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# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 9, 2000



PHOTO BY PAMELA SPRINGSTEEN

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# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 9, 2000

## Post-Thanksgiving Retail Sales Off To Slow Start

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—U.S. music sales for the holiday shopping season appear to be off to a mixed start, despite the large number of albums sold by the Backstreet Boys.

Thanksgiving weekend, which marks the official kickoff of the biggest sales period of the year, produced results that were decidedly "flat" in comparison with the same time last year, according to merchants polled by Billboard.

An uncertain economy, particularly strong numbers a year ago, and the beginnings of a price war among music and video retailers promise to make Christmas 2000 a difficult selling season, retailers say. And some see E-commerce as a bigger threat

### NEWS ANALYSIS

to brick-and-mortar retail this year than it was in 1999.

"If we are soft going into a major selling season and have significant margin compression on top of that, that is a very evil prognostication for the coming critical three or four weeks," says Mike Dreese, CEO of Newbury Comics.

But Scott Levine, director of marketing at MusiCland, sums up the general mood among music sellers when he characterized Thanksgiving weekend sales at the 1,328-store chain as "OK."

"They weren't great, but it wasn't a disaster," he says.

To be sure, the  
*(Continued on page 96)*

## Pop, Rock Edge Out Country As Talent Choice For Fairs

BY RAY WADDELL

LAS VEGAS—Once overwhelmingly the haven for all levels of country acts, North American fairs and festivals have taken a decidedly rock/pop slant in their talent purchases of late, a trend that holds true heading into 2001.

Booking agencies and fair talent buyers met here to kick off the 2001 buying season during the 110th annual International Assn. of Fairs and Expositions (IAFE) convention and trade show, Nov. 27-30. It's a gathering that annually sets the tone for

how fairs will spend millions of dollars on entertainment for the coming year, and for the past  
*(Continued on page 109)*



Backstreet Boys Plan Big Tour  
Page 8

## Jazz/AC Is Fiscal & Ratings Success

### Radio Outlets Increase

BY MELINDA NEWMAN

LOS ANGELES—As Broadcast Architecture (BA) and Star Systems prepare to roll out a number of new Clear Channel-owned jazz/AC stations in secondary markets, the move could eventually take the format to more than 100 stations across the nation.

"I'd love to get 10 more [stations] within the next 12 months, but it's not going to stop there," says Allen Kepler, Broadcast Architecture VP of programming.

*(Continued on page 100)*



### Grammy Category Helps Format Find Respect

BY MELINDA NEWMAN and FRANK SAXE

LOS ANGELES—As stars in their own format, today's jazz/AC artists say they often feel as if they're toiling away in a "parallel

thing on television. The jazz critics hate us because we're not jazz enough for them," says Columbia Records guitarist Peter White, one of smooth jazz's core artists.

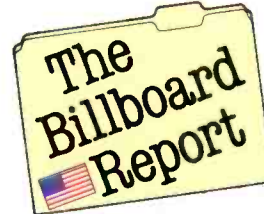
"We're like the Rodney Dangerfields of the music business—we get no respect," chimes in Warner Bros. trumpeter Rick Braun, one of the format's stars.

But all this may be changing, because this year the National Academy of Recording Arts and Sciences elected to add a best pop instrumental album category to its Grammy Awards roster.

*(Continued on page 98)*



KOZ



universe" to the mainstream music world.

"Major newspapers don't write about us; magazines don't. We don't get any-

## Latin Crossover's New Twist

BY LEILA COBO

MIAMI—Crossing over—from English to Spanish and from Spanish to English—has quickly gone from trend to standard practice in virtually all musical genres, from rap and mariachi to pop and salsa.

Now, the latest offspring of the Latin music boom is a growing number of new artists who are Latin in background but American in breeding and who have chosen to record their debuts in

English, aiming for the mainstream market. The caveat? Their idea of mainstream is heavily Latin, as much in rhythm and instrumentation as in the liberal use of Spanish as another element to play with.

The results run a wide gamut. Artists whose debut albums are due out in the beginning of the year and whose companies have admittedly "high" expectations regarding sales include Crystal  
*(Continued on page 102)*



LUGO



ENRIQUEZ

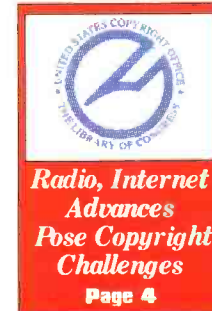
**LATIN MUSIC 6 PACK**  
ROCK EN ESPAÑOL • FOLLOWS PAGE 70

## Performance Right Group SoundExchange Debuts

BY BILL HOLLAND

WASHINGTON, D.C.—Money and politics may have been the deciding reasons why the five major U.S. record companies agreed to let SoundExchange, the new performance right organization formed to collect and distribute U.S. performance revenue for non-interactive digital services, pay recording artists their share of digital performance royalties directly, rather than applying the royalties to unrecouped royalty accounts.

Developed by the Recording Industry Assn. of America (RIAA), SoundExchange will begin collecting and distributing royalties for those parties eligible for statutory licens-  
*(Continued on page 96)*



**THE BILLBOARD MUSIC AWARDS PREVIEW**  
BEGINS ON PAGE 25

**SPOTLIGHT 2 RAP & HIP-HOP**  
BEGINS ON PAGE 45

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# Radio, Net Challenge Copyright Practices

## Changes Sought To DMCA Streaming May Cost Radio

**BY BILL HOLLAND**

WASHINGTON, D.C.—At a Nov. 29 hearing here, officials from the U.S. Copyright Office and the National Telecommunications and Information Administration heard testimony on whether changes in the 1998 Digital Millennium Copyright Act (DMCA) update of the U.S. copyright law are needed.

Executives from the Digital Media Assn. (DiMA) and several of its member Internet music companies, such as Launch Media and MyPlay.com, joined representatives from the National Music Publishers' Assn., the Recording Industry Assn. of America (RIAA), the National Assn. of Recording Merchandisers, and 20 other organizations for the all-day hearing to determine whether the law's sections on fair use and first sale should be modified.



The digital entertainment executives said that if the sections were not changed, innovation and customer satisfaction would suffer. The old-line content providers disagreed, saying the "freebie" mentality of unauthorized copying would escalate if the law was changed.

"It is important that we don't tie the copyright law to a particular technology," said Jonathan Potter, executive director of DiMA. "All the different technologies should be treated the same."

He said the first-sale doctrine, which now allows a consumer who purchases a CD the right to sell it, should extend to the right to sell digital downloads of purchased material.

Online music companies also said that the DMCA's section allowing consumers to copy computer software for archiving or backing up in case a computer crashes should be expanded to allow the hard-drive storage of temporary "ephemeral" copies in streaming music and video digital media. This would effectively deny the current separate "reproduction" right now available to such content providers as music publishers, who oppose the change and call it "shoehorning."

DiMA members, however, complained that they shouldn't have to pay an extra royalty for a temporary archival copy and that such restrictions impede business.

RIAA senior executive VP and general counsel Cary Sherman said the first-sale doctrine "simply limits the distribution right afforded to copyright owners as it relates to particular physical copies. It does not, as many have asserted, establish 'rights' regarding the use of copyrighted works, nor exemptions from any other exclusive rights of copyright owners."

He added, "While we agree that a copy in digital format is entitled to the privileges in Section 109 [of the Copyright Act] like any other physical copy, Section 109 does not and should not permit reproduction or any other activity that would implicate the rights of the copyright owner."

Sherman also said that complaints from new technology companies about restrictive licensing should not be addressed in the hearing, which is part of a follow-up study required by the DMCA.

The agencies will offer a report on their views to Congress by Feb. 28, 2001.

**BY FRANK SAXE**

NEW YORK—The U.S. government is considering pulling an exemption that allows broadcasters to stream their radio stations on the Internet without paying copyright fees.

"It's in the final stages of review," says Sandra Sandros, an attorney with the U.S. Copyright Office, of a proceeding that will decide whether that exemption should continue. The government must also decide if streaming audio classifies as "interactive," thereby subjecting broadcasters to additional fees.

The Copyright Office's review began at the urging of several record labels and the Recording Industry Assn. of America (RIAA).

Sandros says the office is under pressure to complete the rule-making since it is "holding up" a separate proceeding begun after the 1998 passage of the Digital Millennium Copyright Act, which would adjust the amount of money charged to radio stations and other users. Bills will not be going out to radio station owners anytime soon, however, since it is expected that rate-hike proceedings will take an additional 12-18 months to complete. Court challenges to the Copyright Office's ruling are also probable.

In March, the National Assn. of Broadcasters (NAB) filed a suit against the RIAA insisting that broadcasters should not be subject to paying royalties for their Internet simulcasts. The NAB argues that the "non-subscription, simultaneous streaming activities" of its 5,000 radio broadcast members are exempt from those royalties. It also claims that broadcasters will suffer "substantial hardship" if forced to pay royalties to artists and producers for streaming their programming. Broadcasters already pay \$300 million a year to ASCAP and BMI, notes an NAB spokesman.

The top two broadcast companies had little to say at press time. A Clear Channel spokesman declined to comment. Viacom, through its Infinity division, is the only radio group owner not streaming any stations on the Web. Infinity COO David Pearlman says the issue "doesn't apply to us at the moment, [because] we don't stream out stations. However, we support the NAB's position." Added another CBS executive, "I guess [Viacom CEO] Mel [Karmazin] was right for waiting on streaming."

"People want to talk about paying a percentage, and nobody has seen any revenues from all this stuff yet. It's hard to pay a fee when nobody has made any money," says Emmis CEO Jeff Smulyan, who spearheaded the Local Media Internet Venture. The deal will supply technology, content, and sales support for stations owned by Bonneville, Emmis, Entercom, and Jefferson-Pilot, as well as Canadian broadcaster Corus Entertainment, to take on established Web portals when it launches next year (Billboard, Oct. 7).

*The NAB argues that 'non-subscription, simultaneous streaming activities' for its 5,000 radio broadcast members are exempt from royalties*

## LETTERS

### PEER-TO-PEER PIRATE LABELS?

A message from the front ("Peer-To-Peer File Sharing Is Top Topic At Webnoize," Billboard, Nov. 24): My average customer brags about downloading most of the chart-topping tracks. Then they burn their own compilation CD and sell copies to friends! Every kid in the world with a computer has become a pirate record label. The only saving grace is the artist-loyal consumers who'll buy a CD for photos, lyrics, and other artist-related goods enclosed. I suggest all record labels go out of their way to include these tie-breaking attractions. Pushing out the vinyl market and rushing in the new technology has brought the industry to the cliff's edge, looking down at the rocks and churning, uncaring sea (of illegal down-

loads). Good luck, everybody.

Jim LaLumia  
 Record Connection  
 Ronkonkoma, N.Y.

Topic: Napster: Question: Why are so many people using it? Answer: To get the music we can't obtain at retail! I could easily have downloaded the new Linda Eder single "Vienna" from the Web, but the maxi-single was made available to the public, so I bought it. I want to see the cover art, hear all the different remixes, and pick my favorite. Make the music available, and they will come.

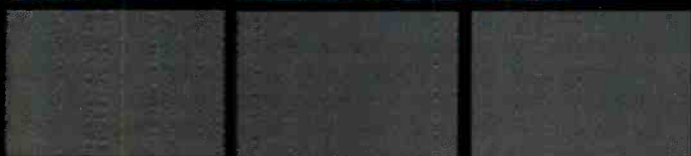
Steve Lojewski  
 Las Vegas

### RYAN ADAMS' 'BREAK' THROUGH

I loved reading Timothy White's column ("Ryan Adams' Healing 'Heartbreaker,'" Music to My Ears, Billboard, Nov. 4) on Ryan Adams, and I am so happy the world now knows how special this record is. As I was trying to track it down—eventually, on the Bloodshot Records Web site—I asked everyone if they knew about this unbelievable song I'd heard on World Class Rock Channel 103. I kept calling the radio station and asking them to play "Come Pick Me Up." I had to hear it every day. When I finally received my CD in the mail, I couldn't stop listening.

Lisa Battista Giglio  
 Studio City, Calif.

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.



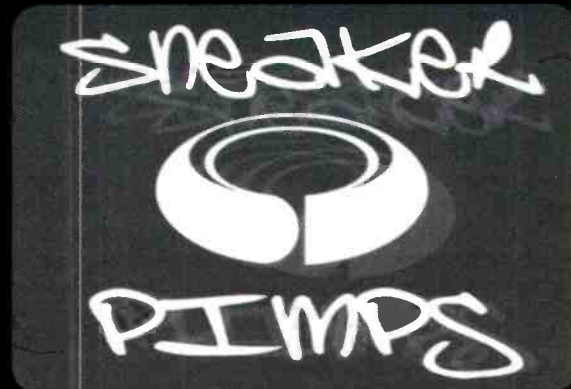
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Easy Pop, Instrumental Pop

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Rap/Hip-Hop

Alternative Rap/Hip-Hop,

Christian Rap

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<b>GOSPEL</b> ★ MOUNTAIN HIGH... VALLEY LOW • YOLANDA ADAMS • ELEKTRA
<b>KID AUDIO</b> ★ DISNEY'S CHRISTMAS COLLECTION • VARIOUS ARTISTS • WALT DISNEY
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<b>REGGAE</b> ★ ART AND LIFE • BEENIE MAN • SHOCKING VIBES / VP
<b>WORLD MUSIC</b> ★ WHO LET THE DOGS OUT • BAHA MEN • S-CURVE
<b>HOLIDAY</b> ★ DREAM A DREAM • CHARLOTTE CHURCH • SONY CLASSICAL

**TOP OF THE NEWS**

**10 Computer manufacturer** to pay levy on all CD burners included in its hardware, under German agreement.

**ARTISTS & MUSIC**

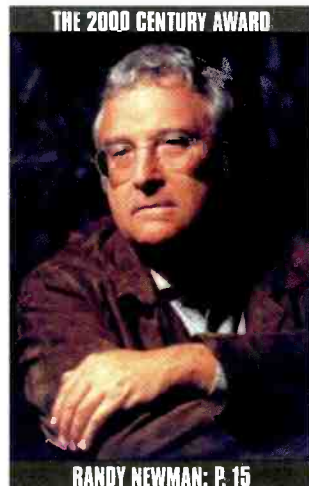
**10 Executive Turntable:** Tony Smith is named VP of promotion, East Coast, for Hollywood Records.

**14 Lionel Richie** readies his newest set, "Renaissance," for Island/Def Jam.

**14 The Beat:** Holiday compilations for one and all abound this season.

**28 Boxscore:** Elton John grosses nearly \$2 million in New York.

**32 Continental Drift:** Blis-



RANDY NEWMAN: P. 15

ster's "High Velocity" should raise eyebrows with its high-energy sounds.

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**RMM Files Ch. 11, Owes Damages To Monroig**

BY LEILA COBO

MIAMI—A Chapter 11 filing by Ralph Mercado and RMM Records & Video Corp. will not affect the company's regular operations or the promotion of its artists, according to RMM's legal counsel.

RMM filed for bankruptcy protection Nov. 14 with the U.S. Bankruptcy Court for the Southern District of New York, listing estimated assets of \$31.9 million and liabilities of \$12.73 million. Among its creditors is Universal Music Group, which is owed \$4.18 million for distribution costs.

The company says its financial problems are short-term. "Chapter 11 is a reorganization where you continue to remain as a viable business entity," says RMM attorney Brian D. Caplan.

RMM's filing comes in the wake of a copyright infringement suit that resulted in a federal judge ordering RMM to pay \$7.7 million to singer

Glenn Monroig last June.

"As a result of this arguably excessive jury verdict the only manner in which the business could remain ongoing is to file for bankruptcy," says Caplan, who is appealing that verdict on behalf of RMM.

According to Caplan, the appeal is scheduled to be argued in April 2001 before judges either in Massachusetts or Puerto Rico.

Monroig, a well-known salsa balladeer and songwriter whose latest credits include Ricky Martin's current hit "She Bangs," sued the company over the use of his song "Yo Soy." A jury in Puerto Rico concluded that the label used the song without Monroig's permission and failed to give him credit or pay him royalties. Monroig alleged that the label had used his song on several CD releases, including a Cheo Feliciano album and the soundtrack for the film "Yo Soy: Del Son De La Salsa."

The jury ordered RMM to pay Mon-

roig \$2 million for copyright infringement and \$5.5 million for violating his moral rights (the right of an artist to control his works) in Puerto Rico and other countries.

Caplan, deeming the \$7.7 million judgment "excessive," says, "There were roughly 43,000 units [of the Feliciano album] sold, so the jury verdict has no basis in law or fact for that type of monetary damages. We're confident that verdict should be reduced or overturned."

New York-based RMM Records, considered the largest and most successful independent record label in the salsa market, has launched the careers of India and Marc Anthony, among others. Those two singers are now signed to Sony, along with longtime RMM artist Celia Cruz. The label's current roster includes Domingo Quiñones, Michael Stuart, Manny Manuel, Oscar D'León, and rising star Kevin Ceballo.



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Produced by Nick Gold



Produced by Ry Cooder



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Produced by Nick Gold



# ASCAP Honors Lichtman

## Among Winners Of Deems Taylor Award

NEW YORK—Irv Lichtman, deputy editor of Billboard, will be presented with an ASCAP-Deems Taylor Special Recognition Award Dec. 6.

In announcing the honor, ASCAP stated that Lichtman, who recently announced his retirement effective Dec. 31, is being cited "for 45 years of outstanding work as a music industry reporter and editor for Billboard and other trade publications."

In addition to his 22 years at Billboard, Lichtman worked on the music publishing and label side, as well as at the trade magazine Cash Box for 19 years. For the past decade, he has edited Billboard's Songwriters & Publishers section, written the magazine's Words & Music column, and provided in-depth feature reporting for Billboard, as well as being a key contributor to the success of Billboard Bulletin.

"Billboard is thrilled to see Irv being so justly recognized with such

a prestigious honor," says Billboard editor in chief Timothy White. "His career in music trade journalism has helped shape the profession and set standards within Billboard as well as industrywide. Across the last half-century of the entertainment business, Irv is an inspiring figure and an integral part of Billboard's proud history."



Other honors announced Nov. 30 for the 33rd annual ASCAP-Deems Taylor

Awards include the broadcast award in television to senior VP Paxton K. Baker and VP Waymer Johnson for the 24-hour jazz cable programming service BET on Jazz, as well as the radio award to the Fordham University station WFUV New York for its programs "City Folk" (Rita Houston, music director) and "The Big Broadcast" and "Swing Time" (both hosted and produced by Rich Conaty).

Two Internet awards will be presented: the first to MTVi News, to be accepted by MTVi Group president/CEO Nicholas Butterworth and MTVi News VP Michael Alex, and the second to "Kalvos & Damian's" (Continued on page 97)



LICHTMAN

# Big Tour By Backstreet Boys Set

BY RAY WADDELL

NASHVILLE—SFX is already rolling out the big guns for 2001, and they won't get much bigger than the Backstreet Boys' 115-date worldwide tour, projected to gross in excess of \$250 million.

SFX will produce the entire Black & Blue world tour, which will begin stateside on Jan. 22, 2001, at the National Car Rental Center in Sunrise, Fla. Following an initial U.S. leg of stadiums and arenas in 23 cities, the tour will play Mexico and South America in April, Europe in May/June, and U.S. stadiums through the summer.

Then the tour goes international again, with shows in the Pacific Rim, Japan, Australia, and New Zealand on tap for October and November. More dates could be added, which would keep the Boys out for nearly a year on this outing.

The tour is of Rolling Stones proportions, not only in its global scope and mega-production values but also in the finances involved. "This is the richest [touring] deal in music history, relative to the guarantees [the group] is receiving vs. the ticket prices they're charging and the capacities they're playing," says Bruce Kapp, VP of SFX Touring, who with touring VP Brad Wavra is overseeing the Black & Blue tour and reporting to SFX Touring president Arthur Fogel. "It's gonna be huge."

Conversely, Fogel, who along with

SFX/TNA chairman Michael Cohl has orchestrated worldwide megatours by the Rolling Stones and U2, played things typically understated and close to the vest in regard to the Black & Blue tour. "We certainly believe in this band, and we're confident the tour will be successful," says Fogel. "There is no question this band has developed a strong base worldwide."

*'On our last tour, our fans gave us the thrill of breaking longstanding records for attendance held by the Rolling Stones and U2'*

- A. J. McLEAN -

### CONCERTED EFFORT

This will be the first worldwide tour undertaken from acquisition to implementation by SFX (TNA was in the midst of a global Stones tour when it was acquired by SFX in '99), and the biggest project by far since SFX was acquired by Clear Channel.

If the tour hits \$250 million, which many believe it will, it won't be a

record. The Rolling Stones, for one, closed out the '90s with a gross of about \$340 million on a nearly two-year tour of stadiums and arenas. Still, 100-plus sellouts for the Backstreet Boys aren't out of the question and are even expected by some.

"Every date we put up last year sold out in record time," says Kapp, referring to the SFX-produced Backstreet Boys tour of 1999-2000 that grossed more than \$55 million. "I've never seen an act sell out that quickly, and the heat has not subsided. They've kept their younger demo, and now they've even added a little older demo, as well."

Kapp adds that the Boys' appeal is global, particularly in Europe. "They started in Europe, so they're a stadium attraction overseas," he says.

While Fogel and TNA's global expertise will likely prove invaluable in the international arena, it's largely Kapp and Wavra's show. "Bruce Kapp and Brad Wavra have worked with this band for some time and developed a great relationship and understanding of what it takes, so we're happy they're driving the bus," says Fogel. "On a worldwide basis, [SFX/TNA] bring some experience and expertise, so when you put it all together, it makes for a great team to take this tour to the world."

Like last year's \$55 million-grossing Into the Millennium tour, SFX will put large numbers of shows on (Continued on page 105)

# Muze Sues Former Kiosk Partner

## Claims Digital On Demand's New Use Of Data Breaches Contract

BY WES ORSHOSKI

NEW YORK—Having already convinced a U.S. District Court Judge to slap a preliminary injunction on Digital on Demand (DOD), Muze Inc. is readying more legal action against its former partner.

New York-based Muze says it has filed suit against DOD in U.S. District Court for the Southern District of New York, seeking damages of at least \$300,000.

The suit centers on a new DOD record-store listening post program launched at a New York Barnes & Noble store in September. That system allows customers to listen to song clips simply by scanning an album's bar code.

Last year, Muze and DOD signed a licensing agreement that gave DOD's Red Dot Net in-store kiosks access to Muze's album information and song clip databases. Muze says that DOD violated that agreement by launching the listening post system, which was also powered by the Muze database.

Muze operates its own listening post stations, which require customers to punch in a code to listen to a selected group of albums. Barnes & Nobles uses the system chainwide.

Muze filed suit seeking at least \$300,000—the amount it would lose if Barnes & Nobles replaces the Muze listening posts with the DOD listening posts chainwide—with a request for a temporary injunction

preventing DOD from accessing the Muze databases. That injunction was granted Nov. 17 by U.S. District Court Judge Laura Taylor Swain.

Muze attorney Andy Baum says his client only licensed use of its databases in DOD's kiosks, which allow consumers to listen to song clips and order albums. Some enable customers to burn CDs at the kiosk.

Without the Muze data, DOD would not have been able to launch the listening post system in September, Baum says. "So, instead of waiting to develop their own ability, they just took our stuff," he says. "And of course there was no way we could get paid for it." Muze was receiving a percentage of sales made through the kiosks.

But DOD lawyer Marya Yee says the licensing agreement did not prohibit Carlsbad, Calif.-based DOD from using Muze data with a different type of technology. She says the company is fighting the suit, adding that Muze should have expected DOD's use of the data to change with the advancement of new technology. And, she says, the company "should have expected competition from a competitor."

Muze competitor Alliance Entertainment Corp. bought DOD earlier this year. Muze's closest competitor owned by Alliance, the All Music Guide (AMG), has begun to provide the data needed to power DOD's kiosks and the listening posts at the New York Barnes & Noble store, in the city's Union Square area.



Muze had the option of terminating its licensing agreement with DOD 90 days after the company was purchased by Alliance. Although Alliance is a Muze competitor, Muze did not feel it was necessary to cancel the agreement at that time, Baum says.

When DOD's listening post program launched in September, Muze, Baum says, sent the company a letter asking it to cease use of its databases. The use continued, he says, at which point Muze gave DOD notice it would terminate the agreement in 90 days—which expires Dec. 14. Swain's injunction prohibits the use of the Muze data through that date.

After receiving the termination notice, DOD began using the AMG data to build a new database, which has kept its kiosks from going blank as a result of Swain's injunction, Yee says. However, she says, the kiosks now have access to far fewer song clips than were available through Muze's system, which includes more than 1 million song clips.

# 'Live! At The Fillmore' TV Series Venerates San Francisco Venue

BY RAY WADDELL

NASHVILLE—The marketing and promotional clout of SFX will combine with one of rock's most legendary venues in "Live! At The Fillmore," a new television series featuring music acts performing at San Francisco's historic Fillmore auditorium.

The series will premiere Dec. 29 with Stroke 9, but the focus is perhaps more on the venerable concert hall than on the featured act.

"The Fillmore is the star," says Morty Wiggins, executive producer of "Live! At The Fillmore," out of SFX's Bill Graham Presents (BGP) offices in San Francisco. "It's almost

our job to stay out of the way."

Originally built in 1912, the 1,199-capacity Fillmore gained fame in the mid-'60s as the venue of choice for legendary promoter Bill Graham, who used the hall to help launch the careers of such acts as Jimi Hendrix, the Who, Grateful Dead, Jefferson Airplane, Creedence Clearwater Revival, Santana, and many others.

After 1968 Graham produced shows sporadically at the Fillmore until the 1989 San Francisco earthquake caused major damage. Following Graham's death in 1991, the company he founded followed up on his plans to restore the building. The (Continued on page 105)

# DVD Audio Stars At Confab

BY CHRISTOPHER WALSH

NEW YORK—With the Surround 2001 Conference & Technology Showcase set for Dec. 8-9 at California's Beverly Hills Hilton, uppermost on the minds of those in the professional audio industry is the introduction of DVD Audio.

The long-delayed format is finally here—Silverline Records released several titles in October, while Warner Music Group became the first major to do so, on Nov. 14—and the recording industry is hopeful for a deluge of multichannel work.

In the event that 5.1 mixes of

music-only content capture the attention of consumers, launching DVD Audio on a similar trajectory to that of the highly successful DVD Video format, properly equipped recording studios and skilled mix engineers can look forward to a very full schedule.

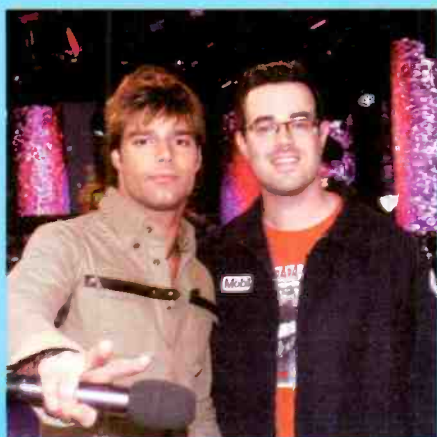
While many recording facilities have invested in new equipment to address multichannel mixing, few have yet to reap the rewards, at least in terms of music mixing. Stereo mixing, long the standard, still represents the overwhelming (Continued on page 108)





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# Turbo, Ultra Pact For U.S. Distribution

BY MICHAEL PAOLETTA

NEW YORK—Canada's globally revered dance/electronic independent, Montreal-based Turbo Recordings, has entered into an exclusive U.S. distribution deal with New York-based/Caroline-distributed Ultra Records.

According to both labels, 2001 will see 24 Turbo CDs streeting in the U.S., with the first two—DJ Jesper Dahlbäck's "Stockholm Mix Sessions" and DJ Lafleche's "Montreal Mix Sessions, V. 2"—arriving Jan. 23, 2001.



TIGA

Earlier this year, the U.K.'s highly prized Ministry of Sound entered into an exclusive licensing and distribution deal with Ultra (Dance

Trax, Billboard, March 4).

"Turbo is a unique label, as well as one of Canada's most successful electronic labels," says Patrick Moxey, president of Ultra Records and senior VP of A&R at Virgin U.S. "And it's not only known for its high caliber of artists and music, but for its incredibly designed artwork and CD covers, too. The label has developed a very strong cult following. For Ultra, this is a totally win-win situation."

As the founders of the 2-year-old Turbo, DJs Mark Dillon and TIGA couldn't agree more. "We've never been a label that's catered to trends," explains TIGA, who also owns dance specialty outlet DNA Records and (along with two other partners) the Sona club, both in Montreal. "This carries through to any label we'd consider working with."

While Turbo is distributed by Koch in Canada, Labaleine in France, and Prime in the U.K., TIGA acknowledges that he and Dillon always wanted to be a part of the Caroline distribution network

in the U.S. Of course, it helped that the pair also admired Ultra Records.

"Both Caroline and Ultra are well-recognized and respected in the U.S., which isn't always easy in such a huge marketplace," TIGA notes. "This will truly benefit us, because while Turbo has been receiving great reviews in the U.S. press, consumers couldn't always find our CDs in the stores. While it's been frustrating, we believe our deal with Ultra will greatly increase Turbo's visibility in the U.S."



MOXEY

To accomplish this task, Ultra will concentrate on retail marketing, press, and a Turbo tour (scheduled for the spring, and featuring DJs TIGA, Lafleche, and Dahlbäck), notes Moxey, who adds that "HMV, Virgin, and Tower will be our priorities. Equally important are all the independent accounts that support dance and electronic music; we'll be doing co-op programs with these accounts."

Complementing this three-pronged approach will be the availability of digital downloads of Turbo material via Ultra's deal with Emusic.com. Turbo also has its own Web site (turborecords.ca).

TIGA says the first six Turbo discs to enter the U.S. marketplace will be rereleases of discs currently available in Canada, France, and the U.K. In addition to the aforementioned Dahlbäck and Lafleche discs, these will include TIGA's "Mixed Emotions—Montreal Mix Sessions, V. 5" and Jori Hulkkonen's "Helsinki Mix Sessions" on Feb. 20, 2001, and Fred Everything's "Under The Sun" and ADNY's "Selections" on March 27. (Continued on page 100)

# GEMA Gets Levy On CD Burners

HP Deal May Lead To Charges On Other Computer Equipment

BY WOLFGANG SPAHR

MUNICH—The German music industry is celebrating a landmark agreement by which computer manufacturer Hewlett-Packard (HP) will pay a levy on all CD burners included in its hardware.

German authors' society GEMA secured an agreement on a copyright levy for CD burners, beginning Nov. 23, by which HP will pay 12 deutsche marks (\$5.22) to GEMA for every CD burner sold, as well as a retroactive amount of 3.60 deutsche marks (\$1.57) per unit for all CD burners sold prior to that date.

This decision was reached by the Regional Court of Stuttgart, before which GEMA was seeking to recover a levy of 23 deutsche marks (\$10) per unit from HP.

Back in May, the arbitration court of the German Patent and Brand Office had suggested a levy of 17 deutsche marks (\$7.39) per CD burner, which HP refused to accept. However, when it became evident during the proceedings that the court was in favor of a copyright levy, the company agreed to accept a compromise.

"This decision has created a precedent," says GEMA CEO Reinhold Kreile. GEMA now expects the other producers to follow suit and also pay the 12 deutsche mark (\$5.22) levy.

The German office of the International Federation of the Phonographic Industry also expressed its delight at the verdict. A representative tells



Billboard, "This was a question of justice. The record companies will get 42% of the money, GEMA gets 42%, and the literary authors 16%."

Fresh from its success on CD burners, GEMA is calling for levies on all digital devices that allow private copies of copyright material to be made. That would include computer hard discs. GEMA is currently in talks with the Central Assn. for the Electrical and Electronics Industry concerning the amount of such a levy.

The sales price of analog recording equipment already contain a levy of 18 deutsche marks (\$7.83) per video recorder, 2,50

deutsche marks (\$1.09) per cassette recorder, and 12 pfennigs (\$0.05) per 60-minute cassette. The German federal government now is examining the feasibility of introducing levies on other computer equipment, such as hard discs, floppy discs, and printers as well as modems, integrated services digital network equipment, and network cards.

Professor Reinhold Kreile, GEMA's chairman, says, "This settlement fulfills two major demands on the part of composers, artists, and film producers. Firstly, remuneration must now also be paid for digital copies. Secondly, it ensures that composers and artists receive their statutory remuneration with minimum delay. In this way, litigation which would have continued for years and gone through all instances has been avoided."

The settlement at the Regional Court of Stuttgart also allows the government to examine a suggestion by the German federal ministry of justice concerning the copyright levy on digital copies, as well as a reasonable increase in the amount of such a levy.

# Church's Ex-Manager Settles In Court Case

BY ROGER PEARSON

LONDON—A behind-the-scenes-agreement that brought an end to the acrimonious legal battle between Sony Music's teenage soprano Charlotte Church and her former manager, Jonathan Shalit, was rubber-stamped at London's High Court Nov. 24.

Although the deal is reported to have compensated Shalit with 2.3 million pounds (\$3.2 million), no firm details were revealed when the judge, Justice Evans Lombe, formally approved settlement of the case.

The case was dramatically halted the morning of Nov. 22, just before Shalit was scheduled to give evidence about what had been described in court by Shalit's lawyer as his "callous" dismissal.

Sony Music Entertainment Europe president Paul Burger made an unscheduled appearance that morning, and the case was adjourned while Shalit and Burger conversed and apparently struck a deal. There was no official statement from Sony by press time.

After the brief hearing Nov. 24, Shalit said on the steps of the court: "Everything's been finished and settled very amicably. I thank Sony Music for sorting everything out. It's over, and we are all very happy and pleased."

He added, "The agreement itself is strictly confidential, and no way will we be talking about it on either side. The whole thing is over. Naturally I am sad

it came to this, but it has been happily resolved, and I think all sides are happy with the outcome. The things that were said in court are a matter of public record but equally we have made up our differences, and everything has been forgotten. When I discovered Charlotte in 1997 I knew she was very unique. I

don't think anyone else in the world will be discovering another Charlotte."

Church's parents were branded as "callous" by Shalit's lawyer, Queen's Counsel Ian Mill, when the court case began Nov. 20. Shalit, who has also managed Leo Sayer, sued the Church family for (Continued on page 102)

# Swedish Industry Is Critical Of MTV For Lack Of Support

BY KAI R. LOFTHUS

STOCKHOLM—There should have been a warm glow coming out of Stockholm after this year's MTV Europe Music Awards, held in this city Nov. 16 (Billboard, Dec. 2). Instead there's a distinct chill in the air.

Taking advantage of the attention heaped on the city in the time preceding the awards show, the Swedish music industry decided to organize Stockholm Music Week, a series of events designed to highlight and showcase home-grown talent. The domestic industry hoped MTV would support the event but wound up disappointed.

"Had the Swedish music industry known from the start that MTV would completely ignore the city from which the event was broadcast, there would have been no support or attempt at cooperation whatsoever," declared an open letter, dated Nov. 24, from the Swedish group of the International

Federation of the Phonographic Industry (IFPI).

The letter's release followed a meeting in London Nov. 24 of IFPI Sweden officials and MTV Networks Europe executives at which the Swedes voiced displeasure with MTV Nordic and its handling of Stockholm Music Week. The letter adds, "[The Stockholm Music Week] was used in a one-sided fashion to enhance the status of the [MTV Europe Music Awards]. The music business in the next country to host the MTV Europe Music Awards is hereby urgently requested to watch out."

MTV Networks Europe president/CEO Brent Hansen says, "From a macro-level, I think we delivered really well. So how this is perceived by the industry has come as a bit of a shock."

Industry executives approached by Billboard declined to provide specific comments on the record (Continued on page 101)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Tony Smith is named VP of promotion, East Coast, for Hollywood Records in New York. He was VP of pop promotion and field promotion at Mercury Records.

Simon Collins is named director of A&R for the Island/Def Jam Music Group in New York. He was manager of A&R for MCA Records.

Mauro Deceglie is promoted to label director of Capitol Records in New York. He was marketing manager for the Northeast region.

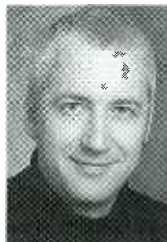
Andy Olyphant is named A&R executive for Giant Records in Burbank, Calif. He was an A&R executive for Almo Sounds.

**PUBLISHERS.** Todd Wilkes is promoted to VP of operations for Fame Music Publishing and House of Fame Inc. in Nashville. He was creative director.

Dana Rodriguez is promoted to



SMITH



COLLINS

associate director of media relations for BMI in New York. She was a coordinator of media relations.

**RELATED FIELDS.** Tim McDaniel is named head of McDaniel Entertainment in Santa Monica, Calif. He was a senior executive at Lippman Entertainment.


Jim DiBiasi is named COO/CFO for Jeff McClusky & Associates in Los Angeles. He was director of commercial development for Foster Wheeler.



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## SITES & SOUNDS I

Billboard looks at what lies ahead in e-music, with reports on the future of file sharing, the new revenue models, the advent of secure digital downloads, e-radio and more! We also revisit 2000, reporting on the years' major developments. Bonus distribution at MIDEM!

**ISSUE DATE: JAN 20  
AD CLOSE: DEC 22**

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## MIDEM 2001

Billboard profiles MIDEM 2001 attendees and their priorities for buying and selling repertoire at this year's exciting event. We also report on the major issues facing international markets and showcase the top global music companies. Bonus distribution at MIDEM!

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## UPCOMING SPECIALS

CHILDREN'S ENTERTAINMENT - Issue Date: Feb 10 • Ad Close: Jan 16

LATIN MUSIC 6-PACK I - Issue Date: Feb 17 • Ad Close: Jan 23

ASIA PACIFIC QUARTERLY I - Issue Date: Feb 24 • Ad Close: Jan 30

THE DOVE AWARDS - Issue Date: Feb 24 • Ad Close: Jan 30

THE BEST OF THE BRITISH - Issue Date: Mar 3 • Ad Close: Feb 6

NARM - Issue Date: Mar 17 • Ad Close: Feb 20

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# Artists & Music

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## Canada's Blue Rodeo Is Self-Releasing Its Latest Set Stateside

BY JIM BESSMAN

NEW YORK—Toronto favorite Blue Rodeo, whose U.S. albums have previously gone through the WEA distribution pipeline, is self-releasing its current Warner Music Canada disc, "The Days In Between," stateside on its own indie label, bluerodeo.com records.

The label is named after the band's huge Web site, which has been selling "The Days In Between" since Oct. 2. Starting Dec. 1, the album, which came out in Canada last year, became available to domestic retail as well.

Acclaimed for its eclectic roots-rock sound, Blue Rodeo has long enjoyed major success at home and strong cult status here. Its seven previous U.S. albums have been on Atlantic, EastWest, Discovery, and Sire, which issued the group's last album, "Tremolo," in 1997.

Lacking major-label distribution for its next U.S. release, and realizing that the American side of its business was increasingly going through the Internet, the band opted to go it alone and rely on the Web to get the word out to its U.S. following.

"Fans [in the U.S.] were finding out about our activities in Canada through the Internet and coming up to see us on their vacations, so I thought maybe we could just do it all ourselves," says Jim Cuddy, who shares Blue Rodeo's songwriting, vocals, and guitarwork with Greg Keelor. "We've had

radio play [in the U.S.], but we've always been more of a 'special choice' for people who have to search us out. If people surf the Net, they're more likely to find us than on the radio."

Based in Toronto, bluerodeo.com records is run by Susan DeCartier, the band's manager.

Longtime Webmaster Kevin LeFlar is setting up retail accounts, and Heather Pollack is handling retail marketing. This includes a network of U.S. field reps who deal with local stores and work tour markets.

Booked by the Agency Group, Blue Rodeo is a "meat and potatoes" touring band, according to Cuddy, and has just completed the first leg of a U.S. tour supporting "The Days In Between," with the second leg to commence in January

2001.

"We always try to plan a year between an album's release in Canada and the U.S., because we have an enormous touring commitment in Canada, and America's so huge that it's difficult to do both at once," says Cuddy. The band's retail efforts, he adds, will now involve such "prehistoric notions as taking a few albums in your satchel and handing them across [to dealers for them] to sell or take on consignment."

Shawn Ryan, owner of the Slip Disc store in Birmingham, Ala., and a devoted Blue Rodeo follower since 1989's "Diamond Mine," applauds the direct availability of "The Days In Between" from the band.

"Their stuff's been increasingly spotty in getting down here from regular distributors," notes Ryan, who keeps four or five Blue Rodeo catalog titles in stock at any given time. "It's an instant sell if I play it in-store, but I have to make an effort to get it, though it's a labor

great on the radio, and we've been huge supporters for a long time. They're definitely one of the core bands of the station and could play here every week and sell out."

Besides Cuddy and Keelor, who were just awarded the National Achievement Award for Outstand-

Success in the Canadian Music Industry by Canadian performing right society SOCAN, the 15-year-old Blue Rodeo includes bassist Basil Donovan, keyboardist James Gray, drummer Glenn Milchem, and pedal and lap steel guitarist Bob Egan.

"We kind of go on a cycle of very polished, focused records followed by very thorny and meandering ones that are all over the place," says Cuddy, who is ASCAP-affiliated in this country, through the group's Thunderhawk Music company.

"Tremolo," he says, was "very unpolished, but ["The Days In Between"] is polished and focused—fairly upbeat with fairly straight-ahead songs. There's a lot more momentum than on the last couple albums—and it's fun to play and good for audiences."

"The Days In Between" was co-produced by Blue Rodeo and Trina Shoemaker, an engineer associated with Daniel Lanois who won a Grammy for her work on Sheryl Crow's "Globe Sessions." It was recorded at Kingsway Studio, Lanois' former home base in New Orleans, where Blue Rodeo recorded its second album, "Diamond Mine," in 1989.

Bluerodeo.com records will follow "The Days In Between" next

year with domestic availability of Cuddy's and Keelor's 1998 solo albums, respectively titled "All In Time" and "Gone." Meanwhile, the group is reaping the benefits from its extensively remodeled and heavily trafficked Web site, which not only exhaustively covers Blue

Rodeo's activities and history but also exposes other artists and directs Blue Rodeo fans to their sites.

Indeed, the site lives up to its stated goal of establishing an "online music community," via discussion boards, chats, polls, games, and online events. Additionally, a New Music Network section showcases music from the many

artists who have cited Blue Rodeo as influences, and a One Degree of Blue Rodeo section highlights and links up with the many artists who have crossed paths with the band over the years, including Sarah McLachlan, Burton Cummings, Jann Arden, and Ron Sexsmith.

"That's our motivation," says Cuddy. "We've invested a lot of time and money to make the site enjoyable and keep it interesting, and we're trying more and more to get people dependent on it for information on tours and new releases."

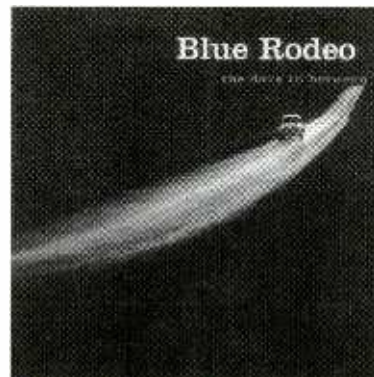
"Everything's so much more effective now," Cuddy adds. "Before we were always bitching about the record company not doing this or that. Now we do it ourselves, and it's so much more satisfying. I can understand that at a major label, we're not the focus of their endeavor—but we are now for us."

*'We kind of go on a cycle of very polished, focused records followed by very thorny and meandering ones that are all over the place'*

- JIM CUDDY -



BLUE RODEO



of love. I used to be the music writer for The Birmingham News and fell in love with the band and kept up."

The new album has already spawned several radio singles in Canada. "We've played the title track, the first one ["Cinema Song"], and 'Somebody Waits' and just added 'Begging You To Let Me In,'" says Wayne Webster, assistant PD and music director at Toronto AC station CKFM. "It's a good uptempo track and sounds

*'[Their music] is an instant sell if I play it in-store, but I have to make an effort to get it'*

- SHAWN RYAN -

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## Richie Enjoying New 'Renaissance'

### Singer Readies For U.S. Release Of His Island/Def Jam Album

BY GAIL MITCHELL

LOS ANGELES—On "Don't Stop The Music," one of 12 tracks from his forthcoming Island/Def Jam album "Renaissance," Lionel Richie sings, "I don't want to walk away from it/When the feeling's good, we can make beautiful music/Got to keep it up/Feel it in your heart now, feel it in your body now."

Though the singer/songwriter is ostensibly singing about a blossoming relationship, the upbeat track also symbolizes



RICHIE

Richie's nearly 30-year love affair with music. His award-winning career was jump-started in the '70s, when he was a member of Motown's six-man R&B/funk outfit the Commodores; he then catapulted into stardom in the '80s as a Motown solo artist. Following a '90s lull that saw him release two Mercury albums (1996's "Louder Than Words" and 1998's "Time") and battle throat and personal problems, the Tuskegee, Ala., native is ready to

make up for lost time.

The veteran artist's latest album arrives in an era when other R&B mainstays with new or soon-to-be-released albums (Patti LaBelle, Boyz II Men, and Gladys Knight, among others) are competing for turf in an unforgiving youth-oriented market where the term "veteran" is dismissed as meaning someone who is old and out of touch. But with "Renaissance," Richie seeks to dispel that notion and show old and new fans alike

that he's still creating the great—read "timeless"—music he's known for.

"I found out the old sound is the new sound," says Richie from Europe, where he's been stumping since October on behalf of the label's overseas push on the album, released there in the U.K. on Oct. 16. "Every generation comes with something new. But it really isn't new; it's just that generation's hybrid of it. This generation has the Backstreet Boys,

but Boyz II Men did the boy-group thing first. In our generation we called them the Temptations. And in the generation before that they were called Frankie Valli & the Four Seasons or the Drifters.

"When I started writing the music for this album, I realized everything these guys wanted to write was retro, which is exactly where I started," Richie notes. "I could have written 'Don't Stop The Music' for the Commodores."

(Continued on page 30)



Sharing A Tune. RCA teen diva Christina Aguilera recently joined Capitol act Dexter Freebish onstage for a performance of its single "Leaving Town." The cut is from the band's album "A Life Of Saturdays." Pictured, from left, are band members Rob Shilz, Kyle, and Chris Lowe; Aguilera; and band members Scott Romig and Charles Martin.

## Allman Brothers' Trucks Forms Flying Frog Label For Jam Bands

BY LARRY FLICK

NEW YORK—In forming his own indie label, Flying Frog Records, venerable Allman Brothers Band drummer Butch Trucks set out to create an environment for young bands that he wishes he'd enjoyed earlier in his career.

"Up to now, I've regretted every recording deal I've ever been involved with," he says. "Major labels are not really equipped or sensitive to the needs of a band like the Allman Brothers. Now that I've figured out what would've worked for us, I want to provide that for other bands."

Flying Frog is an entity designed to showcase what Trucks describes as jam bands—"the kind of bands that don't get played on the radio, the kind of bands that are built to thrive in a live situation. Our success will come without the support of MTV, for example," he says. "And that's cool. Our bands play music with intros longer than most pop singles."

Among the first projected releases on the label, which will find its way into retail outlets via several indie channels, is "Croakin' At Toads" by Frogwings, a side project helmed by Trucks. Much of the recording was captured during a gig at the famed Toad's Place in New Haven, Conn. In addition to Trucks, the band lineup includes percussionist Marc Quinones and bassist Oteil

Burbridge of the Abb and Truck's nephew Derek Trucks on slide guitar. Blues Traveler front man John Popper makes a guest vocal appearance on the set.

The project is already getting rave reviews from indie retailers, who view the establishment of Flying Frog as a boost to an area of music that doesn't often get a fair commercial shake.

"This is music that appeals to die-hard fans of great playing," says Sam Harper, owner of Dealer Discs, an outlet in Fort Worth, Texas. "And there's a larger audience for a record like this than most major labels would ever believe. I hope that Butch gets the support he needs to keep these bands and this label alive."



TRUCKS

Other acts already signed to Flying Frog are Boston-based trio the Slip, who have completed the fine album "Does," and Schleglio, a New York-rooted quintet whose first release on the label will be the full-length disc "Continent."

Both projects are points of pride to Trucks, who says they are exemplary of his plan to "finally have no regrets about how we—and our music—are being exploited. We're doing it ourselves, as a family. That's so important to me. At this stage in my life, everything has to be about moving forward in a way that's right, on a gut level."

