release before the official release date. So in August, illegal copies of 'Music' were already being found in the marketplace, and forensic testing shows that these were made in the Ukraine."

The IFPI is now looking for diplomatic pressure to be applied, and the organization is hoping that the threat of the USTR Special 301 process—which, if enacted, could severely hinder Ukraine's economy—may help to reverse the country's apparent U-turn on its copyright law promises.

"The next step will be to get the international community to address Ukraine to get them back on track and to get this knowledge back into the minds of the decision makers that there is some urgency. And from the U.S. side, the next step will be to review the situation and see what they have to do within the framework of the Special 301 process," says Krawczyk.

He says, "I'm glad to say that at this point in time everybody is on board so that the U.S. and the EU are addressing this at the highest level, and I think that we will be having some sort of showdown [with the Ukrainian government] in the coming months."

## COPYRIGHT DIRECTIVE DRAFT GETTING SECOND LOOK

(Continued from page 10)

tional Federation of the Phonographic Industry (IFPI), were disappointed with the draft legislation. In particular, major content-provider groups such as the music industry labeled the original proposal as inadequate for the digital environment.

MEPs were due to have received the Copyright Directive documentation by Tuesday (31); they then have up to three months to carry out the "second reading" of the legislation. A vote will be held in the European Par-

liament at some point early in 2001 to approve the legislation and any amendments.

Jay Berman, IFPI chairman/CEO, says, "We are trying to make a few minor changes [to a couple of sections in the draft directive], but nothing that would undo the fundamental document as it exists today."

Meanwhile, in a "soft" lobbying exercise, the IFPI on Oct. 24 held a "Friends of Music" evening in Strasbourg, France, home of the European Parliament. The event included a performance by IFPI artists' representatives the Corrs before a select audience of MEPs and government officials. The Irish family group were to be

introduced onstage by Nobel Peace Prize winner and MEP John Hume.

The Friends of Music program allows prominent artists to meet with MEPs in an informal setting; in the past, it has involved speeches and debates with Europe's regulators. Previous participants include Sir George Martin and the late Sir Yehudi Menuhin.

An IFPI representative comments, "The Corrs' performance before some of Europe's top politicians and legislators helps us to stress the importance of the European music industry and its place in European culture and the arts."

## MTV2 AIMS TO BECOME MAJOR VIDEO NETWORK

(Continued from page 10)

Already on MTV2's programming slate is a Web-oriented viewer-request program called "Control Freak," which is expected to be on the air by the time the transition is completed.

MTV2 will eliminate the Box's main "jukebox" feature of charging viewers a fee to request videos shown on the network.

### FOR THE RECORD

Lisa Angelle is the first artist to host "VH1 Country," not VH1 as reported in the Oct. 21 issue of Billboard. The program is called "VH1Country Introduces Lisa Angelle."

A story in the Songwriters & Publishers section in the Oct. 28 issue incorrectly identified the Corrs as signed to a publishing agreement with BMG Music Publishing. While BMG Music Publishing has cuts on the Corrs album co-written by Corrs producer/co-writer Robert John "Mutt" Lange, the Corrs have a publishing deal with Universal Music Publishing.

"We're still committed to our No. 1 goal: breaking new artists and being a partner to the music industry," says Cohn.

"MTV2 has always been great for real music fans," says Epic Records senior director of video promotion Evan Prager. He adds that MTV2's expanded audience reach will be "the biggest opportunity" to come along in a while for video promoters. "It's too bad that we'll be losing the Box, but with MTV2's expansion, it's almost like a new outlet has been added."

Keeping MTV2 a music-oriented network with an innovative mix of videos is also a concern for many in the music industry (Music to My Ears, Billboard, Aug. 2, 1997).

"I hope we don't start seeing [MTV non-music shows] 'The Real World' and 'Road Rules' on MTV2," says Prager.

"MTV2 will stay 100% focused on music, with 95% music videos," asserts Cohn. "We don't want MTV2 to have the stricter playlist that MTV has, and we want to keep the spontaneity that people love about MTV2."