## A Shopping List Of Holiday Albums From O'Donnell, Church, 'Ally McBeal'

**'T**IS THE SEASON: It's the most wonderful time of the year when there's that refreshing chill in the air, holiday lights blink gaily from all directions, and Christmas music fills our ears. In other words, it's my favorite time of the year. Here's my annual roundup of some new treats for holiday music collectors:

Various Artists, "Simple Gifts: A Windham Hill Collection" (Windham Hill): Soft and as gentle as falling snowflakes, this collection opens with pianist **Suzanne Ciani's** lovely version of "Adesta Fideles." Largely instrumental (there are a few vocalizations by **Samite**), this collection will definitely help soothe those frazzled nerves after one more trip to the mall has knocked you silly. Too sedate for a Christmas party but perfect for relaxing after the last guest has gone. Ends with **Sean Harkness'** very nice rendition of "Welcome Christmas" from "The Grinch Who Stole Christmas."

Various Artists, "Another Rosie Christmas" (Columbia): It's round two for **Rosie O'Donnell** and her collection of Christmas guests, including **Barry Manilow**, **Jessica Simpson**, **Smash Mouth**, **Sugar Ray**, and **Ricky Martin**. Some perform solo, and others are accompanied by O'Donnell. The musical results aren't as strong on this effort as on last year's offering, although top picks include **the Trans-Siberian Orchestra's** stately "The Prince Of Peace" (featuring **Marlene Danielle**) and Simpson's appropriately perky "Rockin' Around The Christmas Tree."

**Linda Ronstadt**, "Merry Little Christmas" (Elektra): On the surface, this would seem to be just what the doctor ordered—one of the best voices singing some of the best-loved holiday tunes, but something just doesn't work here. Ronstadt sounds gorgeous, but she just doesn't sound like herself, especially when she takes a chorale approach to "Away In A Manger" and "O Magnum Mysterium." Big points for trying something different, but buyers should understand that they are only getting the Ronstadt they know and love in small doses.

Various Artists, "All-Star Christmas" (Epic): A mixed bag, this collection features assorted tracks culled primarily from the included acts' previously released holiday efforts. It has to be the only disc where you'll find both **Charlotte Church's** angelic "The Little Drummer Boy" and **Elmo & Patsy's** nutty classic "Grandma Got Run Over By A Reindeer." Has the nice feeling of a mix tape you'd make yourself—a good one.

Various Artists, "Ally McBeal: A Very Ally Christ-

mas Featuring Vonda Shepard" (550/Epic/Fox Music): More than half of this CD features holiday tunes performed by **Shepard**, who has gained tremendous exposure on "Ally McBeal." She sounds great tackling some less traditional holiday tunes like **the Eagles'** "Please Come Home For Christmas" and the sassy "The Man With The Bag." The collection is rounded out by cast members performing standards. The real winner is **Jane Krakowski** (who plays Elaine) on "Run, Rudolph, Run." **Robert Downey Jr.** turns in a version of "White Christmas" that we can most politely describe as "interesting."

Thrown in for good measure is **Macy Gray's** take on "Winter Wonderland." (She does the same song, but a different performance, on Rosie O'Donnell's album.)

Charlotte Church, "Dream A Dream" (Sony Classical): It's as if the heavens opened up and deposited Church under your tree. She sounds unbelievably beautiful on such traditional hymn-based songs as "O Come, All Ye Faithful," "Hark! The Herald Angels Sing," and "Joy To The World." On lighter tracks like "Winter Wonderland," she tends to overwhelm the material, and as strong a voice as he has, fellow moppet **Billy Gilman** is no match for Church on the title track duet. One of this year's best offerings.

**Lonestar**, "This Christmas Time" (BNA): Standard Christmas fare that will appeal primarily to the group's faithful. Lead singer **Richie McDonald** has a solid voice, but it just sounds as if he is singing by rote except for on a few key tracks like "Please Come Home For Christmas." (Just a side note, but are the Eagles the last group to actually come up with what has become a new standard for the holiday? And why aren't more people covering **the Carpenters'** "Merry Christmas Darling"?)

**Bob Rivers**, "Chipmunks Roasting On An Open Fire" (Atlantic): For the truly demented or for when you've finally reached the end of your rope with your relatives, Rivers delivers an amusing (on first listen) twist on **the Chipmunks'** "The Chipmunks' Song" that would have Simon, Theodore, and Alvin scurrying for cover. The rest of the album—parodies of other Christmas songs and sketches that aren't for the faint of heart or for kids under 12—wears thin after the initial joke, but what would Christmas be without one album with which you can offend your parents? We'd love it if "Carol Of The Bartenders," which is set to "Carol Of The Bells," were required listening for everyone who's about to grab that extra eggnog.



by Melinda Newman

**B**illboard honors Randy Newman with its highest accolade, the Century Award, for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious regard their achievements deserve. It is a gesture unique in Billboard's history and one that is informed by the heritage of the publication itself.

Billboard Editor In Chief Timothy White describes Newman as "arguably the greatest living storyteller in American popular music."

"Tough but tender, understanding but never unctuous, caustic but much too caring to be cruel, Newman knows that art always interprets rather than merely mirrors reality," adds White, "and he has become a peerless annotator of all that ails and ennobles us. From 'I Think It's Going To Rain Today' and 'Political Science' to 'Short People,' 'Follow The Flag,' and 'I'm Dead (But I Don't Know It),' Newman has made indelible points in song about the heartbreak of betrayal, the folly of bigotry, and the dangers of blind faith—while

reminding us that life, however messy, is a process worth pursuing.

White also notes that "on each of Randy's albums or stage, TV and film scores, there are ingenious reinventions of classic parlor ballads or assorted New Orleans R&B forms, as well as rock, pop, soul, early hip-hop, cinematic orchestration, and the traditional Broadway musical form.

"And his narrative voice is as provocative and stirring in his composing for film soundtracks as it is for pop songs. To hear Newman's fragile, poignant, and vibrantly fluid work for such movies as "Ragtime," "Awakenings," "Parenthood," "Maverick," "The Natural," "Avalon," "The Paper," "Toy Story," "James And The Giant Peach," "Pleasantville," and "Meet The Parents" is to bear witness to an inspired talent whose pedigree in cinema scoring encompasses his own uncles Alfred, Emil, and Lionel, as well as other film music greats like Max Steiner, Erich Wolfgang Korngold, Miklós Rózsa, Franz Waxman, Elmer Bernstein, Nino Rota, Victor Young, John Barry, and Michael Nyman.

"Newman's 1999 album, "Bad Love," was among his best ever," White concludes, "and yet Newman in solo concert, alone at the piano, may still be Randy at

his melodic best: droll and biting as he hammers out his panoramic truths. For these reasons and more, Billboard can think of no artist more deserving of the 2000 Century Award than Randy Newman."



### Previous Century Award Honorees:

- George Harrison - 1992
- Buddy Guy - 1993
- Billy Joel - 1994
- Joni Mitchell - 1995
- Carlos Santana - 1996
- Chet Atkins - 1997
- James Taylor - 1998
- Emmylou Harris - 1999

# RANDY NEWMAN

## 2000 RECIPIENT OF THE CENTURY AWARD

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic super-eminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them, Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "A symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes every year in order to personalize the honor for each recipient. In honor of Randy Newman, a lover of "nature, water and trees," this year's lyre was fashioned at his request from solid oak and ornamented with wings of fine copper with a verdigris patina. Oak, known for its durability, and copper, prized for its ductile beauty and effectiveness as a conductor of electricity, are natural resources of great practical merit. These materials seem apt elements to typify Randy Newman's essential traits as an artist.



PHOTO BY PAMELA SPRINGSTEEN

Randy Newman

"I want to earn the respect of my peers  
If it takes a hundred years  
I'd like to find out where they are, by the way  
For I would run to embrace them  
I'm only kidding  
I'm really very modest once you get to know me"  
-- Randy Newman,  
"I Want Everyone To Like Me," 1999



**A** war child with a combative spirit, Randy Newman, like his dad and uncles before him, is one of The Difficult Kind. Born Nov. 28, 1943, Randy came into life during World War II, while his capable but caustic physician father, Dr. Irving George Newman, was overseas serving in Italy with Gen. Eisenhower.

"I refused to salute generals, I refused to march," Dr. Newman confided to this writer back in 1979. "I told them I was a doctor and that was what I was there for!"

One of the first things 2-year-old cranky baby Randy did when cranky Dr. Newman came home was to crawl up to him on his bed and bite him on the arm.

Other seminal memories of Randy's in his umbrage-attuned toddler years include overhearing a teen-ager from Beverly High School (located across the street from the family's postwar apartment) telling his bobby-soxer girlfriend, "I'm really teed off!"

But the men of the Newman clan have a long

private medical practice that got covered by the likes of Bing Crosby, who cut "Who Gave You The Roses" in 1959.

Randy came of age as the fast friend of neighbor Lenny Waronker, son of Liberty Records founder Simon Waronker (namesake of the Chipmunks' Simon character). Both boys grew up in the record business and got jobs in their college years at Liberty, Lenny apprenticing in A&R and Randy getting hired as a songwriter in 1962 at Liberty's publishing subsidiary, Metric Music.

On Sept. 15, 1967, Newman was signed as an artist to Warner Bros.' Reprise label, and Waronker co-produced Randy's first album with Van Dyke Parks. (Lenny, then a Warner A&R exec who later became label president, co-produced Newman's next seven albums, plus his early soundtracks, with mutual friend Russ Titelman and others.) Randy's music has been recorded by artists as diverse as the Fleetwoods, Judy Collins, Harry Nilsson, Joe Cocker, Peggy Lee, Nina Simone, Three Dog Night, Dusty Springfield, Elvis Costello, and Barbra Streisand. And his TV and film scoring began with stints composing for television's "Peyton Place" (1965) and "Judd For The Defense" (1967-69), but soon led to composing or conducting gigs in cinema for "Cold Turkey" and "Performance" (both in 1970), with his Oscar-nominated music for "Ragtime" (1981) making him in demand in movieland ever since.

Like politics and the weather, everybody has an opinion of Newman, who has been compared to Mark Twain, Aaron Copland, William Faulkner, Stephen Foster with a sick mind, and George Gershwin with the gurgling of a gutter bum. But the author of "I Think It's Going To Rain Today," "Mama Told Me Not To Come," "You Can Leave Your Hat On," "Short People," and "My Life Is Good" is now greater artistically than the sum of such analogies, since he's most renowned for simply being himself.

The following interview took place in October in Manchester, N.H., on, as fate would have it, Friday the 13th. Newman sat on a hotel patio, several hours before a concert appearance, as the sun blazed and the birds sang amid the fiercely pigmented autumn foliage. Randy wryly blamed the beautiful day on global warming, and he assured with a wink that while his life and the current climate may be good, the 21st century was "in for some pretty interesting conditions, weather-wise—it'll be the great leveler of the next 100 years."

**Most fans know about the Newman family's famous film composers and your father's career as a physician. So let's start this journey into the past on this perfect—if fleeting—New England afternoon by exploring your mother's family, which far fewer people know about.**

My mom Adele—they called her Dixie—was from New Orleans, but I recently learned that she was born in Brooklyn [N.Y.] and they went to New Orleans when she was a couple of years old.

Her father was a barber, but he was retired the whole time I was alive. I heard that he was allergic to hair, but he may have been something else [laughter], like allergic to work. He may have been a little off his head. He never said a word to me, and my brother, who has a better memory for that than I do, never remembers talking to him.

My mom's mother was a very

nice woman and had six kids—three brothers, three sisters—and took care of them. They're all dead now, I think. One of them was an artist, a painter. Another sibling became an optometrist, and they were also in retail and had stores in Jackson, Miss.

My mom's maiden name was Fox—some of her relations called themselves Fuchs. I don't think the difference in spelling was for avoiding the stigma of being Jewish in the South-type reasons. It was just what they came off the boat with, maybe. My mom went to Sophie Newcombe High School in New Orleans briefly, and then she was a secretary.

I think my mom's family lived on Claiborne Avenue. She met my father [at a dance] when he was in New Orleans going to med school; he went to L.S.U. So this would have been about 1937-38. They got married in 1939.

My mother, she got squashed, in one sense. Between my father and my brother and me, she never got to the predicate of a sentence, because she talked slowly, and she ate slowly, and my father ate real fast in case he got a medical call—that's what he said. And my brother and I consequently ate fast, so she'd be just dip-



ping in and we'd be ready to leave the table.

And my mother, she had pronoun trouble, too; you could understand her but you had to apply yourself. She kept her New Orleans accent her whole life, and she didn't have anything bad to say about anybody, unlike the rest of us. She was a soft person, unlike my father, who had a bad temper—and she was the victim of it sometimes.

I continued going back to New Orleans until I was about 11 or so. We'd go there for summer vacation, and it was a different place for me. It always seemed romantic and different; they only had one TV station at the time, and it rained in the summer—which I never saw before. And though I didn't know it at the time,

the place is radically different from the rest of the planet—it doesn't feel like an American city; the air doesn't feel like it.

So I'd go back and stay with her family, and go to Jackson sometimes to see the family they had there. Jackson was like a dirt field almost, as I recall, and it was real hot, and not much else. My big memory of being there was trying to jump as high as I could in this dead grass—everything was all brown.

So I am half-Southern, in birth. Although I was born in Los Angeles, I lived in New Orleans until I was 2 or 3.

If I had the civility of a Southerner, that would be nice. It's a disappearing trait, but they do have that, you know; just for "hellos" and "thank yous" and "how are you today's?" they're better. They're ready to like you.

There are just a few subjects they're bad on:

# RANDY NEWMAN'S AMERICA

## A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE

history of finding a creative direction for their frustrated drives. Randy's father, who died in 1990, was one of 10 children born to a New Haven, Conn., produce dealer and his wife, both Ukrainian Jews whose marriage broke up when the future Dr. Newman was 2. Irving's mother took the rest of the borderline-impooverished brood and followed eldest son Alfred to Hollywood when the former musical child prodigy (who'd guest-conducted the New York Philharmonic while in his late teens) was offered a job supervising Irving Berlin's music for the United Artists movie "Reaching For The Moon."

Alfred Newman went on to become the head of music at Twentieth Century-Fox and scored some 255 films, including "Alexander's Ragtime Band" (1938), "The Grapes Of Wrath" (1940), "How Green Was My Valley" (1941), "The Song Of Bernadette" (1943), "The Robe" (1953), and "Airport" (1970), earning nine Oscars. Brothers Lionel and Emil also had distinguished careers in film music. And Irving, once a clarinet and sax player with Benny Goodman and Red Nichols, penned songs in moments stolen from his prospering





Jews and blacks and gun control. It's like getting all A's and a couple of F's [laughter]. It's one of those ancient things, but they do go deeper with people than we do in the rest of the country; they always did. They just had it written down—on walls: No Colored. No Blacks. No Jews. Boston didn't have it written down, L.A. didn't have to write it down, and L.A. is segregated—there's no doubt about it.

**The saying in the South is that even though people might hate each other, at least they always knew where they stood.**

[Nodding] And they knew each other a little bit. If I were in the South, I'd say to a white person, "Well how many black people do you know?" or to a black man, "How many white people do you deal with?" For most others elsewhere, it's none. Maybe Berkeley High near Oakland [Calif.] isn't ghetto-ized, and people have made strides elsewhere, but all my songs have done no good at all [big laugh].

**You have such a big body of work now; it really describes 50 years of the post-World War II era in this country, and what we've gotten right and wrong, as well as the extent to which we delude ourselves.**

The surprising thing is that even if I did it badly, there's so few people in the pop music field who've done it at all. Whether you think it's shitty or not, or I'm wrong or I'm not, at least I've looked at the stuff and commented. I went in the direction of not writing love songs and constructing things that had a hook, or that young women would necessarily love. I went for humor a lot of the time, and I went for things that interested me.

**Because, for instance, you're a big reader of history.**

That may be, and it may partially be reticence on my part for direct "I love you/Why don't you love me?" lyrics. One day, I just didn't want to do that anymore. Other people did it better: Rodgers and Hart, Carole King, Leiber and Stoller. My literary sensibility was more than that, just as Paul Simon's is, but I wanted to write about what I was interested in.

**And as a storyteller you had no fear of creating characters.**

If I could disappear completely in my songs, it'd be perfectly fine with me. It's not a medium [giggling] where that can be successful, in retrospect, because they want Neil Diamond; they want me to be Neil Diamond, they don't want me being a bad guy.

Now a guy like Billy Joel is smart about reinventing himself and stuff like that. I admire him for that. But America doesn't love him the way it loves Neil Diamond. Neil Diamond doesn't have to do another thing—I don't know why—but Billy Joel does have to have hits every four years, and he often does it.

There've been people that America has loved, sometimes unaccountably: Ruby Keeler, who couldn't dance, couldn't sing, but she really looked like a nice person. Or Neil Diamond, who can outdraw anybody! And Trini Lopez—his live album [the smash Reprise Records success of 1963, "Trini Lopez At PJ'S"] was a mystery to me. And a lot of the movie stars that people have loved



I've never quite understood. John Wayne and [Robert] Redford I could kinda understand—but Sandra Bullock?

**One of my favorite songs is "Baltimore," with its well-constructed counter-melody and force of mood. But when I listen hard to it, it always makes me laugh, because it's such a dark look at an American city.**

See, that's you talking; who listens to music carefully? But you shouldn't say a whole lot in a song if you want to be enormously successful. It should be a simple thing. Your favorite song of mine has the "House Of The Rising Sun" chord changes, and it rocks and has Joe Walsh playing guitar. If I had only done more of that!

Audiences like that, and "Feels Like Home" [a previously unissued outtake from the 1995 "Randy Newman's Faust" project that appeared on "Guilty: 30 Years Of Randy Newman"] they like a great deal. But "Feels Like Home" doesn't interest me lyrically at all. It's just unfortunate that my taste didn't coincide with the public's tastes, like Elton John's did. And he did good work, too.

But irony—pop songs are the wrong medium for it—no doubt about this in life. I mean, you can see by how many followers I've had: None.

There's more irony now in things my kids listen to, like Blink-182, where there's some kind of slick popness to it and some bit of irony where words don't mean exactly what they say. But people have always liked tunes they can sing along with, and other very basic things that I've missed, that I haven't thought about at all. And I'm not even talking about all the bad things that I've done [grins].

**I laughed at your "On The Records" commentary in the liner notes to the "Guilty: 30 Years Of Randy Newman" boxed set where you say that "Ghosts," from the 1979 "Born Again" album, should have been "a hit," "a stone smash" if the effort had been put toward it. Yet people will go to a place that dark if encouraged.**



[Laughter] Yeah, you could hype something into something. There have been darker songs than that: "Patches" [by Clarence Carter, 1970] and "Endless Sleep" [by Jody Reynolds, 1958]. Sure, but it isn't that. When rap started with that first big one, the great "close to the edge" one ["The Message," by Grandmaster Flash & the Furious Five, 1982], I knew this was not gonna last unless they put some kind of hook in there, and then they did.

**Well, in time you also found places to put ideas and hooks and commentary together to get on the radio, like "Short People," or "The Blues" with Paul Simon [from the 1983 "Trouble In Paradise" album], or "It's Money That Matters" with Mark Knopfler [from 1979's "Born Again"]. I always felt you could put a compilation together called "Randy Newman's America" about the way you view your own country.**

I've probably got the stuff now—if I write a couple more about things I've missed—to do something like that, yeah.

**Well, I'll toss out some songs from what I'd include in "Randy Newman's America" and you can say what you like about the time, the meaning, the intent of the songs. Let's start with "The Beehive State," from your debut 1968 Reprise album, "Randy Newman Creates Something New Under The Sun."**



"The Beehive State" is mainly about the obscurity of some parts of this country, to which attention isn't paid. That was just about Utah. To us out here [in Los Angeles] it's like Delaware: No one is sure of where it is. They don't know if the DuPonts still own Delaware [the E.I. du Pont de Nemours Co. having dominated the state from its Wilmington headquarters since founding a gunpowder mill there in 1802].

But "The Beehive State" is a description of a general assembly of representatives of the American states, a discussion before Congress.

It's a big country, and people on the coast sometimes just don't realize what people are like in the rest of the country, you know?

That's the only kind of profound statement I can make about that song.

I've been to the Salt Lake City airport, and the people looked good—lots of skin, lots of skin. People's reactions to the song are like, "I'm glad you noticed us," and they're glad I knew the nickname, the Beehive State. They're a very prosperous kind of state; the Mormons have done well by it. They're very strange; have you ever talked to a Mormon about their whole thing? Biblical tales in North America—it's way out there, and the Book of Mormon is from 1830 [based on golden tablets that founder Joseph Smith claimed to have discovered in Palmyra, N.Y.].

**Tell me about "Old Kentucky Home" from 1971's "Randy Newman/Live."**

It was originally about Adolph Rupp, who was a basketball coach at Kentucky and the most important person in the state. But no one would know who he was—that's why I changed it. The funniest part of the song is taken from Stephen Foster—"The sun shines bright on my old Kentucky home/And the 'young folks' roll on the floor." Now, it was

probably originally "pickaninnies" or "darkies" at some point. It's about mountain people's ignorance, or making fun of people who think that's funny. It's a good song because Stephen Foster wrote the hook, that's why.

**Yeah, but Foster stole from himself, too, because "Old Kentucky Home" and "Hard Times Come Again No More" are basically the same song. Yet even that phrase about no more hard times, that's very powerful.**

Well, everybody steals from themselves. I just always liked the "Kentucky" song. I was just sitting there trying to think of something, and I was playing that country figure. And I'll get a voice, a character, and then I'll go on with it. Sometimes I realize later where it came from. But things like "keep those hard times away from my door," I've always liked that kind of music that verges into gospel.

Gospel music, the really good old stuff, like James Cleveland, is amazing. I knew him and worked with him; he sung on [the 1981 soundtrack to] "Ragtime." Holy God, he scared me! His choir is under his thumb. What a great artist, but a really rough guy. I was



afraid to tell him anything, like [meekly] "Er, could you do that again, Reverend?" [Booming, discouraging voice] "Oh well, we could do it again." Oooh! Jeeze!

**Let's talk about "Burn On" from the 1972 "Sail Away" album.**

A river on fire. I saw it on television. The Cuyahoga [in Ohio, which burst into flames in 1969 due to its incendiary polluted condition]. That's what gave me the idea, and I just wrote it. And the idea of saying, "Cleveland, city of light," I mean, I'd been to Cleveland, and I'd stayed in Swingos [on the Lake, in Lakewood, Ohio], and I heard eight car wrecks outside my door on a Saturday night. One guy got wrecked, his car was knocked over. He yelled, "What happened?!" and gets out of his car, and he chases after the car that just knocked him over.

It was Cleveland, you know? What the hell! You can't write Chamber of Commerce songs about American cities anymore. And I never have. Something like "those little town blues . . ." you can't do that in good conscience. Or, like "Chicago, Chicago . . ."—huh? There's too much bad shit there. You round a corner off this phenomenal greatest street in the world, State Street—and it's shit! I mean, I love these cities, but you can't just sing hymns about them.

**How about "Birmingham," from 1974's "Good Old Boys" album?**

I like that guy being proud of where he's from, even if that city has a bad reputation, even in the South, for being ugly. Now, it's entrepreneurial and the Second Atlanta, but when I

wrote it, it wasn't thought of as anything but sorta dirty and low.

**"Louisiana 1927," on the same record, also has a certain pride of place.**

Yes, but there's the vague delusion quality. The storm comes from the North—"They're trying to wash us away." There's a feeling down there, definitely, of anti-Yankee animus toward the North, toward government, toward people trying to tell them what to do. And that's what it's about to me.

And also it's pictorial—the 1927 flood is a big deal in the history down there. It changed some things; they discovered a cure for pellagra [a disease afflicting the nervous system]. The flood of the Mississippi [in April, causing \$300 million—in pre-Depression dollars—worth of damage] wiped out the cotton fields and the sugar, too. People left, and that's when blacks started to move out

are about places I've sort of never been to or don't know well, and they have a kind of romance to me, just the names of them, American names.

Dayton, Ohio, I hadn't been to when I wrote that song ["Dayton, Ohio—1903" on "Sail Away"]. And I sometimes wonder about the Southern stuff. I have this theory I've developed about Jewish writers getting into America harder than a gentile writer would, because they, or I, don't really feel like an American, exactly.

All and this Southern stuff, about leisure and mint juleps, or people in California talking about golf and tennis lunches, any time they get into that, I go, "Oh yeah, I'll have a mayonnaise sandwich and a white milkshake, too." I also talk real loud about "going to the club."

What I mean is that I think people and even songwriters like me, we're looking at it more from the outside. Phillip Roth said in one of his books that the second great genius after Moses was Irving Berlin, because he took Christmas, the holiest Christian holiday, and made it about the weather, and he took Easter and took all the blood out of it and the bad Jews and made it about fashion!

So I sometimes think when I hear Paul Simon or Irving Berlin that we're more interested in America, but we're trying to just get it right. Berlin can sing about loving "Alabam," but God help him if he went to Alabama.

**In a sense, Berlin was trying to assimilate himself through his songs. And like Berlin, you've worked well in song with the vernacular of your time.**

[Nodding] It's a very small vocabulary that you can use in pop songs. A lot of words don't sound right. You have to limit yourself, and in the type of music I do, I have to know what people speak like. The syntax of the characters in my songs is very important to me. "Rednecks" is one of my better songs, but the guy in the song really shouldn't know the names of all those ghettos—he wouldn't know "Hough in Cleveland" or "East St. Louis" or "Fillmore in San Francisco." I cheated, but I knew I was cheating; I just tried to get the syntax of the diction right, and then let it come.

**Even at their worst, a lot of your characters aren't unintelligent. In a situation like that, maybe this guy is worldly wise; maybe he's a trucker and has been around the country a bit.**

Maybe, maybe. What he's saying is right. But I would also disagree in that I think a lot of my people aren't very intelligent. On another song like "Political Science," they can lack the knowledge of themselves that we have, where they're not to be trusted in what they're telling. On "Short People," the guy is nuts. He's not as smart as the audience.

RANDY NEWMAN



GOOD OLD BOYS

o f there—the flood was almost the proximate cause. Although none of that's in the song, that's why it interested me.

**"Texas Girl At The Funeral Of Her Father" on the 1977 "Little Criminals" album is a favorite among fans of yours who focus on your arrangements.**

It has nice "Song Of Bernadette"-like music in it—actually, "How Green Was My Valley," I think it was.

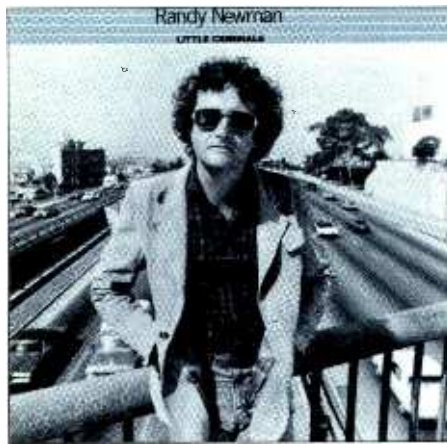
I like it musically. If I didn't give it that title you wouldn't know what it was about. I knew what I was writing about when I did it; to me the inspiration was the idea of someone never having seen the sea, living away from it. It's about someone who's read about it or yearns for it—someone from Pampa, up near Amarillo—and it's just inaccessible to them, they never got there.

**On to "Baltimore" from the "Little Criminals" album of '77.**

You know, I hadn't been there, I'd only been through it on a train when I wrote it. And then I saw a "National Geographic" article that had all these white marble steps, rows and rows of them, and fences with people talking over the backs of them. And it was famous in the news as a tough, hard, low-income city and a bad-looking city. And when I saw it, I thought it was.

They got mad, and they had some reason to be. A guy who later became governor of the state wrote a poem, "Randy Newman/Is not human/... For he doesn't love our Baltimore."

Miss Baltimore came out onstage when I played the Lyric Theater and delivered letters—half were in favor and half were opposed! [Gleeful laughter] A lot of my songs



We've talked before about people underrating the audience, which they really do. I may have overrated them, but I'd rather do that. I always think with what I do that if I do it well, they'll laugh and understand. Not just the people who come see me, but lots of them, if they've ever heard me anywhere.

I'm not sure about that anymore; I've never had, like, giant results, but I think they get it somehow. My songs, they're just not that hard; what I'm doing is no more difficult than they're doing on "Frazier" in its way, you know?

**Also, it's very inviting music. Your stuff has never been off-putting for its own sake. It's well-orchestrated, very melodic, and magnetic.**

Yeah, and my next step would be to try to enter the 21st century musically. Pop music still hasn't reached what classical music has done in the 20th century—I mean, [Igor] Stravinsky [1882-1971, who composed "The Firebird" in 1910 and "The Rite Of Spring" in 1913] was a long time ago. You could do it, [David] Bowie tried to. I believe I could do it, just out of interest, just to see, but I would sell even less records.

**I think you've tried to do it already with aspects of your film scores.**

I have. With film scores, we all have to do it. If you do the Old West, and you're writing for an audience, you can do something different, like [Ennio] Morricone did [in his score for the film "The Good, The Bad, And The Ugly," 1966]. But you can't do that anymore because he did it already.

The thing is, I don't have an idea unless I'm trying to have one. Although writing well, or thinking I'm writing well, is the center of my life and it's the most important thing to me—including everything—I'm not thinking about it when I don't have to think about it.

Every once in a while I'll think that Jane Fonda's life would make a tremendous opera or show. It's been unbelievable. To do the last half-century with her as the protagonist is colossal.

You could pick any part of her life: growing up with a movie star, Henry Fonda—fantastic for music; then becoming a movie star, with that walk of hers in "Walk On The Wild Side" [1962]—fantastic for music; then Roger Vadim's "Barbarella" [1967], and all that exploitation shit; and then all of a sudden she's in Vietnam, she's married to [Tom] Hayden, she's in "Klute" [1971, playing a tough call girl], and then enormous success independently with her exercise thing and she makes millions of dollars—and then she's with Ted Turner!

**She's an American original.**

She is! I've known her briefly, and she's also the best-looking person I was ever up close to. And she probably hasn't changed. There's tons of different music you could write for her! It's one in a million. Someone will do it someday: *Citizen Jane*.

**Speaking of such unlikely sagas that can win fans, tell me about the composing of "I Love L.A." from the 1983 album "Trouble In Paradise."**

[Don] Henley said, "Everybody's writing these L.A. breakdown songs, and we're writing about 'Hotel California' [in the Eagles], but you're from here, so why don't you write one?" So I did.

It's ambiguous, as all my best songs are, in that the driving around with the redhead listening to the Beach Boys is great ["With a big nasty redhead at my side/... Crank up the Beach Boys, baby"]. And you can do it all year 'round, too—unless you can't find the redhead.

**The best line is: "Sixth Street! (We love it, we love it!)"**

[Huge laugh] Yeah, with real zeal, that's great. There's nothing distinguished on any of those streets. No, nothing. They're all east-west, and [shrugs, grinning] Imperial Highway's got nothing taller on it than I am.

**But I always laugh when I hear you shout, "Sixth Street!"**

Me, too. That's the kind of thing that I find funny. Those little nonsense things, like in this new song ["The World Isn't Fair"] that I wrote on "Bad Love," that goes: "No one could rise too high/No one could sink too low/Or go under completely like some we all know." [Laughs] 'Cause I know people who never got off the beach—so they never laughed at it. But that's what I like. You know, like in Sweden, you can't go under completely, and in Europe you can't go under completely. Here, you can go under completely—and I've seen it, and I've loaned money to help them avoid it.

**Then there's "Dixie Flyer," from the 1988 release that may be your best record, "Land Of Dreams." The song recalls your childhood train trips to New Orleans.**

"Dixie Flyer" has got a few lies in it. When we went back there, I don't know that my relatives from Jackson, Miss., came down in a green Hudson to meet us at the station; yet what I like in that lyric is that they had to have a gentle drive in those days.

But had "they wanted to be gentiles, too"? Yeah, they did.

It's essentially autobiographical—slightly, at least. Which, for me, I did because I wanted to see if I could do it. I don't always want to be in a box where I'm singing out the side of my mouth. That's why I'm grateful for those



Disney opportunities [writing the scores for the two "Toy Story" movies], or things where I write something that just isn't my style.

**"Something Special" from "Land Of Dreams" is as good a love song in its way as "Marie" from "Good Old Boys."**

I like its lick and that arrangement, but maybe I don't like it as much because it was in a movie with Goldie Hawn and Kurt Russell, and Garry Marshall directed it

["Overboard," 1987] where she was a very rich woman and Russell was kind of a workman.

See, if I didn't have this sarcastic sensibility—although I've always resisted being called that—maybe I'd think it was better than it is. But that's what people like best from me: love songs. They really do, even my fans. They like "Marie," best, or "Feels Like Home."

**In all your records, there's the promise of travel, of continental movement across this country, and hopefully**

**of the freedom to locate a new sense of home . . .**

[Nodding] I've got it in my family line, in my life. I always think, every time I go somewhere, "This is great, smell that air!" But I've just realized, it's not, 'cause the air is great everywhere; it's just so shitty where I'm from. And it shouldn't be that way!

But yeah, I'm interested in this country: geography, weather, the people, the way people look, what they eat, what they call things. It, or family, is my "big subject," probably. But maybe American psychology is my big subject.

**Is this linked directly to the big canvas of your own family's movements and the stuff that your uncles did musically?**

Well, musically it's a different thing, what I did. My uncles never dealt with lyrics; but my father wrote lyrics, he wrote some songs. Musically it's a different thing, what I did: history, geography, the country, the whole big thing. Like "Utah," "Or-e-gon"—just the names kinda give me a little thrill. "Delaware"—what the hell is Delaware about? I don't know anything about it except the DuPonts are there, and I've played Wilmington.

My dream has always been to look forward to going to work every day, and I've never gotten it. I've never looked forward to going in to write. I envy people who have that. My uncle Alfred was great to watch at work on those [Hollywood] sound stages. And you see people who have that: scientists, or these computer guys. I don't care whether they're deluded or not. If they think it's real, it's real.

As Americans, we're always finishing at the bottom among Western nations in math, in physics, and in English, but in entertainment we're good. It's just that sometimes we pick bad shit to like.

But I don't like to work. I have to force myself to do so, but it's a lot of where my life lies.

**Do you still work in an office in a warehouse district?**

No, I work at home. But with a movie, you have to; it helps me have some discipline. And it carries over a little bit. If I had to make an album, I'd go in there for 10 weeks or so and come out with one.

You know, one time I tried to write a song a day like Lenny [Waronker] told me Prince was doing. And I did, I wrote a song a day for like three days. They weren't bad, but it wasn't satisfying for me.

My eldest son Amos works for [producer] Glen Ballard, and Glen goes in with Alanis Morissette and they write a song in a day—and a good one; her last album was good. I often think I'd like to try that, but I don't think I could do it.

**There's always the possibility of rediscovery and greater appreciation for what someone does—but it often comes later in life, or after one is gone.**

Used to be that way; I don't know about now.

**What?! How about Les Baxter—they're going back and digging up boxed sets of bachelor-pad music like "The Exotic Moods Of Les Baxter" [Capitol, 1996, a two-CD retrospective].**

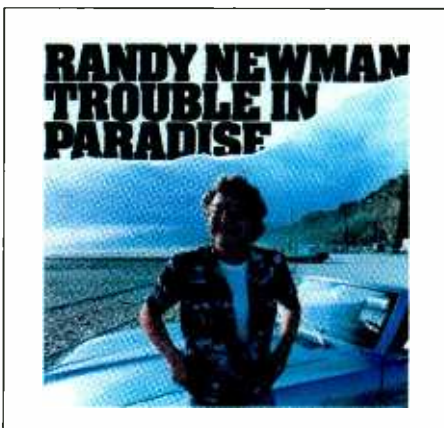
As my uncles always used to say, "Less Baxter, more music!" [laughter] Yeah, that happens, but that isn't about art, that's about fads. But the Astor Piazzolla reissues are art, so maybe you're right.

**So hold on to your copyrights, because recorded music has never depreciated in value.**

[Nodding] I never know where it comes from, but my royalty statements are sizable—and that's with only two or three hits in the world and album sales that have never exceeded 500,000.

**I could see someone coming along in 25 years and saying, "We've got to do a show of Randy Newman's songs!"**

That kind of thing is possible, but it isn't going to be to the extent that it happens with painters, where they die and their first painting gets sold, or Schubert, where no one's heard his music until he's dead at 31. Strangely enough, the film songs always made me the most money and fans, like "I Love To See You Smile" from "Parenthood" [1989] or "You've Got A Friend In Me," from "Toy Story" [1995].



I mean, you *don't* have a fucking friend in me [laughter], not really. But kids love it! I've developed a dichotomy in my audience between 50-year-olds, some young people, and a mass of 5-year-olds. Now, I don't go very deep with the little kids, and I have to watch my language, but they do like those songs.

**As a rule, your film scores are superb, whether it's "Ragtime" [1981], "Maverick" [1995], "Awakenings" [1991], and "The Natural" [1984], which is a modern classic that will be performed by symphonies in future years.**

I care a lot about it all. As for "The Natural," what inspired that was the scenes. I'm always deep into it. I knew I had to write one of those heroic-type themes, which I had never done in my life. It made "A Bug's Life" [in 1998] a little easier when I had to do it there. Music can do that, and I get there through the movies—on my own I might not.

Except for when I arrange for orchestra. It's a different sensibility, writing for orchestra and my lyric sensibility.

I studied arranging privately with Mario Castel-Nuovo Tedesco, a fairly well-known 20th-century composer,

and I went to UCLA and studied, and I study now and read orchestration books.

With the lyric sensibility, you could almost do it with a muted trumpet and a small Kurt Weill orchestra with a clarinet. But I'm glad some people pay attention to the music in the movies, because I care just as much about it. I want to be the best film composer. I'm glad I get a chance to write those because I get out of the box of always having to be the bad guy.

I'm not thrilled with what any record company has done for me, but I'm not bitter and torn up inside, because I've done very well. And to make a living out of it is a privilege.

I always wanted from the beginning to have enough success to where I could play St. Louis or Kansas City every year, to 2,000 people. Or to be able to play places that are *death* to me, where I couldn't play a phone booth, like Pittsburgh, the whole Iron Belt, or the Great Lakes circuit.

**As a musical and cultural commentator, what do you think of this country, from the early 1960s, when you began releasing solo work, until now?**

In 1965, there was hope for social change. All these revolutions were starting. But the women's revolution was the only one that's produced any sort of benefit.

**Do you think the civil rights movement produced benefits, even though it began earlier?**

Not much. The cities are still ghettoized, the

incomes are still radically different. I'm not saying any other countries would have succeeded in doing it, but I sure like us for at least contending, for fighting against racism, for knowing it was wrong.

But I never quite believed it would change. It has changed for some people, and has gotten a little better, but basically you go to a town and the slum is the same place it was and it's the same people in it. That's not right.

The country has gotten a little rougher, I think. Video games have made a big change in the country in dumbing things down. California schools have gotten appreciably worse.

I'll tell you what happened: When the United States didn't build the supersonic jet, and then we had oil shortages, you got the feeling that we weren't going faster anymore, that that wasn't operative anymore, that our lives weren't necessarily going to be better than our fathers', and that people who could buy a home in 1949 can't buy one now for 10 times the money.

Even with television, people say that they watch it to relax, but studies say that after you watch four hours of it, people come out of it depressed.

There was an *idea of progress*, that things were getting better and better—that's the way some people have mistakenly written history. And yet the last century, with its wars and other stuff, was the worse we've ever had.

**An "Idea Of Progress"—that's a good name for a song.**

That is a good name for a song. I did have a song idea recently about education, called "Korean Parents For Sale": "Korean parents for sale/You say you're not all that you wanted to be/You say you need a little disciple/Well, they'll be strict but they'll be fair." Every school my kids have been in, [Koreans] have been at the top of it; the parents are doing something right, because they're succeeding at home.

And I still think Americans are the nicest and best people in the world, more so than in Europe—but that may be a jingoism.

It's just that here, when you sit next to somebody on a plane and you talk to them about what they're doing and where they live, you won't run into, "Aw, the damn Jews . . ." or "The damn niggers . . ." The odds are that they'll be all right, that they'll be nice folks.

[Shy smile, eyes downcast] You see, I have, despite my reputation, a deep affection for other people. ■

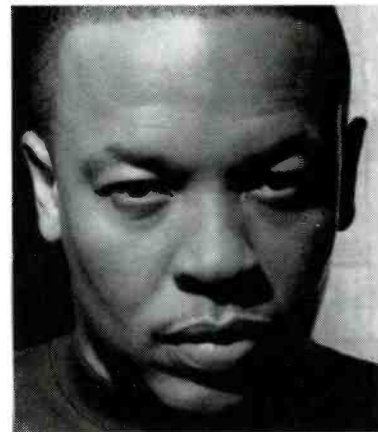


RANDY, AGE 3: "BACK HOME FROM NEW ORLEANS."

## Up In Smoke Tour Captured On Video/DVD By Dr. Dre's Eagle Vision

BY IAN PERCIVAL

NEW YORK—For those hip-hop fans too blinded by the smoke to catch this summer's hottest concert



DR. DRE

tour, Dr. Dre and Eagle Vision are bringing the Up in Smoke tour experience to video and DVD in time for the holidays.

Dr. Dre says he is confident that this landmark concert tour will become the biggest-selling music film of all time and the first classic music film of the new millennium. "There is something really different about this video and DVD—it's edgy with amazing sound and

incredible concert footage and behind-the-scenes footage from director Phillip Atwel," he says.

The critically acclaimed tour featured Dr. Dre with a wide range of rappers and his protégés. The film combines the best of Dre and the greatest names in hip-hop in their phenomenal onstage performances, together with provocative backstage footage and high-tech 3D graphics.

"There is a lot of hysterical stuff that the fans will love," Dre says. "I have several favorite parts of the film, but I think fans will be most interested in some of the behind-the-scenes footage and interviews. I am sure that everyone who went to the concerts will want to relive it on film, and it will also appeal to some of our fans who weren't able to come to a show."

Dre says he's most proud of the fact that the tour opened the hip-hop genre to a wider, more pop-driven audience. "It was so beautiful out there to see 50/50 blacks and whites in the crowd and there be no arguments," he says.

"Up In Smoke" is being released Dec. 12 by Dre's production company, Aftermath Entertainment, in cooperation with Eagle Vision Inc., which is also releasing DVDs by

Alice Cooper, the Scorpions, and British pop band Five the same day.

Eagle Vision USA president Stephen Sterling said his company

***'You will get to really experience all of the excitement of the concert, the music, the energy, the incredible sound'***

- DR. DRE -

is delighted to be a part of such a major film project. "Our chairman, Terry Shand, immediately shared the vision for this extraordinary project," he says. "'Up In Smoke' is a historic visual product which we will distribute in all mediums around the world."

Dr. Dre says fans viewing the film will get to feel all the elements of the live concert tour, with one notable exception. "We wanted it to feel like you were there, so you will get to really experience all of the excitement of the concert, the music, the energy, the incredible

sound," he says. "We captured everything—except for the heat from the pyros!"

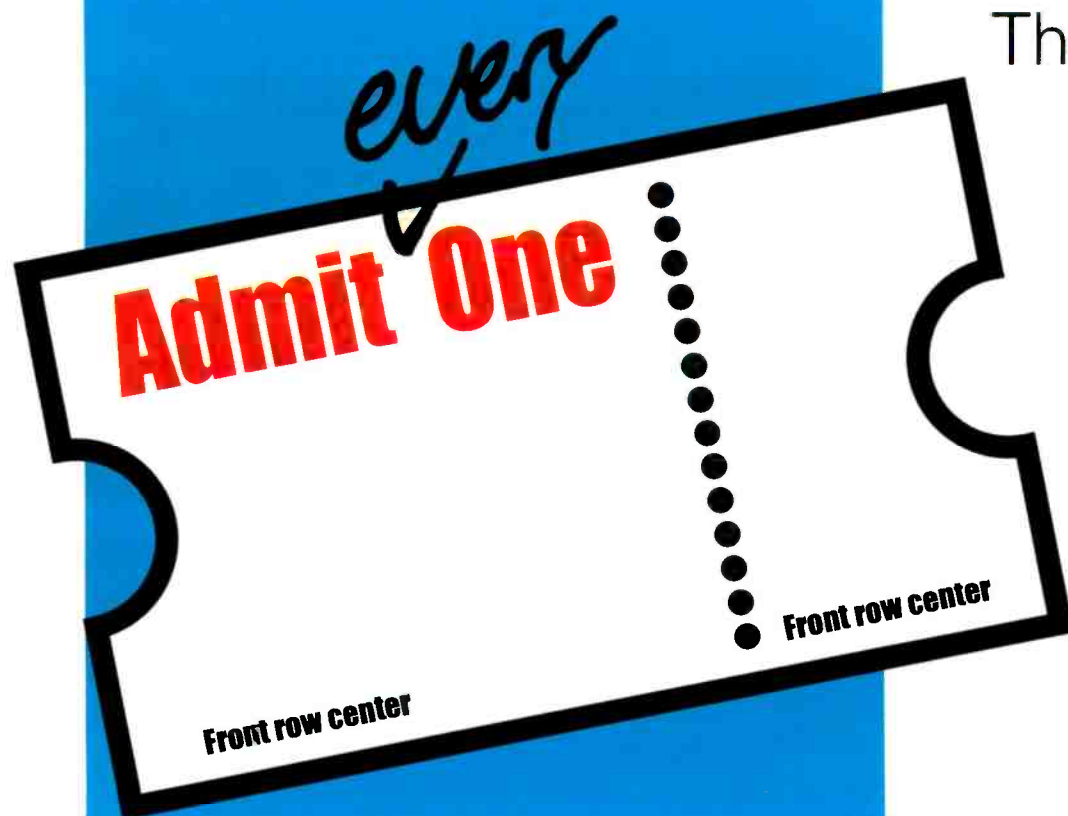
Retailers are also expecting this to be a red-hot seller this holiday season. HMV director of marketing Ken Feldman says the popularity of the tour is bound to be reflected in video and DVD sales. "This was a monumental tour which was groundbreaking and attracted an army of loyal fans. I am sure those

fans, and some who couldn't get to the shows, will want to own this product. We are expecting it to be one of the season's best-selling titles," he says.

Meanwhile, as the smoke begins to settle, Dr. Dre says that he is currently busy with three new projects, including a movie project and a new discovery, Truth Hurts, who Dre says is the female singer he has been searching for for eight years.



**Homecoming.** On Nov. 16 Bon Jovi returned to its home state of New Jersey to play the Continental Airlines Arena in East Rutherford. The band is currently trekking across the U.S. in support of the Island/Mercury collection "Crush." The tour concludes Dec. 2 in Los Angeles and will resume in spring 2001. Pictured during the show, from left, are guitarist Richie Sambora and Jon Bon Jovi.



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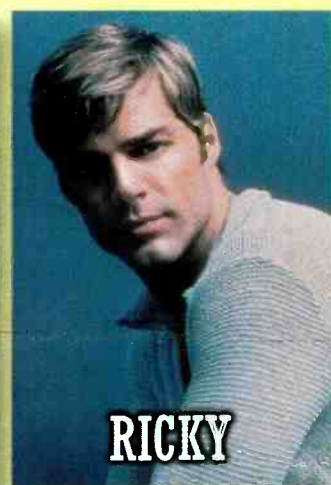
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# Billboard Music Awards Preview

December 5, 8 p.m., MGM Grand, Las Vegas

## A Lineup Of Unique Performances

### Billboard Awards Show Seeks To Present The Unexpected

BY JILL PESSERNICK

LOS ANGELES—Expect the unexpected at the 11th annual Billboard Music Awards, to be broadcast Tuesday (5) from the MGM Grand Hotel and Casino in Las Vegas.

With a lineup of performers including Ricky Martin, 'N Sync, Mystikal, 3 Doors Down, Dixie Chicks, Destiny's Child, and Faith Hill and with several on- and off-stage surprises in the works, the Fox telecast is set to entertain an international audience when it airs live at 8 p.m. EST from MGM's Grand Garden Arena. 'N Sync and Kathy Griffin are co-hosts.

Executive producer Bob Bain says, "Suffice it to say that what we're going to try to do is duplicate the success we have had in exploiting the unexpected and thereby make the show more entertaining than a traditional award show."

Bain has assembled a production team of Billboard Music Awards veterans to accomplish this task. Producers Paul Flattery and Michael Levitt, supervising producer Greg Sills, director Bruce Gowers, and set designer Bruce Rodgers have all returned to create a show that Bain promises will be "distinctive not only



BAIN

and 3 Doors Down will play the radio smash "Kryptonite."

Producer Levitt says, "Nobody is performing in a way you've seen them perform on television. We've been specific in creating a vibe that allows each artist to create their own environment. One thing I think people will appreciate is that so many of the artists are performing their biggest hits. The viewer will definitely recognize a multitude of chart-toppers."

He adds that "no part of the venue will go unused. There's definitely a planned off-site performance with one of the artists that will capture the flavor of Las Vegas. Look for some interesting surprises. The challenge is coming up with those water-cooler moments that people talk about the next day. Historically we've done a good job with that, like having Aerosmith singing 'Pink' in the pool with synchronized swimmers."

This is the fifth year that the Billboard Music Awards has taken place in Las Vegas and the fourth year that the MGM has housed them. Bain says that the decision to stay in Las Vegas was made because the city "creates an exciting and entertaining atmosphere for the participants."

Bain adds, "Our partnership with the MGM Grand has grown to the point where it doesn't make sense to go anywhere else. They have the best venue in Las Vegas, and they are the most aggressive in the local marketing of the event. It just works. This show sells out in two weeks every time we do it."

The awards will also feature a key list of presenters, such as Toni Braxton, Dido, Joe, Mandy Moore, Pink, Matt Scannell of Vertical Horizon, and Britney Spears. Don Henley will be handing Billboard's highest honor for creative achievement, the 2000 Century Award, to Randy Newman.

"One of the things that is unique about our show is we give multiple presentations," says Flattery. "If someone is artist of the year and they're also Hot 100 artist of the year,

we might give those out under an umbrella. Some people might win several awards, but they might only go up there once or twice."

The Billboard Music Awards are presented to the year's No. 1 acts and to groups with the year's top albums and singles, determined by sales and radio airplay. Winners are chosen based on the 2000 year-end charts compiled from weekly charts published in Billboard from December 1999 to November 2000. Sales information for these charts is provided by SoundScan, and airplay data are supplied by Broadcast Data Systems.

Though only a decade of Billboard Music Awards have been presented, Bain believes that the show has earned a high reputation. "This show continues to be regarded as second only to the Grammys," he says. "This is the feedback we get from artists and labels. It's not a corny show; it's a show everyone is always proud of."

According to Levitt, the Billboard Music Awards is "a huge opportunity for record spikes for these artists. We fall in that crucial period between Thanksgiving and Christmas. Our show also tends to air in the vicinity of Grammy voting. This gives [National Academy of Recording Arts and Sciences] voters a chance to see these performances."

At press time, Fox reported that 29 countries, including Canada, Serbia, the Dominican Republic, Jamaica, and Indonesia, will air the show. It will be broadcast throughout Latin America via Canal Fox.

## Wind-Up's Creed Scores At Radio, Retail, On Tour

BY RAY WADDELL

NASHVILLE—This has been an explosive, major year for Creed. The Florida-based rock band conquered radio, retail, and the road in the year 2000, and by all indications, it's just getting started.

"It's been a great year for us," admits Creed guitarist Mark Tremonti. "We've done a lot of touring this year, and now we're ready to take next year and write our new album."

After forming five years ago in Tallahassee, Creed exploded onto the rock scene in 1997 with "My Own Prison" (Wind-Up Records). Recorded on a bare-bones budget, "My Own Prison" yielded four No. 1 active rock singles and helped propel Creed to become the rock artist of the year at Billboard's 1998 Music Awards. The debut album was also SoundScan's top-selling hard music album for 1998 and has topped 4 million in sales.

Although the stage was set for a sophomore slump, Creed did not disappoint with its second release, the rock tour de force "Human Clay," released in September 1999. The album's first single, "Higher," broke active and mainstream rock airplay records for the most consecutive

weeks at No. 1 (18), and Creed was recognized again as the rock artist of the year at Billboard's 1999 Music Awards. The ballad "With Arms Wide Open" has been one of the biggest songs this year in a number of formats.



CREED

"The new album was written before 'My Own Prison' went platinum, so we didn't have that pressure to follow it up," says Tremonti. Indeed, much of "Human Clay" was written while Creed was on the road.

"We wrote 'Human Clay' mostly during sound checks or on

the bus," says Tremonti, adding that, unlike many acts, Creed remains creative while touring. "It's fun. We can play the songs at sound checks to see how they're going to sound in an arena."

While Creed has made huge inroads at radio and retail, the band has not sacrificed its reputation for incendiary live shows, which was solidified nationally with its now-legendary performance at Woodstock '99. While the halls and crowds have grown, the band stays true to its hard-rocking roots. But as Creed gains mass appeal, its audience is evolving.

"The crowds are definitely bigger; but I think they're a little tamer than they used to be when we were working our way up through the ranks," says Tremonti. "Early on we had more of a heavy-metal concert crowd, with a big mosh pit. Now it's more diverse."

Despite a hectic road schedule—Creed played 85 concerts in 2000—the band is still having a good time. "We don't tour six nights a week like we used to," he says. "We used to tour relentlessly all the time, with no breaks. Now we try to keep it to three or four nights a week, then a week off."

As Creed winds up a huge year, Tremonti and the band are looking forward to regrouping to work on the new record next year. "We're going to try and make the extreme more extreme for the third record," says Tremonti. "We want to make the heavy songs heavier."

Tremonti says the band will take about six months in 2001 to write the new album. "Then we'll go into the studio and try to come out with a new album next November," he says. "We want to try to go a little further on everything."



FLATTERY

from previous Billboard Music Awards but also from music award shows in general."

The show's set will be arrayed in a Pacific Rim theme, though producer Flattery says that there won't be "Sumo wrestlers and a Chinese gong. It's not as heavy-handed a theme as in the past. What's happening in the whole of the awards business is that these shows are a chance for music acts to get a broader audience. They're concerned about how they come across as unique and appealing rather than how the show set does."

The evening's unique performances will include Martin singing his latest hit, "She Bangs"; 'N Sync performing "Just Got Paid"; and Hill crooning "Breathe." Mystikal will take the stage for "Shake It Fast,"

## For Monument's Dixie Chicks, The Motto Is 'Do It Our Way'

BY RAY WADDELL

NASHVILLE—Dixie Chicks are about as "Fly" as it gets in the world of country music. Hip, courageous, traditional, and completely original, the trio has brought countless new fans to the country format while staying true to its vision of melding the past with a totally contemporary mind-set.

When the Chicks' Texas-bred lineup of Natalie Maines and sisters Emily Robison and Martie Seidel

debuted on Monument in 1998, it was immediately apparent that this was not your parents' country music. The trio blended the traditional sounds of fiddle, banjo, dobro, and pure vocal harmonies with a healthy dose of attitude and maverick spirit.

Music fans of all stripes have responded big time. "Wide Open Spaces" and its 1999 follow-up,

"Fly," have together amassed 17 million in sales, according to the label. (Continued on page 31)



DIXIE CHICKS

# Columbia R&B Trio Destiny's Child Harmonizes Through Year Of Change

**BY JILL PESSSELNICK**

LOS ANGELES—R&B act Destiny's Child has been a dominant force on the millennial airwaves with a slew of harmonizing hits, including the breakthrough anthem "Say My Name."

The Columbia act's aural intricacies and dance-inspiring grooves have also catapulted its second album, "The Writing's On The Wall," to sales of 4.7 million copies, according to SoundScan.

While the group enjoyed spectacular professional success this year, it underwent several internal reconfigurations, losing two of its original members and downsizing from a quartet to a trio.

Despite these circumstances, "Say My Name" topped Billboard's Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts for three weeks each, and "Jumpin', Jumpin'" reached top 10 positions on both charts. The group's latest single, "Independent Women Part 1," from the "Charlie's Angels" soundtrack, had been on top of The Hot 100 for two weeks at press time.

"Our songs put you through an emotional roller coaster," says Destiny's Child member Beyoncé Knowles. "They all have changes in the right places with creative bridges and a new sound, which makes you want to hear them again to learn all the words, melodies, and tracks."

The group's unique vocal blend originated in Houston, where Knowles and LaTavia Roberson

met at an audition for a local children's group when they were each 8 years old. The duo soon included Knowles' cousin, Kelly Rowland, and LaToya Luckett.

With Knowles' father, Matthew Knowles, acting as the group's manager, the foursome made an appearance on the TV talent show



DESTINY'S CHILD

"Star Search" and were soon landing opening gigs for acts such as SWV and Dru Hill. By 1996, Destiny's Child had signed with Columbia.

Destiny's Child's self-titled debut, which includes the platinum single "No, No, No," reached stores in February 1998, and "The Writing's On The Wall" was released the following July. The group's second disc, which features the 1999 hits "Bills, Bills, Bills" and "Bug A Boo," debuted at No. 6 on The Billboard 200 chart.

In early 2000, Columbia Records announced that Roberson and

Lockett had left the group and had been replaced by Farrah Franklin and Michelle Williams. And just five months after Franklin joined the group, she decided to leave. Today, the group is a trio composed of Knowles, Rowland, and Williams.

Knowles says, "The change we made was a positive one. The group is now at its emotional, spiritual, and vocal best. We have worked so hard for our fans, and hopefully we have shown our appreciation by being at every possible promotional event, constantly touring, remaining humble, positive, and prayerful throughout our challenges."

Destiny's Child's busy touring schedule this year included a European promotional tour, a gig as the opening act for Christina Aguilera's domestic summer tour, and an arena tour in the U.K. Between performing dates, the group recorded 10 tracks for its next album, "Independent Women." The group was also honored at the MTV Video Music Awards and the Soul Train Lady of Soul Awards, and garnered two nominations for the upcoming American Music Awards.

At the 2000 Billboard Music Awards, Destiny's Child will perform a medley of hits that Knowles hopes will be the group's "best performance ever on television."

Knowles promises that Destiny's Child's overall best is yet to come. She says, "Now that we have had some success, we will work even harder. We owe that to our fans."

# Faith Hill At Her Peak Warner Artist Bridges Country And Pop

**BY BRIAN GARRITY**

NEW YORK—To say that the last year has been a whirlwind of success for country/pop sensation Faith Hill is putting it mildly.

Her fourth studio album, "Breathe," released in November 1999, reached No. 1 on both The Billboard 200 and Top Country Albums; sold more than 4 million units, according to SoundScan; and spawned the hits "Breathe" and current single "The Way You Love Me," both of which reached No. 1 on Hot Country Singles & Tracks and the top 10 of The Billboard Hot 100.

Meanwhile, Hill—who is scheduled to perform at this year's Billboard Music Awards—has enjoyed what executives at her label Warner/Reprise Nashville term "incredibly high" visibility in the media.

Aided by her girl-next-door image, movie-star good looks, and increasingly prominent sex appeal, she has appeared on numerous magazine covers and is featured in ongoing print and TV ads as a spokesperson/model for Cover Girl cosmetics. Her videos are a staple on VH1, where she has been profiled on "Behind The Music" and has performed on a "Divas" concert special.

In addition, Hill sang the National Anthem at the 2000 Super Bowl, performed at the 2000 Academy Awards, and even starred in her own prime-time Thanksgiving concert special on CBS. At the same time, she has been

crisscrossing the country, playing to packed arenas with her superstar husband, Tim McGraw, on the wildly successful Soul 2 Soul tour.

Along the way, she has received awards and nominations from the Country Music Assn., the Grammys, and the Academy of Country Music, in addition to Blockbuster Awards, TNN/Music City News Awards, American Music Awards, and My VH1 Music Awards.



HILL

While raising questions about just how country she is, given the pop orientation of her latest effort and her ubiquitous presence in the national spotlight, Faith Hill has undeniable appeal to both country and pop audiences. With more than 11 million albums sold, eight No. 1 singles on the country chart, and eight singles charting on The Billboard Hot 100, she ranks among the brightest and most popular country crossover artists today.

"I am really proud of this album," Hill said of "Breathe" in an earlier interview with Billboard. "I wanted to experience a lot of different instrumentation on this record... There's lots of music on this album, a huge variety of stuff."

Raised in Star, Miss., Hill (born Audrey Faith Perry) spent her youth singing at local churches, rodeos, and fairs before moving to Nashville at 19 to pursue a career in music. After a stint selling T-shirts at Fan Fair, she landed a job as a receptionist at Gary Morris' Nashville publishing company. A year later, Hill began performing professionally as a backup singer for songwriter Gary Burr.

It was in her role accompanying Burr that she was eventually discovered by Warner Bros. A&R executive Martha Sharp, who introduced her to her first producer, Scott Hendricks, and her manager, Gary Borman.

Hill released her debut album, "Take Me As I Am," in 1994; "It Matters To Me" followed a year later. In 1996 Hill married Tim McGraw, and the couple now has two daughters.

Hill's third album, "Faith," which was released in spring 1998, peaked at No. 2 on Top Country Albums and No. 7 on The Billboard 200. That album spawned the hits "This Kiss" (which went platinum, peaking at No. 1 on the country chart in May 1998 and No. 7 on The Billboard Hot 100 that October) and "Let Me Let Go" (which reached No. 1 on the country chart in December 1998 and No. 10 on the AC chart in July 1999).

Hill scored her biggest hit with "Breathe," the song she's slated to perform at the awards show. That track reached No. 1 on the country singles chart in December 1999 and No. 2 on the Hot 100 in April 2000. "The Way You Love Me," which hit No. 1 on the country chart back in May, stands at No. 9 on the Hot 100 this issue.

# Martin Readies 2nd English Columbia Album

**BY MELINDA NEWMAN**

LOS ANGELES—After the explosion Ricky Martin has experienced over the last two years, it would seem as if the Latin heartthrob's star couldn't rise any higher.

However, with his new album, "Sound Loaded," he's about to see if he can top the success of his 1999 self-titled English-language debut, which, according to his label, Columbia Records, has sold more than 15 million copies worldwide. As part of a massive campaign to promote the project, Martin will perform high-octane first single "She Bangs" on the Billboard Music Awards show.

While others might feel like taking a well-deserved break after traveling to virtually every corner of the world over the last 24 months, Martin is still eager to continue working at a fever pitch. "What can I say? I'm an adrenaline junkie," Martin told Billboard in November. "But seriously, I've worked so hard to reach this point. To let a moment slip by would feel like a waste."

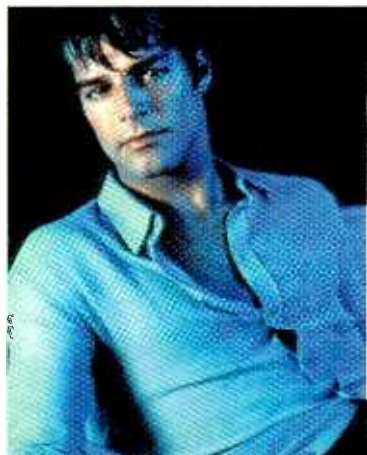
In a story that is now widely known, the Puerto Rican native got his start in show business as a member of Menudo, the Spanish-language teen boy group. He then segued into acting, with a stint on the soap opera "General Hospital" as well as an appearance on Broadway in "Les Misérables."

All the while, Martin continued recording in Spanish, building a huge following. That following increased significantly after Martin delivered a breakthrough performance at the Grammy Awards in February 1999, with his incendiary take on "La Copa De La Vida." Martin was the talk at water coolers around the country the next day. It hardly mattered that he also managed to

snare a Grammy Award for best Latin pop performance the same night for "Vuelve."

As the single "Living La Vida Loca" became a fixture on radio stations everywhere in the weeks that followed, Martin's meteoric rise continued. When "Living La Vida Loca" reached No. 1 on the Billboard Hot 100, it was the first time in the SoundScan era that a Latin solo male artist took the pole position.

To no one's surprise, when the self-titled release that featured the tune was released in May 1999, it entered The Billboard 200 at No. 1. Such accomplishments garnered Martin two trophies at last year's Billboard Music Awards: male artist of the year and male Hot 100 singles



MARTIN

artist of the year.

Despite an incredibly hectic schedule, Martin still found time to devote his efforts to a number of charitable causes, including the Pediatric AIDS Foundation and the Rainforest Foundation.

For the recording of "Sound Loaded," Martin jetted back to his Miami home base frequently during his worldwide tour to lay down tracks. About working with such notable producers as Walter Afanasieff, Emilio Estefan, Robi Rosa, and Desmond Child, Martin told Billboard, "It might sound clichéd, but it was my dream team. It was a situation devoid of egos. It was all about creativity. Everyone was open to working toward the same goal, which was to make the best possible record."

Commercially, it looks as if Martin is picking up where he left off. According to SoundScan, the album sold 318,000 units its first week in the U.S. to debut at No. 4 on The Billboard 200. A tour is scheduled to begin next spring.

# Republic's 3 Doors Down Bursts Through

BY JILL PESSELNICK

LOS ANGELES—How did a four-piece rock'n'roll band from Escatawpa, Miss., earn a multi-platinum record and a No. 1 modern rock hit and front an international headlining tour all in the space of its debut year?

You could say that 3 Doors Down accomplished this feat because Brad Arnold, the group's front man, didn't pay attention during his high school algebra class.

That's where Arnold penned "Kryptonite" in about 15 or 20 minutes. The single went on to spend 11 weeks atop Billboard's Modern Rock Tracks chart and nine weeks in first place on the Mainstream Rock Tracks chart. It reached No. 3 on The Billboard Hot 100 as well.



3 DOORS DOWN

Arnold says, "I went back to my high school last time I was home and talked to the music appreciation class. It's kind of hard for me to tell them to pay attention in class. It's crazy."

The single helped propel 3 Doors Down's Republic/Universal debut,

"The Better Life," to a top 10 position on The Billboard 200 chart for 13 weeks and to sales of 2.8 million units so far, according to SoundScan.

"We hoped this would happen, but we really didn't expect it," says Arnold. "You hope for the best and expect the worst. It did good in a short period of time, and that's even better."

The year 2000 has thus been an impressive period for the quintet, which began as a trio in the mid-1990s with bassist Todd Harrell, drummer/singer Arnold, and guitarist Matt Roberts. After guitarist Chris Henderson joined the band in 1996, 3 Doors Down recorded a demo, and Biloxi, Miss., station WCPR soon began playing "Kryptonite." Requests for the song were fierce, and fans began crowding into the band's local gigs.

The group soon garnered record label interest and signed a contract with Universal. After recording "The Better Life," Arnold became a full-time front man, and drummer Richard Lyles became the band's fifth member.

Following the album's February release, 3 Doors Down embarked on a virtually nonstop domestic and international tour, which will include a performance of "Kryptonite" at the Billboard Music Awards show.

"I think since February we've been home a total of about 18 or 19 days," Arnold says. "We've been pretty busy. We started out headlining smaller venues and worked our way up as a headliner rather than working our way up as an opener."

3 Doors Down also released a second well-received single, "Loser," in July. The song has been No. 1 for 12 weeks on the Mainstream Rock Tracks chart (and was still No. 1 at press time) and has reached the No. 2 spot on the Modern Rock Tracks chart.

In a year that was saturated with rap/rock or punk-influenced rock, 3 Doors Down stood out with its straight-up brand of rock'n'roll with catchy lyrics. Arnold says, "I think our music is a little bit of a return to the older kind of rock when it was just a melody."

He also says that 3 Doors Down is already looking ahead to the next album, though the band is taking it slowly. "We have been thinking about it and writing some songs gradually, not really putting a whole lot of effort toward it," he says. "If one comes out, then one comes out. I believe more in writing songs as you go and writing songs when you feel them rather than at the end of a tour saying, 'OK boys, we need to go write some songs.'"

In the meantime, 3 Doors Down is enjoying the year's success. Arnold says, "It's nothing you should take too far for real. It's a gift that the fans are giving you in liking your music. If it ended right now, honest to God, I really couldn't say anything. We've had enough fun so far that it doesn't matter if it ended tomorrow, but I want to do it for a long time."

# Jive's 'N Sync Raises The Pop Music Bar

BY DEBORAH EVANS PRICE

NASHVILLE—In a year that saw the contemporary music scene dominated by teen queens, Latin hunks, and boy bands, 'N Sync raised the bar when it came to pop music success.

The group's "No Strings Attached" album debuted at No. 1 on April 8, selling 2,416,000 units in one week, a record in the SoundScan era. The album reigned in the top spot for eight weeks and, according to SoundScan, has now sold nearly 9 million units.

Spurred by the hit singles "Bye, Bye, Bye," "It's Gonna Be Me," and "This I Promise You," the band's tour was one of the

year's highest grossing and included four sold-out shows at New York's Madison Square Garden.

"It's been amazing," 'N Sync's Lance Bass says of the success he and fellow members JC Chasez, Joey Fatone, Chris Kirkpatrick, and Justin Timberlake have enjoyed. "It's definitely the biggest year of our lives. It's just been crazy. We really didn't expect the numbers in the first week... It's just incredible. We were very lucky with the first album, and now with the second one, it's a dream come true."

'N Sync's self-titled debut—now 10 times platinum—bowed on The Billboard 200 at No. 82 in April 1998 and peaked at No. 2 in October shortly before the group's "Home For Christmas" project debuted at No. 7 on Nov. 28. Then "No Strings Attached" and the subsequent tour sent the group's career soaring through the stratosphere.

As 'N Sync prepares to go into the studio in January to work on the next album, Bass admits to a few pre-studio jitters. "You are always nervous when you do a new album," Bass admits. "You always want to beat the last one... We are going to try, and hopefully it will. We all have faith in our fans that they will be sticking with us, and hopefully it will be bigger than 'No Strings Attached.'"

"I think we definitely have some staying power going for the next few years. That's the great thing about our fans," he continues. "They started out really young, and with the [current] album, it grew to a larger audience. They just grow up and... evolve with us."

Bass feels part of the group's appeal lies in the fact that it has such diverse musical influences. "Each one of us has a different background," he says, "me with country, Chris with his old Beatles style, Joey growing up with '50s music, Justin with the hip-hop/urban. It all meshed somehow... Because we like all kinds of different music, we're open to different things. We're open to more urban music. We're open to kind-of-country ballads. It all comes together."

Both R&B and country sounds stand to play a part in the group's future. Bass says members want to work with "more urban producers" on the next album. They hope to have a single from the new album out in March, with the album following in May to coincide with the next tour.

'N Sync would also like to revisit the country market. (It previously recorded a version of "God Must Have Spent A Little More Time On You" from its debut disc with country supergroup Alabama and performed it on the Country Music Assn. Awards in 1999.) Bass says the band wants to record "This I Promise You" as a duet with a country female artist for possible release early next year. "I would love to do something with Jo Dee Messina or Martina McBride," he says. "That's my wish list."

In the immediate future, the group's appearance on the Billboard Music Awards looms large in its plans. "That's the biggest awards show for us because Billboard is the bible for musicians," says Bass, noting that the awards will be the group's last public performance this year. "It's a big deal to us, and we're honored that we get to perform. It's going to be great."

"We're still deciding what we're going to do to outdo every performance we've ever done," he continues. "Awards shows are cool because you get to experiment with your songs, and this time we've thrown around some ideas. We're going to do something from the album, but it might not be one of the singles we released. It might be something totally different."



'N SYNC

# Mystikal 'Shakes' It Up

## Jive Artist Enjoying His Song's Success

BY GAIL MITCHELL

LOS ANGELES—Back in the day—1967, to be exact—R&B duo James & Bobby Purify exhorted partygoers to "bend over, let me see you shake a tail feather." Since then, E.U. ("Da' Butt"), Sir Mix-A-Lot ("Baby Got Back"), LL Cool J ("Big Ole Butt"), Juvenile ("Back That Thang/Azz Up"), and others have weighed in with their own funk-ed-up anatomical anthems.

The newest member of this more-bounce-to-the-ounce collective is Jive's Mystikal, whose infectious, James Brown-evoking R&B/hip-hop hit "Shake Ya Ass" has transformed him into the current flavor of the moment and added yet another dimension to Jive, home to R&B colleague R. Kelly but known primarily by the mainstream for its pop sensations 'N Sync, Backstreet Boys, and Britney Spears.

"It's fun being so hot right now," says Mystikal in his trademark rasp. "But I'm planning to stretch this moment out for a long time. I'm already preparing my next album, which I hope to have completed by June."

"Let's Get Ready," the album that unleashed "Shake Ya Ass" on an unsuspecting public, is actually Mystikal's fourth project—and his first since departing mentor Master P's No Limit family. "We're still tight," he says when asked about the split. "It wasn't about me. It was between Master P and Jive. And I was actually with Jive prior to No Limit."

Born Michael Tyler in New Orleans, the Baptist-bred Mystikal began honing his rap chops in 1980, opening for such Big Easy players as Cash Money's Mannie Fresh and Sporty T. Following a tour of duty overseas with Desert Storm, the ex-

Army man and fledgling artist signed with local label Big Boy Records.

It was Jive that picked up distribution rights to Mystikal's first Big Boy album, 1995's gold-certified "The Mind Of Mystikal." He later switched to the No Limit camp, which released his platinum-selling second and third albums, 1997's "Unpredictable" and 1998's "Ghetto Fabulous."

His current 15-track set, featuring the production prowess of The Neptunes, ex-No Limit colleagues the Medicine Men (formerly known as Beats By The Pound), and Leroy "Precise" Edwards, as well as guest stints by OutKast and Da Brat, strips away any mysticism to display a multifaceted rapper who's equally at home dishing it out raw to pulsating beats ("U Would If U Could," "Ready To Rumble") and rhythmically reflecting on life's pluses (the heartfelt tribute track "Family") and minuses ("Murderer III," a song dedicated to his murdered sister, Michelle, that takes the justice system to task). There's also the emotional "Ain't Gonna See Tomorrow," on which Mystikal discourses on such subjects as domestic violence and his near-fatal car crash last year.

"I didn't think 'Shake' would be this big," says Mystikal, whose engaging offstage demeanor combines excitement with humbleness. "As for being compared to James Brown, that's a hell of a compliment. I feel very blessed and fortunate—my mother and grandmother did real well raising us. And I want to thank all my fans for appreciating my music and art."

"With this album," he continues, "I feel like I'm a graduating senior. I've paid my dues, and now it's time for me to shine on a whole new level."



MYSTIKAL



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## Rodge To Release Nancy Falkow's 'Smitten'

BY IAN PERCIVAL

NEW YORK—Although she's a newcomer on the national level, Nancy Falkow is well-regarded throughout the Philadelphia music circuit, having gained respect for writing infectious pop/folk songs with palpable soul. With "Smitten," her first full-length disc for the independent Rodge Tunes, due Dec. 19, Falkow has captured her sound and effectively prepared it for mainstream consumption.



FALKOW

Recorded at Indre Studios in Philadelphia, this 12-song CD was produced by Emmy-winning audio engineer Shane McMartin, who also plays in Falkow's touring band. "Smitten" is a collection of songs crafted over the last two years and is evidence of Falkow's unique perspective and musical abilities. Her songs capture an air of innocence—reflective of her early years spent on the beaches of New Jersey—yet her style has a street-wise edge, indicative of her years in Philly neighborhoods.

"I've poured so much of myself into these songs," she says. "I've never been more proud of my work. And it's a collective effort. I've been supported by some amazing musicians."

Guests on "Smitten" include venerable keyboardist Ian "Mac" McLagan, who was a founding member of the Small Faces and has recorded with the Rolling Stones and many others. Another is Mike "Slo-Mo" Brenner, whose lap steel guitar and dobro skills are heard on the latest Marah (Artemis/E2) release, as well as on his own debut CD (Acid Blues Records).

While Falkow's talent and craft have been the reason for her success so far, her widely respected do-it-yourself attitude is also key. Her efforts have earned the recognition of the most demanding Philadelphia music critics, the elite of the New York anti-folk scene, and the judges of Lilith Fair.

"Occasionally, a performer threaten[s] to rise above the just-me-and-my-guitar preciousness. Honey-voiced Nancy Falkow comes to mind," writes Jordan Oakes in Pennsylvania-based The Riverfront Times. A.D. Amorosi of The Philadelphia Inquirer agrees: "Falkow's close affiliation with Philly's Indre Studios has provided the attitude-laden songstress with a dynamic musical sense, giving her open-ended dramas a cool, breezy but resonant feel. Her songs have an air of dignity without seeming forced."

Such acclaim contributed to Falkow's being honored as the winner in one of the Philly-area Lilith Fair talent searches, which culminated with an appearance with Indigo Girls and Sarah McLachlan in front of a sold-out crowd of 25,000. Falkow was also nominated as this year's best female vocalist in the Philadelphia City Paper Music Awards, as well as for best folk artist (singer/songwriter) in both 1999 and 2000.

Falkow's 1999 self-titled debut EP has received critical acclaim and is played on radio stations from New England to London, England. Hers were the infectious songs that first caught the ear of local club owner Steve Madden Shoes, who featured her first official music spotlight in his club and then, to top it all off, sponsored a recent tour for her. Falkow's first major-label singing credit (she performed background vocals on eight songs) was on Wood's 1999 set, "Songs From Stamford Hill" (Columbia).

Falkow can also be heard harmonizing on Patti LaBelle's new single, "Call Me Gone" (MCA), and she's toured with LaBelle extensively. "It's been a fantastic opportunity to work with someone so gifted,"

Falkow says. "I've learned so much from that experience."

Falkow's finest instrument is a rich voice that glides through the intricate tunes that fill "Smitten." In addition to singing, Falkow is a strong guitarist with a wide range of skills both electric and acoustic—from a quiet finger-picking style to full-out rockin' chords. To complete the package, she writes melodies that are both comfortable and distinct.

In marketing "Smitten," primary emphasis will be placed on live performances, since Falkow is just as comfortable and competent with solo acoustic performances as she is fronting a band, and her ease on-stage transforms her live shows into intimate experiences. She'll spend the remainder of this year and the beginning of 2001 playing dates along the East Coast; plans to spread out through the U.S. are in the works.

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Madison Square Garden New York	Oct 21-22	\$1,954,130 \$90/\$70/\$50/\$40	28,673 two sellouts	SFX Music Group
'N SYNC, SUGAR HILL GANG, SOULDECISION, IS	Continental Airlines Arena East Rutherford, N.J.	Nov 6-7	\$1,566,556 \$49.75/ \$39.75	34,008 two sellouts	SFX Music Group
TINA TURNER, JOE COCKER	Staples Center Los Angeles	Nov 17	\$1,077,634 \$98/\$57/ \$36	13,652 sellout	Nederlander Organization SFX Music Group
VIVE LATINO FESTIVAL: FARU-LOSOS CADILLACS, JAGUARES, MOLOTOV, THE WALLERS, FISHBONE	Foro Sol, Mexico City	Nov. 11-12	\$1,057,280 (10,149,891 pesos) \$13.50	86,441 90,000 two shows	Ocesa Presents
BON JOVI, LESS THAN JAKE	Continental Airlines Arena, East Rutherford, N.J.	Nov. 16	\$843,603 \$75/\$55/ \$39.50	16,757 sellout	SFX Music Group
KLVE 107.5 FM 25TH ANIVERSARIO: ENRIQUE IGLESIAS, JUAN GABRIEL, CHAYANE, PICASSO ARONA, MARCO ANTONIO SOLIS	Staples Center Los Angeles	Nov. 3	\$926,871 \$154.50/ \$103/\$77.25/\$51.50	13,895 sellout	Nederlander Organization, KLVE
SALSA DE LOS '80S: WILFRIDO VARGAS, RUBY PEREZ, EDDY HERRERA, SANDY REYES	Madison Square Garden New York	Oct. 28	\$781,385 \$75/\$65/ \$55/\$45	13,945 15,603	Ralph Mercado Presents
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Firstar Center Cincinnati	Nov. 24	\$766,206 \$59.50/ \$49.50/ \$29.50	16,286 sellout	SFX Music Group
DIXIE CHICKS, VIDA	Staples Center Los Angeles	Nov. 21	\$750,683 \$59.50/ \$49/\$33.50	14,441 sellout	Moore Entertainment, Concerts West, Nederlander Organization
DIXIE CHICKS, JOE ELY	United Center Chicago	Nov 12	\$728,401 \$65/\$45	15,413 sellout	Jam Prods.

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## RICHIE ENJOYING A NEW 'RENAISSANCE'

(Continued from page 14)

The "guys" he refers to are the producers he chose to help orchestrate his musical rebirth: Brian Rawling and Mark Taylor, Rodney Jerkins and Fred Jerkins III, Walter Afanasi-eff, Joe Wolfe, Daryl Simmons, and Lloyd Tolbert, whose collective credentials include such names as Cher, Mariah Carey, and Whitney Houston. The resulting album is a pleasing mix of R&B, pop, Latin, and dance that for

Richie is retro only in the sense that the songs have a melody.

"Rodney and Fred kept asking me, 'How do you get a song that plays year after year?' I said, 'You've got to sing a melody, not a lick,'" recalls Richie. "I've always been anti-box, always wanted to be different. In talking to other singers, I've found that they're dying for expression instead of being put [into] boxes, which is

great from a marketing standpoint but horrible for artistry. If Bach and Mozart were black, would they be in the R&B department?"

"That's where I've been fortunate," Richie muses. "I was allowed to experiment during a time when radio embraced different kinds of things instead of dictating exactly what it wants artists to sound like. I loved the faces of the R&B jocks when I walked in with the country song [and the Commodores' 1979 No. 8 R&B hit] 'Sail On.' They said, 'This brother's crazy.' In the middle of the disco craze, I came up with the [1978] ballad 'Three Times A Lady,' while [1983's] 'All Night Long' is calypso.

"And why go up against a D'Angelo? The audience isn't going to be there, because it's the 19- to 25-year-olds' turn now. So I had to do something that has world appeal and hopefully do what I've always done, which is give people a musical appreciation lesson: that this brother can do more than just one thing."

That's quite apparent on "Renaissance," beginning with the opening strains of lead single "Angel." Produced by Rawling and Taylor, the club-oriented track has danced its way up the international charts (it stands at No. 12 on this issue's German chart). From there, Richie teams with heartthrobs the Backstreet Boys on the Latin-flavored "Cinderella," which audiences were treated to during Richie's opening stint earlier this year on the first leg of Tina Turner's farewell concert tour.

In between are such noteworthy tracks as the R&B/pop/Latin "Dance The Night Away" and the dance cut "Tonight." These are accented by several contemporary, yet "Still"-pure Richie ballads, including "Tender Heart," "Piece Of My Heart," and "It May Be The Water." "Don't Stop The Music" is tagged as the second single, with a December release date in the U.K. and January for continental Europe.

"Renaissance" took about 6 1/2 months to record, with Richie working from the various producers' camps v.s. their coming to him in L.A. "That time frame is unheard of for me," he adds. "Normally, it takes five or six months to frame it and then another five or six months to do it. But in this case, I decided to give up control. Why hire a Picasso and tell him how to paint? Working with Rodney, Brian, and the others was like working with the Commodores. Yes, there was pressure. But we were cracking so many jokes, you didn't realize we'd just finished five songs."

The pressure is on across the Atlantic Ocean as Richie hop-scotches across Europe and Asia (where the album was released Nov. 22) as the label builds the "Renaissance" story outside of America before releasing it domestically in spring 2001. This move follows in the footsteps of such music colleagues as Shelby Lynne. Island/Def Jam Music Group chairman Jim Caparro says this isn't a trend for the sake of trend but "about maximizing awareness and sales

(Continued on page 32)

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM 2 weeks at No. 1	13
2	2	<b>'N SYNC</b> ▲ <sup>7</sup> RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	26
3	3	<b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	148
4	4	<b>CELINE DION</b> ▲ <sup>4</sup> 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	33
5	12	<b>JEWEL</b> ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	12
6	8	<b>GARTH BROOKS</b> ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	10
7	7	<b>NAT KING COLE</b> ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	12
8	11	<b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM	69
9	6	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	165
10	17	<b>98 DEGREES</b> ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	15
11	15	<b>VARIOUS ARTISTS</b> ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	17
12	14	<b>MARTINA MCBRIDE</b> ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	19
13	5	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	160
14	16	<b>'N SYNC</b> ▲ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	140
15	9	<b>KID ROCK</b> ▲ <sup>3</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	100
16	36	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	524
17	22	<b>ROSIE O'DONNELL</b> ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	11
18	—	<b>FAITH HILL</b> ▲ <sup>5</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	128
19	44	<b>MARIAH CAREY</b> ▲ <sup>4</sup> COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	58
20	35	<b>HARRY CONNICK, JR.</b> ▲ <sup>2</sup> COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	56
21	30	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 86088* (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	26
22	10	<b>GODSMACK</b> ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	99
23	13	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/ELEG (11.98/17.98)	METALLICA	485
24	25	<b>BING CROSBY</b> ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS	58
25	23	<b>AMY GRANT</b> ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	14
26	32	<b>ELVIS PRESLEY</b> RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	7
27	24	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1236
28	19	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	172
29	37	<b>BURL IVES</b> MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	8
30	18	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	318
31	50	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	19
32	41	<b>GEORGE WINSTON</b> ▲ <sup>3</sup> WINDHAM HILL 1025/RCA (9.98/16.98)	DECEMBER	38
33	20	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	597
34	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	126
35	39	<b>POINT OF GRACE</b> WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	15
36	—	<b>TRANS-SIBERIAN ORCHESTRA</b> ● LAVA/ATLANTIC 92736/AG (10.98/16.98) HS	CHRISTMAS EVE AND OTHER STORIES	21
37	40	<b>VARIOUS ARTISTS</b> ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	41
38	33	<b>THE BEATLES</b> ◆ <sup>11</sup> APPLE 46442*/CAPITOL (11.98/17.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	343
39	—	<b>VARIOUS ARTISTS</b> EPIC 68750/CRG (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	17
40	—	<b>THE CARPENTERS</b> ▲ A&M 215173/INTERSCOPE (10.98/14.98)	CHRISTMAS PORTRAIT	57
41	—	<b>VINCE GUARALDI</b> ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS	40
42	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	118
43	28	<b>THE BEATLES</b> ◆ <sup>11</sup> APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	145
44	27	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	156
45	—	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES	11
46	34	<b>THE BEATLES</b> ◆ <sup>18</sup> APPLE 46443/CAPITOL (15.98/34.98)	THE BEATLES	236
47	21	<b>VARIOUS ARTISTS</b> LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	6
48	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIRE	74
49	26	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	74
50	38	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	190

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 prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## DIXIE CHICKS

(Continued from page 25)

ing to the label, setting the stage for a triumphant headlining tour in 2000.

On both albums the Chicks struck a chord while taking risks, whether with their own rambunctious material like "Goodbye Earl" and "Sin Wagon" or with covers of songs by some of Nashville's best-known tunesmiths.

"Our motto is 'Do it our way,'" the Chicks' Martie Seidel said in an earlier Billboard interview. "You can't take everyone's opinion. You have to take your own opinion and your partners' opinions and your producers' into account."

The Fly tour, which hit some 85 cities in North America, was a triumph. The Chicks had input in every single aspect of the trek, from tour support to the unique set design.

"We wanted to create a theatrical

*The Chicks strike a chord while taking risks, whether with their own rambunctious material or with covers of some of Nashville's best-known tunesmiths*

feel visually—with video, lighting, and staging," said Seidel in an interview with Billboard prior to the tour's kickoff last June. As for tour support, which included Patty Griffin, Ricky Skaggs, and Willie Nelson, Seidel said, "We basically picked acts we wanted to hear every night."

Seidel admits it's somewhat intimidating for a first-time headliner to look at a route sheet of 85 arenas, many with capacities as high as 20,000 people. "I think, 'Oh, shit, we better sell some tickets,'" she says, laughing.

Sell them they did. The Fly tour grossed some \$40 million and drew about 1 million fans, making it one of the top tours of 2000.

Adding to an already big year, a prime-time Dixie Chicks concert special was telecast Nov. 20 on NBC; it was shot during a sold-out two-night stand at the MCI Center in Washington, D.C., last August.

Dixie Chicks have been much acknowledged by both fans and their peers in the music industry. They notched four Country Music Assn. (CMA) Awards this year, including the coveted entertainer of the year award, to add to their five previous CMAs, four Grammys, and five trophies from the Academy of Country Music. Additionally, the Chicks received Billboard Music Awards in 1999 for country artist of the year, country albums artist of the year, and country artist group of the year.

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### Top 10 Favorite Artist Picks

November 17, 2000

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

#	Artist	Genre	Weeks On
1	Danny Ramsay	Rock, Hard Rock	1
2	The Voyces	Rock, Alternative	2
3	3 Series	R 'n B, Hip Hop	7
3	Frank Christopher	Rock, Pop	1
5	Barely Heroes	Rock, Alternative	14
6	Alexz Johnson	Pop	15
7	Phatter Than Albert	Alternative, Rock	1
8	Page Three	Rock, Pop	1
9	TRMT	Alternative, Acoustic	12
10	Ingrid Sophia	Pop, Rock	2

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

### Radio Play Favorite Song Requests

November 17, 2000

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

#	Composition, Artist	Genre	Weeks On
1	X Dat, Black Angel	Urban, Hip Hop	3
2	Please Forgive Me, Barely Heroes	Rock, Alternative	15
3	Heat Of The Night, Catherine Phoenix	Pop, Country	10
4	Apology, 51 Peg	Alternative, Industrial	24
5	Dream About You, Alexz Johnson	Pop	17
6	The End Of Everything, The Voyces	Rock, Alternative	2
7	Your Life, 3 Series	R 'n B, Hip Hop	20
8	Shame, JFJ	Rock, Pop	6
9	Let The Candle Burn, Natalie Brown	R 'n B, Pop	2
10	Back To Me, Elissa	Dance, Latin	2

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

### New Talent Spotlight

#### The Most Outstanding And Available Acts On Broadband Talent Net

##### ELISSA

A native of Toronto, Canada, 24 year old Elissa has been contributing to the music scene since the tender age of six. Her talent has landed her roles in musicals and success in competitions. Her greatest influences are her family members and her strong European values. Elissa turned heads in North America with her first single "Show Me How You Love Me," where she enjoyed huge radio success across Canada and the United States. In 1996, "Show Me How You Love Me," bubbled under Billboards Hot 100 Singles Chart. Elissa's Canadian Hit singles "Bailando" and "Back To Me" were one of the most requested songs on radio, receiving heavy airplay on both National and CHR Charts. Her latest Hit "Mamboleo" debut as the #5 selling single in Canada and was a top 20 hit! Her talents have led her to tour across North America in cities such as Toronto, Montreal, Vancouver, San Antonio, San Diego, Miami and New York. Elissa is now prepared to hit BIG worldwide! Visit Broadband Talent, and listen to tomorrow's newest pop goddess!



Genre: Dance, Latin, Pop From: Toronto, Ontario, Canada Deals sought: Recording Contract, Distribution  
For further artist details log on to [www.broadbandtalentnet.com/elissa](http://www.broadbandtalentnet.com/elissa)

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

# Artists & Music

## RICHIE

(Continued from page 30)

opportunities for Lionel throughout the world. Looking at Lionel through the U.S. market alone isn't doing him justice; he's a worldwide superstar. And as far as his veteran status goes, he has every opportunity to come back. It's always been about his music, and he's made a great album. Great music speaks loudly, and this album speaks very loudly.

"Rather than putting the record out in the competitive fourth quarter here," he continues, "we decided to use his international strength as a springboard for his 2001 release here. We're serving it up with the best chance of success, with as much momentum, awareness, and anticipation as possible. Although Lionel's working his butt off, he's driven to get back into it. I've never seen him more motivated and beaming with excitement as he is right now."

Former Motown and RCA executive Skip Miller, who's now Richie's manager and executive producer of "Renaissance," agrees. "We're the same team that did it before, and we'll push again. This album wasn't about these producers giving us a 'Lionel Richie' album or trying to turn Lionel into a 20-year-old with fast-food music. It was about maintaining his artistic integrity but with a fresh, contemporary feel. He's centered now, a true renaissance man, here to teach through music."

That teaching began in July with Richie embarking on a European pre-promotion stint, followed by his October return to coincide with the album's release. Between a host of radio and prime-time TV appearances, Richie shot a video for "Angel" in Germany and also did a two-hour Web chat via the label's German site, according to Island/Def Jam senior VP of international Matthieu Lauriot-Prevost.

"This is going to be a worldwide record," says Lauriot-Prevost. "Lionel is massive in Europe and Asia; he's a legend."

A world tour is also in the offing for next year, during which Richie hopes to bring together the remaining members of the Commodores. "There's a logistical problem," he explains. "Walter 'Clyde' Orange and William King are the only other existing members; Milan Williams, Thomas McClary, and Ronald LaPread are out of the group. Instead of doing the Commodores as my 'Lionel Richie' part of the show, I want to bring them onstage. That's what I'm trying to do. And once that happens, we won't have a problem."

## FOR THE RECORD

Rachel Portman is not the only woman to receive an Academy Award for best score, as reported by Charles Karel Bouley's Soundtracks and Film Score News in the Nov. 4 issue of Billboard. Anne Dudley received the 1997 Oscar for original score, musical or comedy, for "The Full Monty."

# Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**BLISSSED OUT:** Some songs just leap out of the speakers and hit you right between the eyes. The energy and the hook are so potent that one listen is simply not enough. You have to go back again and again, committing every delicious note to memory (while also playing the song relentlessly for every person you know). "High Velocity" by **Blisster** is one of those songs.

The track is one of two strong songs currently being shopped by this New York-rooted band, and it simply demands the attention of A&R execs and adventurous rock-radio programmers. The song opens with a tasty, new-wave-spiked collision of rhythm guitars, underlined by a skittish, instantly insinuating backbeat. Within seconds, front woman **Lil Sickles** dives into the verse head-first, working her way through an arrangement that unfurls with a raw, playful energy that can only come from a band that's been banging out tunes together in garages and dive-bars for a quite a while.

"There's no hardcore philosophy behind the way that we approach making music, other than to just make music that sounds fun," notes lead guitarist **Bingo Sanatra**, who adds that "High Velocity" is the result of him and Sickles just "jamming on a couple ideas that just sort of gelled. Ultimately, that's the best way to make a great song... Just let it happen naturally."

Wisely, producer **Andy Shernoff** doesn't tamper with Blisster's natural chemistry. Instead, he opts to keep the studio tricks to a minimum,

relying instead on the tight interaction of Sickles with bandmates Sanatra, **Gerry White**, and **Athena Butterfield**.

Blisster's demo also includes "Valentine," a pogo-happy gem that may not be as immediate as "High Velocity" but is just as satisfying after a few spins. If we have any quibble with this project, it's that these two songs leave us hungry for more—an excellent sign if there ever was one.

For more information about Blisster, visit the band's Web site ([blissternyc.com](http://blissternyc.com)). You can also contact Bingo at 212-673-1561, or at [bingo@blissternyc.com](mailto:bingo@blissternyc.com). Check the site regularly for info on the band's forthcoming shows.

**TUNESMITHING:** At a time when acts like **Christina Aguilera** and **Backstreet Boys** continue to be popville's flavor du jour, the need to cultivate skilled songwriters is crucial. And while the artists themselves are taking a valiant stab at crafting their own material, there's no denying that they need a little assistance.

That's where folks like **Vincent Vero** come in. No, he's not part of the Swedish clique of writers who seem intent on dominating the pop airwaves. Rather, he's an American who has been making strides in recent times—ironically, primarily on Swedish turf, though he's working on a variety of promising projects for acts throughout Europe.

It makes perfect sense that Vero would make an impression in such a hardcore pop environment. He has a sharp ear for the kind of hooks that make teenage girls shriek. He also has a nifty way with words.

"Personally, writing a song has a lot to do with knowing pop music—past, present, and how it develops moving into the future," says Vero. "Trying out different, unusual, unique, or interesting ideas with songs keeps the process fresh."

Vero's current reel of songs includes such yummy treats as the funk-fortified "Should've Never Let Me Go," which begs for the voices of **N'Sync** to bring it to vivid life, and "On & On," a retro-laced thumper that would add a festive little zip to the next **Westlife** or **Ronan Keating** disc.

Until a savvy stateside A&R exec discovers Vero, the New York-rooted tunesmith is keeping busy with a nice blend of projects. At the top of his agenda is Stockholm belter **Gabriel Forss**, for whom Vero's penned a batch of songs. That set's due in May/June 2001. Among its highlights will be "When You Come Back To Me," which Vero wrote with **Paul Statham**, famed for his work with the now-defunct act **Peach Union**.

Vero's also working on material for the debut disc of heartthrob-in-waiting **Bryan Todd**, as well as for Polydor U.K. act **Ladies First**.