Cohn adds that MTV2 will keep its music mix of pop, rock, R&B, and hip-hop but that MTV2 will add separate blocks of programming devoted specifically to rock and R&B/hip-hop videos. There is also a probability

that MTV2 will add concerts to its longform programming.

MTV2, which has been commercial-free since its launch, will become an advertiser-supported network in January.

In related news, MTV Networks parent Viacom reports that MTV Networks' third-quarter pro forma earnings jumped 24% to \$375 million from \$302 million last year. The company attributes the gain to double-digit increases in advertising revenue at MTV and VH1 and increased affiliate fees.

Assistance in preparing this story was provided by Brian Garrity.

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Exclusive Album Reviews

Ludacris  
"Back For The First Time"  
(Def Jam)

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"Hashin' It Out"  
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## More 'Sparkle' Added To Music Video Conference

Several special events have been added to Billboard's Music Video Conference, which takes place Nov. 8-10 at the Universal Hilton in Universal City, Calif.

The conference will kick off with an opening-night reception sponsored by Motown Records, which will include a performance by R&B artist Sparkle, who was introduced to the music world two years ago by superstar R. Kelly. Their duet, "Be Careful," hit No. 1 on Billboard's Hot R&B/Hip-hop Recurrent Airplay chart in 1998. She is back with her new album "I Told You So," produced by Steve "Stone" Huff of Stone Productions. Motown will also be previewing artists' videos on a large screen in the conference hall of the hotel.

The second night will include an MVC Happy Hour sponsored by Enroute, a new technology company that describes itself as "an immersive application provider." The event will feature a presentation of Enroute's groundbreaking FirstPerson immersive video format, which enables viewers to watch broadcast-quality content such as music videos and concerts in 360-degree video.

The conference's closing night belongs to the annual Billboard Music Video Awards Show. Fore-Front recording artist Stacie Orrico has been added to the list of presenters for the show, joining previously announced presenters R&B singer Dave Hollister, contemporary Christian star Bob Carlisle, and heavy metal band Coal Chamber.

Orrico's debut album, "Gen-

uine," hit No. 1 on Billboard's Heatseekers chart in September. Her "Genuine," video is a Billboard Music Video Award nominee for best new artist clip in the Contemporary Christian category.

Throughout the conference, Intertrust Technologies will be providing attendees with free e-mail access and digital rights management demonstrations. The Universal Hilton will have two special hotel video channels sponsored by Epic Records, whose channel will feature around-the-clock new videos, and Atlantic Records, whose channel will run several of the nominated local video shows from across the country. Other conference sponsors include Tommy Boy Records and Priority Records.

Award-winning music video director Wayne Isham will be the keynote speaker for this year's conference. Featured panels will be moderated by music video industry leaders and will cover a wide-range of topics including "Playing In The Big Leagues: How To Advance In The Music Video Industry," "Brave New World: How New Technology Is Changing The Music Video Industry," "The Screening Room: Passing Judgment On New Artist Videos," and "Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, and Censorship."

For more information about the Billboard Music Video Conference, contact Michele Jacangelo at 646-654-4660 or visit our Website at [www.billboard.com/events/mvc](http://www.billboard.com/events/mvc). For hotel reservations contact the Universal Hilton at 818-506-2500.



SPARKLE



ORRICO

## Here Comes The Man In Black

THE THIRD TIME IS definitely the charm for **Johnny Cash**. "American III: Solitary Man," his latest work on the American label, enters The Billboard 200 at No. 88, giving the Man in Black his highest-charting solo album in almost 30 years. The last Cash set to reach a higher position was "Man In Black," which peaked at No. 56 in 1971.

Cash made his debut on **Rick Rubin's** American Recordings label in 1994 with the first "American Recordings," which peaked at No. 110. "Unchained" stopped at No. 170 in 1996, and a "VH1 Storytellers" set went to No. 150 in 1998. Last year, "16 Biggest Hits" on Legacy/Columbia found its way to No. 185.

Two collaborative efforts have peaked higher than "American III" in recent years. "Class Of '55," which reunited Cash with Sun labelmates **Carl Perkins**, **Jerry Lee Lewis**, and **Roy Orbison**, reached No. 87 in 1986. Four years later, "Highwaymen 2," with **Willie Nelson**, **Waylon Jennings**, and **Kris Kristofferson**, peaked at No. 79.