For more information, contact Vero at 973-471-9018 or [vinnyvero@hotmail.com](mailto:vinnyvero@hotmail.com).



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	14	<b>SOULDECISION</b> MCA 112361 (11.98/7.98)	<b>No. 1</b> <b>NO ONE DOES IT BETTER</b>
2	2	4	<b>LIFEHOUSE</b> DREAMWORKS 450231/INTERSCOPE (8.98/12.98)	NO NAME FACE
3	3	4	<b>SAMANTHA MUMBA</b> WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
4	4	69	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
5	<b>NEW</b>		<b>LOUIE DEVITO</b> E-LASTIK 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOL. 3
6	11	6	<b>CRAZY TOWN</b> COLUMBIA 63654/CRG (7.98 EQ/13.98)	THE GIFT OF GAME
7	5	14	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
8	12	13	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	GENUINE
9	17	24	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
10	9	5	<b>REBECCA ST. JAMES</b> FOREFRONT 25251 (16.98 CD)	TRANSFORM
11	13	15	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
12	7	2	<b>CLEDUS T. JUDD</b> MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
13	8	5	<b>THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
14	14	4	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
15	<b>NEW</b>		<b>DELERIUM</b> NETTWERK 30165 (16.98 CD)	POEM
16	27	25	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
17	15	19	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
18	22	21	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
19	18	3	<b>COLDPLAY</b> NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
20	<b>NEW</b>		<b>VICENTE FERNANDEZ</b> SONY DISCOS 84185 (9.98EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
21	<b>NEW</b>		<b>INTOCABLE</b> EMI LATIN 23730 (8.98/12.98)	ES PARA TI
22	29	2	<b>LINDA EDER FEAT. THE BROADWAY GOSPEL CHOIR</b> ATLANTIC 83406/AG (12.98/18.98)	CHRISTMAS STAYS THE SAME
23	25	5	<b>NELLY FURTADO</b> DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
24	24	11	<b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
25	10	7	<b>KEB' MO'</b> OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR

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	35	87	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
27	20	28	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
28	<b>RE-ENTRY</b>		<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
29	16	8	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
30	21	4	<b>CHRIS RICE</b> ROCKETOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
31	31	8	<b>ROY D. MERCER</b> VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
32	33	30	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
33	32	5	<b>PASSION WORSHIP BAND</b> SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
34	19	7	<b>OSCAR DE LA HOYA</b> EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
35	26	7	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
36	28	6	<b>KIRK WHALUM</b> WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
37	45	7	<b>THE OC SUPERTONES</b> BEC 17740 (16.98 CD)	LOUD AND CLEAR
38	23	7	<b>CHAYANNE</b> SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
39	37	2	<b>LOS TUCANES DE TIJUANA</b> MERCURY 013021/UNIVERSAL LATINO (7.98/13.98)	CORRIDOS DE PRIMERA PLANA
40	36	10	<b>DEBELAH MORGAN</b> THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
41	48	7	<b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
42	34	15	<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
43	30	3	<b>RAZE</b> FOREFRONT 25257 (15.98 CD)	THE PLAN
44	40	4	<b>MARCO ANTONIO SOLIS</b> FONOVISA 0521 (9.98/14.98)	EN VIVO
45	<b>NEW</b>		<b>MR. C THE SLIDE MAN</b> M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE
46	46	2	<b>LOS TUCANES DE TIJUANA</b> MERCURY 159675/UNIVERSAL LATINO (7.98/13.98)	ME GUSTA VIVIR DE NOCHE
47	47	3	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6096 (8.98/12.98)	UN SUENO
48	38	22	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
49	<b>NEW</b>		<b>X-RAIDED</b> BLACK MARKET 1992 (11.98/16.98)	VENGEANCE IS MINE
50	<b>RE-ENTRY</b>		<b>DELIRIOUS?</b> SPARROW 51739 (16.98 CD)	GLO

## POPULAR UPRIISINGS

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

**COULD IT BE JAHEIM:** R&B singer **Jaheim** is rising up the Hot R&B/Hip-Hop Singles & Tracks chart with the song "Could It Be," which is No. 46 on the chart this issue. The song is



**Dusting Off.** Memphis-based rock band Dust For Life is on a U.S. tour in support of its self-titled album (Wind-Up). Guitarist Jason Hughes says of recording the album, "We didn't have to go back and re-track any of the songs." The band has been the opening act for Creed and 3 Doors Down.

the first single from Jaheim's debut album, "Ghetto Love" (Divine Mill/Warner Bros.), due in first-quarter 2001.

A native of Brunswick, N.J., Jaheim is joined on the album by such guest artists

as **Next** singer **RL** (who penned album track "Remarkable"), **Blackstreet's Eric Williams**, **Terry Dexter**, and **Missy Elliott** protégée **Lil' Mo**.

Jaheim was discovered by **Naughty By Nature** member **Kay Gee**, who signed the singer to his Divine Mill production/record company. Jaheim co-wrote many of the tracks on "Ghetto Love."

**GOBS OF ROCK:** Canadian alternative rock band **gob** received a 1999 Juno Award nomination as best new group for its third album, "How Far Shallow Takes You."

The band is set to release its fourth album, "The World According To... Gob," due for a U.S. release Jan. 23, 2001, on Nettwerk America Records.

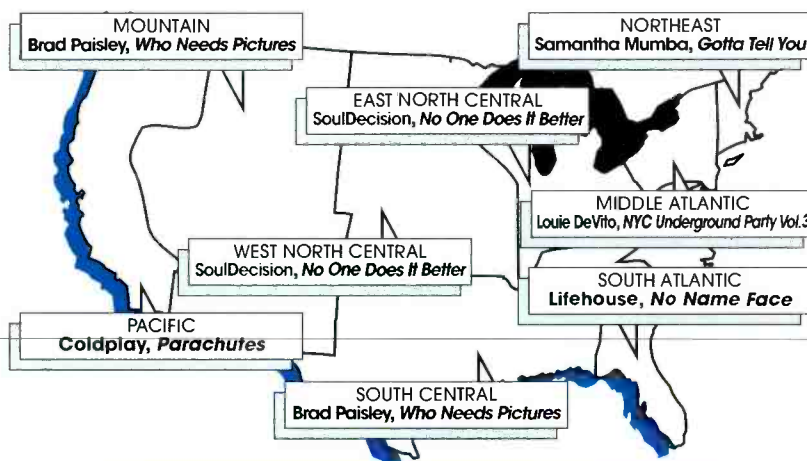
The band has shared concert bills with such acts as **Kid Rock**, **Eminem**, **Bad Religion**, and **Rancid**. In addition, **gob** has been on the Warped tour for the past three years.

The Vancouver-based band is currently on a



**Fisher Queen.** Alternative-pop act Fisher is the namesake of singer Kathy Fisher, but it is officially a duo consisting of Fisher and Ron Wasserman. "I Will Love You" is the first single from the pair's major-label debut album, "True North" (Farmclub.com/Interscope). Fisher says of the song, "There's a clean simplicity to it."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

<b>WEST NORTH CENTRAL</b>	<b>MIDDLE ATLANTIC</b>
1. SoulDecision No One Does It Better	1. Louie DeVito N.Y.C. Underground Party Vol. 3
2. Brad Paisley Who Needs Pictures	2. Samantha Mumba Gotta Tell You
3. Lorie Line The Silver Album	3. Lifehouse No Name Face
4. Samantha Mumba Gotta Tell You	4. SoulDecision No One Does It Better
5. Cledus T. Judd Just Another Day In Parodies	5. Linda Eder Christmas Stays The Same
6. The Union Underground...An Education In Rebellion	6. DJ Escape Party Time 2001
7. Rascal Flatts Rascal Flatts	7. Crazy Town The Gift Of Game
8. Jamie O'Neal Shiver	8. Good Charlotte Good Charlotte
9. Rodney Carrington Morning Wood	9. Melanie C Northern Star
10. Hoku Hoku	10. Delerium Poem

Canadian tour, with dates that include Saturday (9) in Winnipeg, Manitoba; Dec. 12 in Montreal; Dec. 13 in Quebec City, Quebec; Dec. 17 in Toronto; and Dec. 20 in Ottawa, Ontario. The act may tour the U.S. in the new year.

**ASSAULT ON THE SENSES:** **DJ Assault** is known as one of the top DJs to come out of Detroit.

The artist, whose real name is **Craig Adams**, began making records with partner **Big Battery** under the name **Assault And Battery**. The duo formed Electrofunk Records in 1996, releasing music dubbed "ghetto-tech."

DJ Assault's current album, "Off The Chain For The Y2K" (Intuit-Solar Records), features some of his most notable work.

**SONNY'S BLUES:** Blues slide guitarist **Sonny Landreth** has returned with his latest album, "Levee Town" (Sugar Hill Records), which has contribu-

tions from TV music score veteran **Mike Post**.

The album's title track includes background vocals from critically acclaimed singer/songwriter **John Hiatt**, while album track "Soul Salvation" features vocals from **Bonnie Raitt**.



**Piano Woman.** Lorie Line has released several albums as a pianist; her latest is the holiday set "The Silver Album" (Time Line). She says of the album, "I ended up recording it in three days." Line is currently on a U.S. tour, with dates that include Dec. 8-14 in Minneapolis, Dec. 14 in Chicago, and Dec. 19 in Pittsburgh.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ CHICKS ON SPEED  
The Re-Releases Of The Un-Releases  
PRODUCER: not listed  
K Records KLP120

What happens when three do-it-yourself divas—a New Yorker (Melissa Logan), a German (Kiki Morse), and an Australian (Alex Murray-Leslie)—who met at art school in Germany decide to have some fun in the recording studio? Twisted bliss, my friends, that's what! A dizzying blend of punk, disco, pop, electronica, house, techno, and hardcore—and the first official U.S. release by the Munich-based trio—"The Re-Releases Of The Un-Releases" is primed for Americans who are ready and willing to play catch up with a band that's been releasing tracks on its own Go imprint for the past two years. Veering from one musical extreme to another, and from live recordings to studio efforts to interviews, the 33-track set is truly sonically splattered. In addition to some festive remakes (the B-52's "Song For A Future Generation" and "Give Me Back My Man," here titled "Gimme Back My Man"; Delta 5's "Mind Your Own Business"; the Normal's "Warm Leatherette"), there's the simply gorgeous retro house track "Glamour Girl," as well as "Kaltes Klares Wasser" (Cold Clear Water), on which the gals channel the Slits by way of X-Ray Spex. Crazy, sexy, cool. Contact 360-786-1594.

R & B / HIP-HOP

▶ DAVE HOLLISTER  
Chicago '85... The Movie  
PRODUCERS: various  
Def Squad/DreamWorks 0044-50278  
Hip-hop/R&B preacher man Dave Hollister once again delivers sermonettes about the dynamics of the male/female

SPOTLIGHT



**ELVIS CRESPO**  
Wow Flash!  
PRODUCERS: Elvis Crespo, Jan Duclerc  
Sony Discos TRK 84151  
Would Elvis Crespo be Elvis Crespo without his trademark "pequeña!!" cry or his nasal twang? No way. Which is why his latest offering, while more adventurous than the catchy "Suavemente" and its virtual remake, "Pintame," still retains the Crespo essence that makes him irresistible dancefloor fare. Beginning with the title track, a midtempo merengue, Crespo sounds fresher, happier than on "Pintame," tossing catchphrases that will surely leave fans shouting them back endlessly. Although the album is essentially a merengue collection, with most tracks beginning with Crespo's standard slow intro before dissolving into a fast clip, things are spiced up with cute details: a Middle Eastern vamp in "Me Mata," the use of accordion in "La Bolita," the Spanish-tinged intro to the cover of "La Noche." Crespo also tosses in a *bachata*, and his delivery of the wistful-sounding "Solos Tu y Yo" hints at what he later does in "No Me Olvidarás," a ballad designed to show that Crespo can go beyond merengue.

relationship. But it's a more relaxed, reflective Hollister who's standing front and center, vs. the frustrated persona on his '99 gold debut "Ghetto Hymns." The alternately tough and tender tenor wraps himself around a melodic mix of mid- and downtempo messages about love and respect, set against a 14-days-in-the-life backdrop whose main title is derived from a pivotal year in the singer's Chicago upbringing. Crafted by a bevy of top-notch producers (including Tim and Bob, Mike City, and Steve "Stone" Huff), this temptin' tapestry of smooth R&B reels off such standouts as "One Woman Man,"

SPOTLIGHT

**JANE WIEDLIN**  
Kissproof World  
PRODUCERS: Jane Wiedlin, Tim Ancill  
Painful Discs PD001  
If the upcoming Go-Go's album is half as good as Go girl Jane Wiedlin's "Kissproof World," then lovers of punk-ish pop will have something special to look forward to come spring. The songwriter/guitarist has launched her own Painful Discs venture, following major-label disappointments with her third solo set, "Fur," and a one-off rock band, FroSTed. "Kissproof World" is the label's first fruit, and it doesn't fall far from the tree of Wiedlin's very best work—sweet-as-pie melodies buoyed by spunky guitars and her young-at-heart, charm-to-burn vocals. While the songwriting is swoon-worthy, the pro-

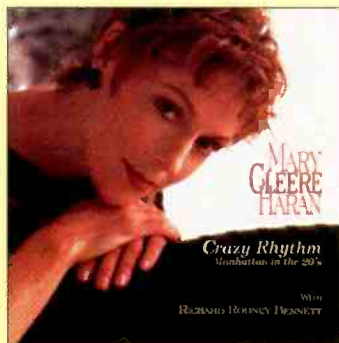


duction carries a weight in keeping with the more adult sentiments. Such sharply observed sing-alongs as "Fallen" and "The Good Wife" sound like ideal pop songs for a grown-up girl to sing. And the title track is a small masterpiece—a world-weary anthem written from a delightfully female perspective. If the world doesn't accept this with open arms, it doesn't know what's good for it. Racked by Proper Sales & Distribution.

"Take Care Of Home," "We've Come Too Far," and "I'm Not Complete." Here's hoping this album doesn't get lost in the holiday shuffle.

**VARIOUS ARTISTS**  
Lyricist Lounge, Volume 2  
PRODUCERS: various  
Rawkus 26131  
On the heels of a critically acclaimed debut (1998's "Lyricist Lounge, Volume 1"), the team behind Lyricist Lounge returns with a second set. Founded in 1991 as a New York-based open mike show, Lyricist Lounge has become an

SPOTLIGHT



**MARY CLEERE HARAN**  
Crazy Rhythm—Manhattan in the 20's  
PRODUCER: Jay Leonhart  
Sin-Drome/After Nine 8951  
Let's dispense quickly with the chronological errors, for there is delicious delight here from one of the finest cabaret acts around. Some songs, such as Irving Berlin's "Harlem On My Mind" and Al Dubin and Harry Warren's "Lullaby Of Broadway," were written in the early '30s. But they do fit the "Manhattan" end of the title's promise and could have well been written in the '20s. Backed as usual by pianist (and sometimes vocalist) Richard Rodney Bennett, Haran roams with touching sentiment and high spirits on a bill of fare that includes such rarities as Irving Berlin's "They're Blaming The Charleston" and "Monkey Doodle Doo," which manages to rise above its silly title. But for touching sweetness that makes the grade in any decade, listen to Haran claim Rodgers & Hart's wonderfully innocent "A Tree In The Park" as her own. You can play this album, with its program of 17 numbers, at home and still feel that you've spent a great evening at a cabaret—in Manhattan, of course!

institution in hip-hop, and "Lyricist Lounge, Volume 2" is a testament to that end. "Oh No," the 18-track set's lead single, features Lounge alumni Mos Def, Pharoahe Monch, and Nate Dogg. The odd combination works, as the two East Coast rhymer's ride on a guitar-tinged sample while the West Coast crooner smooths it all out on the hook. Redman and Saukrates team on the amusing "WKYA." "Sharp Shooters" lays the political views of dead prez and Talib Kweli over an amazingly haunting track courtesy of DJ Hi-Tek. Even Macy Gray takes a turn on the hip-hop side, with

SPOTLIGHT

**BACKSTREET BOYS**  
Black & Blue  
PRODUCERS: various  
Jive 41743  
Backstreet's back, indeed. The act that helped start the ever-hot teen-pop movement returns with a collection shrewdly designed to affirm the boys' superior status as popmeisters while valiantly striving to prove their potential for adult durability. For those who require familiarity, there's the current single, "Shape Of My Heart," an unshakably catchy ballad that borrows the best bits from last year's "I Want It That Way" while incorporating several tasty new licks. It's one of several wonderfully engaging slow jams—the best of which is "Time," a lovely group composition produced with soulful pre-



cision by Babyface. Beyond ballads, "Black & Blue" crackles with funk-inflected uptempo ditties that are notable for their rough edges. "Shining Star," another strikingly good group composition, stands out for its blend of seductive vocal growls and producer Rodney Jerkins' sharp hip-hop beats. Will this project bring these boys the credibility they clearly hanker? Not likely—which is kinda sad, since their talent makes them more than just another clique of pretty harmonizers. But everything in its proper time. After a few spins of "Shape Of My Heart," that closet holding "hipsters" who are loathe to admit their guilt-riddled ardor for pure pop may just burst at the hinges.

head-nodding results, on "I've Committed Murder." The album, which also features appearances by Q-Tip, Wordsworth, Beanie Sigel, and Dilated Peoples, furthers the unifying beauty of hip-hop.

DANCE

**MADISON AVENUE**  
The Polyester Embassy  
PRODUCERS: Andy Van, Cheyne Coates  
C2/Columbia CK 85097  
With its first single, the disco-splashed "Don't Call Me Baby," Australian duo Madison Avenue—singer/songwriter Cheyne Coates (whose voice is a cross between Crystal Waters and Moloko's Roisin Murphy) and DJ/producer Andy Van—deftly rocked dancefloors from New York to London to Tokyo to Rio de Janeiro, Brazil. In the process, the infectious track topped many charts around the globe, including Billboard's Hot Dance Music/Club Play chart. With a new single (the wildly feisty "Who The Hell Are You") currently circulating throughout Europe, Madison Avenue releases its debut album. In addition to the first two singles, the 16-track set features such potent tracks as the jazzy Tom Browne-sampling "It's Alright," the classic-sounding "Fly," the bubbly "Everything You

(Continued on next page)

VITAL REISSUES®

**THE BEATLES**  
1  
PRODUCERS: George Martin, Phil Spector  
Capitol 7243 5 29325  
"Love Me Do." "From Me To You."  
"She Loves You." "I Want To Hold Your Hand."  
"Can't Buy Me Love." "A Hard Day's Night." "I Feel Fine."  
"Eight Days A Week."  
"Ticket To Ride."  
"Help!" "Yesterday." "Day Tripper."  
"We Can Work It Out." "Paperback Writer." "Yellow Submarine." "Eleanor Rigby." "Penny Lane." "All You Need

Is Love." "Hello, Goodbye." "Lady Madonna." "Hey Jude." "Get Back." "The Ballad Of John And Yoko." "Something." "Come Together." "Let It Be." "The Long And Winding Road." 27 British and American No. 1 singles on one disc for the very first time—how do you say *essential*? Decades after their original releases, these John Lennon/Paul McCartney-penned songs (except "Something," which was written by Billboard Century Award honoree George Harrison) still resonate with a potency and vibrancy that simply don't exist in a lot of today's pop music. Truly the best from the best.

**ELECTRIC LIGHT ORCHESTRA**  
Flashback  
PRODUCERS: Jeff Lynne, Al Quaglieri, Jeff Magid  
Epic/Legacy 85123

Without question, this is the package that fans of ELO have been waiting for. "Flashback" is not merely a collection of well-known hits; it's a luxurious journey back through the famed band's catalog of true gems. This three-CD boxed set compiles 53 tracks from the act's sterling career as one of the leading bands of the '70s musical era. Helmed by ELO mastermind Jeff Lynne, the



project nicely captures the 1974-1981 multimillion-selling period of the band's 16-year history, which includes such classic-rock radio staples as "Evil Woman," "Strange Magic," "Telephone Line," and "Livin' Thing." The set also features seven previously unreleased tracks, plus alternative mixes and rare demos. Die-hard fans will delight in track-by-track thoughts by Lynne as well as insightful liner notes by Rolling Stone's David Wild. As Lynne prepares to revive ELO with the projected 2001 opus "Zoom," "Flashback" is a well-timed reminder of ELO's rich and ultimately influential history. This is the kind of collection that will not only please loyalists—it will likely draw more than a few new fans, too.

**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 Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

(Continued from preceding page)

Need," and the disco-charged "Do You Like What You See," which wickedly samples Jimmy Ross' "First True Love Affair."

## COUNTRY

### TIM MCGRAW

**Greatest Hits**  
**PRODUCERS:** Byron Gallimore, James Stroud, Tim McGraw  
**Curb 77978**  
 Tim McGraw apparently would have preferred having new material on the shelves for the holiday buying season, but his label decided to put this hits package out—and it's sure to reap big financial rewards. Beginning with 1994's "Not A Moment Too Soon," McGraw has been a force at radio and retail, and a compilation of his biggest successes is indeed impressive. Viewed as a whole, the package also demonstrates his diversity and growth as an artist, from the raw, nothing-to-lose risk of "Indian Outlaw" to the much slicker, nearly over-produced duets with his wife, Faith Hill. McGraw is artistically at his best when he takes chances and cuts loose, à la the down-home "Where The Green Grass Grows," the backwoods party song "Down On The Farm," and the recent "My Next 30 Years." "I Like It, I Love It" has become a fan favorite, however brainless, and is an improvement over such cuts as "Don't Take The Girl" and "Maybe We Should Just Sleep On It," which draw attention to McGraw's more whiny tendencies. Artistic achievement aside, this package is a no-brainer for retail.

### TYLER ENGLAND

**Highways & Dance Halls**  
**PRODUCER:** Garth Brooks  
**Capitol 21657**  
 After two less-than-overwhelming previous attempts on Capitol as Ty England, Tyler England gives it another shot, with former college roomie and bandmate Garth Brooks helming the boards. Brooks wisely plays to his pal's strengths—mainly nice honky-tonk sensibilities and amiable presentation. "Highways & Dance Halls" is a good traditional country record and in some ways a travelogue of song-worthy locales. "My Baby No Esta Aquí No More" is likable Tejano-flavored fun, and "She Don't Care About Me" is an effective aw-shucks lament. Brooks' influence is all over the homesick ballad "I Drove Her To Dallas," but England shines brightest on the Bruce Robison-penned goose-bumper "Travelin' Soldier." England has way more going for him here than he's showcased previously, and with any luck he may reach a point where his name is mentioned without Brooks' in the same sentence.

## LATIN

### TOÑO ROSARIO

**Yo Soy Toño**  
**PRODUCER:** Ysrael Casado  
**WEA Latina 85185**  
 To listen to Toño Rosario, you have to get used to the fact that he's pulling your leg half the time. At least that's how it feels in "Yo Soy Toño," an album where every other track seems to bear a sardonic wink and a smile. Rosario sings about love, but it's clear he's going to go right on living it up. The attitude—more than the voice—is what makes things work in this often frenetically paced disc. Although Rosario is also a writer, and roughly half of the tracks here are his, he also includes a handful of covers, among them "Desnúdame Mujer" and a wacky version of "Lupe," both of which work well in this format. Less fortunate is his excursion into ballads, with the rather insipid "Todo Lo Hago Por Ti" the throw-away of this disc.

## WORLD MUSIC

### ★ OUMOU SANGARE

**Ko Sira**  
**PRODUCERS:** Nick Gold, Massambou Welle Diallo  
**World Circuit/Nonesuch 79576**  
 Nonesuch Records again presents Malian vocalist Oumou Sangare to a U.S. audience with this release, following on the heels of the label's release of the artist's debut record, "Moussolou." Though she was born in Bamako, her parents were from the Wassoulou region south of the Niger River, and Sangare's music, as well as the social import of her lyrics, is founded in the tradition of Wassoulou singers. Her voice is an entrancing instrument, soaring and falling within the circular rhythms of the lutelike *kamelononi*, the *djembe*, and the dissonant tunings of Aliou Traore's violin. Her songs raise issues, from the call for women to respect their marriages ("Sigi Kuruni") to her rebuke of womanizers ("Dugu Kamelemba") to her meditation on death ("Saa Magni"). Sangare has used her music to champion African women's rights and to defend traditional social custom. Her music reflects this dichotomy, being a fusion of traditional styles like the *sogonikun* and some of the more lyrical Afro-Pop influences.

## CLASSICAL

### ★ CHOPIN: Cello Waltzes, Volume 1

**Pieter Wispelway, cello; Dejan Lazi\*, piano**  
**PRODUCERS:** Jared Sacks, Pieter Wispelway  
**Channel Classics 16298**  
 Sony superstar Yo-Yo Ma gets a lot more ink (and sells far more records), but Dutchman Pieter Wispelway's artistic raison d'être is every bit as enterprising—and he has a rich Channel Classics discography to back it up. With this ostensible first installment of Chopin arrangements, Wispelway furthers the claim on the cello as the great keyboard composer's second-favorite instrument. The cellist and his piano partner, Dejan Lazi\*, have waxed transcriptions of Chopin dances, starting with Carl Davidov's takes on the waltzes and going on to include the performers' own game makeovers of polonaises, mazurkas, and preludes. These certainly don't supersede the solo originals, but Wispelway's poetic imagination and singing tone can make it a close call. The 23-year-old Lazi\* also has an admirable new solo Chopin recital out via Channel, titled "Retrospection." The Dutch label is distributed by Harmonia Mundi in the U.S. and by Koch in the U.K.

## CONTEMPORARY CHRISTIAN

### ★ GAITHER VOCAL BAND

**I Do Believe**  
**PRODUCERS:** Bill Gaither, Michael Sykes, Guy Penrod  
**Spring Hill CMD 1009**  
 Over the past few decades, Bill Gaither has built an impressive career on his ability to write and recognize great songs and to bring together creative talents that deliver great vocal performances. Those qualities are in abundance on this fine collection. Gaither and his vocal bandmates Mark Lowry, Guy Penrod, and David Phelps turn in a 14-song set that runs the gamut from Southern gospel foot stompers like the opener, "He's Watching Over Me," to such heartfelt reminiscences as the closing cut, "Something To Say." Gaither takes the lead on this outstanding song (penned by Suzanne Gaither and Michael Sykes), and years of faithful experience poignantly infuse his delivery. Individually Lowry, Phelps, and Penrod all have wonderful, distinctive voices and contribute fine performances, but the real magic happens when those voices join for the incredible blend that makes this outfit one of Southern gospel's reigning quartets. Among the stellar cuts are the title cut, "Sinner Saved By Grace," "The Love Of God," and the classic "Where No One Stands Alone."

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### DELERIUM Silence (4:05)

**PRODUCER:** not listed  
**WRITERS:** B. Leeb, R. Fulber, S. McLachlan  
**PUBLISHERS:** Nett Songs/Chrysalis Songs/Sony/ATV/Tyde Music, BMI; Esoteria Music/Nettverboord, PRO-CAN  
**Island (CD promo)**  
 Talk about a song with nine lives. "Silence," featuring vocals from Sarah McLachlan, was first recorded three years ago to little fanfare in the U.S. Then, in August 1999, it got another shot when it was included on the soundtrack to the Claire Daines vehicle "Breakdown Palace" and released as a single—but alas, it was shamefully ignored by radio. Now, once again, it has surfaced—this time on the soundtrack to "Bounce"—in hopes of scoring the Canadian electronica duo the stateside attention it deserves. The group comprises Front Line Assembly members Bill Leeb and Rhys Fulber, who recorded the Juno-winning album "Karma" on Nettwerk in 1997. On it, the guys collaborated with a number of female vocalists, including the then cult favorite McLachlan. The song is arranged in a fashion reminiscent of Enigma and features one of the most haunting vocals ever from the always-compelling singer amid a desolate piano, dots of acoustic guitar, and a subtle hip-hop rhythm track. McLachlan's pained vocal about opening up an affair of the heart is layered in delicious, rippling harmonies that at times add to the illusion of self-imposed distance supported by the instrumental elements at play here. All in all, this track will lead fans down a new and gratifying path—a far cry from what we came to know on McLachlan's breakthrough album, "Surfacing." Modern rock radio, start your engines, with top 40 close on your heels. Enchanting, daring, and cool as can be. Meanwhile, check out Delerium's new album, "Poem," released Nov. 21. Guest singers include Matthew Sweet and Sixpence None The Richer's Leigh Nash.

## R & B

### ANGIE MARTINEZ WITH JAY-Z Mi Amor (2:56)

**PRODUCER:** Rockwilder  
**WRITERS:** A. Martinez, S. Carter, D. Stinson,  
**PUBLISHERS:** Media Noche Music/EMI Music Publishing, ASCAP; Lil' Lu Publishing/EMI Blackwood Music/Dayna's Day Publishing, BMI  
**Elektra 7464 (CD Promo)**  
 New York radio personality Angie Martinez, heard on hip-hop WQHT (Hot 97), releases her first solo single, "Mi Amor," from her debut album, "Up Close And Personal," on Elektra Records. It certainly helps to have friends in high places: Martinez was able to convince superstar rapper Jay-Z to appear on the track (some listeners might even think it's his record, since he is featured so prominently). But to her credit, Martinez can flow. And this isn't her first time out. She was a featured rapper on Missy "Missdeemeanor" Elliott's 1997 hit single "Not Tonight," along with Lisa "Left Eye" Lopes, Lil' Kim, and others. And Martinez has quite a few fans, especially female listeners who look up to

her confident, street-wise intelligence. As Jay-Z refers to Martinez in "Mi Amor," she's a "sophisticated mama who's got love for the 'hood, too." With Martinez's Puerto Rican heritage apparent on the Latin-tinted "Mi Amor," her fan base reaches far beyond just the ladies or the straight-up hip-hop crowd. Only one complaint here: The song is just two verses long, with a hasty chorus thrown in. In total, it's all of 2 minutes and 56 seconds, which passes faster than most commercial breaks heard on radio. While there's something to be said for keeping it short and sweet, we could easily take a little more loving from Martinez.

## COUNTRY

### PATTY LOVELESS The Last Thing On My Mind (3:22)

**PRODUCER:** Emory Gordy Jr.  
**WRITERS:** C. Wiseman, A. Anderson  
**PUBLISHERS:** Almo Music/Daddy Rabbit Music, ASCAP; Mighty Nice Music/AI Andersongs, BMI  
**Epic 16184 (CD promo)**  
 The latest single from Loveless' current Epic release, "Strong Heart," is a solid midtempo number with a smoky, sultry melody that kicks into high gear on the chorus. The lyric paints a portrait of a woman trying to be strong in the wake of a broken relationship but who has to

## NEW & NOTEWORTHY

### MUNKAFUST Down For Days (4:38)

**PRODUCERS:** Mark Curtin, Dave Leberthal  
**WRITERS:** E. Beau, M. Rimer, J. Funke  
**PUBLISHER:** Erock Music, ASCAP  
**Pinch Hit Records 053 (CD promo)**



Cali-based rock outfit Munkafust is ready for a stare-down. With five indie albums and 1,000 live gigs under its belt, this quartet is primed to bust wide open and stun the masses with its jam-band brand of party virtuosity. The first single from new album "Down For Days" is the title track, a song that's as fun as it is mischievous. The double-entendre here is pretty obvious to those who listen closely to the lyric: We're not talking "down in the dumps" with this one; it's more like, "She makes her money going down for days." OK, then. Lead singer/co-songwriter Evan Braun infuses a youthful enthusiasm into the track, with a zeal that's particularly suited to modern rock and college radio stations, though the potential to cross over to adult and mainstream top 40 is unquestionable. With freewheeling guitarist Tony Gray, rubberband man bassist Jens Funke, and fast-and-furious drummer Matt Rimer, this outfit is as tight as high-class sheets, conjuring up any number of rock-laden auras throughout the satisfying journey of the new album. Munkafust's first for Pinch Hit Records. Radio, this is a must-have for the new year from a band that's more than paid its dues and has the creativity and drive to make it all real. Contact Pinch Hit at 800-811-7478, and check out [munkafust.com](http://munkafust.com) or [munkafust.net](http://munkafust.net). Instant payoff, we promise.

admit, every night, that "he's the last thing on my mind." Loveless turns in her usual flawless performance—sounding both wounded and resilient as she vocally wrestles with the emotion in the lyric. Musically, Gordy's production offers a lot to entertain the ears. The song blends bluesy elements with traditional country fiddles in an intoxicating musical mix. And there's a vibrant, rather organic feel to the whole outing that is very appealing. It's one of those records that's just a winner from every angle.

### PAM TILLIS Please (3:29)

**PRODUCER:** Billy Joe Walker Jr.  
**WRITERS:** M. Dulaney, J. Steele, J. Hobbs  
**PUBLISHERS:** Airstream Dreams Music/Coyote House Music/Famous Music Corp., ASCAP; Songs of Windswept Pacific/My Life's Work Music/Yellow Desert Music/Little Blue Box Music, BMI  
**Arista 69016 (CD promo)**  
 Pam Tillis makes a welcome return to Billboard's Hot Country Singles & Tracks chart, bowing at No. 66 with this terrific new tune from her forthcoming Arista album, "Thunder And Roses." This is one of those singles where the song and performance come together and ignite sparks that should readily catch at country radio. Tillis has always had one of the format's best voices—strong and gutsy yet velvety smooth. She puts that wonderful instrument to great use on this solid song. It's as if the writers—Jeffrey Steele, Michael Dulaney, and John Hobbs—ripped a page from a single mother's diary. The song has a conversational tone, and Tillis delivers the words with a vulnerable charm. Her performance makes the most of a very visual lyric as she relates what it's like getting ready for a date—everything from the baby sitter being late and her son in the bathtub to how much she hates doing her hair. It's a slice of life many country listeners looking for Mr. Right will relate to, though even those who aren't living every line will easily appreciate the song for the well-written lyric and Tillis' engaging performance.

## ROCK TRACKS

### PAT MCGEE BAND Rebecca (Are You All Right) (4:57)

**PRODUCER:** Jerry Harrison  
**WRITER:** P. McGee  
**PUBLISHER:** Pat McGee, ASCAP  
**Giant 100347 (CD promo)**  
 So a jam band out of Virginia tirelessly tours for years, developing a huge following at colleges; opens for plenty of big names; and signs a major-label deal at long last. Sure sounds familiar. Undoubtedly subjected to plenty of Dave Matthews Band comparisons, the Pat McGee Band is getting its own shot at the big time with "Shine," which debuted at No. 3 on Billboard's Top Internet Album Sales chart in April. An earlier recording of "Rebecca" originally surfaced on 1997's "Revel" disc, one of McGee's prior three indie releases, becoming a crowd favorite. This new version is captured in a better-quality recording without losing its organic flavor. Nor does it lose any subtleties, like the congas and the guys' tight harmonies. The band is a really cohesive unit, a chemistry made tougher for a sextet. The 12-minute live version featured on last year's "General Admission" is also included on the promo, showcasing the band in its natural live atmosphere: jamming for a good part of an hour, not to mention the zealous crowd singing along. "Rebecca" is a no-brainer for triple-A and should appeal to modern rock and hot AC, particularly in the Southeast.

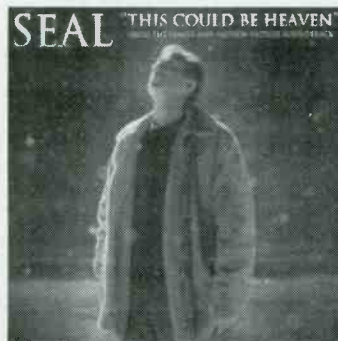
### UNCLE KRACKER Follow Me (3:37)

**PRODUCERS:** Kid Rock, Mike Bradford  
**WRITERS:** M. Shafer, M. Bradford  
**PUBLISHERS:** Gaje Music/Warner-Tamerlane, BMI  
**Chunky Style Music, ASCAP**  
**Top Dog/Lava/Atlantic 300373 (CD promo)**  
 Matt Shafer, better known as Kracker, the DJ for Kid Rock's band, drops the turntable.  
 (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.)

# Reviews & Previews

## SPOTLIGHT



**SEAL** *This Could Be Heaven* (no timing listed)  
 PRODUCERS: Seal, Henry Jackman  
 WRITERS: Seal, D. Palmer, H. Jackman, G. Gersoni  
 PUBLISHER: not listed

Sire Records (CD promo)

Seal, a consistent top 40/AC mainstay through a good part of the '90s, has been missing in action lately. But as a contributor to the soundtrack to the upcoming "The Family Man," starring Nicolas Cage and Téa Leoni, he returns with a vintage-sounding track in much the tradition of previous hits like "A Prayer For The Dying" and "Kiss From A Rose" (the latter also comes from a soundtrack—"Batman Forever"). In the forefront of "This Could Be Heaven" is Seal's instantly recognizable voice, brimming with emotion that reaches out for true love. Instrumentally, "Heaven" keeps it fairly restrained, with a slowly building swirl of strings, electric guitars, and drums that envelop Seal's increasingly dramatic vocal delivery. While not as immediate as, say, "Kiss From A Rose," this track will remind listeners of the treasures they've found before from this talented singer/songwriter. Top 40 is a must, while AC is a given. There's even an AC radio edit, which strips away some of the instrumental—as if the sound of an electric guitar is going to offend a 35-year-old. Stick with the radio edit here; it's simply marvelous.

(Continued from preceding page)

bles and picks up an avuncular title for his solo debut, "Double Wide," released this summer. Although the Kid produced the record, you wouldn't know it from the sounds of this single. Kracker's voice straddles the line between a country singer and Rock's own super-processed vocals on his "Only God Knows Why." From the acoustic steel guitar intro to the catchy, harmonized chorus, "Follow Me" is refreshingly relaxed and very poppy, a surprise coming from the Kid Rock camp. And Kracker can really sing, too. Despite his connections, it's hard to imagine this track getting much airplay on the hardest rockers. Yet at the same time, it has a good sound for modern AC, triple-A, and maybe even top 40. The remix adds a drum machine, giving it enough credibility for modern rock. If Atlantic puts the right muscle behind this guy, Kracker could follow this single to the bank.

**SPINESHANK** *Synthetic* (3:09)

PRODUCER: Ggarth Richardson  
 WRITERS: Spineshank, T. Decker  
 PUBLISHERS: Roadblock Music/Cheffrey Dahmer Music  
 c/o BMG Songs, ASCAP

Roadrunner 538 (CD promo)

Los Angeles hard rock quartet Spineshank comes back hard with its sophomore set, "The Height Of Callousness," already on The Billboard 200. Leadoff single "Synthetic" is an upbeat, driving rocker, with lots of energy pervading the track. Lead singer Jonny Santos handles the vocals with a lot of gusto, without losing the melody in the process. It's a nice treat to be able to walk away from such a

## SPOTLIGHT



**PINK** *You Make Me Sick* (4:10)

PRODUCERS: Babyface, Anthony President, Brainz Dimilo

WRITERS: A. President, B. Dimilo, M. Tabb  
 PUBLISHERS: Me & Chumba Music/E2/EMI, Ainzworth Amil Music/Woodfella Music, ASCAP  
 LaFace/Arista 4520 (CD promo)

Newcomer Pink has certainly shown her colors on her first two singles, "There You Go" and "Most Girls," both enormous radio and chart hits. Prepare for lucky No. 3 with "You Make Me Sick," a midtempo funkster that continues her groove in the Destiny's Child vein. Despite its pedestrian title, the instantly appealing melody and up-to-the-minute production of this one raise the bar slightly, with some nice twists and turns within its four minutes. Instant radio action at both top 40 mainstream and rhythmic is unquestionable; and it doesn't hurt that 21-year-old Pink (born in Pennsylvania as Alecia Moore) has taken the media by the horns as a regular fixture on MTV, as well as appearing on cable concert specials and, most recently, the cover of TeenPeople; she's becoming one of the year's most visible new singers. Pink is a highly imaged performer whose attitude-filled persona has apparently clicked with mainstream audiences. This song is a far cry from art, but it punches hard in the dead center of today's R&B-flavored top 40 landscape.

loud tune and whistle a hummable refrain, all too rare on the louder side. The band seems to understand how to amalgamate a catchy hook, a lot of energy, and a loud attitude in the same vein as Powerman 5000 before them. Producer Ggarth Richardson brings a wealth of experience with him, having produced albums for Rage Against The Machine and Kittie. Traces of a house beat run through Decker's rhythms, which alternate from a dancier vibe to a more aggressive sound. Watch for this to make a showing at the different rock formats.

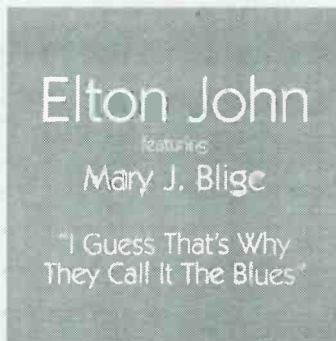
**HARVEY DANGER** *Sad Sweetheart Of The Rodeo* (3:20)

PRODUCERS: John Goodmanson, Harvey Danger  
 WRITER: not listed

PUBLISHER: not listed  
 London/Sire 500032 (CD promo)

Formed at the University of Washington in 1994, Harvey Danger had a lot to live up to, following Seattle's legendary grunge movement of the early '90s. It took a while, but taking advantage of an energetic tune, some loud guitars, and a sharp wit, the group managed to strike gold at modern rock—and later cross over to top 40—with its smash debut single, "Flagpole Sitta," back in 1998. The band fights becoming a one-hit wonder with September's "King James Version" disc (a clever album title, even if already used by swingster Harry James in 1976), led off by this single. "Sad Sweetheart" finds the band in a mellow mood than "Sitta," with a laid-back feel complete with '80s retro guitar effects. Lead singer Sean C. Nelson uses his wry humor, ranting through half-spoken, half-

## SPOTLIGHT



**ELTON JOHN FEATURING MARY J. BLIGE** *I Guess That's Why They Call It The Blues* (4:30)

PRODUCER: Darryl Simmons

WRITERS: E. John, B. Taupin, D. Johnstone  
 PUBLISHERS: Publishing Happenstance Ltd./Rouge Booze

LaFace/Arista 4520 (CD promo)

Sir Elton John has a rich and often magical history of coupling with singing partners—but sometimes their compatibility may not be an obvious sell at the outset. Such might be said for this duet remake of John's classic 1983 top five smash, "I Guess That's Why They Call It The Blues," with R&B grand dame Mary J. Blige. But one listen will erase any doubt that this is actually an amazingly well-suited tune for a gospel-inspired throwdown. The song appears on John's new "One Night Only—The Greatest Hits" album, recorded live at Madison Square Garden in New York in October, though this is a promo studio version (and actually much better suited to radio in this polished form). Blige is a natural with the song, which features a light hip-hop beat alongside a lilting choir of background voices, plinking piano, and goey bass. John also conjures his soulful best, bringing the two powerhouse vocalists together in a fashion that makes you wonder how this song could ever have been conceived in any other way. Multi-format radio is already beginning to give a nod of approval to this oh-so-cool effort, which is as much fun to hear as anything else. Of course, it's not the first time Elton has offered a reprise to previous hits: Take "Candle In The Wind" and "Don't Let The Sun Go Down On Me," with George Michael. It just goes to show that classic melodies can live again and again. Mr. Elton, it is indeed always a pleasure.

sung verses loaded with pop-culture references. Unfortunately, this doesn't have as much catchiness as that which propelled "Sitta" up the charts, but it's still a pleasant tune, and it's good to see that the guys are still on the ball.

## RAP

**SNOOP DOGG** *Snoop Dogg* (3:38)

PRODUCER: Timbaland  
 WRITERS: T. Mosley, C. Broadus  
 PUBLISHERS: Virginia Beach Music/WB Music Corp., ASCAP: My Own Chit Music/EMI Blackwood, BMI  
 No Limit/Priority 81373 (CD promo)

The key to remaining on top of your game is to be willing to try new things. No Limit soldier Snoop Dogg shows that he's learned a few new tricks on this self-titled single. Snoop trades in his typical laid-back West Coast funk for a stripped breakbeat on the Timbaland-produced track. "Snoop Dogg" is still pure Dogg, with a great lyrical flow and a banging beat. As the first single from Snoop's seventh album, "Snoop Dogg" will undoubtedly find a home at radio. Mix show and club DJs should also pick up on this easy-going party joint that will liven up any scene. Looks like the Dogg may soon have people calling out his name again.

## IN PRINT

**TAKE ME TO THE RIVER**

By Al Green with Davin Seay

HarperCollins

343 pages; \$25

**THE BROTHERS**

By Art, Aaron, Charles, and Cyril Neville with David Ritz

Little, Brown

368 pages; \$24.95

Two founts of Southern soul music have finally told their tales, and there are similarities in the paths they recount—the ties and tears of family, the wages of sin and the balm of religion, hard-won identities in the face of racism, the deep roots of R&B. Each has also faced similar challenges in passing on an iconic narrative. Al Green reminisces as if he were telling a story on a front porch, but does so through the prism of his deeply divided spirit. Unified to the outside but diverse among themselves, the Neville Brothers must relay their story separately as a sort of alternating oral history.

The opening of Green's autobiography emphasizes the great singer's split personality, as he refers to himself in the third person and as three people: the soul shaman onstage, the

preacher in his pulpit, and the private man in contemplation. After a dizzying rise that saw Green climb from the rags of

an Arkansas sharecropper's son to the riches of a Memphis-mansion superstar, the gulf between sacred and profane in his life threatened to swallow him up. After a string of chart-topping classics—from "Can't Get Next To You" and "Take Me To The River" to "Love And Happiness" and "Let's Stay Together"—Green gave up singing R&B in favor of spreading the gospel. He became the Rev. Green, as pastor of his own Full Gospel Tabernacle in Memphis.

A natural storyteller, Green touchingly recalls his hardscrabble youth, days on the road in the family gospel group, and romance with the pop/soul crossover of '60s radio. He looked up to his cousin Junior Parker (of the original "Mystery Train"), but Jackie Wilson was the young Green's role model (that was "real singing, not to mention style and showmanship"). Key later passages cover Green's partnership with producing sage Willie Mitchell, with whom he created all his early-'70s hits for Hi Records. Temptations and troubles marked Green's stay at the top, but he avoids specifics—except for recounting the life-changing episode in which a jealous lover poured a boiling pot of grits on him, leaving him with

third-degree burns, and then shot herself.

Despite the many indispensable charms of "Take Me To The River" (penned with hip-hop journalist Davin Seay), the book disappoints as it dissipates near the end. Green insists that it isn't true that "the best part of my life was over" when he gave up secular singing, yet his thin treatment of his years after 1975 does beg the question. Far worse, the book has been haphazardly produced, with few photos, no discography, and no index. Turn to the wonderful Hi boxed set for a more complete Green experience.

"The Brothers"—a socio-cultural document compiled in conjunction with soul-star biographer David Ritz—does better with the Nevilles' latter days; plus the book comes with a helpful index and discographies not only of the Brothers together but solo and in collaboration with others. There is even a list of recordings by other artists referred to in the text. The Nevilles are the reigning first family of Crescent City music, and as such, they

carry the scepter for a many-hued world of music—African-Caribbean grooves, gospel and blues, jazz and funk, pop and rock. In many ways, the story of the Neville Brothers is the story of American music, with its glories and ignominy alike.

From the eldest, Art (62), to the youngest, Cyril (51), the Neville Brothers are products of Uptown New Orleans' 13th Ward, inheriting not only a rich cultural heritage but the locale's soul-crushing racism. Keyboardist Art led the world-famous funk outfit the Meters, and the celestially voiced Aaron scored an early solo smash with "Tell It Like It Is," but they were mostly relegated to what the angry Cyril dubs a "sharecropper" status by the music industry. Frustration led to drugs and hard time in Louisiana's Angola prison for Aaron and saxophonist Charles.

"The Brothers" abounds in good musical memories, from the Nevilles' collaboration with the Mardi Gras Indians to their Grammy-winning partnership with Daniel Lanois for the sublime "Yellow Moon" album. Still, the absorbing book is refreshingly plain-spoken about conflicts within and beyond the Nevilles' circle. As with Green's book, music, family, and religion emerge as saving graces.

BRADLEY BAMBARGER



**King-Sized Event.** At the recent Los Angeles opening of "The Lion King," the play's composer, Lebo M (shown here with actress CCH Pounder, left, and Malcolm X's daughter, Ms. Shabazz—announced the launch of his Karabo Foundation, dedicated to rallying South African entertainers to raise money and awareness for the country's disadvantaged communities. Pounder and Shabazz—on behalf of Artists for a New South Africa and Quincy Jones' Listen Up Foundation, respectively—announced American entertainers' alliances with Karabo during the reception, which was sponsored by South African Tourism.