With the debut of "American III," Cash's album chart span expands to 41 years and 11 months. That dates back to the first appearance of "The Fabulous Johnny Cash" the week of Dec. 8, 1958. That puts Cash in very rare company among artists with the longest album chart spans in the rock era. The only artists with longer chart spans are **Elvis Presley**, **Frank Sinatra**, and **Tony Bennett**.

Meanwhile, Cash has the highest-debuting title on Top Country Albums at No. 11. It's his highest debut in this chart's history, and not counting the "Highwayman" sets, his highest-charting country album since "One Piece At A Time" went to No. 2 in 1976.

INDEPENDENT'S DAY: Every commercial single released by **Destiny's Child** has reached the top 10, so it's no surprise that "Independent Women Part 1" (Columbia) is jumpin' jumpin' 15-7. What is surprising is that the soundtrack cut has done so well before its parent movie is released. "Charlie's Angels" opens in theaters Nov. 3.

The "Independent" leap gives Destiny's Child two adjacent titles in the top 10, as "Jumpin', Jumpin'" is still performing well, sliding 6-8 at the half-year mark. "Independent" isn't the only "Charlie's Angels" track making chart noise. "Angel's Eye" by **Aerosmith** leaps 24-6 on Mainstream Rock Tracks.

'BABY' LOVE: With the year almost at an end, there is a new contender for the runner-up slot on the list of No. 1 titles that have had the longest reigns on the Hot 100 in 2000. No one will catch "Maria Maria," which gave **Santana Featuring the Product G&B** a 10-week run. Second place is now a three-way tie among "I Knew I Loved You" by **Savage Garden**, "Music" by **Madonna**, and "Come On Over Baby (All I Want Is You)" by **Christina Aguilera**, which were all on top for four weeks each. If Aguilera is No. 1 next issue, she'll have second place all to herself.

STILL 'HERE': British trio **BBmak** descends slowly on the Hot 100 with "Back Here" (Hollywood), which only slips one notch to No. 37 in its 28th chart week. That's because of its newfound airplay success at AC radio. The track is the new No. 1 title this issue, making BBmak the first Brits to rule the AC chart since **Phil Collins** did it with "You'll Be In My Heart" in the summer of 1999.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	605,267,000	607,246,000 (UP 0.3%)
ALBUMS	535,779,000	561,817,000 (UP 4.9%)
SINGLES	69,488,000	45,429,000 (DN 34.6%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	453,859,000	499,725,000 (UP 10.1%)
CASSETTE	80,699,000	60,775,000 (DN 24.7%)
OTHER	1,221,000	1,317,000 (UP 7.9%)

OVERALL UNIT SALES THIS WEEK	
14,327,000	LAST WEEK
13,555,000	CHANGE
UP 5.7%	THIS WEEK 1999
13,373,000	CHANGE
UP 7.1%	

ALBUM SALES THIS WEEK	
13,476,000	LAST WEEK
12,606,000	CHANGE
UP 6.9%	THIS WEEK 1999
11,939,000	CHANGE
UP 12.9%	

SINGLES SALES THIS WEEK	
851,000	LAST WEEK
949,000	CHANGE
DOWN 10.3%	THIS WEEK 1999
1,434,000	CHANGE
DOWN 40.7%	

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	302,468,000	307,529,000	UP 1.7%
INDEPENDENT	81,632,000	89,808,000	UP 10%
MASS MERCHANT	143,649,000	153,245,000	UP 6.7%
NONTRADITIONAL	8,030,000	11,235,000	UP 39.9%

ROUNDED FIGURES FOR WEEK ENDING 10/22/00

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 For more information, contact Jason Clark (Event Publicist) at 310-369-4517, or Art Arellanes (Producer/Talent Coordinator) at 323-965-0735

**Billboard Music Awards**  
 MGM Grand Hotel • Las Vegas • Dec. 5.  
 For more information, contact Sylvia Sirin at 646-654-4600

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