## Ruff Ryders' Dean Heads Family Co.

Label Prez Champions Causes, Sees Positive Trend In Hip-Hop

*Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Chivon Dean, is president of Ruff Ryders, the label home of DMX, Eve, Jadakiss, and Drag-On. It's also the base for primary in-house producer Swizz Beatz, who's also Dean's nephew. Dean helped her brothers Joaquin and Darrin launch the Yonkers, N.Y.-based company in 1988. Raised in Teaneck, N.J., she graduated from Bergen County (N.J.) Community College. She worked with an uncle*

*who owned a promotions company and indie label and also promoted shows in Atlanta before establishing Ruff Ryders.*



**What other new Ruff Ryders ventures are planned?**

We've started a men's apparel line, Ruff Ryders Dirty Denim Clothing, which is in stores now. We have Ruff Ryders Game dog food and pet accessories which can be purchased online and will be available in stores in 2001. We're also producing a movie tentatively titled "My Brother's Keeper."

**Where is hip-hop headed?**

Toward a more positive tone. Hip-hop has helped in directing youth to a positive outlet that's an option to hanging out in the streets, doing negative things. Hip-hop has also provided employment opportunities, since we've been establishing our own labels and companies. I also feel we'll be introduced to another breed of rapper—the gay rapper. I've been getting a lot of calls from aspiring gay rappers.

**What are the advantages of keeping Ruff Ryders in the family?**

There is a higher level of trust. And at the end of the day we are still family—no matter what happens.

**You are very socially and politically active. What are some of the causes you champion?**

One cause is educating up-and-coming label execs and artists about the pros and cons of the music industry. I've spoken on several panels for the Essence College tour, as well as for the How Can I Be Down? and City of Dreams conferences. I've also counseled parents and children. I recently launched a foundation called Ruff Ryders to the Rescue, which assists other organizations and individuals with programs for abused and handicapped youth.

**How has your role at Ruff Ryders changed over the years?**

In the beginning, I used to do everything—marketing, promotion, radio, and accounting. As a result of our growth, I now oversee all of those departments. I'm one of a few women running a music company, which has established me as a role model.

**Where do you see the company in five years?**

Only God knows what's in store for Ruff Ryders in the next few years. I'll follow his lead. **MARCI KENON**

## R&B Foundation Chairman Jerry Butler Pushes For Royalty Reform On Catalog

**R&B FUNDS SUCCESS:** The presentation of the Rhythm & Blues Foundation's Pioneer Awards 2000, Sept. 6 at New York's Hammerstein Ballroom, was the most successful fund-raiser in the annual event's 11-year history, adding \$283,000 to its coffers. Fueled in part by a surprise \$50,000 gift from **Aretha Franklin** (Billboard, Sept. 16), the monies will help fund programs offering medical and other emergency assistance. It was also announced at the event that a \$750,000 donation from **Berry Gordy Jr.** would help establish the Gwendolyn B. Gordy Fuqua Fund.

Aside from those endowments, foundation chairman **Jerry Butler**—who as a member of 2000 honorees **the Impressions** donated his monetary award back to the foundation—believes word-of-mouth is now paying off.

"Every time we do one of these, people always come back and tell others how much fun it was to take a trip down memory lane. It's a chance to really get to know these artists, who are more than just names on a record or Billboard chart. Plus these overlooked and underpaid artists enjoy a few minutes in the spotlight with an audience of peers and record execs with the hope that maybe some will see they still have talent and appreciate what they've contributed."

But there's still a lot of work to be done. Butler, who's served as chairman for the past six years, describes his campaign to upgrade these pioneers' royalty status as a blessing and a curse. "We've been encouraging record companies that are controlling and selling these artists' masters to upgrade their royalties beyond the 1½%-3½% range, because this product has paid for itself time and time again. But the stumbling block is that now most of these companies have been bought by others. And the new guy will say, 'I just paid so-and-so for the catalog, and I'm not about to pay more.' That's a sticking point. But I hope fairness and generosity will win out."

Though there's no official word yet, Butler hopes the 2001 event will be staged at the same New York site. "We'd love to come back to L.A. But I believe one reason we've never made a profit before was because our event was held there during the same week as the Grammys, which runs up costs and offers limited facilities."

The one thing he wishes would have happened by now is a televised version of the awards to capture the many poignant moments that have occurred—such as **the Shirelles** performing together for the first time in 30 years. Butler says several proposals are on the table and adds that a committee will also be meeting in the next couple of weeks to map out its search process and begin accepting résumés for a permanent executive director. (**Bob Wade** currently serves as interim executive director.)

In the meantime, Butler himself is busy doing some recording in Memphis, hosting PBS' December airing of the WQED Pittsburgh/Rhino production "Doo Wop 51" and celebrating the October release of his "Only The Strong Survive: Memoirs Of A Soul Survivor" (Indiana University Press).

**INDUSTRY BRIEFS:** Priority has signed R&B/pop singer **Athena Cage**. Cage's prior credits include a 1996 No. 1 R&B duet with **Keith Sweat** ("Nobody") and a stint with vocal trio **Kut Klose**. Her first single, "Let Me Know," goes to radio in January 2001; her debut album, primarily produced by "Thong Song" duo **Tim and Bob**, is set for



by Gail Mitchell

spring . . . Speaking of T&B, the pair is juggling a loaded production plate. In addition to Cage and such recent/new projects from **Dave Hollister**, **Chanté Moore**, **Coko**, and **Case**, the twosome is working with **Babyface** on his new project.

Next members **T-Low** and **Tweet** are flexing their acting wings. The two fledgling thespians are filming a coming-of-age drama, tentatively titled "Dre," in Columbus, Ohio. The film also features **Anna Maria Horsford**, **Bone Thugs-N-Harmony's Bizzy Bone**, **Buster Douglas**, and **Alexis Fields** (sister of actress **Kim**). "Dre" is directed by **Timothy Wayne Folsome** and is targeted for late summer/early fall 2001 . . . Coming Tuesday (5) is the self-titled debut by Epic trio **3LW** (Three Little Women); producers on the project include **Full Force**, **KNS**, **Tony Nicholas**, and **John John** . . . Gospel star **CeCe Winans** (Dec. 12) and rapper/entrepreneur **Master P** (Jan. 9) are the subjects of the upcoming installments on BET's "Journeys In Black" (formerly titled "Biographies In Black").



**Radio One Sends LIFEbeat Signal.** Radio One Inc. founder/chairwoman Cathy Hughes recently hosted the LIFEbeat fund-raising breakfast at New York's Radio City Music Hall on behalf of the organization's national AIDS awareness campaign. Songwriter **Denise Rich** held a private dinner the night before the event. Pictured at Rich's home, from left, are Denise Rich Songs VP/GM **Jimmy Hester**, Rich, **Luther Vandross**, **Natalie Cole**, harpist **Jeff Major**, Hughes, and **Bad Boy CEO Sean "Puffy" Combs**.



**On The Move.** Young MC, who scored a top 10 hit in 1989 with "Bust A Move," is back with a new album ("Ain't Going Out Like That") and a new affiliation between his Young Man Moving Records and **Ground Level Distribution**. As part of that deal, Los Angeles-based **Streetpace Marketing** is handling the marketing duties. Pictured, from left, are Young MC and Streetpace founder **Joey Quarles**.

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/GREATEST GAINER</b>						
1	63	—	2	<b>WU-TANG CLAN</b> WU-TANG/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	1 week at No. 1 <b>THE W</b>	1
2	1	1	3	<b>R. KELLY</b> JIVE 41705* (12.98/18.98)	<b>TP-2.COM</b>	1
<b>HOT SHOT DEBUT</b>						
3	<b>NEW</b>	—	1	<b>ERYKAH BADU</b> MOTOWN 153259* (12.98/18.98)	<b>MAMA'S GUN</b>	3
4	2	—	2	<b>SADE</b> EPIC 85185 (12.98 EQ/18.98)	<b>LOVERS ROCK</b>	2
5	<b>NEW</b>	—	1	<b>B.G. CASH MONEY</b> 860909/UNIVERSAL (11.98/17.98)	<b>CHECKMATE</b>	5
6	3	3	5	<b>OUTKAST</b> ▲ LAFACE 26072*/ARISTA (12.98/18.98)	<b>STANKONIA</b>	2
7	4	2	5	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	<b>THE DYNASTY ROC LA FAMILIA (2000 — )</b>	1
<b>PACESETTER</b>						
8	91	—	2	<b>CAPONE -N- NOREAGA</b> TOMMY BOY 3110* (12.98/18.98)	<b>THE REUNION</b>	8
9	<b>NEW</b>	—	1	<b>8BALL &amp; MJG</b> JCOR 860916/INTERSCOPE (18.98 CD)	<b>SPACE AGE 4 EVA</b>	9
10	<b>NEW</b>	—	1	<b>DAVE HOLLISTER</b> DREAMWORKS 50278 (11.98/17.98)	<b>CHICAGO '85 ... THE MOVIE</b>	10
11	5	—	2	<b>KEITH SWEAT</b> ELEKTRA 62515/EEG (12.98/18.98)	<b>DIDN'T SEE ME COMING</b>	5
12	7	—	2	<b>MUSIQ SOULCHILD</b> DEF SOUL 548289*/IDJMG (11.98/17.98)	<b>AJUSWANASEING (I JUST WANT TO SING)</b>	7
13	6	76	3	<b>PRODIGY OF MOBB DEEP</b> INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	<b>H-N-I-C</b>	6
14	9	7	22	<b>NELLY</b> ▲ FO' REEL 157743/UNIVERSAL (11.98/17.98)	<b>COUNTRY GRAMMAR</b>	1
15	8	4	6	<b>LUDACRIS</b> DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98)	<b>BACK FOR THE FIRST TIME</b>	2
16	11	5	9	<b>MYSTIKAL</b> ▲ JIVE 41696* (12.98/18.98)	<b>LET'S GET READY</b>	1
17	13	10	9	<b>LIL BOW WOW</b> ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	<b>BEWARE OF DOG</b>	3
18	16	15	16	<b>SHAGGY</b> ● MCA 112096 (11.98/17.98)	<b>HOTSHOT</b>	15
19	12	6	7	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	<b>RULE 3:36</b>	1
20	14	9	5	<b>SOUNDTRACK</b> ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	<b>CHARLIE'S ANGELS</b>	9
21	18	12	19	<b>JILL SCOTT</b> ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	<b>WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1</b>	9
22	20	11	29	<b>AVANT</b> ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	<b>MY THOUGHTS</b>	6
23	19	8	8	<b>SCARFACE</b> ● RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	<b>THE LAST OF A DYING BREED</b>	2
24	10	—	2	<b>CHANTE MOORE</b> SILAS 112377/MCA (12.98/18.98)	<b>EXPOSED</b>	10
25	17	13	5	<b>TAMIA</b> ELEKTRA 62516/EEG (11.98/17.98)	<b>A NU DAY</b>	8
26	21	14	14	<b>WYCLEF JEAN</b> ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	<b>THE ECLECTIC: 2 SIDES II A BOOK</b>	3
27	24	18	28	<b>EMINEM</b> ▲ 7 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	<b>THE MARSHALL MATHERS LP</b>	1
28	<b>NEW</b>	—	1	<b>TUPAC SHAKUR</b> AMARU 490813/INTERSCOPE (12.98/18.98)	<b>THE ROSE THAT GREW FROM CONCRETE VOL. 1</b>	28
29	22	21	33	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	<b>EMOTIONAL</b>	2
30	25	22	62	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	<b>MOUNTAIN HIGH... VALLEY LOW</b>	5
31	30	24	11	<b>CASH MONEY MILLIONAIRES</b> CASH MONEY 153291/UNIVERSAL (11.98/17.98)	<b>BALLER BLOCKIN'</b>	2
32	15	—	2	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	<b>THE COLLECTION: VOLUME TWO</b>	15
33	23	16	3	<b>OUTLAWZ</b> OUTLAW 2000/BAYSIDE (11.98/16.98)	<b>RIDE WIT US OR COLLIDE WIT US</b>	16
34	29	19	6	<b>TALIB KWELI &amp; HI-TEK</b> RAWKUS 26143*/PRIORITY (10.98/16.98)	<b>REFLECTION ETERNAL</b>	5
35	<b>NEW</b>	—	1	<b>SNOOP DOOG PRESENTS DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98)	<b>PLEEZBALEEVIT!</b>	35
36	31	30	6	<b>PROFYLE</b> MOTOWN 159744/UNIVERSAL (11.98/17.98)	<b>NOTHIN' BUT DRAMA</b>	13
37	26	17	10	<b>SHYNE</b> ● BAD BOY 73032*/ARISTA (11.98/17.98)	<b>SHYNE</b>	2
38	33	31	23	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	<b>THE NOTORIOUS KIM</b>	1
39	27	20	11	<b>LL COOL J</b> DEF JAM 546819*/IDJMG (12.98/18.98)	<b>G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME</b>	1
40	34	27	22	<b>KELLY PRICE</b> DEF SOUL 542472/IDJMG (11.98/17.98)	<b>MIRROR MIRROR</b>	3
41	32	26	20	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	<b>ART AND LIFE</b>	18
42	60	93	3	<b>SOUNDTRACK</b> MAVERICK 47850/WARNER BROS. (12.98/18.98)	<b>RUGRATS IN PARIS: THE MOVIE</b>	42
43	38	35	31	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	<b>THE HEAT</b>	1
44	40	32	11	<b>BOYZ II MEN</b> ● UNIVERSAL 159281 (12.98/18.98)	<b>NATHAN MICHAEL SHAWN WANYA</b>	3
45	28	—	2	<b>BABYFACE</b> EPIC 85132 (12.98 EQ/18.98)	<b>A COLLECTION OF HIS GREATEST HITS</b>	28
46	41	28	4	<b>VARIOUS ARTISTS</b> BABY REE 31152/LONDON-SIRE (11.98/17.98)	<b>DAMIZZA PRESENTS...WHERE I WANNA BE</b>	28
47	90	—	2	<b>VARIOUS ARTISTS</b> ARISTA/RCA 41741/JIVE (12.98/18.98)	<b>PLATINUM CHRISTMAS</b>	47

48	37	37	11	<b>RACHELLE FERRELL</b> CAPITOL 94980 (11.98/17.98)	<b>INDIVIDUALITY (CAN I BE ME?)</b>	16
49	51	51	70	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	<b>THE WRITING'S ON THE WALL</b>	2
50	52	86	3	<b>YOLANDA ADAMS</b> ELEKTRA 62567/EEG (11.98/17.98)	<b>CHRISTMAS WITH YOLANDA ADAMS</b>	50
51	35	23	4	<b>SNOOP DOGG</b> D3 33349/DEATH ROW (16.98 CD)	<b>DEAD MAN WALKIN'</b>	11
52	46	42	31	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	<b>FEAR OF FLYING</b>	7
53	53	46	54	<b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>DR. DRE — 2001</b>	1
54	44	40	5	<b>PATTI LABELLE</b> MCA 112267 (11.98/17.98)	<b>WHEN A WOMAN LOVES</b>	26
55	36	29	8	<b>GURU</b> VIRGIN 50188* (12.98/17.98)	<b>JAZZMATAZZ STREETSOU</b>	8
56	42	36	13	<b>C-MURDER</b> TRUINO LIMIT 50083*/PRIORITY (12.98/17.98)	<b>TRAPPED IN CRIME</b>	1
57	39	25	7	<b>E-40</b> SICK WID' IT 41742/JIVE (11.98/17.98)	<b>LOYALTY AND BETRAYAL</b>	4
58	62	54	34	<b>PINK</b> ▲ LAFACE 26062/ARISTA (11.98/17.98)	<b>CAN'T TAKE ME HOME</b>	23
59	43	33	5	<b>WILLIE D</b> RAP-A-LOT 50022/VIRGIN (12.98/16.98)	<b>LOVED BY FEW, HATED BY MANY</b>	25
60	47	43	12	<b>MACK 10</b> HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	<b>THE PAPER ROUTE</b>	4
61	68	62	30	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	<b>THANKFUL</b>	22
62	45	44	13	<b>BEBE</b> MOTOWN 159405/UNIVERSAL (11.98/17.98)	<b>LOVE AND FREEDOM</b>	11
63	75	59	45	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	<b>J.E. HEARTBREAK</b>	1
64	87	77	7	<b>MR. C THE SLIDE MAN</b> M.O.B. 159870*/UNIVERSAL (12.98/18.98)	<b>CHA-CHA SLIDE</b>	64
65	59	63	12	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98) HS	<b>LIVE IN LONDON AND MORE...</b>	50
66	50	52	5	<b>AFU-R</b> D&D IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	<b>BODY OF THE LIFE FORCE</b>	42
67	54	41	4	<b>TRIPLE 6 MAFIA</b> SMOOKED OUT 9997/STREET LEVEL (11.98/16.98)	<b>KINGS OF MEMPHIS: UNDERGROUND VOL. 3</b>	28
68	55	48	13	<b>DJ CLUE</b> ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)	<b>DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)</b>	1
69	48	34	7	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	<b>WARRIORZ</b>	5
70	74	60	32	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	<b>MY NAME IS JOE</b>	1
71	61	53	5	<b>THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> VERITY 43150 (10.98/16.98) HS	<b>NOT GUILTY... THE EXPERIENCE</b>	41
72	64	—	2	<b>WON-G</b> BEYOND 78152 (11.98/17.98)	<b>ROYAL IMPRESSION</b>	64
73	56	45	11	<b>TOO SHORT</b> ● SHORT 41711/JIVE (11.98/17.98)	<b>YOU NASTY</b>	4
74	94	74	22	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	<b>LOVE AND BASKETBALL</b>	15
75	49	38	7	<b>CHANGING FACES</b> ATLANTIC 83401/AG (11.98/17.98)	<b>VISIT ME</b>	9
76	81	57	7	<b>FLESH-N-BONE</b> MO THUGS IN THE PAINT 8196/KOCH (10.98/17.98)	<b>5TH DOG LET LOOSE</b>	30
77	78	91	12	<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	<b>NO QUESTION</b>	47
78	84	73	10	<b>SOUNDTRACK</b> RUFFNATION 47859/WARNER BROS. (12.98/18.98)	<b>BAIT</b>	49
79	70	—	2	<b>CHARLIE WILSON</b> MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	<b>BRIDGING THE GAP</b>	70
80	71	66	59	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	<b>WHERE I WANNA BE</b>	6
81	65	65	50	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	<b>...AND THEN THERE WAS X</b>	1
82	79	78	70	<b>MACY GRAY</b> ▲ EPIC 69490* (11.98 EQ/17.98) HS	<b>ON HOW LIFE IS</b>	9
83	88	70	52	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	<b>GOTTA GET THE GROOVE BACK</b>	30
84	67	58	28	<b>BIG TYMERS</b> ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	<b>I GOT THAT WORK</b>	1
85	86	64	24	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	<b>WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1</b>	2
86	58	49	10	<b>CAM'RON</b> ENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	<b>S.D.E.</b>	2
87	69	56	10	<b>TELA</b> RAP-A-LOT 49856*/MIRGIN (12.98/16.98)	<b>THE WORLD AIN'T ENUFF</b>	8
88	66	55	23	<b>NEXT</b> ▲ ARISTA 14643* (10.98/17.98)	<b>WELCOME II NEXTASY</b>	4
89	57	39	4	<b>MONIFAH</b> UNIVERSAL 157999 (11.98/17.98)	<b>HOME</b>	39
90	73	61	9	<b>PHIFE DAWG</b> GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	<b>VENTILATION : DA LP</b>	31
91	72	47	5	<b>SPARKLE</b> MOTOWN 159743/UNIVERSAL (11.98/17.98)	<b>TOLD YOU SO</b>	31
92	80	67	3	<b>THE PHARCYDE</b> DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	<b>PLAIN RAP</b>	67
93	95	94	4	<b>KIRK WHALUM</b> WARNER BROS. 47887 (17.98 CD) HS	<b>UNCONDITIONAL</b>	86
94	<b>NEW</b>	—	1	<b>X-RAIDED</b> BLACK MARKET 1992 (11.98/16.98)	<b>VENGEANCE IS MINE</b>	94
95	82	80	48	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	<b>VOL. 3... LIFE AND TIMES OF S. CARTER</b>	1
96	77	50	20	<b>SOUNDTRACK</b> ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	<b>NUTTY PROFESSOR II: THE KLUMPS</b>	1
97	<b>RE-ENTRY</b>	—	3	<b>TYRONE DAVIS</b> MALACO 7505 (10.98/15.98)	<b>RELAXIN' WITH TYRONE</b>	92
98	83	85	52	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	<b>UNLEASH THE DRAGON</b>	2
99	92	84	9	<b>KANE &amp; ABEL</b> MOST WANTED EMPIRE 0001* (11.98/16.98)	<b>MOST WANTED</b>	41
100	96	90	11	<b>B-LEGIT</b> SICK WID' IT IN THE PAINT 8167/KOCH (10.98/17.98)	<b>HEMPIN' AIN'T EASY</b>	13

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

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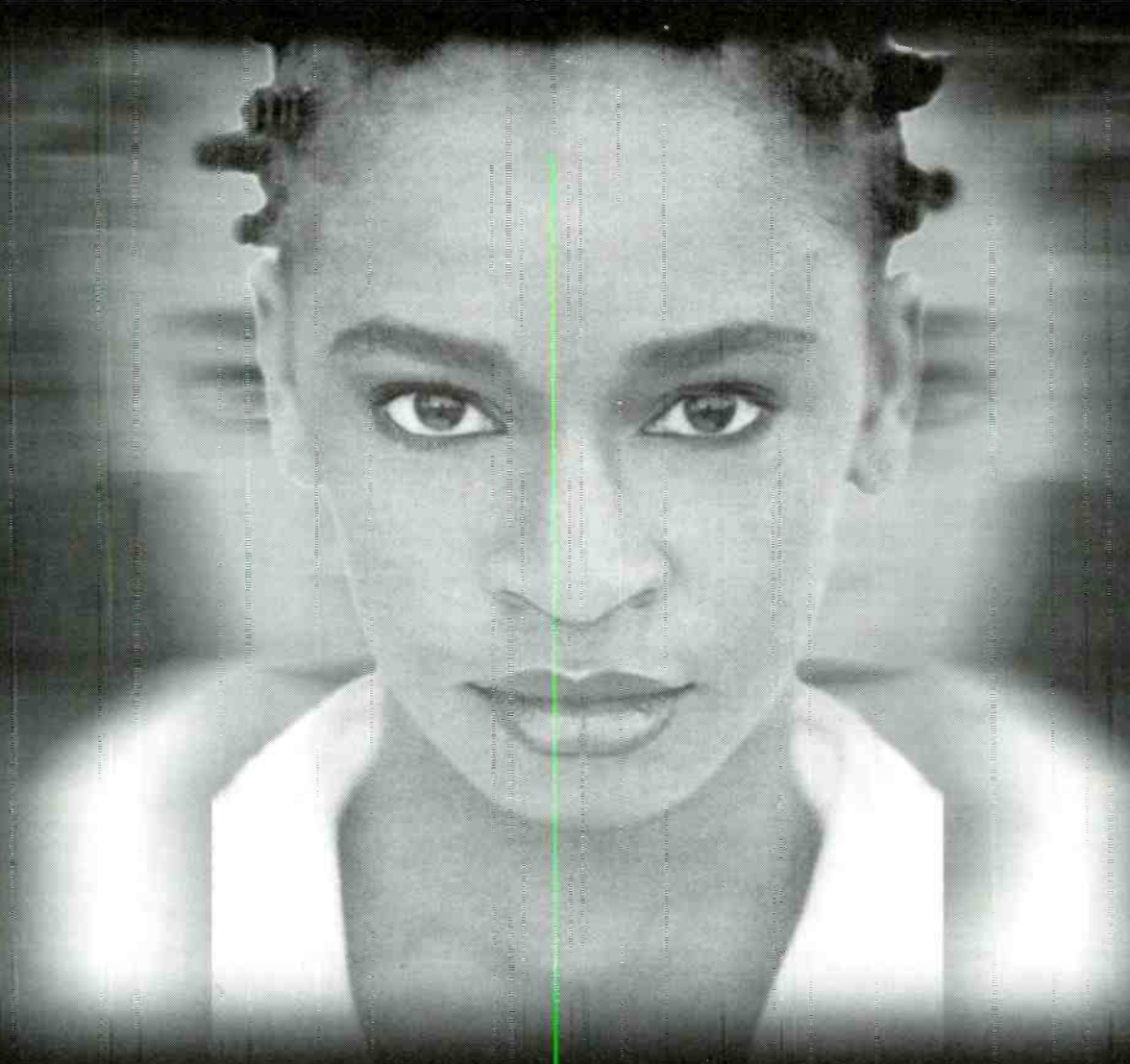
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Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service... 103 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1 MS. JACKSON OUTKAST (LAFACE/ARISTA)' and 'I WISH R. KELLY (JIVE)'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'PARTY UP (UP IN HERE) DMX (RUFF RYDERS/DEF JAM/IDJMG)'.

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.

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of singles from A-Z including 'I'll Trade (A Million Bucks)', 'How Many Licks?', and 'I Wish'.

Hot R&B/Hip-Hop Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1 CASE OF THE EX (WHATCHA GONNA DO) M.O.B. (JIVE)' and 'TEARS OF A CLOWN BABY MUSS-SCOTT FEAT. COOLIO (HEAVENLY/GROUND LEVEL)'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists other singles from the sales chart, including 'Pimp Hard', 'Party Up', and 'Thong Song'.



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# Ryders, Footaction Unite To Push Eve

**SIX-FOOT WOMAN:** To get an early jump on the promotional push behind **Eve's** Jan. 30 sophomore album, "Scorpion," Ruff Ryders/Interscope is joining forces with Footaction USA.



EVE

Throughout December, customers visiting the athletic chain's nationwide locations (430 of the retailer's stores are participating) will be greeted by a 6-foot easel of the rapper as well as a rotating video presentation. Those making purchases of \$75 or more will receive a complimentary CD sampler of "Scorpion"



while supplies last.

"We felt Footaction was the best candidate to help us market and promote Eve's album in a different way," says Ruff Ryders GM **Leota Blacknor**. "We realize the importance of the consumer and the non-music retail outlet and look forward to maximizing this opportunity to help market and promote other Ruff Ryders artists like **Jadakiss** and **Drag-On**."

For Footaction USA, the Ruff

Ryders pact is the first step toward developing a strong relationship with the hip-hop music community, says **Marc Williams**, manager of partnership marketing for the company. "This is the first of many partnerships with major hip-hop artists. We are already getting calls from other labels about their artists, and this campaign hasn't even really begun."

**RAP CAT-ALYST:** **Dr. Dre** predicts that the next heralded producer to surface from the underground will be **Battlecat**.

"Battlecat is one of the hottest—if not *the* hottest—producers out there who hasn't gotten his just due," Dre says. "I have a 10-song deal with him. He's going to be out there real soon, and everybody's going to pay attention to him."

Battlecat has produced hits for **Tha Eastsidaz**, **Doggys Angels**, **E-40**, **Kurupt**, and **Domino**. He also produced a couple of tracks on Loud artist **Xzibit's** "Restless" album, which arrives in stores Dec. 12.

**HOLY HOUSE PARTY:** **Christopher Martin**, the **Play** half of rap duo **Kid 'N Play**, is rapping to a new beat on "House Party Four Conversions." The compilation features several cuts by Martin as well as **Richard Flo**, **Explicit**, **Brutha 2 Brutha**, **Infinity**, and **King Solomon**—who together constitute Martin's Rap Land Recordings roster. The gospel/hip-hop label is distributed through Nashville-based Avalon Music.

"It's very important to me that people know this project exists," Martin says. "Unfortunately, gospel rap is perceived as corny. But it's being renovated and taking a turn for the better. We'll give a lot of cats out there a run for their money."

**Kid 'N Play** recorded its last album in '93 for Select Records. Martin and partner **Christopher "Kid" Reid** have also starred in three "House Party" movies for New Line Cinema and in the motion picture "Class Act" for Warner Bros.

Since that time, Martin has been laying low to "find himself," noting, "I see the signs of people making the same mistakes: the frivolous spending, images that don't need to be fueled—especially those representing relationships between men and women. It seems like good times now. But it's definitely something that can come back and bite you."

Given his experience, Martin decided he had a lot more to offer than an album, so he launched the label. "I wanted to be able to guide people from making the same mistakes as far as finances and relationships," says the industry veteran. "My people perish from lack of knowledge. If we don't know anything, we're going to lose everything."

**INDIE WATCH:** **Lost Found** and **Erotica** are two labels kicking up some dust in the Las Vegas desert, thanks to artists like **Lost Found's**

(Continued on page 91)



**MAMA RETURNS:** **Erykah Badu** returns to Top R&B/Hip-Hop Albums with her biggest-selling week yet. "Mama's Gun" (Motown) is the Hot Shot Debut on Top R&B/Hip-Hop Albums at No. 3, with just over 190,000 albums sold overall, which places it at No. 11 on The Billboard 200 (see Between the Bullets, page 108).

The first single from this album, "Bag Lady," reached No. 1 on Hot R&B/Hip-Hop Singles & Tracks in the Oct. 7 issue. It remained in the top slot for seven weeks, becoming the chart's longest-running No. 1 single this year. "Bag Lady" dips to No. 7 this issue; the second single, "Didn't Cha Know," advances 66-64.

Badu's debut album, "Baduizm" (Kedar/Universal), placed three No. 1 singles on Hot R&B/Hip-Hop Singles & Tracks in 1997 and was certified triple-platinum. When Badu hit the scene with her "neo-classic soul" vibe, every woman in R&B knew the words to her songs, the sentiment in her voice, and, most important, exactly where she was coming from. She was the voice of reason in '97, the year she also released a double-platinum live album. Badu proves you can take time out for your personal life and still come back with the hits. Her son must be proud of her.

**'MOVIE'S' HISTORY:** This issue **Dave Hollister** also sees the biggest-selling week of his career. His latest album, "Chicago '85... The Movie" (Def Squad/DreamWorks), sold more than 60,000 units overall and makes enough noise to debut at No. 10 on Top R&B/Hip-Hop Albums. Hollister's debut, "Ghetto Hymns" (Def Squad/DreamWorks/Interscope), was a No. 5 album and contained the top 10 Hot R&B/Hip-Hop Singles & Tracks title "My Favorite Girl." This issue "Chicago's" lead track, "One Woman Man," moves to No. 20 after nine weeks on Hot R&B/Hip-Hop Singles & Tracks. The album title refers to Hollister's days growing up in Chicago from '85 until now. He felt the album encapsulated his history and his feelings. Hollister plans to hit the road in support of this project with a tour of major cities.

**KNOWLEDGE:** The Hot Shot Debut is a new act to the Hot R&B/Hip-Hop Singles & Tracks chart but not to records. **Sunday** debuts at No. 48 with "I Know" (Capitol). As its first single enters the chart with equal parts radio and retail points, this group seems to have begun with a solid base.

The group is one big family, literally, with the lineup comprising three sisters and two cousins. They first appeared on the soundtrack to "Down In The Delta" in 1999, featured on **Whitney Houston's** "Believe In Love" (Virgin).

Sunday began with roots in the church, singing in the choir of the church where their grandmother was a pastor for 23 years. Sunday's "I Know," produced by **Warryn Campell**, has already been embraced at radio with airplay from **WBLS** New York; **WWWZ** Charleston, S.C.; **KBMB** Sacramento, Calif.; and **WWDM** Columbia, S.C. The debut album is due in first-quarter 2001.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	4	<b>BABY IF YOU'RE READY</b> (C) (D) (T) DOGGY STYLE 2132/TVT †	<b>SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING TOI</b> 3 weeks at No. 1
2	2	2	5	<b>SOULJAS</b> (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
3	3	3	8	<b>IT'S OK</b> (C) (D) (T) AQUEMIN/EASTWEST 67091/EEG †	<b>SLIMM CALHOUN FEATURING ANDRE 3000</b>
4	5	—	2	<b>R.N.S.</b> (C) (D) (T) KJAC 005/LANDSPEED	<b>FREDDIE FOXXX BUMPY KNUCKLES</b>
5	6	4	12	<b>HE DID THAT</b> (C) (D) (T) NO LIMIT 38736/PRIORITY †	<b>SILKK THE SHOCKER FEATURING MASTER P AND MAC</b>
6	4	5	7	<b>CROSS THE BORDER</b> (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
7	7	6	5	<b>I JUST WANNA LOVE U (GIVE IT 2 ME)</b> (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
				<b>GREATEST GAINER</b>	
8	19	—	2	<b>911</b> (T) COLUMBIA 79460*/CRG †	<b>WYCLEF JEAN FEATURING MARY J. BLIGE</b>
9	10	7	18	<b>BOUNCE WITH ME</b> (T) (X) SO SO DEF/COLUMBIA 79476*/CRG †	LIL BOW WOW FEATURING XSCAPE
10	9	—	2	<b>THAT SMUT</b> (T) EASTERN CONFERENCE 273*/RAWKUS	SMUT PEDDLERS
11	24	—	2	<b>HOW MANY LICKS?</b> (T) QUEEN BEE/UNDEAS/ATLANTIC 85032*/AG †	LIL' KIM FEATURING SISQO
12	11	9	8	<b>BIG DOE</b> (C) (D) FUTURESCOPE 3331 †	SUICIDE
13	8	—	2	<b>W.O.E. IS ME (WORLD OF ENTERTAINMENT)</b> (T) INTERSCOPE 284*/RAWKUS	JURASSIC 5
14	12	13	11	<b>WHAT'S YOUR FANTASY</b> (T) DISTURBING THE PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
15	23	11	14	<b>SHAKE IT LIKE A DOG</b> (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
16	13	8	13	<b>MOVE SOMETHIN'</b> (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
17	47	31	8	<b>YA STYLE</b> (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
18	28	23	9	<b>WHOA! LIL' MAMA...</b> (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
19	17	36	3	<b>KEEP IT THORO</b> (C) (D) (T) VIOLATOR 1954*/LOUD †	PRODIGY OF MOBB DEEP
20	36	25	8	<b>EVEN IF</b> (T) DEF JAM/DEF SOUL 562902*/IDJMG †	METHOD MAN
21	15	10	7	<b>PROTECT YA NECK (THE JUMP OFF)</b> (T) WU-TANG/LOUD/COLUMBIA 79524*/CRG †	WU-TANG CLAN
22	18	15	19	<b>SHAKE YA ASS</b> (T) JIVE 42721* †	MYSTIKAL
23	16	14	22	<b>CALLIN' ME</b> (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
24	21	22	6	<b>DO YOU</b> (T) LOUD 1967* †	FUNKMASTER FLEX FEATURING DMX
25	34	34	6	<b>WHERE I WANNA BE</b> (C) (D) BABY REE 35055*/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG
26	46	30	4	<b>DA BRIDGE 2001</b> (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
27	33	18	19	<b>BETWEEN ME AND YOU</b> (T) MURDER INC./DEF JAM 562890*/IDJMG †	JA RULE FEATURING CHRISTINA MILIAN
28	30	19	20	<b>YEAH THAT'S US</b> (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
29	26	16	24	<b>CHERCHEZ LAGHOSH</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
30	32	24	15	<b>CONNECT</b> (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
31	22	17	15	<b>YOU NASTY</b> (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
32	29	27	36	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
33	25	39	3	<b>6 FEET UNDERGROUND</b> (T) MURDER INC./DEF JAM 572701*/IDJMG	JA RULE
34	14	20	11	<b>FLAWLESS</b> (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
35	50	21	16	<b>COME RIDE WITH ME</b> (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
36	<b>NEW ▶</b>	1	1	<b>WE'LL BE THERE</b> (T) OM	PEOPLE UNDER THE STARS
37	31	—	3	<b>YES SIR</b> (C) (T) (X) TIGHT IV LIFE 4504*	DRO
38	<b>NEW ▶</b>	1	1	<b>S#*T ON YOU</b> (T) INTERSCOPE	D-12
39	<b>NEW ▶</b>	1	1	<b>B.O.B.</b> LAFACE/ARISTA †	OUTKAST
40	43	26	20	<b>THE LIGHT</b> (T) MCA 155763* †	COMMON
41	<b>RE-ENTRY</b>	8	8	<b>ANTE UP (ROBBING-HOODZ THEORY)</b> (T) LOUD 1949* †	M.O.P.
42	20	41	5	<b>BOW WOW (THAT'S MY NAME)</b> (T) SO SO DEF/COLUMBIA 79487*/CRG †	LIL BOW WOW
43	<b>RE-ENTRY</b>	5	5	<b>BOOM</b> (T) GAME 2009*	ROYCE DA 5'9"
44	42	29	11	<b>BALLERS (UP IN HERE)</b> (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD FEATURING EREKS XL AND WIZ GAM
45	<b>NEW ▶</b>	1	1	<b>THE LIE (CONSPIRACY)</b> (C) (T) (X) ORPHEUS 048226*/STAR-TREK	DAEZASTER
46	37	12	10	<b>FIRE IT UP</b> (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
47	<b>RE-ENTRY</b>	13	13	<b>GHETTO STAR</b> (C) (D) (T) STREET SLANG 1001/EVE/JIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
48	49	44	25	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
49	<b>NEW ▶</b>	1	1	<b>STILL TELLING LIES</b> (T) TERROR SQUAD 85007/ATLANTIC †	CUBAN LINK FEATURING TONY SUNSHINE
50	<b>RE-ENTRY</b>	21	21	<b>SO FLOSSY</b> (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS

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

# RAP & HIP-HOP

THE BILLBOARD SPOTLIGHT 2

NEW BREED 2001 • REGIONAL BLOW-UPS • FIRST-QUARTER RELEASES • GOSPEL RAP • FASHION STATEMENTS

# New Breed 2001: Hip-Hop's Next Stars

BY MARCI KENON

The diversity of skills and talent possessed by the artists making debuts in 2001 suggest that it is no longer enough to just rap. From pianists to classically trained violinists, hailing from Toronto to North Carolina, incorporating full bands and all female bands, the boundaries in hip-hop are melting away, hopefully ushering in a period of creative renaissance as the community tries some new tricks and brings a new breed forward. Among the new arrivals....

## 4TH AVENUE JONES, Interscope

Ahmad, who had a gold hip-hop single appropriately called "Back In The Day," re-emerges as the front man and founder of 4th Avenue Jones, a hip-hop band. The band consists of Ahmad and two other lead vocalists; Jabu and Tena Jones, Ahmad's wife. The other four members of the band are Alex Woodstiff on guitar, Greg B. on bass, Gaily Cowart on violin and Dave Dumonde on drums.

4th Avenue Jones' music is a mixture of underground hip-hop lyrics, melodic singing, live music and tight samples as exemplified in the debut album, "No Plan B," dropping on Interscope next year. 4th Avenue Jones' members pride

themselves on being great live performers. Those who can groove to the Fugees, Black Eyed Peas, The Roots or OutKast will definitely vibe on this group.

Ahmad produces and writes songs for 4th Avenue Jones and a host of other up-and-coming artists he's developing for Look Alive Records, a grassroots label he heads up with partner Roman Gallegos. "Look Alive is in tune to the streets," says the South Central Los Angeles native, who honed his chops in the city's legendary Good Life café in Leimert Park. "We're trying to provide balance in the industry. Our stuff at Look Alive is more organic."

## BLADE, Body Bag/Virgin

23-year-old Blade hails from Bed Stuyvesant, Brooklyn, and her rhymes cut like a machete on songs like "The Violators," on which she joined Busta Rhymes, Prodigy, Noreaga and Mysonne for "Violator The Album," the 1999 compilation featuring Q-Tip's hit single "Vivrant Thing." Blade (aka Sonja Holder) also appears on "Do The Ladies Run This..." (where she and Eve join Rah Digga), as well as the "Romeo Must Die" soundtrack on Virgin.

Though Blade is affiliated with

Violator and appears on the second compilation scheduled for release in February, she is signed to Body Bag/Virgin Records, which has already created a street buzz with the white-label release of "Look For The Name," produced by DJ Premier. The album drops in March. Busta Rhymes, Carl Thomas and Black Rob appear on the record. DJ Clue, DJ Scratch, Mario Winan, Rockwilder, Erick Sermon and The Neptunes comprise the arsenal of producers unleashed on this highly-anticipated debut.

"She is one of the tightest rappers I've ever met—male or female," says Eric Nicks, senior VP/A&R, Violator Records, who manages Blade and co-executive produced her debut album, "Who Am I" with Chris Lighty, Violator's CEO. "She's not the average female who needs help writing lyrics. She writes better than most guys out here rapping; she's going to get a lot of credit for that."

## CED, Judgment/RCA

Some events occur and change our lives forever. Such was the case with Ced, the Philly rapper whose mother's death led to reformation in his life. "I promised her I was gonna get out of the [drug-selling] game," says the artist (aka Cedric Carter), whose debut album, "Cold Struggle," is being released first quarter on Judgment/RCA Records. "My mom was my life, my best friend, and she was gone."

Songs like "Gangsta Boogie" document Ced's street experience but don't glamorize it. "I give thugs a story they better think about," says the artist who leads the pack of releases for Judgment Records, owned by Joe "The Butcher" Nicolo, former co-owner of Ruffhouse Records. "If you are not a part of the solution, you are part of the problem."

"Shut The Game Down" was the first white label released in June. "Whatcha Say," the first single, features Chauncey Black (BlackStreet) and is scheduled for commercial release in January. Ced and Black have already performed the single on "Soul Train"; it aired Oct. 14. The album also features cuts with Nelly, Drag-On and labelmates Kris Kross and Co-Defendants. Ced performed "Sun Shiney Day" at the Million Family

Continued on page 56



From the top, clockwise: James Gotti, Blade, Ced and 4th Avenue Jones

# product pipeline first-quarter releases

## ARISTA

G-Dep, Untitled, Bad Boy/Arista, March  
Run DMC, "Crown Royal," March 6

## ATLANTIC

Cuban Link, "24K," Terror Squad/Atlantic, Jan. 16  
Philly's Mosted Wanted, "Get Down Or Lay Down," Feb. 6

## CASH MONEY/ UNIVERSAL

Juvenile, "Project English," January

## COLUMBIA

Ali Vegas, "Generation Gap," TrackMasters/Columbia, March

## DEF JAM

Saukrates, Untitled, Brick City/Def Jam, March  
Lady Luck, Untitled, first quarter  
Redman, "func doc," first quarter  
Method Man, "Tical 0: The Prequel," Delicious Vinyl, first quarter  
Fatlip, "Revenge Of The Nerd," Delicious Vinyl, March

## DOGDAY

Murder Dog Magazine presents: Minority Militia, "People's Army," Jan. 16  
Various Artists: Chronic Click Vol. 2, "Chopped, Thrown & Screwed," Jan. 16  
Black C of RBL & Taydatay of 11/5, "Prime Factorz," Jan. 30  
Various Artists, "Ghetto 2 Tha Barrio Vol. 3," Jan. 30  
Lowdown, "Lowdown Underground Classics 1994-1998," Feb. 13

## ELEKTRA ENTERTAINMENT

Missy Elliott, Untitled, first quarter  
NAAM, Untitled, first quarter  
Angie Martinez, Untitled, first quarter  
FlipMode Squad, Untitled, first quarter  
Devyn Stephens, Untitled, first quarter

## EPIC

Cappadonna, "The Yin & The Yang," RZA/Epic, February  
Musaliny-N-Maze, Untitled, February  
Bone Thugs-N-Harmony, Untitled, Ruthless/Epic  
Da Pak, Untitled, March 13  
Ghostface Killah, Untitled, March 20

## FLAVOR UNIT

Queen Latifah, "Niggativity," February  
Rowdy Rahz, Untitled, March

## INTERSCOPE

Dutch & Spade, Untitled, first quarter

## JIVE

UGK, "Dirty Money," March  
Petey Pablo, "Diary Of A Sinner: first Entry," March

## JUDGMENT/RCA

Ced, "Cold Struggle," first quarter

## LA. CONFIDENTIAL

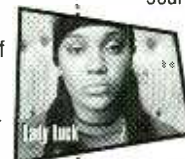
Knoc-Turn'al "Knoc's Landin'," first quarter

## LOUD

Project Pat, "Mista Don't Play," Jan. 30  
Big Punisher, "Endangered Species," Feb. 6  
Executioners, Untitled, Feb. 13  
Beatnuts, Untitled, Feb. 20  
Gangsta Boo, Untitled, Hypnotized Minds/Loud, March 6



DJ Red Alert, "DJ Red Alert Presents: Beats, Rhymes & Battles (Vol. 1)," March 13  
JoJo Pellegrino, "The Pellegrino Story," Violator/Loud, March  
Various Artists, "Violator The Album V2.0," Violator/Loud, March  
Krayzie Bone, "Thug On The Line," March 27  
Various Artists "Murda Muzik" soundtrack, March 27



MCA  
Chico & Coolwadda, "Wild 'N Tha West," Jan. 30  
Wiz Dinero, Untitled, March  
Black Thought, "Hardware," March 27

## NO LIMIT/PRIORITY

Silk The Shocker, "My World, My Way," Jan. 16



PRIORITY  
Bad Azz, "Personal Business," Jan. 16  
Various Artists, "Wu Chronicles Chp. 2," Wu/Priority, Jan. 30  
JT Money, "Blood, Sweat And Tears," Freeworld/Priority, March 27

## RAP-A-LOT/VIRGIN

Yukmouth, Untitled, March  
Scarface, "Scarface II," March  
Devin The Dude, Untitled, March



RAWKUS ENTERTAINMENT  
Smut Peddlers, "Porn Again" January  
Kool G. Rap, "Gangster Chronicles" February

## RCA

Piahkan, Untitled, first quarter



RUFFNATION/WB  
Outsidaz, "The Bricks," March 13  
Liz Leite, Untitled, March

## RUFF RYDERS/INTERSCOPE

JadaKiss, Untitled, February

## SERCHLITE MUSIC/WARLOCK RED

Stone Rivers, "All My Life," February  
3rd Bass, "Icobod's Cranium," March  
Malan, "Untitled," first quarter



## STRAY

Westside Chemical, "Black and Blue," Jan. 16  
Eddie Def The Last Kreeep, "Stuff," Jan. 16  
Crushed Breaks, "DJ Toolkit Part 2," Jan. 16  
Sunmoonsekt, Untitled, Feb. 6  
The Bulletproof Space Travelers, Untitled, Feb. 20  
Azeem, "Unite and Conquer," March 6  
Crushed Breaks, "DJ Toolkit part 3," March 6  
Various Artists, "The Gonerville Project," March 20  
DJ Disk, "149 Ways To Smash Paul

Continued on page 58

**Def** **SOUTH**  
**Jam**  
recordings

**WOULD LIKE TO THANK**  
**LUDACRIS**



**FOR PUTTIN' US ON THE MAP!**

**Def** **SOUTH**  
**Jam**  
recordings



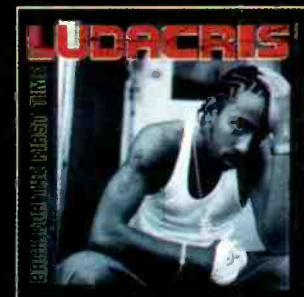
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**BACK FOR THE FIRST TIME**  
features **"WHAT'S YOUR FANTASY"**  
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and includes guest appearances by **UGK, Pastor Troy,**  
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## fashion statements

# who, what and wear

DRESSING COOL TODAY HAS A HEFTY PRICE TAG—AND DESIGNERS OF HIP-HOP CLOTHING ARE GETTING IT.

BY MARCI KENON

The influence of hip-hop culture is simply undeniable, and record companies are not the only ones raking in the cash. Virtually anything labeled "hip-hop" is selling—from movies to television shows to fashion—whether it's created by record moguls expanding their empires or companies with gear that happened to get in the crossfire of the brand loyalty that epitomizes the ghetto fabulous.

"These young kids, when they love you, they really love you hard," says Joseph D'anna, VP of sales & marketing for Avirex, a company traditionally known for its authentic aviation-bomber jackets. "They want everything from you. They were a tremendous catalyst and an inspiration for us to expand our business."

Three years ago, Avirex didn't even have a sportswear line when D'anna noticed increased orders of very colorful and ornate jackets from stores in the Bronx and uptown Manhattan. The company began to make larger jackets for the growing clientele that often preferred the oversized look and fit. As the popularity of these jackets spread, so did the requests for items that Avirex didn't make, so it introduced a sportswear line—a fleeting thought in previous years.

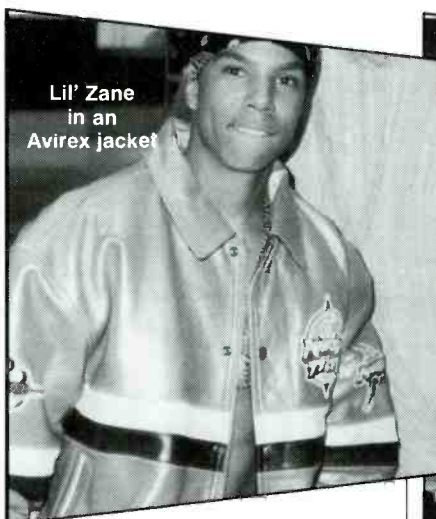
### PASSION FOR FASHION

"Thanks to the urban culture, in two and a half years we have been able to develop a strong sportswear base," D'anna says, adding that the line is now 80% of this 25-year-old company's business. "The typical American doesn't know about clothing. They don't care about it. It's not part of their identity. Young urban kids are hyper-aware."

"Hyper-aware" is an understatement, and, yes, dressing up the outer shell seems to carry an importance and urgency to inner-city kids that warrants a sociology

study. But that's another story. "Kids are buying ENYCE because it has a status of being cool," says Tony Shellman, co-founder and VP of marketing for the line closely associated with hip-hop culture.

Being cool today has a hefty price tag, suggests Margie St. Juste, until recently associate buyer for the fledgling Urban Box Office Network. She recalls the days when African jewelry made of wood symbolized hip-hop. "Nowadays, as a kid listening to [rap music], you'd better have some ice [diamonds]," St. Juste says. "Or go get you some fake ice. I mean platinum is expensive. I have a job and can't even fathom



Lil' Zane  
in an  
Avirex jacket



Sean John  
Fall 2000



Lady  
Enyce's  
Spring line

buying it. Trying to keep up with the Joneses is tough. These clothes are not cheap."

With artists like Snoop Dogg, Dr. Dre, LL Cool J, Foxy Brown, Busta Rhymes and Puff Daddy sporting Avirex jackets, these luxury items are immediately deemed the "in thing." "They carry the same weight as a Lexus or Mercedes Benz for this particular culture," notes D'anna. "We try to align ours with people we feel are of the same stature as us, whether it's in an advertising campaign or just making them jackets."

Shellman says that consumers are not always checking for quality and craftsmanship. He pinpoints the triple-needle stitching used to increase the durability of ENYCE trousers. "How many people buying a Mercedes really know the quality of that car?" Shellman asks. "Not even a quarter of them. They don't understand the difference between the V12 or the V8 engine. They are buying for the names. You hope that the people who are building the brands are being brand-responsible."

### KNOW YOUR CUSTOMER

Damon Dash, CEO of Rocawear, a sportswear line he co-owns with rapper Jay-Z, feels there is a lack

of brand responsibility. "Some of the hip-hop fashion today is quality, and some of it is garbage thrown out there in an attempt to capitalize off of the culture," Dash says. "The businesses that are just in it for the dollar and have no experience in the urban culture will

eventually fail because they don't know who they are designing for and what we really want." St. Juste says that, while the market is oversaturated and fashion lines are falling by the wayside, lines like Phat Farm and Karl Kani are now considered classic. She also suggests that diversification is a key to survival in the fashion world and pinpoints Puffy Comb's Sean John line as a noteworthy example.

"Puffy is smart in broadening his scope by not just doing your basic jeans, pants or jean dresses," she says. "He's going into higher-end fashion with suits and fur coats..."

"Puffy decided to launch a fashion line because he felt there was a need for an upscale urban line that would appeal to customers of all ages and types," says Jeffrey Tweedy, exec VP of Sean John, which has sales exceeding \$80 million in its second year. "Hip-hop fashion is always evolving, just like the music. We go to great lengths to keep ahead of the changes."

### HIP-HOP ASSOCIATION A LIABILITY

Sean John "The Future Of Fashion" posters decorate street poles alongside posters announcing the coming releases of Bad Boy Entertainment artists. Combs doesn't seem to have an issue with the hip-hop branding nor utilizing the grassroots promotions strategies that have earned him millions in assorted ventures. However, other designers are trying to shake the hip-hop label, feeling that, at a certain point, it is no longer an asset but a liability.

"I never felt that we were hip-hop," laments Daymond John, CEO of FUBU the collection. "That's only a tag put on us by the press. It pigeonholes. In the [department store] buyers' minds, you can only be as big as the hip-hop section. No matter how many people you sell to, you need to be in the hip-hop section. When you look at the Polos, they will have several different sections in the department stores. FUBU will only be in the hip-hop section. Even if you are making loungewear or swimwear, you are going to be put in one section."

Shellman also feels that ENYCE's long-term survival and growth depend upon its ability to disassociate itself from the hip-hop labeling.

"The future is being just clothing," Shellman says. "Can ENYCE just become ENYCE and not always be considered a hip-hop clothing company? Not that we are trying to run away from it, but can ENYCE become a brand that will be around for 10 years like a Polo or a Calvin Klein? I need the Phat Farms and all of us to be strong and get out of this situation that, if hip-hop dies, we die. Hip-hop is definitely the foundation, and I love the 'escort'. But will I ever be recognized without my escort?"

Shellman, along with co-partners Lando Felix and Evan Davis, founded Mecca USA in 1994 and launched ENYCE in 1996. "We recognized that urban-underground fashion wasn't really being addressed," Shellman recalls.

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## Paying Homage To The Queen Of Furs

As young girls growing up in Brooklyn, Nija and Saddiya Battle had to skin animals their father, a professional hunter, brought home. They started making blankets and clothes for their dolls out of the skins. Years later, a childhood hobby became big business for the sisters when Nija Furs, Inc. was launched.

The 10-year-old company boasts a clientele of some of hip-hop's top brass, including Puffy Combs, Eve, Lil' Kim, Wyclef Jean, Q-Tip, LL Cool J, Faith Evans and Mary J. Blige. Many of them came out in July to pay their respects to Nija who, at 37, died suddenly of a brain aneurysm while the sisters were in Montreal on business.

Nija was a charismatic, high-spirited beauty who began her career working in retail during her high-school years. She worked on Orchard Street in New York City and

began designing her own creations on the side. Saddiya, who worked in banking, took care of the company's books and helped create the designs, which transcended traditional styles. They've designed everything from mink pull-overs to fur cell-phone covers. The sisters have been known for their keen knowledge of pelts. Nija Furs garments are customized and the treatment of their clients—strictly VIP.

Sporting designs ranging from mink trousers to fox hats in colors beyond most people's imagination (notice the tangerine-orange chubby fox jacket Mary J. Blige wears in a recent video), the sisters have been fashion magnets, attracting new clients at hot spots and special events. "We have never advertised," Saddiya points out. "Everything has been word-of-mouth."

Puffy has been a loyal client of Nija Furs for six years, sometimes insisting that Battles designs be used for video and photo shoots over well-known designers. In fact, the Battles contributed to the design of furs from the Sean John line. About a year ago, Nija Furs came to the attention of Andre Leon Talley, an editor at *Vogue*, whose features on the company and its designs brought the sisters yet another level of recognition. Other clients include Whitney Houston, Naomi Campbell, Mike Tyson, Allen Iverson and actress Lynn Whitfield.

Today, Saddiya carries the torch in memory of her sister and closest friend. She recently designed a black mink chair for Usher, as well as red and white full-length fox coats for his upcoming tour. Members of the Wu-Tang Clan sport pieces designed by Saddiya in the video of "Gravel Pit," the Clan's second single.—M.K.



Mary J. Blige and Nija Battle

**SLIMM CALHOUN**  
**MISSY MISDEMEANOR ELLIOTT**  
**ICONZ**  
**ANGIE MARTINEZ**  
**OL' DIRTY BASTARD**  
**X-CON**  
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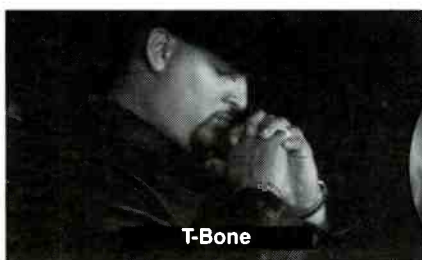


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## message in the music

# holy hip-hop heads shakin' Up tradition—one more time

BY MARCI KENON



T-Bone



Jaz



Cross Movement

This story sounds familiar. Remember when R&B radio program directors refused to add rap music because it might offend their core audience? And label reps passed on rap artists, assuming that they needn't worry about this passing fad? Gospel-rap artists have been faced with the same resistance from Christian traditionalists in church, where many gospel artists perform, in Christian bookstores, where a lot of music is sold, and even at radio.

"We would show up and try to do events along with the rest of the Christians," says The Tonic (aka John Wells) of Cross Movement, a Philly-based group whose third album dropped on 7th Street Records Oct. 31. "They would tell us 'No, God isn't with you. What you are doing is of Satan.' Because of the bad things that are associated with hip-hop, they didn't think hip-hop could be a tool used by God. A lot of people hear the message in our music and change their lives or become more committed to Christ. Now a lot of the churches have opened their doors. We have more calls for shows and engagements than we can handle."

### GOSPEL GANGSTAZ IN CHURCH

Bill Conine, president/owner of Diamante Distribution, recalls making a product presentation at a Gospel Music Association (GMA) event during which a senior buyer for a leading bookstore chain got a chance to see the Gospel Gangstaz (currently signed to B-Rite/

Interscope, but signed to Frontline Music Group at the time).

"She had refused to bring in the Gospel Gangstaz when it was presented to her," recalls Conine, whose company's top-selling titles fall consistently 25-30% in the gospel hip-hop genre. "After the

performance, she said, 'That is the best product presentation I have ever seen' and handed me a folded up piece of paper. I opened it up, and she had hand written an order for the Gospel Gangstaz to

be put in every one of her stores. We had tremendous success with the Gospel Gangstaz."

The Gospel Gangstaz, whose 1999 debut album on B-Rite/Interscope, "I Can See Clearly Now," sold upwards 75,000 units (according to SoundScan), is another act expected to penetrate the general market in a big way. Mr. Solo, Tik Tokk and Chille' Baby are reformed street soldiers who have not only caught cases but also a bullet or two. They spit from experience and possess lyrical and performance prowess superior to many of their "secular" counterparts who are selling millions of records.

### TRANSFORMATION

"I got shot in gang warfare," says Mr. Solo (aka Charles Washington), explaining his moment of spiritual clarity. "The homies who were there had pistols, but I realized there was nothing they could do if I died, right then. I said Lord, 'If this is a sign, you've got to come in and change things.' At that point, when I called out, he began to change my life. There was a transformation of my mind as a result. I've been [rapping] for 10 years and I haven't had no other job. We've traveled around the world. We work for our Creator, and he pays us well."

Groups like the Gospel Gangstaz, whose new album is due in March, and Prime Minister, Grapetree Records' artist whose third solo album, "Inside Out," dropped in late October, bring authenticity to this subgenre. Its "pioneers" were Christians trying to use something familiar to reach the young people but who didn't have a clue about rapping or hip-hop culture.

"I first received hip-hop gospel music in the early and mid-'80s," says LV (aka Lavan Scott), DJ for the Gospel Café, a two-hour contemporary radio show featured on 100.3 KKBT (The Beat) in Los Angeles. "When I say it was watered down, it was watered down. If somebody heard it, they

were not trying to listen to it. It was like you were hearing a jingle from a TV commercial or something. Today, we have caught up with the times. The production is awesome, and there are really good writers who actually have something to say because they have a relationship with Christ."

### MORALS AND STANDARDS

Keeping it real is as important in gospel hip-hop as it is in mainstream hip-hop. "I'm not like a preacher or a deacon trying to be down," assures Verity/Jive artist B.B. Jay (aka Jarvis E. Cooper), whose debut album, "Universal Concussion," dropped in September. "I am hip-hop. I am part of the hip-hop community. When I put on my Tims [Timberland boots], I know how to lace them. When I throw on my Sean John, I know what top to put on. It just so happens that I am a born-again Christian, a saint of God. The morals and standards in my artistry and in my life set me apart from everybody else. I am blessed to claim salvation."

Hip-hop artists in this genre claim salvation and the mission of their lives and their music is to tell the world about Jesus Christ—their answer, their solution. As the lyrical and visual content of commercial hip-hop continues to spiral downward into the pits of misogyny, immorality, violence, self-hatred, self-absorption and material excesses, the need for an alternate becomes more urgent to traditionalists and the new breed.

"We believe that a lot of kids who are in Sunday School every week are supporting the numbers that Cash Money and Bad Boy are doing," says Knolly Williams, owner of Grapetree Records, a leader in gospel hip-hop music. Williams wants those kids to know that there is an alternative. From a business perspective, such kids represent one of the groups he is targeting to increase the sales of Grapetree to a goal of 3 million units per year.

### ALTERNATIVE AUDIENCE

"Rap music in the general market this year will do an estimated \$100 million," says Williams, who adds that his label sold 370,000 units in 1999. "Our goal is to capture 1 to 2% of that market. We are targeting the people who love rap but are too young to listen to a lot of it. Then there are those who are fed up with it. There are also those who are getting older and love rap but are not interested in hearing about someone getting his head blown off or things that degrade women. The difficulty for us is that we have to market to everybody to extract these people."

Cross Movement's "Human Emergency" has received placement in the general market as the result of a deal that Diamante, 7th Street Records' distributor, recently signed with Distribution North American (DNA), which is also part of Valley Media. Valley Media handles 80% of the online fulfillment of the general music market, Conine says. He expects an increase in online sales for gospel hip-hop, which has a noteworthy Internet presence.

### GOD ONLINE

Sites like Gospelpcity.com and  
*Continued on page 60*

# Don't Matter Where You're From

Local blow-ups and regional breakouts are putting more cities on the map than ever before. BY RHONDA BARAKA

Hip-hop has a knack for breaking down barriers: racial, social and now geographical. Once considered the exclusive property of the East and West coasts, the genre has taken root in uncharted and somewhat unexpected territories, including the now firmly established South, as well as new markets that are giving birth to artists and sounds that are embraced on all coasts.

The success of St. Louis rapper Nelly, whose debut album, "Country Grammar," has sold 6 million copies, has proven that, in hip-hop, it no longer matters where you're from.

But the trend didn't start in St. Louis. It got its legs in Atlanta (with acts like Tag Team, OutKast and Arrested Development), in New Orleans (with Master P and Cash Money) and in Memphis (with Three 6 Mafia).

### BACKYARD CULTIVATION

Today, almost any city could be the home of the next hip-hop phenom as artists from Athens, Ga., to Portland, Ore., set their sights on fame and fortune, starting first with their own backyards. So successful have these oncelocal acts been at cultivating their hometown fanbases that major labels have aggressively pursued them for record deals.

Mike Walker, owner of Atlanta-based Southern Music Distribution, broke big-selling acts like Pastor Troy, Ying Yang Twins and Ludacris regionally before they got snatched up by majors and, because of those successes, he finds his actions monitored by major labels eager to take emerging acts off his hands.

"They sit outside my door on a fence looking to see who's going in and out," jokes Walker. "I'm now their A&R



From left: Tag Team, Master P, Juvenile and Three 6 Mafia

department." Walker, a 35-year music-industry veteran who started Southern Music in 1995, says the labels want acts that have a buzz. "They seem to have lost the ability to break acts, so their A&R department now consists of someone sitting in a room looking at SoundScans and BDS reports. They look and say, 'Wow, this sold 5,000 in Macon. Let's go down and see what that one's all about.'"

One label that has found its niche in tapping regionally successful acts is Universal Records. Executive VP/GM Jean Riggins, who is enjoying the success of Nelly and Cash Money acts

Juvenile, Lil Wayne and Big Tymers, says, "We go where the talent is. It's not like you're saying, 'We're gonna go down to this market specifically and look to find any particular kind of artist.' We signed Cash Money, and they were out of New Orleans, where they had been selling records on their own for several years... I've always felt that, with any artist, if the people around the corner from you don't love you, chances are

you're not gonna get a lotta love anywhere else. But, with Cash Money, particularly, what enabled us to do that was they had been selling in excess of 50,000 units of some releases on their own. When we went over there to take it over, all we did was roll it. We just grew it from there."

Riggins, who says the label followed a similar path with Nelly, stresses that this kind of micro-marketing is nothing new. "I don't know that it's a new philosophy. I think that labels have been doing this for years," she says. "I just don't know that we've been successfully doing it."

### NO BREAKS IN L.A.

An 18-year industry veteran based in New York, Riggins isn't surprised that other markets are making contributions to hip-hop. "L.A. and New York don't

*Continued on page 60*



# FUTURE FLAVORS

Cuban Link

Fat Joe

Trina

Lil' Cease

Jazze Pha

Lil' Kim

Junior M.A.F.I.A.

Trick Daddy

Drama

Philly's  
Most Wanted

Greg Street

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**PARIS**—Within less than a year, the Saian Supa Crew [SSC] has become the leading emissaries of hip-hop in France, arguably the second-largest rap market in the world. They've been hailed as the hottest French hip-hop act since MC Solaar.

Produced by DJ Fun, the Saian Supa Crew is an eclectic collective of six MCs offering a playful blend of hip-hop, reggae, rap, ragga, soul, beat boxing and vocal harmonies. Released in October 1999, the Crew's debut album, "K.L.R." (Source/Virgin), has sold more than 300,000 copies (just short of platinum), and its single "Angela," released last June, reached the top 5 on the Music & Media Eurochart. "The Saians have a strong international potential," says Laurence Muller, Virgin export product manager. "They have positive lyrics with a message and an incredible energy and humor that tears down all language-barriers.

Even those who don't understand French can feel the vibe." The Saian sextet is comprised of versatile live performers who sing, ad lib, beatbox, scratch, perform sketches and breakdance onstage amid dizzying vocal and physical acrobatics. In fact, Skyrock radio had initially failed to program the group's single "Raz De Maree" because it did not fit with radio formats but added it quickly after seeing the Crew perform live. "Live performances are the definite angle of attack for SSC," says



# RAP/Hip-Hop spotlight

the rap from abroad

## international action

Muller. "Our strategy is to have them perform in the most countries possible in order to directly convince their audiences." Working closely with the English-speaking market, the Saians have collaborated with Roots Manuva and Asian Dub Foundation, toured England last May as the opening act for The Pharcyde and participated in a rap-in-schools project sponsored by the French Export Office in London. It performed at the 1999 DMC World DJ Championships in New York, the Glastonbury Festival and the Notting Hill Carnival in London this past summer. "K.L.R." has been released internationally in Switzerland, Belgium and Canada, and was released in Germany and Holland last month—to be followed by touring in all these territories. The Saian Supa Crew's second album is due out in September 2001, an opus recorded half in English and half in French. A U.S. tour will follow later next year.

—Millane Kang

**AMSTERDAM**—Confused? You will be. The artist name Extince (Virgin) might suggest rhymes in English. However, the unstoppable talking head who goes by that name is a prime provider of Dutch-language rap. Although he neither performs live, nor is he ever available for interviews, Extince is the first artist in his genre in the Netherlands who has proven to have commercial appeal. "The only tool we have is his great music. Because of his talent to write singles, he was the first rapper in his native tongue with a hit album under his belt," explains Kees de Koning, A&R manager at Virgin Benelux's rap division. In the slipstream of Extince's success, the Osdorp Posse (EMI), the godfathers of rap in the mother tongue, and Spookrijders (Djax Records) hit the Dutch charts too. Extince's 1998 debut album, "Binnenlandse Funk" ("Domestic Funk"), sold more than 20,000 units and produced no fewer than four top-40 hit singles. One of those, titled "Sprakwater" (in reference to a constant and wildly flowing stream of words), best displayed the

incredible rapping skills of this scatterbox. His second album, "Vitamine E," is slated for a release in February. "The guy has an extraordinary way with words," says Virgin's De Koning. "Also, he is very creative [in] tackling totally different topics." Virgin expects at least two more chart hits to follow. One of the original subjects Extince deals with is the culture clash of a white European boy with an Afro-American genre like hip-hop. One track on his album offers raps in eight different languages. Despite his emphasis on his Dutch roots, Extince accepts no borders, either artistically or geographically. The "Vitamine E" album sounds like a rap soundtrack for the European Union. —Robbert Tilli

**SYDNEY**—On any weekend in the tough western suburbs of Sydney, "homies" cheer the onstage verbal "stoushtes" between battle crews over who is the "phattest," the quickest and the ugliest. "It gets nasty, but not to the point of vio-

lence," says Mass MC, a solo act who is also part of the Dominion Crew. Weighing 130 kilos [nearly 290 pounds] and dubbing himself The Fat Man, Mass MC casts a large shadow. The Dominion Crew includes producer ESP, turntablist DJ Bonez, MC Torcha, New South Wales MC champion MC Hyjak and DJ JP, all considerable names in Australian hip-hop. "Australian hip-hop is more multicultural than rock," points out Mass, whose parents were Italian immigrants. "It speaks more to ethnic kids. The Dominion Crew is made up of so many backgrounds." The posse was



drawn together through Mass' program, "Mafioso Radio," on college radio Skid Row, which spun the "old-skool" rap that inspired him as a young teen. Import copies of Mass' first albums, "Terror Within The Elements" and "Thephatmanofhiphop," have sold well in Europe. "In March this year, I played in Italy as part of the project by (New York-based) Joe Sciorra of Italianrap.com, to get international hip-hoppers of Italian descent together; and I was astounded at how many DJs there were using my vinyls to cut with." His current album, "Mastermind Alliance" (Statik), also features Sunspot Jonz of San Francisco's Mystik Journeyman and DJ Skizo, Inga and Inesha of Italian hip-hoppers Alien Army. Until distribution deals come through in Europe and the U.S., international sales are made solely through his Web site on [www.massmc.com](http://www.massmc.com).

—Christie Eleizer

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YEAR END LOVE/HATE ISSUE

# XXI

in STEREO

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**MURDER**  
**THEORY**

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THE DAMON  
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**J**ust exactly what inspires producers to select the samples they hope will help give certain records that gold or platinum edge? Three major industry players—DJ Premier, Missy Elliott and Edward “Eddie F” Ferrell—offer their current takes on the noteworthy subject.

**DJ PREMIER**

Christopher “DJ Premier” Martin, one half of the Brooklyn rap duo Gang Starr and a prominent producer (M.O.P., Notorious B.I.G., Nas, D’Angelo) in his own right, defines sampling as “repeating part of a record that grabs you. In the beginning, with Gang Starr, we looked at sampling as taking things we appreciated soundwise.”

Growing up in Texas, Martin grabbed plenty of musical inspiration while being weaned on his mother and sister’s vinyl collections. “I was raised on R&B, traditional soul like Earth, Wind & Fire, Al Green, Curtis Mayfield, Aretha Franklin, the Commodores, Cameo, and [early] Prince,” recalls the still-sometime DJ who fills in occasionally at New York’s Hot 97. “But the R&B sound started to change with the disco era and groups going electronic. Myself and other hip-hoppers wanted to bring back that original



DJ Premier

sound. That’s the sound that’s always grabbed me, and that’s why my records are dirtier. Will Smith understands the artform and applies it to pop. I like to apply it to the ghetto.”

**Turntables Over DAT**

The self-confessed drum fanatic and hardcore (AC/DC) rock fan is still mining beats from his mother’s collection—now in his possession—as well as combing through record-store inventories and sound libraries in search of the perfect sample. “A true purist won’t tell where he gets his old records because he doesn’t want others rapping that store,” says Premier. “But I’m totally a fan of the records I sample. I read the musician credits and labels and listen to the entire album for sounds. But I don’t sample the way M.C. Hammer [“You Can’t Touch This” using Rick James’ “Superfreak”] or Puffy do. I’m not player-hating, but that’s not my style. I also still use turntables while others use DAT.”

Premier’s style has evolved from layering loops to chopping said loops into smaller one-or-two-note pieces (a la Notorious B.I.G.’s “10 Crack Commandments”)—a nod to Premier’s in-demand creativity, as well as to the adage that necessity is the mother of invention, given the era of tightly enforced copyright laws.

“Sampling has changed because of legalities,” he says. “There are

# Where’d You Get That? The Further Evolution Of Sampling

BY GAIL MITCHELL

sample police out there now. So I go about it the harder way: I scientifically put things together and try to be as original as possible. On Biggie’s ‘10 Crack Commandments,’ that loop is me sampling my scratching by hand. It was me experimenting, and it sounded dope. Sometimes, I’ll chop a loop into so many pieces and if it doesn’t work, I’ll save it and try again



Missy Elliott

later. If I’m alone, I can get a sample figured out sometimes in 10 minutes—or a day. If not, I hang around with my guys and talk/argue about different breaks and loops. I’m always focusing on hearing the song in my head before I deal with the sample.”

**Doors Of Perception**

To stay cutting-edge, Premier is also learning how to play keyboard and mixing live instrumentation and sampling, “but not where one dominates the other,” he explains. “Back in the day, we just looped. Now you need to take it to the next level and keep it fresh. You can take a squeak in your door and make it a standout. Sampling is all about placement, where it emotionally grabs you and makes your head nod.”

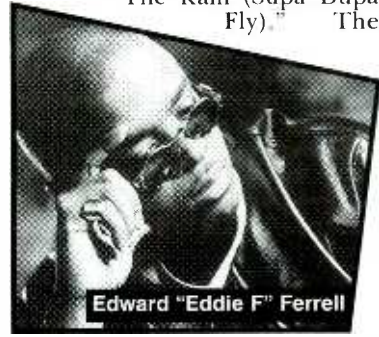
**MISSY “MISDEMEANOR” ELLIOTT**

In the track “Beat Biters” from her 1999 sophomore set “Da Real World,” Missy “Misdemeanor” Elliott and longtime producer/songwriting partner and hometown buddy Timbaland take copycaters to task for “biting” their style. While Elliott acknowledges that sampling is a kind of compliment, it’s also a deterrent to creativity.

“I try to stay away from sampling, unless it’s something that’s just really hot and you have to have it,” she says. “The less you use sampling, the less you don’t have to worry about the person

who originally did the song and paying him or her a huge amount in publishing. I know a lot of people who have run into that, and I’ve learned from their mistakes.”

Elliott, who’s worked with everyone from 702, Ginuwine and Mariah Carey to SWV and Method Man & Redman, says the last time she used a sample was on “The Rain (Supa Dupa Fly).” The



Edward “Eddie F” Ferrell

track, from her freshman 1997 album, “Supa Dupa Fly,” samples Ann Peebles’ 1973 top-10 R&B hit “I Can’t Stand The Rain.” Notes Elliott, “Very seldom do I use the music to a record, although I might sing the melody. Puffy is the perfect example of using samples. He keeps us dancing, and that’s cool. But I think even he has stopped sampling as much.”

**Stay Original**

Elliott prefers to rely on her own songwriting/raping talent paired with Timbaland’s original triphop and drum ‘n’ bass-flavored hooks. “We try to make it different each time,” says the Gold Mine/EastWest artist, who expects to have a new album out in February or March. “I don’t advise anyone to sample. No matter how small you think the sample is and no one will notice. Sometimes, I think they have people listening to a record just to see if the music came from somewhere else.”

“When you stay away from sampling,” she continues, “you have to be more creative and original, which does open the door to have someone bite your style. But we shouldn’t be taking from the artists who came before us. They were original, and we should be too.”

**EDWARD “EDDIE F” FERRELL**

For Edward “Eddie F” Ferrell, sampling involves a lot more than just plain old luck. “A lot of people

think you just get a record, throw it on, sit around and pick a piece of it to use,” says the producer (Donell Jones, Ruff Endz, Mary J. Blige, Heavy D & the Boyz) and president/CEO of New Jersey-based Untouchables Entertainment Group. “But there’s definitely a meaningful approach to it, a sensibility. That’s where the art comes in: trying to find things that blend well together. And that involves a vast knowledge of a lot of different music, sounds and cultures. If you don’t really fine-tune what you’re doing and are just trying to throw something together, it won’t sound good.”

Whether a song incorporates the rhythmic bed from a previous hit (Puff Daddy & Faith Evans’ “I’ll Be Missing You,” which samples the Police’s “Every Breath You Take” or T.W.D.Y.’s current “Lead The Way,” which integrates Lionel Richie’s 1983 “Love Will Find A Way”) or a well-placed bridge of beats, it’s all about personal preference for Ferrell. His sampling technique can be witnessed on recent remixes as Xscape’s “Feels So Good,” which incorporated Herbie Hancock’s 1973 “Watermelon Man.”

“I’m on both sides of the fence,” says Ferrell. “But recently, we’ve really gotten away from sampling. We do it every once in a while. Sometimes, we want the authentic feel of where a song sample came from that may otherwise be hard to recreate. At other times, we want to create a similar style or similar sound, so you play it with instruments, as opposed to sampling.” As an example of the latter situation, Ferrell points to the unsampled, retro R&B feel of Donell Jones’ “U Know What’s Up.”

**Give Credit Where Due**

Part of the move away from heavy sampling can be traced to publishing costs and changing technology, notes Ferrell. “Any record we’ve sampled, we’ve given credit to [the writer],” he explains. “But that becomes a pain, too. You don’t want to give up 25% of a song or sometimes 50% because it’s just a piece or line in a song. But people [songwriters] have the right to ask for that. The days of using the whole record are pretty much over. People are tired of going through the clearance procedure. One thing I really like now is that a lot of hip-hop remixes are using live musicians and original sounds. Dr. Dre, Timbaland, Cash Money and Swizz Beats are all doing melodic material and not using samples.”

“Technology has changed,” he continues. “People were trying to discredit hip-hop because of the sampling. But, in reality, everybody’s doing it in all types of music because a lot of these keyboards and drum machines contain sampling sounds put in by the manufacturers.”

Among Ferrell’s sampling dos and don’ts is the admonition to “do it in a way where it’s unique. Try to disguise it as much as you can—not to the point where you’re trying to hide it. But do it in a way that’s new, with a refreshing groove. There will still be people who sample from time to time, but they’ll use it artistically and stick around as real quality, the cream of the crop. That’s where sampling is going.” ■

**NEW BREED 2001**

Continued from page 46

March, Oct. 16, sharing the spotlight with James Ingram and Regina Belle. His performance was aired in full on “BET Live” and C-SPAN.

**JAMES GOTTI, Flavor Unit**

While in the studio working on some songs early this year, James Gotti crossed paths with Sha-Kim Compere, CEO of Flavor Unit/GhettoWorks. The 23-year-old Newark native (aka James Floyd) approached Compere and “spit” a tight verse. Impressed, Compere asked for more. Three days later, Gotti became an artist with the company co-owned by Queen Latifah.

Gotti answers the question, “Who Is He?” when his debut album drops second quarter. The public got a sneak preview with “Double Up,” a Gotti tune featured on “The Takeover” compilation released on GhettoWorks/WB. Flavor Unit issued Gotti’s first single, “How Could You?,” commercially in October; the video was serviced in November.

“I’d never thought about a record deal and had never pursued one,” says the artist, who has been rapping since he was 14 years old. “I started doing shows as a hobby. Guess I just happened to be at the right place at the right time.”

Gotti’s debut set features 14 tracks produced by upstart studio wizards Money Green, Buff and Mufi. “I didn’t go out and try to get a Timbaland or a DJ Premier,” Gotti says. “I want to open doors for new producers.” Gotti, who has penned tunes for R&B artists like Grenique, is managed by Samuel Jean for Manpower Management.

**JELLEESTONE, Warner Bros. Records**

Just as Jelleestone was about to roll out a CD independently through his company (Rex Entertainment), the major labels began responding to tapes sent by his manager Chris Smith.

“I had a bunch of meetings with these label reps, including Clive Davis,” recalls the Canadian artist, who shuttles between New York and Toronto. “Everyone had enthusiasm, but no one really came to the table except Warner Bros. They seemed open to something different, not having any hip-hop like what I do on the label.”

Jelleestone (aka David Carty) is of Jamaican descent, and his brand of hip-hop reflects his roots. “That’s where hip-hop comes from,” he says, noting that his lyrics mirror life and his flavor is international. Jelleestone is signed to EMI Music Publishing/Canada and is currently working with some R&B artists on the WB roster.

Jelleestone co-produced his album with The Rabbi (aka Jon Levine) and Noel “Gadget” Campbell, who is involved in many hip-hop projects coming out of Toronto. When asked what type of impact he hoped to make with his debut, Jelleestone gibes, “Of course, I’d like to see it sell more records than any hip-hop record has ever sold in the history of

Continued on page 58

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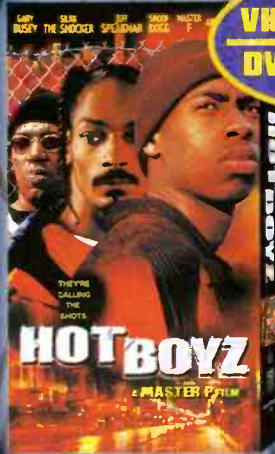


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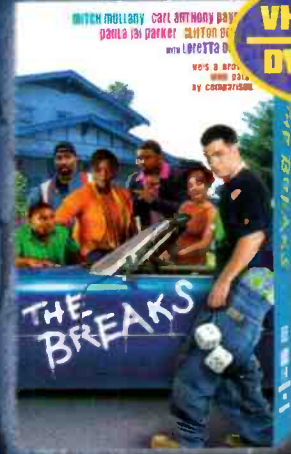
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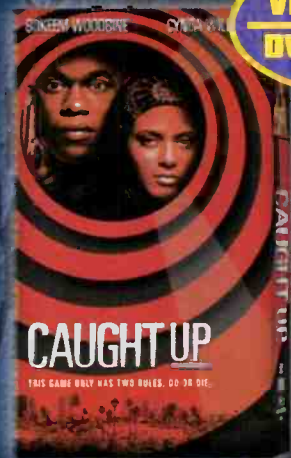
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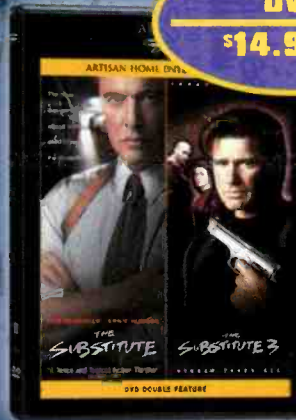
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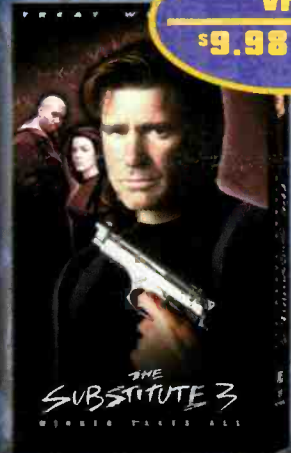
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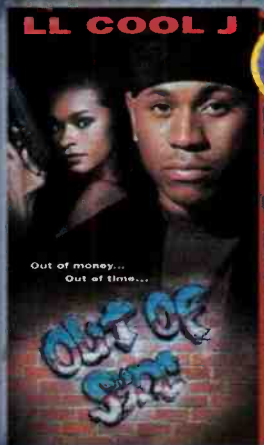
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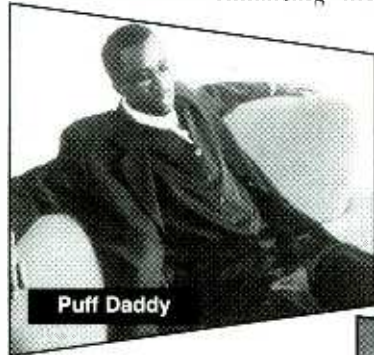
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## FASHION STATEMENTS

Continued from page 48

"Basically, the styling of hip-hop fashion became the emphasis for us. We addressed the styling by enhancing the



Puff Daddy

sizing a little bit, brightening the colors, making the clothing a bit more functional."

## DEFINING THE VIBE

Shellman feels there is a whole misconception about what is hip-hop, what is urban fashion. "Urban clothing isn't so much the type of people who are wearing it as it is clothes that suit the inner-city lifestyle," he assesses. "Sometimes, you want a looser pant with cargo pockets so you can put stuff in it. Kids have no problem wearing the same pair of pants three times a week, so the pants have to be made a little more durable, less disposable." While shrewd executives have created niches in fashion through hip-hop culture, artists like Busta Rhymes and the Wu-Tang Clan have also stepped up to the fashion plate.

"The venture superseded expectation," says Oli "Power" Grant, president of Wu Wear, launched by the Wu-Tang Clan (WTC) in 1995 and considered one of the more established artists' lines. "It has not been easy, but the hip-hop community has always understood and appreciated every project we have taken on since the birth of WTC."

Busta Rhymes feels launching Bushi was a natural progression with his love for clothing and hip-hop's influence on the fashion world. "I'm extremely fulfilled on the creative level," Busta says. "If I could just conceptualize designs all day, I'd be very happy. But, like music, there is a business side. I'm still learning the mechanics of the fashion business."

## INTERNATIONAL GROWTH

Dash, who handles Roc-A-Fella affairs ranging from records to films to fashion, was caught off guard with the response to his line. "We always knew that people would like it, but we did not expect it to grow so fast," Dash says. "Getting a company the size of Rocawear organized and under control has been challenging, but the problems we've had have only been good ones that will lead toward more growth for the company."

Growth for hip-hop fashion is

not always on the home turf. "Overseas is massive," St. Juste reports. "When people think sales in hip-hop, they only think the United States, but



Daymond John



Wu-Tang Clan



Jay-Z

a lot of these hip-hop artists make their money overseas before they even make it here. The young Japanese culture is totally consumed by hip-hop—from spending tons and tons of money to kinking up their hair to lock it. The way they dress. The way they walk."

Peter Griffith, CEO of Hook.com, explains that with the growth of hip-hop music and culture comes the demand for apparel that is not readily available at retail outlets overseas nor in smaller U.S. cities. Griffith is banking on his company's ability to fill the void. Griffith sealed an exclusive online distribution deal with Sean John earlier this year. The site also offers gear from Phat Farm, Triple 5 Soul and Ecko, in addition to music and video games.

Most of FUBU's growth and expansion is overseas—offline. "Internationally, we are opening up a store every two months at this point," John says of the line that has retail outlets in South Africa, Japan, Korea, Saudi Arabia, Greece and Lebanon. FUBU is opening stores in Poland, Nigeria and Germany, as well as its first U.S. store in Manhattan next year. It will also introduce FUBU fra-

grances and eyewear in 2001. The company's success in fashion has also allowed John—along with other FUBU principals Keith Perrin, Carl Brown and J. Martin—to diversify. The team is developing television programming, feature films and video production through a deal signed with Artists Television Group (ATG) early this year. A record label will follow, John assures.

"The boundaries are all coming down," concludes D'anna. "We are making



Busta Rhymes

clothes for young hip kids. Most young hip kids happen to be from urban areas, but that's changing. That's what happens when something becomes so big and powerful. Hip-hop is the only exciting thing going on in the world for young people. It's transcending everything, and it's becoming an integral part of the world culture. It is here to stay." ■

## RELEASES

Continued from page 46

Simon's Face Breaks," March 20

## TOMMY BOY

Planet Patrol, "Planet Patrol," Jan. 16  
Jonzun Crew, "Lost In Space," Jan. 16

## TUFF CITY

Various Artists, "History Of Hip-Hop Rhythm: Vol. 1—The Disco Jams," Tuff City/Ol' Skool Flava', January  
Spoonie G, "Godfathers Of Rap: Spoonie G," Tuff City/Ol' Skool Flava', January  
Ultramagnetic MCs, "From Brooklyn To Brixton (Live)," Tuff City/Ol' Skool Flava', January  
Various Artists, "History of Hip-Hop Rhythm: Vol. 2—The Funky Drum Jams," Tuff City/Ol' Skool Flava', February  
Trouble Funk, "E-Flat Boogie," Tuff City/Funky Delicacies, February  
Teddy Riley, "The Harlem Sessions," Tuff City/Ol' Skool Flava', February  
Various Artists, "History Of Hip-Hop Rhythm: Vol. 3—The Electro Jams," Tuff City/Ol' Skool Flava', March  
Trouble Funk, "All the Way Live," Tuff City/Funky Delicacies, March

## UNIVERSAL

Genovese, "My America," Jan. 3  
Pastor Troy, Untitled, Jan. 30  
Sticky Fingaz, "Black Trash Autobiography Of Kirk Jones," February  
St. Lunatics, Untitled, Feb. 6  
Big Kap, Untitled, Feb. 13  
Tracey Lee, "Live From The (215)," Feb. 13  
Allen Iverson, "Non-Fiction," Crazy World/Universal, March

## WARNER BROS.

Mad Lion, "Predator Or Prey," Jan. 30  
Siamese, Untitled, Launch Pad/Qwest/WB, March ■

## NEW BREED 2001

Continued from page 56

music-making. But I'd also like my music to be played and respected."

## LIZ LEITE, RuffNation/WB

Liz Leite, rapper currently signed to RuffNation/WB, went on a hiatus from rapping in '92 during a period when she was considered a bit too glamorous according to the industry image police. So Leite, who is of Brazilian and French descent, started acting and managed to appear in over 150 videos between '94 and '97. Then Foxy Brown and Lil' Kim were making strides in hip-hop, and the 22-year-old Queens resident felt her time had come.

Leite (aka Elizabeth Leite) formed Major Coinz, a female duo with Amil, who made her solo debut on Roc-A-Fella/Def Jam this year after being featured on "Can I Get A..." with Jay-Z. The group disbanded, Amil stayed. Leite performed with Jay-Z on "It's Like That" and with Sporty Thiezz on "Cheapskate (You Ain't Gettin' Nada)," from which she received props and recognition in '98. Chris Schwartz, former owner of Ruffhouse, heard Leite and signed her.

Leite's yet-to-be titled album is scheduled for a first-quarter release and features Ja Rule, Lil' Mo and labelmate Don Black. The album has been produced primarily in-house. Irv Gotti has contributed one song to date. When asked about her expectations of her debut, Leite responds, "I want to get recognition as one of the strongest new artists of the year. I'm different from what you've heard. I'm talking about women having their own, being independent and smart." Leite is managed by Red Rum Entertainment.

## PETEY PABLO, Jive Records

As though it was yesterday, Tabari Sturdivant, A&R rep for Jive Records, remembers his first encounter with 27-year-old Petey Pablo, whose debut album, "Diary Of A Sinner: 1st Entry," drops on Jive in March. "I came in contact with Petey's music through a producer who I worked with on a project, Sturdivant says. "I had a meeting with the producer and he brought a friend along who also wanted to play me some stuff. After hearing a few songs by Petey, I realized that the music was very special. I set up a meeting and went to their studio the following day. Petey was there, and he performed for me for two hours. I felt like I was at a concert. I was sold on the spot."

Petey (aka Moses Barrett) hails from Greenville, N.C., and is frequently spotted hanging with a few cliques. "One night, you might see him with Busta Rhymes; the next night it might be Puffy," Sturdivant says. "The following night, he might be rolling with Black Rob." Petey is managed by Fab, Busta Rhymes' former road manager, who owns Off The Top Entertainment. He is currently working with Missy Elliott, Sticky Fingaz, Ginuwine and Timbaland, who has already produced three songs for Petey's album.

## JAZZE PHA, Noontime/Atlantic

Rarely does an artist make as

smooth a transition from behind-the-scenes to the forefront as does Jazze Pha, producer/rapper/singer, whose debut album, "Do You Know This Playboy?," bows on Noontime/Atlantic in the spring. "Playboy," the single, was released to radio in late October and will be available commercially in January. Pha (aka Phalon Alexander) grew up in Memphis and gained a lot of musical inspiration from his father—James Alexander, a member of the original '70s funk band the Barkays.

"Jazze Pha is talented and versatile, which is clearly reflected in his extensive credits," says Ryan Glover, co-president of Noontime. "Music is not only in his blood, but it reaches deep into his soul."

Pha's resume reads like a who's-who, with his having produced hits for a potpourri of artists—Toni Braxton, IDEAL, OutKast, Eightball & MJG, Scarface and Too Short. He has performed on tracks with Snoop Dogg, LSG, Dave Hollister and E-40. Artists returning the favor by appearing on his debut album include Redman, Erick Sermon, Mystikal, Bobby Womack, Tamar Braxton and Cee-lo of Goodie Mob.

Atlanta residents can check out Pha on "The Penthouse Party," his weekly radio show that launched Oct. 21 on 97.5 WHIA. It airs every Saturday from 2-6 p.m.

## TIYE PHOENIX, Rawkus Entertainment

Tiye Phoenix has a first under her belt. She is the first female artist to be signed to Rawkus Entertainment. Taking her name from Tiye, a 13th Century B.C. Egyptian queen, and Phoenix, the Egyptian songbird representing immortality, she brings a lot to the table as an MC, lyricist, producer and pianist.

"Her objective is to propel the status and raise the standard for female hip-hop artists, with respect to both skill and identity," says a Rawkus representative. "Also, having played the piano since the age of 7, Phoenix says her intention as a producer is to "upgrade the level of musicality in hip-hop."

In 1996, Phoenix launched S.O.U.L. Food Symphony (SFS), hip-hop's first all-female collective of musicians and vocalists. SFS has performed at the Lyricist Lounge and has appeared with such acts as The Roots, Nas, Black Moon and Gil Scott-Heron.

Phoenix has blazed various open mics on the underground scene, from Project Blowed in Los Angeles to Black Lily in New York. She has also toured as a rap artist with Teena Marie. Thus far, she has made vocal appearances on the "Cali Kings," the Baka Boys' compilation and "Hip-Hop For Respect," a compilation on Rawkus. Phoenix's untitled debut album drops second quarter.

## STONE RIVERS, Serchlite Music

Stone Rivers of Mount Vernon, N.Y., is the first artist signed by MC Serch since signing Nas to Columbia. "Stone is a very special artist, the type that does not come around very often," says Serch, the MC of hip-hop group 3rd Bass, who recently launched Serchlite Music, distributed by

Continued on page 60





# BAYSIDE URBAN.

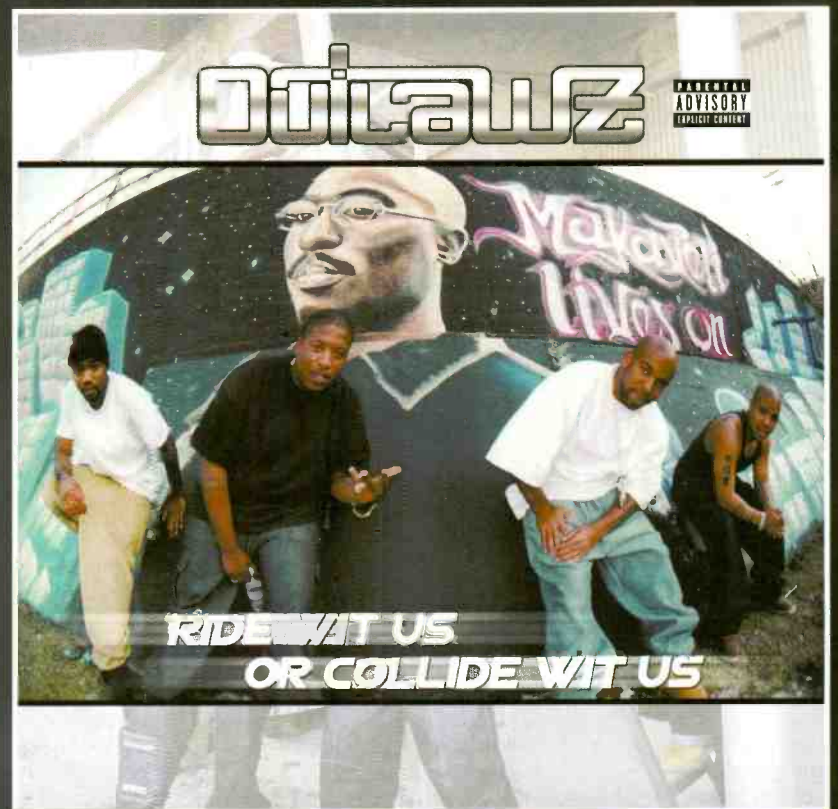
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## NEW BREED 2001

Continued from page 58

Warlock/RED. Rivers' 15-track set, "All My Life," drops on Serchlite in February. Self (DMX, Jay-Z), contributes to the production.

Serch was national director of promotion for Def Jam in 1997 when Rivers (aka Duane Adams) was brought to his attention. "It literally gave me goosebumps," he recalls. "Stone's honesty, lyrical delivery and lyrical content set him apart."

Twenty-seven-year-old Rivers made his feature debut on "Hail To The Chief," a 3rd Bass single released in October and setting the stage for a reunion album of Serch and Prime Minister Pete Nice. "We keep dropping stones in the puddle to keep the ripples going," Serch says of the strategy to launch Rivers. A track called "It's Over Now" was released to mix-show DJs Sept. 2. Club DJs and mix-show DJs will receive vinyl of another cut, "S.T.O.N.E. (Serious Type Of Nigga Eatin')" this quarter. A collage of stills set to the music of "All My Life" has evolved into the single's video after BET programmers gave the creative presentation props; it is being released by the end of this year.

## SAUKRATES, Brick City/Def Jam

Though classical training on the violin is not a prerequisite to making it hip-hop, it does add some flavor to the set from 23-year-old Canadian rapper Saukrates (aka Amani Wailoo), whose major-label debut drops on Brick City/Def Jam first quarter. It is the first release from the joint-label venture between Redman and Def Jam inked in July.

Saukrates, who is of Guyanese descent, released "The Underground Tapes," an 18-track CD on Capitol Hill in Canada where he currently resides. The CD features tunes by Pharoahe Monch, Xzibit, Common and O.C. Saukrates, who produced the majority of that CD, as well as his current effort for Lounge Music, his production company. He also produced a track for Redman's "func doc" album, dropping on Def Jam next year.

Major-label deals are not new to the multi-talented MC, who was signed to Warner Bros. Records by Denise Brown, the former head of the black music division. "Alison [Ball-Gabriel] was the only person still there who we knew," says Chase Parsons, Saukrates' manager, who co-owns Capitol Hill Entertainment with the artist. Saukrates, who has been rapping around Toronto since he was 16, also has a co-publishing deal with Warner Chappell. His manager is in talks to secure a production deal.

## SIAMESE, Launch Pad/Qwest/WB

Siamese is a Brooklyn-based artist and a former member of the Refugee Camp [Lauryn Hill and Wyclef Jean], whose debut album drops on Launch Pad/Qwest/WB first quarter. Like Hill, Siamese raps and sings; however, rap dominates her set. Since embarking on a solo career, the Haitian-born artist hooked up with Launch Pad Entertainment, which joined forces with Qwest/WB in March.

"If what we are hearing from the studio is any indication, then the wait is sure going to be worth it," says Larry Davis, V.P./GM of Qwest, about the multi-talented artist who has a co-publishing deal with Famous Music.

Siamese (aka Peggy Duvivier) is currently featured on two U.K. projects, including "Dirty Harry" with Beenie Man for a compilation and "Ghetto Romance" with Damage, one of that region's popular R&B acts.

So far, producers on Siamese's album include MAAD Phunk, L.T. Hutton (Dr. Dre's camp) and Armando Colon, co-owner of Launch, who has worked with Lil' Kim, Seal and Busta Rhymes. Colon's partner is Fred Crawford, who manages him (and Siamese) for Creative Music Management.

## ALI VEGAS, Columbia

One day, Ali Vegas is in the office freestyling for the TrackMasters production staff, and days later the 18-year-old MC from Queens is in the studio with the hit squad, recording songs that comprise his debut album, "Generation Gap," dropping on TrackMasters/Columbia Feb. 27. His first single, "Theme Of N.Y.," is commercially released Dec. 12.

Vegas (aka Ollie Williams) has created a strong buzz by appearing on mixtapes with songs like "The Specialist" and "Gangsta's Life" featuring Capone (Capone-N-Noreaga). As a pre-pubescent rapper, Vegas was fortunate to have hip-hop artists like members of Onyx, Tragedy and Panama P.I. mentor him so that he was more than prepared when opportunity knocked.

"I was young, and a lot of people don't [work] with young people because they have got to go through court processes and everything," he recalls. "I got a lot of experience because those guys kept me around."

His album features tracks with AZ, Capone, Panama P.I., as well as the Urban Wolves—his clique. In-house producers from Urban Wolves Entertainment join TrackMasters in producing Vegas' set.

"I just want people to respect me," he says about the hopes of his debut set. "Cause you can make a hot record and people don't respect you. I want respect." ■



Jelleestone

## GOSPEL-RAP

Continued from page 50

Holyhiphop.com are known communities for gospel hip-hop heads, as well as for the curious. The majority of gospel hip-hop acts release their music independently and know the value of having a site as well as a presence with related sites. Holyhiphop.com has over 280 gospel hip-hop titles available through its sites, as well as its affiliates, says Danny Wilson, owner of the enterprise, which also has a two-hour syndicated hip-hop gospel radio show presented in 21 markets around the country (the show is also available on the site).

In 2001, Holy Hip-Hop Music & Entertainment, a division, will sponsor the first Holy Hip-Hop Awards in Atlanta, Jan. 12-13 at Clark Atlanta University. The dates coincide with the Stellar Gospel Music Awards being held at the Atlanta Civic Center, Jan. 13.

"A lot of the artists in our genre have attended the Stellers last year, and the feedback we got was that there wasn't anything for young people," says Wilson. The presentation, honoring artists like Prime Minister and San-Diego-based Jah Word, is being taped for a Webcast on Holyhiphop.com in February.

## DON'T MATTER

Continued from page 50

break records," she says. "They haven't broken records in years. The radio stations are usually the last to come on. It's kind of interesting, because we fancy ourselves to be the know-it-alls, we're the coolest and really we're the last to really know what's going on... It's a nice little wake-up call for the industry that it doesn't all happen here and that we don't know everything and that these communities, because we have not been hitting them and we have been pushing down some things that are so contrived and so unnatural, have embraced their own forms of entertainment."

Riggins says that, while others might try to emulate the success of artists like Nelly and Cash Money, she stresses that the music is what counts. "It's gotta be about music, and that's what people can't fake. I've been watching in the industry lately and I've noticed that other folks are kinda taking this approach. I'm not saying that we've coined this regional marketing, but I think we've enjoyed two pretty major successes. We didn't just break an artist on Cash Money; we broke an entire label and we sold millions of albums. If you look at the millions we sold on Cash Money and you combine Nelly—I would say like 18, almost 20 million albums later—we kinda got the game on lock."

## LIMIT ON SAMPLES

Memphis-based producer DJ Squeeky agrees that the music is what's important. "I think East Coast and West Coast [rappers] write songs that burn out because they're gonna run outta samples. Down here, down South, we play our own music, coming up with our own creative ideas and concepts without using samples."

Squeeky, whose latest release is "During The Mission" on

## SAVED IN SAN DIEGO

Like New York City during the early days of hip-hop, San Diego has emerged as a hotbed of gospel hip-hop with the local presence of labels like Rescue Records and Eternal Funk, home of the Unity Klan, a top-selling trio of rappers, who happen to be Hispanic. Jaz,



the female of the trio, released a solo effort entitled "Distant Thunder" this year. "Unity Klan III" is one of the industry's most anticipated albums; it is scheduled for release early next year.

"The biggest surprise right now in gospel rap is the amount of hispanic rappers we have and the amount of Hispanic people who come in to buy gospel," says Michael Hill, consultant/buyer of New Life Gospel Records, a Los Angeles-based retail store. "They are buying gospel rap more than

Mo'Cheda/Warlock, describes the Memphis sound as "a real hype, energetic sound. It's like one of those sounds that if you hear it in the club, one of two things gon' happen: either we gon' get wild and we gon' be having a good time at the club or somebody's gonna get shot."

As for the next hip-hop hotbed, insiders agree it could be anywhere. Says Walker, "Pretty much all of the Southeast. I find my product in Athens; Macon; Columbia, S.C.; Montgomery; Birmingham; Chattanooga. Those are my breakout points. What else I see that is possibly on the horizon is Philadelphia. I'm getting two or three projects from there. But I think every city in the United States has potential, and I'm kind of tapping into them. You just have to be poised, and, all of a sudden, it just pops up in your face and you go, 'Hey, look-a there,' and you run with it."

Riggins agrees. "I don't know where it's gonna go," she explains. "I just hope it comes soon and I get another one 'cause I like winning with them. I just hope our A&R is out there beating the bushes everywhere they can."

Riggins says first-quarter releases for Universal will include acts from Portland, Oregon and Italy, as well as Nelly's group St. Lunatics. "Yes, Portland, we will be coming to your neighborhood. We're putting cities on the map," she says.

## AUDIENCES EXPLORING

Hit-making producer Jermaine Dupri says he thinks new markets owe their success to a kinder, gentler music industry. "People started looking at stuff like that and saying, 'I wonder what some other city's got or what this little town's got,'" he says. "I just think people started exploring on their own, just looking for the newest sound. People are just a little bit nicer now than they were before, and they're giving all these other cities

the black kids."

Williams is not surprised. He signed Geno V., a rapper of Mexican descent, to Grapetree Latin in '95. "He has an incredible following," William assures, citing a foundation of religion and faith as common denominators in African-American and Hispanic upbringing. Los Angeles-based Latino rapper T-Bone is a trailblazer who's been around for quite some time. Conine says that his past albums—released on Metro One Records—continue to be in the top-20 best sellers for Diamante. T-Bone's fifth album is to be released in February through a joint venture with his label, Boneyard Records and Flickerrecords.com. He currently hosts "Real Videos," a popular music show on the Trinity Broadcast Network (TBN).

With a fairly new distribution deal with EMI in place, Williams plans to make Grapetree artists Prime Minister, Lil' Raskull and Antonious household names. If history is, in fact, repeating itself, the industry should brace for a flood of gospel hip-hop acts breaking through the mainstream very soon with more majors labels joining the likes of Interscope, Jive and Capitol in bringing the "good news" to the forefront. ■

a chance. It ain't so closed-minded as it used to be."

But Dupri says it's too early to brand these areas as new hip-hop markets. "None of that stuff has been seen," he explains. "Right now, it's just one door opening at the other door for another person. Right now, we're just watching people. Time gotta tell if all the new groups coming from different cities have what it really takes to be a Jay-Z or just to be around."

Dupri thinks the jury is also still out on how well the music stacks up to previous hip-hop hits. "We can't say it's fresher than anything somebody else did until it's been proven to stay around," he explains. "If Nelly can come back on his second album and sell the same amount of records or half the amount of records that he's selling now, then we could possibly say people love that sound because it's fresher than anything else. Right now, it's just new. It's just like new sneakers, new clothes. People buy new stuff, regardless."

Dupri adds that the new markets must prove themselves the way his native Atlanta has done. "Atlanta was the first to break out as a new city tryin' to dominate, so people were hatin' on us a lot and we weren't livin' in this world right no," he says. "A lotta people didn't like OutKast. A lotta people was talking shit about Kris Kross. A lotta people was talkin' shit about me. But outta all that we still proved to be the city to continue to put out the most product outta all the new cities that came out. Just like I can sit here and talk about it now, we gotta wait and see if [other markets will] be able to sit around and talk about it. When Bone [Thugs 'N Harmony] came out, it was the same thing, but who else came outta Cleveland? Nobody that blew up like Bone. So it wasn't a city movement. It was just a new artist. It's really rough to say that your city is about to blow. That's a big statement." ■

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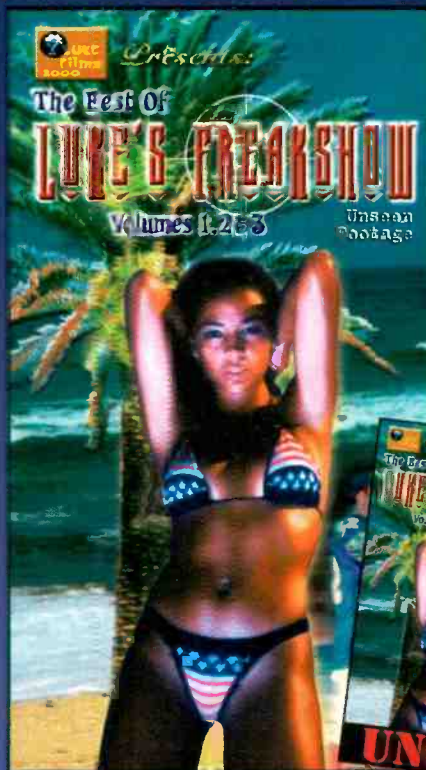
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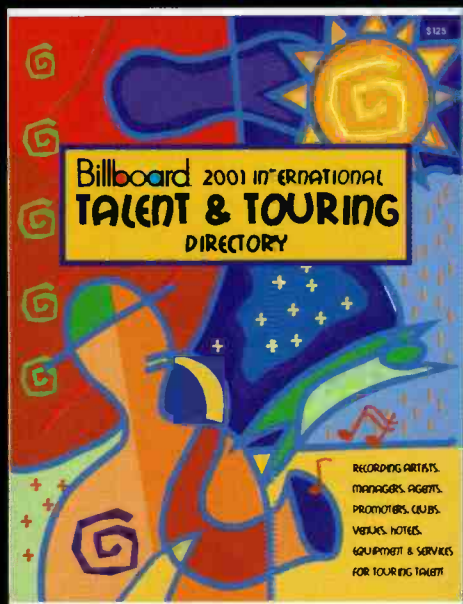


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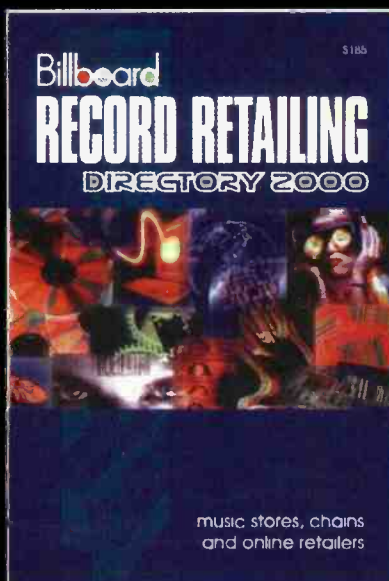


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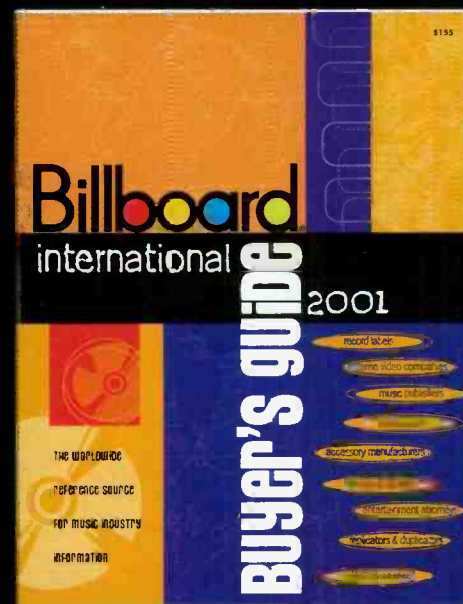
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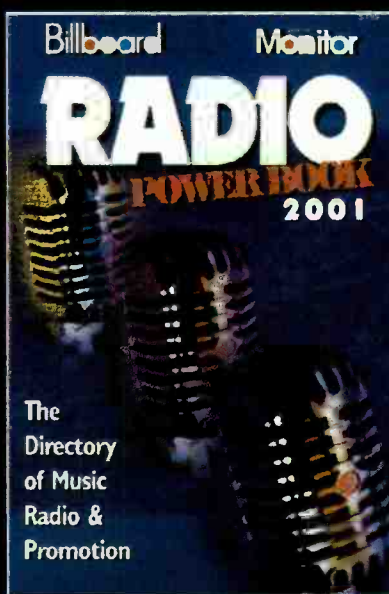
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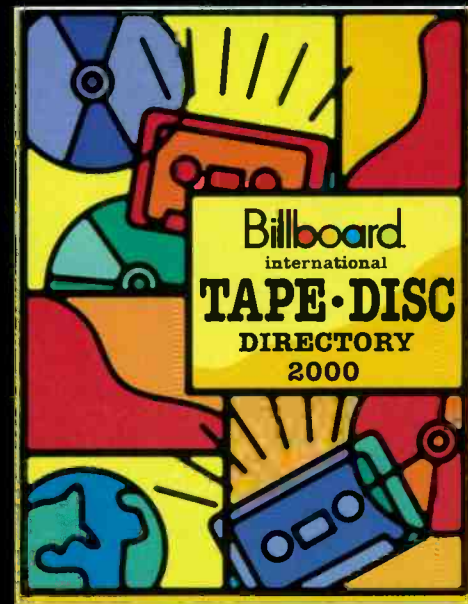
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## LIFEbeat And Club Community Unite To Fight HIV/AIDS

**YOUR DISCO NEEDS YOU:** On Dec. 9 LIFEbeat, the music industry's not-for-profit HIV/AIDS resource and awareness organization, will inaugurate Club AID with a party/fund-raiser at San Francisco's Club Universe. Providing the progressive house foundation for the evening will be DJ/production outfit **Razor 'N' Guido**. The duo's debut album, "Dancefloor," is out now via Groovilicious/Strictly Rhythm (Billboard, Nov. 4).

Joining R 'N' G will be U.K. singer **Lisa Millett**, whose voice has graced many a dancefloor hit—including **ATFC Presents OnePhatDeeva's** "Bad Habit," **Baby Bumps'** "I Got This Feeling," **the Goodfellas'** "Soul Heaven," **Subsystem's** "Best Of Me," and **House Of Glass'** "Disco Down."

Earlier in the evening (7:30–10 p.m.), Club Universe will host a special cocktail party, encompassing a raffle, a silent auction, and live showcases from dance veteran **Jeanie Tracy** and R&B newcomer **Ledisi**.

Preceding the party and fund-raiser



by Michael Paoletta

er will be Garage AID. The six-hour afternoon event will take place at King Street Garage, which is situated behind Club Universe, and will spotlight such local bands as **CrossTop**, **the Barfeeders**, **Testament**, and **Mac Truck**, among others.

Leading up to Dec. 9, local radio station KZQZ (Z-95.7) will air LIFEbeat HIV-prevention public service announcements by such artists as **Britney Spears**, **LL Cool J**, and **'N Sync**. In honor of this three-tiered event, San Francisco mayor **Willie Brown** has proclaimed Dec. 9 LIFEbeat Day.

Looking ahead, LIFEbeat is planning similar Club AID events in Chicago (with DJs **Peter Rauhofer** and **Paul Oakenfold**—all that's needed now is a "Mary" [are you reading this, **Ms. Blige**?] to complete this postcard-perfect lineup), New York (with DJ **Victor Calderone**), Miami (talent TBA), and Dallas (talent TBA).

After focusing on pop, rock, and urban markets for so many years,

LIFEbeat's involvement is welcome in the club community, which has, most likely, suffered the most losses of all the musical communities due to HIV/AIDS. For additional info, contact 212-965-8900.

**UNDER THE INFLUENCE:** Weeks after the release of the must-read book "Last Night A DJ Saved My Life" by **Frank Broughton** and **Bill Brewster** (Dance Trax, Billboard, Oct. 14), along comes the accompanying "soundtrack" of the same name. Issued via fave U.K. imprint Nuphonic, which is distributed in the U.S. by Studio K7, the 14-track disc (also available as a triple-vinyl set) deliciously focuses on rhythmically diverse tracks from various time periods.

Songs we can't get enough of include **Tom Moulton's** mix of **the Carstairs'** "It Really Hurts Me Girl"; **Ron Hardy's** Back To The Music Box edit of **Patti LaBelle's** "Get Ready (Looking For Love)"; **Danny Krivit's** 1980 seamless marriage of **MFSB's** "Love Is The Message" and **the Salsoul Orchestra's** "Love Break"; the Disconet re-edit of **Chaz Jankel's** "Glad To Know You"; **Visage's** "Frequency 7"; **Larry Levan's** Weekend mix of **Class Action's** "Weekend"; and "Do I Love You (Indeed I Do)" by **Frank Wilson**, who went on to produce **Eddie Kendricks'** timeless classic "Girl, You Need A Change Of Mind."

**LIGHT YEARS:** A little more than one year ago, Caroline-distributed Radical Records issued **ATB's** debut album, "Movin' Melodies," which, according to the label, has sold more than 1.5 million units worldwide. It also spawned such global dancefloor hits as "Killer" and "9 PM (Till I Come)." The latter peaked at No. 7 on Billboard's Hot Dance Music/Club Play chart in July 1999.

Since then, ATB—aka Germany's

**Andre Tanneberger**—has remixed for the likes of **Enigma**, **William Orbit**, and **Moby**. Now, the artist is armed with the all-important sophomore album. Comprising 20 tracks, the appropriately titled "Two Worlds" is divided into two distinct sections: the trance-fueled **The World Of Movement** (disc one) and the blissed-out **The Relaxing World** (disc two).

The dreamy album finds **ATB** collaborating with vocalists **Heather Nova** ("Love Will Find You" and "Feel You Like A River") and **York** ("The Fields Of Love," the first single), as well as **Michael Cretu** (aka **Enigma**) on "Enigmatic Encounter." Those in search of that *next* indispen-sible slab of melodic, anthemic trance need look no further than "Two Worlds."

## Azymuth Plies Far-Out Rhythms

BY RICK SALZER

**NEW YORK**—On Jan. 8 London-based Far Out Recordings will issue Azymuth's new album, "Before We Forgot," which is the act's fourth album for the label and 22nd overall. Building on the band members' roots in samba and jazz, as well as traditional Brazilian and African rhythms, "Before We Forgot" finds Azymuth further advancing its reputation as innovators in dance/world fusion.

According to Azymuth member **Ivan Conti**, it was important for the band to further develop and explore new territory. "When we first started out, we focused on a unique sound that blended many styles, including influences from Brazilian, African, samba, pre-bossa nova, and jazz music," Conti says. "Although we have continued in this direction, new people are constantly being exposed to our music."

According to Far Out Recordings founder/owner **Joe Davis**, the remixes of the act's songs have really helped penetrate and expand the market for Azymuth. "Thanks to remixes from **Roni Size**, **4 Hero**, **Jazzanova**, and **Global Communications**, Azymuth has been introduced to the modern DJ music and culture," says Davis.

On "Before We Forgot," Azymuth, whose songs are published by Far Out Music Publishing/Westbury Music, has included a bonus version of "Castelo," remixed by **Venumz Viper Squad**. Azymuth also brought in **Roc Hunter** to produce the album's title track as well as mix the album.

The label has plans to issue additional mixes of the title track in March 2001. Davis says he's considering the production outfit **Masters at Work** for this task.

On Nov. 30, Azymuth embarked on an 11-date tour that will take the trio to the U.K., Sweden, Norway, and Brazil. To further promote the album, Davis says musical snippets from "Before We Forgot" will be on the label's Web site ([faroutrecordings.co.uk](http://faroutrecordings.co.uk)), which is scheduled to launch early

next month. Additionally, Azymuth will perform on various U.K. radio stations, including **Radio One**, **Jazz Radio GLR**, and the **BBC**, among others.

**Davis**—who also serves as Azymuth's manager, booking agent, and producer—says he met the band on a business trip to Brazil. "I re-formed the group in 1994 after a few meetings with the guys," says Davis. "After about one year of work in the studio, Azymuth finished its first album ["Carnival"] for Far Out." Azymuth followed this with 1998's "Woodland Warrior" and 1999's "Pieces Of Ipanema."

The members of Azymuth first met in 1968, after discovering a mutual interest in traditional Brazilian and bossa nova music in their native city of Rio de Janeiro. Initially a quartet, the group

included songwriter/pianist **Jose Roberto Bertrami**, drummer/percussionist **Conti**, bassist/electric guitarist **Alex Malheiros**, and percussionist **Ariovaldo**.

In 1973 Azymuth released its first album, "O Fabuloso Fittipaldi," the accompanying soundtrack to a tribute film to the **Fittipaldi Formula 1** racing team. Two years later, **Atlantic Records** issued the band's album "Aqua Come Nao Mosca" in the U.S.

After a four-year hiatus, due in part to the death of **Ariovaldo**, the band released its first album as a trio: **Milestone Recordings'** "Light As A Feather," which included the international hit single "Jazz Carnival."

For the next eight years, Azymuth proceeded to release one album per year on **Milestone**. In 1987 Azymuth disbanded in order to focus on solo projects. Seven years later, and at the urging of **Davis**, the group re-formed.

"Although I had previously been a fan of the band, the minute I heard them live for the first time, I knew that with Azymuth, Far Out was going to have a solid foundation to build upon," says Davis. "Five years later, with 'Before We Forgot,' I feel more confident than ever about the possibilities."



AZYMUTH

## The Dance Trax HOT PLATE

• **De La Soul Featuring Chaka Khan**, "All Good?" (Tommy Boy single). The second single culled from the very fine "Art Official Intelligence: Mosaic Thump" finds De La Soul collaborating with diva supreme **Chaka Khan**. Jumpin' house, progressive, and 2-step mixes are provided by **Ugo & Sanz**, **Razor 'N' Guido**, and **MJ Cole**, respectively. A classic in the making.

• **Sureal**, "You Take My Breath Away" (Groovilicious/Strictly Rhythm single). Already a club smash in Europe, where it's been embraced by the likes of **Paul Van Dyk** and **Judge Jules**, there's absolutely no reason why this infectious trance-pop jam can't repeat the process in the U.S.

• **Nelly Furtado**, "I'm Like A Bird" (DreamWorks single). Furtado's "Whoa, Nelly!" was one of the year's most refreshing debut albums, and "I'm Like A Bird" is one of its many shining moments. **Junior Vasquez** has revamped this tale of modern love into a modern dancefloor anthem. Less frenetic is **Gavo's** Martini Bar mix, aimed directly at underground house punters.

• **Funky G. Featuring Candi Staton**, "Suspicious Minds" (Clubsene U.K. single). Yes, "Suspicious Minds" has been recorded by numerous artists, but let's face it, nobody records a song quite like disco/gospel diva **Candi Staton**. The emotion in this woman's voice is truly tremendous! **Ian Levine** and **Clive Scott** handle the original production, leaving **Wayne G.** to provide the energetic re-tweaks.

• **Operatica**, "Melancholy Rose" (E-Magine Entertainment single). With spiraling synth swirls, ever-building rhythms, and exquisite female vocals (by world-renowned coloratura soprano singer **Maureen O'Flynn**), remixer **Richie Santana** has concocted a smart trance journey that won't sound out of place in the DJ sets of folks like **Paul Oakenfold**, **Christopher Lawrence**, and **Sandra Collins**. Contact 212-937-5536.

• **Amanda Ghost**, "Idol" (Warner Bros. single). While this star-studded remix package—**Hex Hector** & **Jonathan Peters**, **Boy George** & **Kinky Roland**, and **Dark Globe**—offers a lil' something for everyone, we can't help but concentrate on **BG & KR's** euphoric Trance Your Arm mix and Latin-inflected **Golub** dub.



**Survival Of The Fittest.** Dance/pop diva **Gloria Gaynor** is embarking on the latest phase of a decades-long career. In addition to being inducted into the **Rock and Roll Hall of Fame** on Dec. 9, the **Grammy Award-winning** singer has inked a worldwide deal with **Logic Records/BMG**. While the album won't be available until spring 2001, **Logic** will preview the set with the singer's take on the **Tata Vega** disco chestnut "Just Keep Thinking About You." Scheduled to street Jan. 16, 2001, the single—with mixes by **Jonathan Peters**, **Almighty**, and **Mike Cruz & Brian Bagnuolo**—will be serviced to club DJs the week of Dec. 18. On the following day, **Gaynor** will perform at **WKTU** New York's annual **Miracle** on 34th Street at **Madison Square Garden**. Here, **Gaynor** is shown performing her signature song, "I Will Survive," at New York's **Roseland Ballroom** last month.

## Billboard. Dance HOT Breakouts

DECEMBER 9, 2000  
CLUB PLAY

1. NOT THAT KIND ANASTASIA DAYLIGHT
2. HOLLER SPICE GIRLS VIRGIN
3. BY YOUR SIDE SADE EPIC
4. BY YOUR SIDE MALINA TOMMY BOY SILVER LABEL
5. IDOL AMANDA GHOST WARNER BROS.

### MAXI-SINGLES SALES

1. SUNSHINE (DANCE WITH YOU) INFINITY FEAT. DUANE HARDEN STRICTLY RHYTHM
2. SATISFIED (NATIVE LOVE) THAT KID CHRIS STAR 69
3. IT'S MY TURN ANGELIC GROOVILICIOUS
4. FLYAWAY LOVE ARMAND VAN HELDENARMED
5. STAND UP! MAGIC CUCUMBERS FEAT. JOCELYN BROWN STAR 69

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	4	8	7	DREAMIN' SALSOL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
2	3	4	10	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
3	7	10	6	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
4	5	6	8	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
5	1	3	12	LOVE ONE ANOTHER TOMMY BOY 2145 †	AMBER
6	10	12	6	LULLABY OF CLUBLAND ATLANTIC PROMO	EVERYTHING BUT THE GIRL
7	11	16	5	LIVIN' FOR LOVE ELEKTRA PROMO/EEG	NATALIE COLE
8	12	19	4	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
9	6	1	10	PASILDA JELLYBEAN 2609	AFRO MEDUSA
10	2	2	10	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
11	15	31	3	ONE MORE TIME VIRGIN PROMO	DAFT PUNK
12	8	5	8	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
13	14	24	4	THE UNDERGROUND STAR 69 509	CELEDA
14	21	34	4	PULL UP TO THE BUMPER EDEL AMERICA 18237	GRACE JONES VS. FUNKSTAR DE LUXE
15	22	25	5	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
16	9	7	12	I TURN TO YOU VIRGIN PROMO †	MELANIE C
17	24	30	4	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
18	23	26	6	TOTALLY ATLANTIC PROMO	SHABOOM
19	25	29	4	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
20	16	11	10	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
21	26	27	5	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
22	13	17	7	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
23	17	20	7	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
24	33	40	3	GLORIOUS KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
25	31	32	5	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
26	32	42	3	RISE IN NERVOUS 20447	STEVE LAWLER
27	19	14	8	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
28	20	15	8	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
<b>▶ POWER PICK ◀</b>					
29	41	—	2	LADY (HEAR ME TONIGHT) MCA 587900 †	MODJO
30	27	18	9	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
31	37	41	4	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
32	40	46	3	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
33	39	43	3	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
34	18	9	11	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
35	28	21	7	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
36	34	28	9	YEAH...RIGHT NERVOUS 20451	JONAH
37	45	—	2	U TURN ME NERVOUS 20435	BYRON STINGILY FEATURING LEE JOHN
<b>▶ HOT SHOT DEBUT ◀</b>					
38	NEW	—	1	DON'T TELL ME MAVERICK PROMO/WARNER BROS. †	MADONNA
39	48	—	2	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
40	47	—	2	SHE BANGS COLUMBIA PROMO †	RICKY MARTIN
41	36	36	6	KILLER RADIKAL 99034 †	ATB
42	49	—	2	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †	FATBOY SLIM
43	NEW	—	1	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
44	NEW	—	1	DO YOU LOVE ME JELLYBEAN 2613	JOE T. VANNELLI PROJECT FEATURING MIJAN
45	29	22	11	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
46	35	13	12	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
47	NEW	—	1	TESTIFY EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
48	44	44	5	FORGIVE + FORGET YOU TOMMY BOY SILVER LABEL 2086/TOMMY BOY	SUGARBABIES
49	30	23	11	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
50	38	33	11	EMBRACE XTRAVAGANZA 79471/COLUMBIA †	AGNELLI & NELSON

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1/Greatest Gainer ◀</b>					
1	1	1	11	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
2	2	2	15	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
3	3	4	31	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	5	5	20	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	4	3	5	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
6	6	6	15	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
7	7	7	23	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
8	8	8	30	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
9	9	10	9	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
10	11	11	18	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
11	10	9	27	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
12	18	18	34	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
13	16	22	4	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
14	14	14	17	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
<b>▶ HOT SHOT DEBUT ◀</b>					
15	NEW	—	1	WE ARE ALIVE (T) (X) MUTE 69145	PAUL VAN DYK
16	13	13	33	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
17	12	12	18	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
18	20	19	38	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
19	15	16	4	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
20	21	20	29	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
21	29	27	30	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
22	22	25	32	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
23	19	17	4	THE POWER OF ONE (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
24	25	23	14	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
25	17	15	5	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BYOND †	LUCY PEARL
26	36	46	7	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
27	23	33	7	STRAIGHT UP (T) SILAS 155775/MCA †	CHANTE MOORE
28	24	28	6	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
29	40	—	2	THE UNDERGROUND (T) (X) STAR 69 509	CELEDA
30	NEW	—	1	I.N.R.I. (T) (X) REDDLITE 299/WARLOCK	ROBBIE TRONCO
31	26	24	32	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
32	NEW	—	1	LADY (HEAR ME TONIGHT) (T) MCA 587900 †	MODJO
33	NEW	—	1	TESTIFY (T) (X) EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
34	37	29	50	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
35	27	21	4	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
36	33	32	31	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
37	28	30	13	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
38	RE-ENTRY	—	8	KILLER (T) (X) RADIKAL 99034 †	ATB
39	41	34	20	DREAMING (T) (X) NETTWERK 33105	BT
40	32	31	19	STRONGER (T) (X) RCA 60281 †	KRISTINE W
41	NEW	—	1	RISE IN (T) NERVOUS 20447	STEVE LAWLER
42	NEW	—	1	DO IT PROPERLY (T) (X) STAR 69 504	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
43	30	26	5	CORRUPT (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
44	31	35	5	RELEASE (REMIXES) (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
45	RE-ENTRY	—	6	MISS THE WAY (T) (X) GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
46	NEW	—	1	DREAMIN' (T) SALSOL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
47	48	—	8	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
48	RE-ENTRY	—	15	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
49	RE-ENTRY	—	2	YOU SEE THE TROUBLE WITH ME (T) (X) G2 009/STRICTLY RHYTHM	BLACK LEGEND
50	RE-ENTRY	—	3	CHERRY BOMB (T) (X) ELEKTRA 67086/EEG †	1 PLUS 1

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



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## Alabama's Latest, 'When It All Goes South,' Due Jan. 2001 On RCA

**BY DEBORAH EVANS PRICE**  
NASHVILLE—The key to longevity in any field is growth. However, in the music business, the ability to give the audience something familiar enough that it doesn't alienate longtime fans is also necessary. It's a difficult balance to strike, but veteran country group Alabama does it beautifully on its forthcoming RCA disc "When It All Goes South," due out Jan. 16.

"If I never did another CD, this is the one I will always point to as the one that I was happy with the most," says Alabama lead vocalist Randy Owen. "There are obviously some great pickers, and hopefully we wrote some great songs. It came together after a long period of time."

One of the songs on the new album is a tune titled "Reinvent The Wheel." To Owen, it became symbolic of the group's approach to the record. "[We are] reinventing Alabama," he says. "I wanted [pro-

ducer] Don [Cook] to pretend he was the guy that comes in here and doesn't know anything about Alabama, and that's the kind of approach we took on most of the songs. We were reinventing the wheel, and we did that song for that reason. We wanted to challenge [ourselves] and reinvent the enthusiasm of recording... We do that every time. I feel that way every time."

Owen says he's always admired the way rock acts tend to take more time between recordings than musicians in other genres. "I've listened to so many of the great rock acts for so many years where they come out and do a tour, and then it's another two or three years before they do another CD. Then they've done something different... It's like a football team: If they go out and play the same way and run the same plays all the time, they are going to get their tails kicked... I personally feel it's important that we create to the

level that we surprise people. That goes back to the song 'She And I.' It's a different thing altogether, and when we did that song, it raised a lot [of eyebrows]. People wondered where that came from—even the writer, Dave Loggins, was surprised. What we want to do is keep people interested in what we are doing because it keeps us interested."

Alabama's Owen, Teddy Gentry, Mark Herndon, and Jeff Cook have been keeping audiences interested for more than two decades. The album's first single, "When It All Goes South," is currently No. 29 on Billboard's Hot Country Singles & Tracks chart. "Once every five years, they manage to totally reinvent themselves and update themselves. These guys are unbelievable," enthuses WUBE Cincinnati PD Tim Closson. "They were not only the artist of the decade in the '80s; I feel like they were the artist of the decade in the '90s in a lot of respects... I can't wait to hear the

rest of the album. 'When It All Goes South' is definitely out of the box and a totally different groove than they've had, ever."

Closson says WUBE is getting "great phones" on the record. "We are on that Mason-Dixon Line, so to speak, so a Southern-connotation



ALABAMA

song works very well, but regardless, it's great guy music, which has frankly been missing somewhat in country music over the last few years on a regular basis. So I think that's a positive... And they bring instant familiarity through Randy's voice. You know it's Alabama the moment he sings a couple of notes."

RCA Label Group chairman Joe Galante agrees. "You have probably two generations of consumers and industry people who have grown up and understand how great Alabama is, and the fact is, [Alabama isn't] done [yet], because they still have the same passion," he says. "That's how they made this record. If they didn't have the passion, we wouldn't be sitting here talking about this. Their talent is as great as it ever was."

Galante says he and Owen began talking about the record when both attended a Country Music Assn. board meeting in Orlando, Fla. "He leaned over to me and said, 'Just let us go do what we want to do,' that they had some ideas and some songs and some real thoughts about what they wanted to get done," recalls Galante. "I looked at him and said, 'I think after 60 million units, you deserve the right to do what you want to do.' The whole time, if he had a question, he'd pick up the phone and call, but they pretty much proceeded down their own path and followed their own musical soul."

Owen says the goal was to produce a record worthy of winning a Grammy Award. The result is a 15-song collection that contains cuts produced by Cook, Josh Leo, James Stroud, and Michael Omartian. (At press time, there was the possibility that a 16-cut CD might also be made available through a special promotion, but plans had yet to be finalized.) The album is a mixture of covers and songs written by the band with longtime collaborators Ronnie Rogers and Greg Fowler.

All the songs are thoroughly entertaining, yet several offer more food for thought than the standard three-minute country

tune. "Start Living" chronicles a man who keeps waiting till he reaches different milestones in his life to start really living only to find after his retirement that he doesn't have a long time left, and he never really started living. It's an eloquent musical wake-up call.

"You Only Paint The Picture Once" likewise encourages people to make the most of life. "What it is, is a picture of life, and you can't live it twice," says Owen. "You only paint the picture once... I think the song really just hits the nail on the head. It's about the story of life, the picture of life."

"Right Where I Am" is a song about being content with where you currently are in life, which Owen says they've been performing recently on tour. "I Can't Love You Any Less" is a classic ballad in the "Old Flame" tradition that contains the hook "I can't love you any less/You don't love me anymore."

The project also includes a duet with Canadian chanteuse Jann Arden on "Will You Marry Me," and Christopher Cross joins the group on "Love Remains." "We'd always liked him, and he has some huge hits. He's a neat person," says Owen. "Teddy heard this song and wanted to try a whole different approach with him and Christopher... I think it could be a huge record because the public hasn't heard from Christopher Cross in a while, and I think they are ready to hear from him again."

Galante feels that the band has created music that speaks for itself, and RCA's job is to just let the public know the project is available. "A lot of it is utilizing the band, going into the marketplace, and working radio and retail," he says, adding that many details of the marketing campaign were still being developed. "We are looking into music listening stations, TV programs we are going to work on, and we are going to try to get a really comprehensive media buzz... People are going to listen to this album from a media standpoint and go, 'This is a great record, you need to own this.'"

The group, which is managed by Dale Morris, will actively visit radio to promote the record. Galante says there will also be a syndicated radio special in conjunction with the album's launch.

Owen is proud of the new album and looks forward to sharing it. "Thank God for country music, because it gave me the opportunity to build my wife a house, and for just a simple farm kid from northeast Alabama, it gave me a chance to do something I only dreamed of," he says of making music. "I've never forgotten that, and I think honesty is a good part of our success as far as music and everything."

## Mysterious Driskoll Resurfaces On Virgin; Cyrus Plays A Good 'Doc' Who Sings On Pax

**NUTTY NEWS:** Virgin Records has picked up distribution of "Ailin'," an album by the mystery country singer known as "inmate" **Ray Driskoll**. Virgin hopes to release the album in first-quarter 2001 but has already serviced country radio with the risqué single "Ray Driskoll's Christmas Ball."

Driskoll was the "singer" of the controversial "I'd Give My Right Nut To Save Country Music," which featured guest vocalists **Lee Ann Womack** and **Sons Of The Desert**, both MCA Nashville acts. "Ailin'" was pulled from a few Nashville record stores in October, reportedly because MCA had not given its acts permission to appear on it.

The Virgin version of the album will include a recut "Right Nut" with new guest vocalists. Virgin director of marketing **Jim Beavers** says that **Ray Benson of Asleep At The Wheel** and another fictitious Virgin artist, **Roy D. Mercer**, have already cut vocals for the track and that **Willie Nelson** has also agreed to participate. **Hank Williams Jr., Kid Rock, and Merle Haggard** have also expressed interest in the project but have not yet committed, Beavers says. The humorous Christmas song, meanwhile, includes the closing line "MCA, Merry Christmas."

**ON THE ROW:** **Todd Wilkes** has been promoted to VP of operations at Fame Music Publishing and House of Fame Inc. Wilkes is a 15-year veteran of the publishing industry and has represented such writers as **Hugh Prestwood, Steve Jones, Marcus Hummon, and Keith Follesé**. He also produced **Stephanie Bentley's** "Hope Chest" album, released on Epic in 1996.

**Jim Dorman** joins Atlantic Records as Southwest regional/national promotion manager: Dorman previ-

ously worked as Southwest regional for Epic Records. At Atlantic, he replaces **David "Bubba" Berry**, who recently joined KSCS Dallas. **Terry Stevens** remains national promotion director at Atlantic.

**ARTIST NEWS:** Pax-TV has picked up a full, 13-week order of the new series "Doc," starring **Billy Ray Cyrus**. The one-hour weekly drama, which kicks off with a two-hour movie premiere in March 2001, begins filming this month. Cyrus plays Clint Cassidy, a country doctor from Montana who moves to New York. Songs from Cyrus' "Southern Rain" album will be featured in various episodes, either as performances or as background music. Columbia TriStar Television will handle international distribution for the series.



**Loretta Lynn** recently underwent arthroscopic knee surgery. She is currently working on a sequel to her autobiography, "Coal Miner's Daughter."

**Chris LeDoux** was released from the hospital Nov. 20, six weeks after undergoing a suc-

cessful liver transplant in Omaha, Neb. **Lee Ann Womack** will perform during the halftime extravaganza at this year's Orange Bowl Jan. 3 in Miami.

**Tammy Cochran, Rascal Flatts, Keith Urban, and Brad Paisley** will perform at the Academy of Country Music's annual Christmas party Dec. 14 in Burbank, Calif. Paisley will appear in "Route 66: Main Street America," a **Peter Fonda**-narrated documentary on the country's legendary highway, airing 8 p.m. ET/PT Dec. 15 on the Learning Channel.

**Kathy Mattea, Billy Gilman, and Charlotte Church** will perform at the 77th annual Christmas Pageant of Peace and tree-lighting ceremony Dec. 11 in Washington, D.C. It will air live on C-Span and HGTV.



by Phyllis Stark

# Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	3	24	<b>WE DANCED</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	<b>BRAD PAISLEY</b> (V) ARISTA NASHVILLE 69009 †	1
2	4	5	31	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	2
3	2	1	27	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
4	5	6	20	<b>WITHOUT YOU</b> B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	4
5	3	2	24	<b>BEST OF INTENTIONS</b> B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
6	6	9	24	<b>BORN TO FLY</b> P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	6
7	10	10	17	<b>I LOST IT</b> B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	7
8	9	11	10	<b>WWW.MEMORY</b> K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	8
9	8	4	17	<b>THE LITTLE GIRL</b> B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
10	7	7	30	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
11	12	12	13	<b>TELL HER</b> D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	11
12	14	21	9	<b>BURN</b> B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	12
13	17	24	10	<b>ASHES BY NOW</b> M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	13
14	11	8	20	<b>GO ON</b> T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
15	13	13	27	<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 †	13
16	15	15	21	<b>A LITTLE GASOLINE</b> S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	15
17	16	19	20	<b>MY LOVE GOES ON AND ON</b> R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	16
18	24	26	17	<b>THIS EVERYDAY LOVE</b> M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	18
<b>▶ AIRPOWER ◀</b>						
19	25	28	18	<b>THERE IS NO ARIZONA</b> K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	19
20	20	22	14	<b>WE'RE SO GOOD TOGETHER</b> D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	20
21	18	14	29	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
22	22	25	20	<b>MEANWHILE BACK AT THE RANCH</b> B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	22
23	19	17	23	<b>YOU WON'T BE LONELY NOW</b> D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440 †	17
24	23	23	19	<b>THE VISIT</b> N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	21
25	21	20	35	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
26	27	30	10	<b>BUT FOR THE GRACE OF GOD</b> M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	26
27	28	29	10	<b>A GOOD DAY TO RUN</b> F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	27
28	26	27	20	<b>I CAN'T LIE TO ME</b> S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	26
29	29	32	6	<b>WHEN IT ALL GOES SOUTH</b> D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA RCA ALBUM CUT †	29
30	36	52	3	<b>WILD HORSES</b> A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	30
31	30	35	7	<b>YOU SHOULDN'T KISS ME LIKE THIS</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	30
32	32	31	11	<b>YOU MADE ME THAT WAY</b> D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	31
33	31	33	12	<b>GEORGIA</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010	31
34	34	39	11	<b>LUCKY 4 YOU (TONIGHT I'M JUST ME)</b> D. HUFF (K. OSBORN, J. DEERE, C. McCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	34
35	33	34	13	<b>I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)</b> C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	33
36	35	38	12	<b>ALL NIGHT LONG</b> J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	35
37	37	44	6	<b>ONE MORE DAY</b> M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	37
38	40	40	9	<b>MOVE ON</b> B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
39	38	37	15	<b>EVERY MAN FOR HIMSELF</b> E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37
40	39	41	11	<b>WHAT DO YOU KNOW ABOUT LOVE</b> P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	39
41	41	43	6	<b>THINGS CHANGE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	41
42	42	42	19	<b>RIGHT WHERE I NEED TO BE</b> T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	42
43	46	48	6	<b>WHO I AM</b> B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	43
44	44	45	9	<b>OKLAHOMA</b> D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	44
45	45	47	6	<b>SHE MISSES HIM</b> D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	45
46	47	49	6	<b>WRONG FIVE O'CLOCK</b> K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	46
47	48	46	11	<b>LIVE IT UP</b> R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	46
48	49	58	5	<b>THE HUNGER</b> W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	48
49	43	36	20	<b>I'M GONNA LOVE YOU ANYWAY</b> T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	36
50	51	51	7	<b>I'M IN</b> R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	50
51	50	50	8	<b>POUR ME</b> C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	50
<b>▶ Hot Shot Debut ◀</b>						
52	<b>NEW</b>		1	<b>WHERE ARE YOU CHRISTMAS?</b> B. GALLIMORE, F. HILL (J. HORNER, W. JENNINGS, M. CAREY)	FAITH HILL INTERSCOPE ALBUM CUT/WRN †	52
53	53	57	4	<b>GO BACK</b> J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	53
54	52	54	5	<b>SCREAM</b> B. J. WALKER, JR. (H. DARLING, JENAI)	MINDY MCCREARY (V) CAPITOL 58890 †	52
55	54	56	5	<b>SHE'S ALL THAT</b> D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT †	54
56	55	53	5	<b>LEGACY</b> J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
57	<b>RE-ENTRY</b>		6	<b>DECK THE HALLS</b> D. HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	40
58	57	59	8	<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	57
59	58	62	6	<b>HOW LONG</b> B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
60	<b>NEW</b>		1	<b>JINGLE BELLS</b> D. HUFF (TRADITIONAL)	SHEDAISY LYRIC STREET ALBUM CUT	60
61	<b>RE-ENTRY</b>		4	<b>HAVE YOURSELF A MERRY LITTLE CHRISTMAS</b> M. MCBRIDE, P. WORLEY (H. MARTIN, R. BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	53
62	56	66	3	<b>LOOKIN' FOR LOVE</b> M. A. MILLER, B. TANKERSLEY (W. MALLETTE, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	56
63	61	64	6	<b>CAN'T FIGHT THE MOONLIGHT</b> T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	61
64	<b>NEW</b>		1	<b>WARM &amp; FUZZY</b> D. COOK, D. MALLOY, B. CHANCEY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) (V) EPIC 79503 B/W OKLAHOMA †	64
65	59	61	7	<b>THERE WILL COME A DAY</b> B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	59
66	<b>NEW</b>		1	<b>PLEASE</b> B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	66
67	<b>NEW</b>		1	<b>BLUE CHRISTMAS</b> J. STROUD (J. JOHNSON, B. HAYES)	CLAY WALKER GIANT ALBUM CUT	67
68	65	—	2	<b>SHE IS</b> R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	65
69	63	71	4	<b>I GOT MY BABY</b> B. GALLIMORE, F. HILL (B. DIPIERO, A. ROBOFF)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	63
70	71	—	3	<b>WHAT DO YOU WANT FROM ME NOW</b> G. FUNDIS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)	BILLY YATES COLUMBIA ALBUM CUT †	57
71	<b>NEW</b>		1	<b>SHOULDA SHUT UP</b> D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL BNA ALBUM CUT	71
72	70	—	3	<b>I DON'T KNOW</b> C. HOWARD, B. CAMPBELL SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	70
73	<b>RE-ENTRY</b>		4	<b>SANTA'S GOT A SEMI</b> D. JOHNSON, J. HOBBS (D. JOHNSON, P. BUNCH)	KEITH HARLING GIANT ALBUM CUT	60
74	64	70	20	<b>I KNEW I LOVED YOU</b> G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
75	73	—	2	<b>LONG SLOW BEAUTIFUL DANCE</b> M. BRIGHT, M. WILLIAMS (K. FISHER, F. WILHELM)	RASCAL FLATTS LYRIC STREET ALBUM CUT	73

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

# Billboard **Top Country Singles Sales**

DECEMBER 9, 2000

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



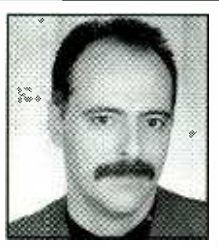
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	1	10	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN	FAITH HILL
2	2	2	7	<b>OKLAHOMA/WARM &amp; FUZZY</b> EPIC 79503/SONY	BILLY GILMAN
3	3	3	15	<b>CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU</b> CURB 73116	LEANN RIMES
4	4	4	18	<b>BEST OF INTENTIONS</b> COLUMBIA 79404/SONY	TRAVIS TRITT
5	5	6	5	<b>HOW DO YOU LIKE ME NOW?!</b> DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
6	6	5	12	<b>MY CELLMATE THINKS I'M SEXY</b> MONUMENT 79495/SONY	CLEDUS T. JUDD
7	7	7	4	<b>MEANWHILE BACK AT THE RANCH</b> CURB 73118	THE CLARK FAMILY EXPERIENCE
8	8	9	21	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	BILLY RAY CYRUS
9	9	8	25	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
10	11	13	43	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
11	10	10	31	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
12	14	12	7	<b>ALL NIGHT LONG</b> COLUMBIA 79515/SONY	MONTGOMERY GENTRY
13	13	15	11	<b>MY LOVE GOES ON AND ON</b> VIRGIN 58867	CHRIS CAGLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	7	<b>I'M IN</b> EPIC 79496/SONY	THE KINLEYS
15	12	11	19	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	LEANN RIMES
16	16	16	7	<b>Nobody's Got It All</b> EPIC 79481/SONY	JOHN ANDERSON
17	17	18	8	<b>SO WHAT</b> EPIC 79502/SONY	TAMMY COCHRAN
18	20	17	22	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
19	18	21	4	<b>GEORGIA</b> ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
20	19	19	31	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
21	21	20	181	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
22	22	23	40	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
23	23	22	63	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	25	24	17	<b>NOW THAT'S AWESOME</b> BNA 60286/RIG BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN	
25	24	—	55	<b>BIG DEAL</b> CURB 73086	LEANN RIMES

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



# COUNTRY CORNER



by Wade Jessen

**COUNTING CHANGE:** Tim McGraw claims his biggest one-week sales total to date and Hot Shot Debut honors at No. 1 on Top Country Albums, as more than 306,000 copies of "Greatest Hits" (Curb) slide across scanners during a week that includes the busiest shopping day of the year—the day after Thanksgiving. Sales of McGraw's first hits package, which bows at No. 4 on The Billboard 200, topple his previous opening-week benchmark set in the May 5, 1999, issue, when "A Place In The Sun" started atop the country chart with more than 251,000 units. On Hot Country Singles & Tracks, McGraw's "My Next Thirty Years" gains 79 detections to advance 4-2. The single is included on the new best-of set and "A Place In The Sun."

McGraw enjoys his career growth spurt amid some admitted dissatisfaction with his label, which he says stems from a disagreement over which should have been released first, "Greatest Hits" or a set of new songs (Billboard, Oct. 14), now slated for late March or early April. That set reportedly will include McGraw's "Things Change," which gains 55 plays to bullet at No. 41 on Hot Country Singles & Tracks.

**ULTIMATE EXPOSURE:** The perpetually photogenic Faith Hill saw her Thanksgiving CBS special "Faith" rally buyers for "Breathe" (Warner Bros.) to the tune of more than 128,000 units—good enough to secure double Greatest Gainer accolades on Top Country Albums and The Billboard 200. Hill's quadruple-platinum set also takes the biggest percentile increase on the country chart (159%), but the percentage-based Pacesetter honors go to Dixie Chicks' "Fly" (Monument) under our longstanding policy that reserves that honor for the title with the second-largest percentage increase in the event that the Greatest Gainer honoree also tops the percentile tally.

Hill's pre-special promotion push included stops at a laundry list of daytime and evening talk shows, including "Today," "Regis," and "Late Show With David Letterman." The holiday special swiped a 7.8 rating and a 15% audience share.

Dixie Chicks' Pacesetter honor was fortified by the Nov. 20 NBC special "Dixie Chicks: On The Fly," which finished with a 7.6 rating and an 11% audience share. "Fly" closes with approximately 98,000 units and encores at No. 3 on Top Country Albums. CBS followed Hill's Nov. 23 special with "Grand Ole Opry: 75 Years Of America's Music," which earned a 7.6 rating and a 13% share. It boosts sales for titles by a host of performers and participants, including Brad Paisley's "Who Needs Pictures" (Arista/Nashville), up 63%, and Travis Tritt's "Down The Road I Go" (Columbia), up 27%. Tribute segments honoring Patsy Cline and Johnny Cash prompt a re-entry at No. 58 for Cline's "The Ultimate Collection" (UTV/Universal) and a 58% increase for Cash's "16 Biggest Hits" (Columbia), which jumps 47-42.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	
13 ASHES BY NOW (Tessa, BMI)	
5 BEST OF INTENTIONS (Post Oak, BMI) HL	
67 BLUE CHRISTMAS (Universal-PolyGram International, ASCAP)	
6 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	
12 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL	
26 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM	
63 CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP) WBM	
57 DECK THE HALLS (Public Domain)	
58 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)	
39 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL	
10 FEELS LIKE LOVE (Vinny Mae, BMI) WBM	
33 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM	
57 GO BACK (Isham, BMI/SwaydeMan, ASCAP)	
23 A GOOD DAY TO RUN (EMI Blackwood, BMI/Halley Creek, BMI/Mike Curb, BMI) HL/WBM	
14 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	
61 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (EMI Feist, ASCAP) WBM	
59 HOW LONG (Davand, BMI/Texascity, BMI)	
48 THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM	
28 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL	
72 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP)	
69 I GOT MY BABY (Sony/ATV Tree, BMI/Love Monkey, BMI/Almo, ASCAP/Anwa, ASCAP) HL	
74 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM	
7 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM	
49 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL	
50 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM	
35 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL	
60 JINGLE BELLS (Public Domain)	
3 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
21 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM	
56 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud,	

# Copyright.Net's Agent Serves Publishers

## Technology Notifies Owners Of Infringements In Peer-To-Peer Networks

BY RAY WADDELL

NASHVILLE—In an era of uncertainty in regard to digital distribution and Internet copyright issues, Nashville-based Copyright.net has emerged as a for-profit company geared to clarify and streamline the Net copyright process for users, Internet service providers (ISPs), and copyright holders.

Billed as a business-to-business Internet portal for creators, owners, and users of copyrighted works, Copyright.net was formed to provide services, software solutions, and information to the online publishing community.

The company was formed in March 1999 through the merger of three businesses: Copyright Management International (CMI), Square West Management, and Square West Music. Founding co-chairmen are Tim Smith, president/CEO; Christy DiNapoli, content marketing and management; Dean Migchelbrink, content and technology development; and Doug Grau, content development and distribution.

"Doug, Christy, Dean, and I all attended Belmont University [in Nashville] together, and we all developed specific areas of expertise in the music industry," says Smith. "We saw the advantages of bringing that diversity into one company. We share a common passion and love for music, and we wanted to do something different to take advantage of Internet opportunities."

Smith says Copyright.net is an effective merger of new technology and traditional brick-and-mortar revenue streams. "We get revenue through traditional means via services offered through CMI, and we also continue to manage the publishing company that Christy built [Square West Music]," he says.

### SEARCH AGENT

"One of the first things we noticed was a need for copyright owners to feel safe on the Net," says Smith, who notes that current royalty tracking devices, including water-

marking and encryption, weren't completely solving the problem.

"What we've done is automate the notification process," he says. Copyright.net's Copyright Agent is a fully automated software tool designed by the company to give copyright owners the ability to utilize the Digital Millennium Copyright Act (DMCA) across peer-to-peer networks and other digital environments to properly and legally license copyright work to those who are infringing.

Smith says Copyright Agent makes the issuing of notices by copyright owners and the response by ISPs and infringers a smoother process. In October, Copyright.net conducted a beta launch for about 80 of its 750 contracted publishing companies, sending out notices to the ISP community regarding infringers.

"It works, but right now it's more than the ISPs can handle," says Smith. "We're ahead of the curve, so we have taken a very cooperative approach in dealing with the ISPs. This is a new area of law, and it's requiring a lot of education. The major ISPs are familiar with the DMCA, but a lot of the second- or third-tier ISPs are not. They have no idea of safe harbor [exemption clause], so they're sitting ducks for copyright infringement."

The initial Copyright Agent launch picked up on a very long list of copyright infringements. "We identified over 1 million unauthorized uses for the 80 songs [one per company] we chose," says Smith.

As Copyright.net principals go through the process of educating ISPs on how to respond to copyright infringement, they also celebrate the potential of music online. "We see great potential in peer-to-peer, but what's required is general education about copyrights for owners to protect their works without squelching the technology," says Grau. "We believe consumers are willing to pay a fair price for music, and we don't

believe everyone sharing files is opposed to paying a fair price. It has to be safe, but to squelch this would be a missed opportunity for the industry."

### INDUSTRY RESPONSE

Smith says Copyright.net and Copyright Agent have received an "excellent reaction" from the copyright community. Observers of copyright law have also been impressed.

"I saw [Copyright.net] make their demonstration to the House and Senate [last summer], so I've seen it work," says Ralph Oman, former register of copyrights for the U.S. and currently adjunct professor of Copyright Law at George Washington University. "[Copyright Agent] fills a need. It legitimizes the peer-to-peer community, which is like millions of salesmen selling product in an environment where copyright owners get paid."

The reaction from the ISP community has understandably been much more cautious. "They want their immunity under the DMCA, because they can't afford to be held liable for copyright infringement," says Smith. "If they can't comply, they literally could be put out of business. It is in the ISPs' interest to look at technological solutions that would help them maintain their compliance under the DMCA."

If an ISP is identified as an infringer per one of its subscribers on a particular song, the ISP is sent legal notice and is required under law to expeditiously remove access to the particular work. The ISP is then required to forward that notice to the infringing subscriber.

"If they refuse we could hold them responsible for vicarious copyright infringement, which could be as high as \$150,000 per occurrence," says Smith. "The damages are significant, and the consumer could also be liable for the same damages. The law does not discriminate."

That said, Smith adds that Copyright.net is not out to beat ISPs and consumers over the head with the law.



ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM	ASCAP) WBM	HL/WBM
16 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL	42 RIGHT WHERE I NEEDED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL	25 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/May Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
9 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	73 SANTA'S GOT A SEMI (Sydney Erin, BMI/Pat Price, BMI)	40 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
47 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)	54 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)	70 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI) HL
75 LONG SLOW BEAUTIFUL DANCE (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Farm Thang, BMI/See Dick Write Music, BMI) HL	68 SHE IS (Mike Curb, BMI/Hal Ketchum, BMI)	29 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
62 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL	45 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL	52 WHERE ARE YOU CHRISTMAS? (WB, ASCAP/Universal, ASCAP/Blue Sky Rider, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Songs Of Universal, BMI)
34 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM	55 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL	43 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
22 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	71 SHOULD SHUT UP (Twin Spurs, BMI/There's One, ASCAP/For Ice Cream, ASCAP)	30 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
38 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	19 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	4 WITHOUT YOU (Scrap'n' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
17 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP) WBM	65 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)	46 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
2 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	41 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI)	8 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
44 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM	18 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM	32 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
37 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM	24 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM	31 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)
66 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP)	64 WARM & FUZZY (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI)	23 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL
51 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String,	1 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
	20 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI)	

DECEMBER 9, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW		1	<b>No. 1/Hot Shot Debut</b>		
				TIM MCGRAW	GREATEST HITS	1
<b>Greatest Gainer</b>						
2	2	2	55	FAITH HILL	BREATHE	1
<b>Pacesetter</b>						
3	3	3	65	DIXIE CHICKS	FLY	1
4	1	1	3	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	1
5	4	4	23	BILLY GILMAN	ONE VOICE	2
6	6	8	6	BILLY GILMAN	CLASSIC CHRISTMAS	6
7	5	5	9	KENNY CHESNEY	GREATEST HITS	1
8	7	6	9	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	2
9	8	7	17	SOUNDTRACK	COYOTE UGLY	1
10	9	9	27	LEE ANN WOMACK	I HOPE YOU DANCE	1
11	17	24	9	SHEDAISI	BRAND NEW YEAR	11
12	16	17	81	SHEDAISI	THE WHOLE SHEBANG	6
13	10	12	7	SARA EVANS	BORN TO FLY	8
14	15	16	17	JO DEE MESSINA	BURN	1
15	12	10	18	AARON TIPPIN	PEOPLE LIKE US	5
16	19	26	7	LONESTAR	THIS CHRISTMAS TIME	16
17	14	11	10	GEORGE STRAIT	GEORGE STRAIT	1
18	13	15	8	TRAVIS TRITT	DOWN THE ROAD I GO	8
19	21	20	78	BRAD PAISLEY	WHO NEEDS PICTURES	13
20	20	18	78	LONESTAR	LONELY GRILL	3
21	11	14	82	TIM MCGRAW	A PLACE IN THE SUN	1
22	22	22	56	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	9
23	18	13	4	DWIGHT YOAKAM	TOMORROW'S SOUNDS TODAY	7
24	23	21	11	EMMYLOU HARRIS	RED DIRT GIRL	5
25	44	57	4	VARIOUS ARTISTS	A COUNTRY SUPERSTAR CHRISTMAS III	25
26	29	31	38	GEORGE STRAIT	LATEST GREATEST STRAIGHTEST HITS	1
27	24	19	58	ANNE MURRAY	WHAT A WONDERFUL WORLD	4
28	25	—	2	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES	25
29	28	32	57	ALAN JACKSON	UNDER THE INFLUENCE	2
30	26	25	4	JAMIE O'NEAL	SHIVER	22
31	34	39	25	RASCAL FLATTS	RASCAL FLATTS	14
32	30	30	81	KENNY ROGERS	SHE RIDES WILD HORSES	6
33	32	34	40	PHIL VASSAR	PHIL VASSAR	23
34	33	27	6	BILLY RAY CYRUS	SOUTHERN RAIN	13
35	37	36	10	TERRI CLARK	FEARLESS	8
36	27	23	6	JOHNNY CASH	AMERICAN III: SOLITARY MAN	11
37	38	37	63	MARTINA MCBRIDE	EMOTION	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	40	43	8	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
39	42	41	43	KEITH URBAN	KEITH URBAN	18
40	39	38	53	REBA MCENTIRE	SO GOOD TOGETHER	5
41	31	28	7	MERLE HAGGARD	IF I COULD ONLY FLY	26
42	47	50	86	JOHNNY CASH	16 BIGGEST HITS	18
43	35	35	3	SAWYER BROWN	THE HITS LIVE	35
44	36	33	8	KENNY ROGERS	THERE YOU GO AGAIN	17
45	43	42	15	RODNEY CARRINGTON	MORNING WOOD	18
46	45	46	14	BILL ENGVALL	NOW THAT'S AWESOME	14
47	41	51	4	RANDY TRAVIS	INSPIRATIONAL JOURNEY	41
48	46	47	57	GARY ALLAN	SMOKE RINGS IN THE DARK	9
49	49	40	4	BRYAN WHITE	GREATEST HITS	25
50	54	48	32	SOUNDTRACK	WHERE THE HEART IS	18
51	50	58	31	ROY D. MERCER	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
52	58	56	57	LEANN RIMES	LEANN RIMES	1
53	51	49	86	MONTGOMERY GENTRY	TATTOOS & SCARS	10
54	56	54	32	VINCE GILL	LET'S MAKE SURE WE KISS GOODBYE	4
55	52	53	77	CHRIS LEDOUX	20 GREATEST HITS	17
56	62	63	91	KENNY CHESNEY	EVERYWHERE WE GO	5
57	55	55	30	CHAD BROCK	YES!	17
58	RE-ENTRY	4		PATSY CLINE	THE ULTIMATE COLLECTION	49
59	65	67	32	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	17
60	57	64	61	CLINT BLACK	D'LECTRIFIED	7
61	61	72	34	VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	36
62	60	62	17	THE KINLEYS	THE KINLEYS	18
63	64	59	17	CHRIS LEDOUX	COWBOY	17
64	48	44	15	ELVIS PRESLEY	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
65	66	60	13	PATSY CLINE	STRONG HEART	13
66	73	71	58	JEFF FOXWORTHY	GREATEST BITS	17
67	59	66	5	CHRIS CAGLE	PLAY IT LOUD	59
68	53	45	25	RONNIE MILSAP	40 #1 HITS	28
69	71	52	35	TRISHA YEARWOOD	REAL LIVE WOMAN	4
70	RE-ENTRY	65		CLAY WALKER	LIVE, LAUGH, LOVE	5
71	70	68	46	MARK WILLS	PERMANENTLY	3
72	74	—	64	ALISON KRAUSS	FORGET ABOUT IT	5
73	63	61	80	DWIGHT YOAKAM	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
74	67	75	34	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	36
75	68	74	34	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	37

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS	WIDE OPEN SPACES	148
2	3	GARTH BROOKS	THE MAGIC OF CHRISTMAS	12
3	4	MARTINA MCBRIDE	WHITE CHRISTMAS	29
4	2	SHANIA TWAIN	COME ON OVER	160
5	9	FAITH HILL	FAITH	136
6	5	BURL IVES	RUDOLPH THE RED-NOSED REINDEER	23
7	6	VINCE GILL	LET THERE BE PEACE ON EARTH	79
8	10	TRISHA YEARWOOD	THE SWEETEST GIFT	25
9	16	GEORGE STRAIT	MERRY CHRISTMAS WHEREVER YOU ARE	20
10	7	ALAN JACKSON	THE GREATEST HITS COLLECTION	266
11	13	REBA MCENTIRE	MERRY CHRISTMAS TO YOU	61
12	8	GARTH BROOKS	DOUBLE LIVE	106
13	11	BROOKS & DUNN	THE GREATEST HITS COLLECTION	167

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	18	REBA MCENTIRE	SECRET OF GIVING: A CHRISTMAS COLLECTION	19
15	15	PATSY CLINE	HEARTACHES	102
16	22	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	28
17	20	GEORGE STRAIT	MERRY CHRISTMAS STRAIT TO YOU	59
18	12	TIM MCGRAW	EVERYWHERE	182
19	17	JOHN DENVER	THE BEST OF JOHN DENVER	127
20	14	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1	338
21	—	FAITH HILL	IT MATTERS TO ME	121
22	—	FAITH HILL	TAKE ME AS I AM	141
23	21	JO DEE MESSINA	I'M ALRIGHT	141
24	—	JOHN DENVER & THE MUPPETS	A CHRISTMAS TOGETHER	32
25	24	ALAN JACKSON	HONKY TONK CHRISTMAS	54

Catalog albms are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albms. 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.

# Radio Show Gives 'Poema' A Boost; Fito Paez To Perform In Argentina

WITHOUT A DOUBT, the most unusual occupant of the Billboard Hot Latin Tracks these days is Renán Almendárez's "Poema De Amor," which is a track of poetry recited over music. That in itself is a chart anomaly.

But the second part of the equation is Almendárez's status as Los Angeles' most-listened-to radio personality in the city's highest-rated radio station, KCSA 101.9 FM-La Nueva—which no doubt had something to do with the track's debuting at No. 8 last issue. (Since then, it's dropped to No. 30.)

Almendárez hosts KCSA's morning show—a mixture of jokes, advice, and impromptu dialogue—which is syndicated in 12 markets, according to his manager. Known for his humor, the radio host has already released a joke album on BMG US Latin. But he's also fond of reciting poetry on-air (he always carries a poetry tome with him). This, coupled with his popularity, led to a proposal from Fonovisa to record, of all things, a poetry album.



by Leila Cobo

"Spoken songs," says Almendárez. "Musicalized poems. We wanted to have at least three radio hits."

Whether that indeed happens, time will tell. But according to Fonovisa, the album, titled "Cosas De La Vida"—which includes poetry by various authors set to original music—has sold 23,000 copies since its Nov. 20 release.

Beyond Almendárez's popularity, the album may have tapped into the Latin audience's long-standing affinity for the spoken word. Just last year, Warner Music Chile released "Marinero En Tierra: Tributo A Neruda," a spoken-word album of poetry by Pablo Neruda, which was recorded by an all-star cast that included Alejandro Sanz, Maná, and

Miguel Bosé. And in Brazil, former TV newscaster Cid Moreira sells hundreds of thousands of copies of his albums, which consist of biblical psalms.

What Almendárez wanted to do was reinvent the tradition of poetry recitation, with a popular twist. "If anyone can know what sells, it's me," says Almendárez, who hawks many products on his show. "I'm on the radio every day, and I can see what people need. And I knew they needed this." Almendárez has just begun an in-store promotional tour and has already filmed a video of "Poema."

As for complaints that playing his own album on his show isn't exactly kosher (let's remember that everyone from Dr. Laura to Oprah hawks products on-air), Almendárez shrugs them off.

"If the audience wants to hear a track, I play it," he says. "Business is business."

**PAEZ'S FOLLOW-UP:** Fito Paez will perform material from *(Continued on next page)*

# Cuban Rap Act Orishas Returning Home

BY JUDY CANTOR

With gold records in Spain and France, Cuban hip-hoppers Orishas have garnered an enthusiastic following for the powerful mix of rap, rumba, and Cuban *son* heard on their debut album, "A Lo Cubano" (Cuban Style), recently released in the U.S. and parts of Latin America on Universal/Surco.

It is the first Cuban rap band to achieve such international status, and this month the European-based émigré quartet plans to set another precedent: returning to Cuba to perform a series of concerts on the island.

"Our record is a declaration that a new generation of Cuban musicians exists and it's very powerful," says 24-year-old rapper Yotuel of Orishas, whose album includes a hip-hop version of the Buena Vista Social Club hit "Chan Chan" and cha-cha-cha samples from the venerable Orquesta Aragon. "Rappers in Cuba don't have the technical or financial means to make an album like ours. Orishas are going to show them how it's done."

Orishas formed in Paris after the group's members arrived separately in Europe through cultural exchange programs and decided to stay.

While other Cuban émigrés, notably jazz musicians, have recently returned to the island to visit and jam with their compatriots, this will mark the first time a Cuban band formed abroad will return to perform a series of scheduled concerts.

Orishas just finished a promotion-

*'Rappers in Cuba don't have the technical or financial means to make an album like ours. Orishas are going to show them how it's done.'*

- YOTUEL -

al and concert tour in clubs across the U.S. To travel to Cuba, the band members will have to be granted special visas by the Cuban government, and the appearances are being arranged by promoter Poder Latino, based in Barcelona, Spain, in conjunction with the government's Cuban Music Institute.

Pirated copies of "A Lo Cubano" have circulated among young music fans in Cuba since it was first released in Europe last year. The Cuban label Bis Music will put out the album this month, according to David Sandoval of Poder Latino. Bis will release low-priced cassettes accessible to the Cuban public, as well as CDs, most of which are purchased by foreigners visiting the island.

The first concert is slated for Dec. 21 in a Havana nightclub, according to Sandoval. Additional Havana dates, including one concert with the

Grammy-winning Cuban dance band Los Van Van, and dates in other cities are to follow.

While rap was originally viewed by Cuban officials as a subversive form of expression, the Yankee-influenced music has, curiously, emerged as a vehicle for cultural exchange and even detente.

The Havana Rap Festival celebrated its sixth year this past month with the New York-based duo Dead Prez and other special guests from the U.S.

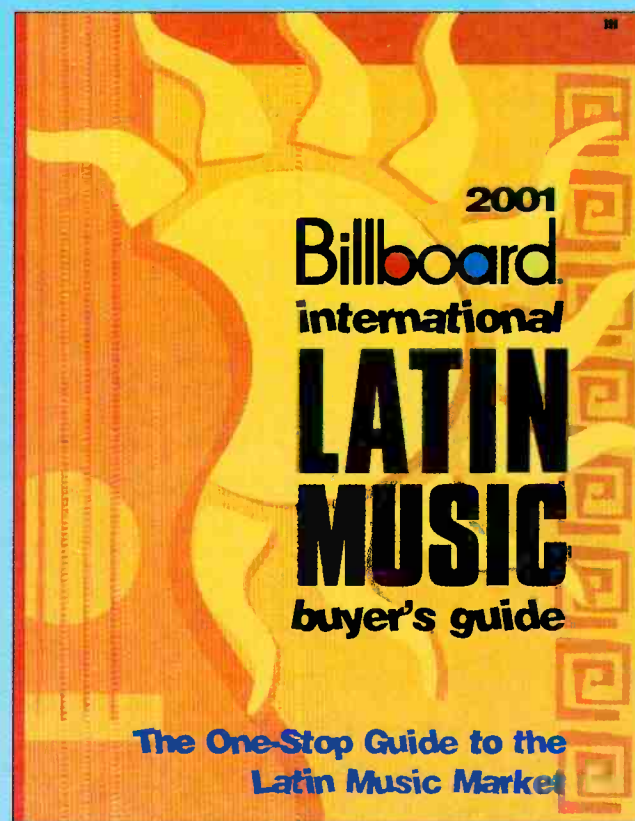
Last month, New York activist the Rev. Al Sharpton and Fidel Castro reportedly discussed the possibility of holding a hip-hop concert in Havana in the near future, headlined by American rap stars. Sharpton told the New York Daily News that the proposed event, devised while he lunched with Castro in Havana, "would show the strength of African-Americans in foreign policy" and "bring down the embargo."

Robbie Lear, director of Latin artists marketing for Universal, says it is that strong sense of identity that has made the music appealing to audiences outside of Cuba: "We believe Orishas can be a huge crossover success because it's hip-hop combined with traditional music."

Orishas agree. "Now we have a clearer vision of what life is like in both a Third-World country and a capitalist country," says Yotuel. "We write our songs most of all for Cuban youth, and we hope the hip-hop movement will grow in Cuba because of what we've accomplished."

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## LATIN NOTAS

(Continued from preceding page)

his newly released "Rey Sol" at Argentina's Estadio Obras Dec. 1-2. Paez's new disc—released Nov. 14 in Argentina and Nov. 21 in Uruguay, Paraguay, and Colombia—is the follow-up to his Latin Grammy-winning "Abre." Both albums were produced by Phil Ramone.

Paez has delayed the release of his album in the U.S. until late spring, pending the shooting of the film "Vidas Privadas," which he co-wrote and will direct. The movie will feature his wife, actress Cecilia Roth, who also appeared in Pedro Almodovar's Oscar-winning "Todo Sobre Mi Madre."

**FROM SPAIN:** ST-Hilo and Antena 3 TV have launched Akimusic, a new music portal that will have more than 100,000 CDs available for sale online in addition to downloadable music and music news... Spain's Sociedad General de Autores y Editores (SGAE) has released a Latin-rock dictionary—"Diccionario Del Rock Latino"—which includes 633 entries spanning half a century of the music in 24 countries. Compiled by music journalist Bruno Galindo, the tome will be taken to the International Book Fair in Guadalajara, Mexico... SGAE will also take "Calle 54," the Fernando Trueba film featuring some of Latin Jazz's most prominent figures—Chucho Valdés, Bebo Valdés, Michel Camilo, and Paquito D'Rivera among them—to the Havana Film Festival in December. Two of the film's featured artists (Valdés and Chano Domínguez) will give a

concert in conjunction with the film.

**IN BRIEF:** Former **Mano Negra** frontman **Manu Chao**—newly signed to Virgin Records—will play his first solo dates ever in the U.S. Dec. 14 and 16, in Hollywood and Anaheim, Calif., respectively. Chao, whose latest album, "Clandestino," was released on Ark 21 Records, will be accompanied by his band, **Radio Bemba Sound System**, which has been touring with him in Latin America... **Los Inquietos Del Norte** will go to the big screen in December when they begin shooting their first feature film, "Pero Le Entraban Las Balas," in the Mexican state of Michoacan. The movie will also feature an **Inquietos** track (yet to be determined) as its main theme... **José Feliciano** will perform his now-classic "Feliz Navidad" at the tree-lighting ceremony at the Lincoln Center in New York Dec. 4... Puerto Rican singer/songwriter **Ignacio Peña**, whose lovely debut "El Mundo Al Revés" was released by Universal, will open shows for **Neil Young** and **Oasis** in Buenos Aires and Caracas, Venezuela, in January 2001... Universal crooner **Luis Fonsi** will perform at the 2001 FedEx Orange Bowl halftime show in Miami Jan. 3, 2001, alongside **Lee Ann Womack**, **Chanté Moore**, and **soulDecision**.

**SHAKIRA REIGNS:** Colombian singer **Shakira** was the most-played artist on Chilean radio stations during the first quarter of this year, according to information compiled by Chile's Sociedad

Chilena del Derecho de Autor (SCD). The authors-rights organization established a list of the most-programmed artists in Chile from reportings of nearly 600 stations around the country. "Ojos Así," penned by Shakira and **Pablo Flores**, turned out to be the song that got the most airplay during that time period. **Madonna** holds second place with "American Pie." She is followed by Mexican **Luis Miguel**, who is in third place with "Amarte Es Un Placer," and **Christian Castro**, in fourth with "Por Amarte Así." Uruguayan singer **Natalia Oreiro** is fifth with "Me Muero De Amor." In the 11th-place spot, ballad singer **Pablo Herrera** was the most-played Chilean artist with "Besarte Despacio."

**CORRECTION:** Latin Notas incorrectly reported on Nov. 28 that **Estéfano** had produced "Paulina," the album by **Paulina Rubio**. The album was produced by **Chris Rodriguez** and **Marcello Azevedo** for **Estéfano Productions Group**.

*Sergio Fortuño contributed to this report. Leila Cobo can be contacted at 305-361-5279 or at lcobo@billboard.com.*

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)
2 <b>A PURO DOLOR</b> (EMOA, ASCAP)
27 <b>ABRAZAME MUY FUERTE</b> (BMG Arabella/San Angel)
12 <b>BORRACHO TE RECUERDO</b> (EMI April, ASCAP)
6 <b>CUANDO</b> (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
39 <b>CUANDO EL AMOR SE DANA</b> (J&N, ASCAP)
29 <b>CUANDO NADIE ME VE</b> (EMI April, ASCAP)
7 <b>CUANDO SEAS MIA [MISS ME SO BAD]</b> (Realsongs, ASCAP/WB, ASCAP)
22 <b>CUANDO UNA MUJER</b> (EMOA, ASCAP)
18 <b>DE PAISANO A PAISANO</b> (TN Ediciones, BMI)
18 <b>EL ULTIMO ADIOS</b> (World Deep Music, BMI/Sony/ATV Latin, BMI)
31 <b>EN CADA GOTA DE MI SANGRE</b> (EMI Blackwood, BMI)
33 <b>ENLOQUECEME</b> (Beechwood, BMI/Sony/ATV Latin, BMI)
13 <b>ENTRE TU Y MIL MARES</b> (Warner/Chappell)
9 <b>FUEGO EN EL FUEGO</b> (EMI)
35 <b>HISTORIA ENTRE TUS DEDOS</b> (Universal Musica, BMI)
24 <b>IMAGINAME SIN TI [IMAGINE ME WITHOUT YOU]</b> (Rubet, ASCAP/Universal, ASCAP/Marpot, ASCAP)
8 <b>INFIEL</b> (EMI April, ASCAP)
23 <b>LA BIKINA</b> (Peer Int'l., BMI)
26 <b>LLORAN LAS ROSAS</b> (Rubet, ASCAP/Universal Musica, ASCAP)
11 <b>ME GUSTA VIVIR DE NOCHE</b> (Flamingo, BMI)
36 <b>MI PRIMER AMOR</b> (Caribbean Waves, ASCAP)
38 <b>MY BABY YOU</b> (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)
40 <b>NO TE CAMBIO POR NINGUNA</b> (Warner/Chappell)
19 <b>PEGAME TU VICIO</b> (Cibao, BMI)
3 <b>POEMA DE AMOR</b> (Fonometric, ASCAP)
5 <b>POR AMARTE ASI</b> (Erami, ASCAP/Warner/Chappell)
25 <b>QUE SEPAN TODOS</b> (SACM Latin, ASCAP)
20 <b>SECRETO DE AMOR</b> (Edimusa, ASCAP)
3 <b>SHE BANGS</b> (A Phantom Vox, BMI/Warner-Tamerlane, ASCAP/Desmundo, ASCAP)
15 <b>SIN TU AMOR</b> (Sony Music, BMI)
4 <b>TE QUISE OLVIDAR</b> (BMG Songs, ASCAP)
17 <b>TE SONE</b> (Mas Music)
32 <b>TU Y LAS NUBES</b> (Peer Int'l., BMI)
28 <b>UN SUENO</b> (Not Listed)
21 <b>VEN A MI [RUN TO ME]</b> (Gibb Brothers, BMI/Careers-BMG, BMI)
16 <b>VEN CONMIGO (SOLAMENTE TU) [COME ON OVER BABY (ALL I WANT IS YOU)]</b> (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)
37 <b>WOW FLASH</b> (Linda Socapi, ASCAP)
14 <b>Y SIGUES SIENDO TU [YOU'RE STILL THE ONE]</b> (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)
1 <b>YO TE AMO</b> (Sony/ATV Latin, BMI/World Deep Music, BMI)
34 <b>YO TE VOY A AMAR [THIS I PROMISE YOU]</b> (Chi-Boy, ASCAP/Wixen, ASCAP)

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>► No. 1 ◀</b>					
1	1	2	9	<b>CHAYANNE</b> SONY DISCOS †	<b>YO TE AMO</b> ESTEFANO (ESTEFANO)
2 weeks at No. 1					
2	2	1	41	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A.JAEN (O.ALFANNO)
3	3	3	10	<b>RICKY MARTIN</b> COLUMBIA/SONY DISCOS †	<b>SHE BANGS</b> W.A.FANASIEFF, R.ROSA, D.CHILD (W.A.FANASIEFF, D.CHILD, R.ROSA, G.MORRIS, J.SERRA, D.LOPEZ)
4	7	8	7	<b>MDO</b> SONY DISCOS †	<b>TE QUISE OLVIDAR</b> A.JAEN (Y.MARRUFO, C.BAUTE)
5	4	4	19	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>POR AMARTE ASI</b> K.SANTANDER (E.REYES, A.MONTALBAN)
6	5	5	16	<b>RICARDO ARJONA</b> SONY DISCOS †	<b>CUANDO</b> R.ARJONA, A."CUCO" PENA (R.ARJONA)
<b>► GREATEST GAINER ◀</b>					
7	11	21	4	<b>SON BY FOUR</b> COLUMBIA/SONY DISCOS	<b>CUANDO SEAS MIA</b> R.WAKE (O.ALFANNO, Y.HENRIQUEZ, D.WARREN)
8	9	10	6	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN	<b>INFIEL</b> NOT LISTED (V.YUNES, CASTILLO)
9	10	19	4	<b>EROS RAMAZZOTTI</b> ARIOLA/BMG LATIN †	<b>FUEGO EN EL FUEGO</b> R.NOWELLS (E.RAMAZZOTTI, C.GUIDETTI, A.COGLIATI)
10	14	7	14	<b>LOS TIGRES DEL NORTE</b> FONOVISIA †	<b>DE PAISANO A PAISANO</b> E.HERNANDEZ /E. VALENCIA
11	23	23	5	<b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATINO	<b>ME GUSTA VIVIR DE NOCHE</b> NOT LISTED (M.QUINTERO, LARA)
12	15	11	10	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>BORRACHO TE RECUERDO</b> PRAMIREZ (J.V.FLORES)
13	18	17	12	<b>LAURA PAUSINI</b> WEA LATINA †	<b>ENTRE TU Y MIL MARES</b> A.CERRUJI (I.BALLESTEROS, B.ANTONACCI)
14	24	18	26	<b>ROGELIO MARTINEZ</b> DISCOS CISNE	<b>Y SIGUES SIENDO TU</b> TSANDOVAI (S.TWAIN, R.LANGE)
15	22	22	9	<b>PEDRO FERNANDEZ</b> MERCURY/UNIVERSAL LATINO †	<b>SIN TU AMOR</b> H.PATRON (D.HARRIS, D.TERRY, JR.)
16	16	12	13	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN †	<b>VEN CONMIGO (SOLAMENTE TU)</b> R.PEREZ (J.ABERG, P.REIN, R.PEREZ)
17	19	15	13	<b>EL COYTE Y SU BANDA TIERRA SANTA</b> EMI LATIN †	<b>TE SONE</b> E.PAEZ, J.A.LUGO RUBIO (J.SASUETA)
18	20	24	6	<b>PAULINA RUBIO</b> UNIVERSAL LATINO †	<b>EL ULTIMO ADIOS</b> ESTEFANO (ESTEFANO)
19	25	30	5	<b>EDDY HERRERA</b> J&N	<b>PEGAME TU VICIO</b> M.TEJADA (E.SAMUEL)
20	13	9	32	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>SECRETO DE AMOR</b> J.SEBASTIAN (J.SEBASTIAN)
21	12	14	9	<b>OSCAR DE LA HOYA</b> EMI LATIN †	<b>VEN A MI</b> R.PEREZ (R.GIBB, B.GIBB, M.GIBB)
22	21	20	16	<b>MELINA LEON</b> SONY DISCOS	<b>CUANDO UNA MUJER</b> A.JAEN (O.ALFANNO)
23	6	6	9	<b>LUIS MIGUEL</b> WEA LATINA †	<b>LA BIKINA</b> L.MIGUEL (R.FUENTES)
24	27	26	22	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>IMAGINAME SIN TI</b> R.PEREZ (R.PEREZ, M.PORTMANN)
25	29	35	6	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>QUE SEPAN TODOS</b> PAGUIAR (J.RAMIREZ)
26	35	29	13	<b>DOMINIC</b> PRESTIGIO/SONY DISCOS †	<b>LLORAN LAS ROSAS</b> A.FERNANDEZ, R.GONZALEZ (A.MATHEUS)
27	38	—	2	<b>JUAN GABRIEL</b> ARIOLA/BMG LATIN	<b>ABRAZAME MUY FUERTE</b> E.MAGALLANES (J.GABRIEL)
28	40	—	2	<b>LOS ANGELES DE CHARLY</b> FONOVISIA †	<b>UN SUENO</b> I.RODRIGUEZ (G.AVIGLIANO)
29	17	16	11	<b>ALEJANDRO SANZ</b> WEA LATINA †	<b>CUANDO NADIE ME VE</b> E.RUFFINENGO (A.SANZ)
30	8	—	2	<b>RENAN ARMENDAREZ COELLO</b> FONOVISIA †	<b>POEMA DE AMOR</b> J.F.SCHIANTELLI (J.F.SCHIANTELLI)
31	28	25	19	<b>CONJUNTO PRIMAVERA</b> FONOVISIA †	<b>EN CADA GOTA DE MI SANGRE</b> J.GUILLEN (J.DE JESUS PINEDA RAMOS)
32	36	33	12	<b>LUPILLO RIVERA</b> SONY DISCOS	<b>TU Y LAS NUBES</b> PRIVERA (J.A.JIMENEZ)
33	26	27	7	<b>OV7</b> SONY DISCOS †	<b>ENLOQUECEME</b> L.CERONI (L.CERONI, E.GRENCI, O.SCHWEBEL)
34	30	34	6	<b>'N SYNC</b> JIVE †	<b>YO TE VOY A AMAR</b> R.MARX (R.MARX)
35	31	—	12	<b>MICKEY TAVERAS</b> KAREM/UNIVERSAL LATINO	<b>HISTORIA ENTRE TUS DEDOS</b> M.TAVERAS (L.MASSIMO, G.GRIGNANI)
36	32	32	6	<b>KEVIN CEBALLO</b> RMM	<b>MI PRIMER AMOR</b> I.INFANTE (W.DUVAL)
37	<b>NEW</b>	—	1	<b>ELVIS CRESPO</b> SONY DISCOS †	<b>WOW FLASH</b> J.DUCLERC (R.BARRERAS)
38	<b>RE-ENTRY</b>	—	2	<b>MARC ANTHONY</b> COLUMBIA †	<b>MY BABY YOU</b> W.A.FANASIEFF, D.SHEA (M.ANTHONY, W.A.FANASIEFF)
39	37	31	12	<b>RIKARENA</b> J&N/SONY DISCOS	<b>CUANDO EL AMOR SE DANA</b> B.CEPEDA (B.CEPEDA)
40	34	28	6	<b>LUIS FONSI</b> UNIVERSAL LATINO †	<b>NO TE CAMBIO POR NINGUNA</b> V.RENN (FDE VITA)

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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# LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

## Rock En Español Takes Off On Tour

### Audiences Grow As Bookings Build

BY RAY WADDELL

While rock en español has much room to grow before reaching mainstream touring success, the genre has already won many battles and is making serious headway in the war. Ground is being broken in many markets through steady effort from rock en español's top acts, as well as through increasingly successful package tours, such as Watcha and Revolución.

"There has definitely been growth in attendance numbers for the bands, and there is also growth outside the traditional avenues," says Darryl Eaton, who is with Creative Artists Agency in Los Angeles, agent for the Watcha Tour. "Anglo promoters are more interested than ever, and sponsors are showing a larger level of interest in rock en español tours and artists."

Others working within the genre agree. "A lot of promoters are finding rock en español to be real," says Steve Ferguson, agent with ArtistDirect, which books Revolution. "More mainstream Anglo promoters are starting to prick up their ears a little bit."

#### WATCH THIS

Slow but steady growth was seen on this year's Watcha tour, a multi-act rock en español package that went out for the second time in 2000. This year's Watcha featured Cafe Tacuba, Molotov, Enanitos Verdes and Ozomatli. Watcha wrapped Aug. 27 in Miami.

"Except in Texas, where our numbers were relatively flat, most of the shows on this year's Watcha tour saw 30% to 40% improvement," says Eaton, who, along with Vans Warped producer Kevin Lyman and Latino band manager Jorge Mondragon, created Watcha. "L.A., San Francisco and San Diego all saw big improvements, Denver saw a nice increase, and in Chicago we sold out the Aragon Ballroom."

New York was another Watcha sellout. "We had competing promoters tell us in New York that there were as many as 1,500 people outside the venue who couldn't get in," Eaton notes. "In South Florida last year, we only had 400 people; this year we did 1,400. Those may seem like small numbers, but not for this tour. I always tell people that the first year of Watcha did better than the first year of Warped."

#### ONGOING REVOLUCION

Revolución, the brainchild of top rock en español group Jaguares' Saul Hernandez and Alfonso Andre, is out for the fourth time in 2000. This year, the tour features headliners Jaguares, with breaking Latin rock acts Lysa Flores, Julieta Venegas, Jumbo, La Gusana Ciega and Frequency.

Revolucion kicked off with a 90%-capacity two-night stand at the Chicago House Of Blues Oct. 17-18. "We're working about half with independent Latin rock promoters and half with mainstream Anglo promoters like House Of Blues and SFX," says Ferguson. "More people are paying attention to this as an emerging style of music, in both an artistic and commercial sense."

While rock en español has made serious inroads with mainstream venues and promoters in markets with strong Hispanic demos, the heartland is another story. That situation, however, is changing.

"We're building in certain markets like Denver and the San Francisco/San Jose area," says Eaton. "Chicago has traditionally been a strong Latin market, and some of the areas around it are starting to get a scene."

Other markets are coming around. "With Watcha, we did OK in places like Detroit and Worcester [Mass.]—not huge numbers, but decent," says Eaton.

In markets like L.A., rock en español has an established following. "We do fantastic with it," says John Pantle, talent buyer for House Of Blues clubs

in Los Angeles, Las Vegas and Anaheim, Calif. "In L.A., we're averaging 90% capacity on all of our [rock en español] shows. We've found it to be an intrinsic part of our musical calendar at both the club and at the Universal Amphitheater."

HOB bought in to the genre early on, Pantle adds. They've had huge success promoting rock en español bands such as Maná, Jaguares, La Ley, Los Fabulosos Cadillacs, Maldita Vecindad and Molotov, as well as packages like Watcha and Revolución.

"We sold out Watcha at the amphitheater," Pantle points

Continued on page LM-14



Molotov



Los Fabulosos Cadillacs

## WOMEN WHO ROCK

### — en español

The Female Element Is Being Seen And Heard

BY LEILA COBO

At a recent New York concert, Aterciopelados singer Andrea Echeberry—dressed in a long, silver laée skirt and white platform tennis shoes—chided her audience's whistling when she removed a short, bolero jacket to bare a revealing halter-top.

"Judge the essence and not the appearance," she said with a laugh, quoting one of her best-known songs.



Andrea Echeberry

The quip was delivered with humor, but the message was quite real. If rock, contrary to pop, is the realm of content over appearance, nowhere is this more clearly delineated than among the current crop of Latin rockers—sexy, uniquely stylish and singularly intent on having neither looks nor gender override their message and music.

This, in itself, is not new. Women have been playing rock en español for decades on their own terms. But now, for possibly the first time, they are doing so in significant numbers, and, more than ever, people are listening.

Aterciopelados, for example, who has been nominated for Grammy awards in the Latin rock/alternative category, headlined this year's Watcha Tour, and women—Julieta

Continued on page LM-10

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## What's Rockin' On Radio



Ricardo Arjona

### LATIN POP AIRPLAY TITLES

- 1 CUANDO—Ricardo Arjona—Sony Discos
- 2 A PURO DOLOR—Son By Four—Sony Discos
- 3 VEN CONMIGO (SOLAMENTE TU)—Christina Aguilera—RCA/BMG Latin
- 4 CUANDO UNA MUJER—Melina León—Sony Discos
- 5 POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- 6 IMAGINAME SIN TI—Luis Fonsi—Universal Latino
- 7 COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
- 8 SHE BANGS—Ricky Martin—Columbia/Sony Discos
- 9 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 10 ENTRE TU Y MIL MARES—Laura Pausini—WEA Latina
- 11 CUANDO NADIE ME VE—Alejandro Sanz—WEA Latina
- 12 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 13 YO TE AMO—Chayanne—Columbia/Sony Discos
- 14 LA BIKINA—Luis Miguel—WEA Latina
- 15 SI TE VAS—Alejandro Fernández—Sony Discos
- 16 VEN A MI—Oscar De La Hoya—EMI Latin
- 17 JURAME—Gisselle—Ariola/BMG Latin
- 18 REGRESA A MI—Thalia—EMI Latin
- 19 LO HARE POR TI—Paulina Rubio—Universal Latino
- 20 INFIEL—Rocío Durcal—Ariola/BMG Latin
- 21 YO TE CONFIESO—Anthony Maldonado—J&N/Sony Discos
- 22 ATADO A TU AMOR—Chayanne—Sony Discos
- 23 LA BOMBA—Azul Azul—Sony Discos
- 24 A ESCONDIDAS—Emanuel Ortega—Fonovisa
- 25 NUNCA SUPE MAS DE TI—Jessica Cristina—RCA/BMG Latin
- 26 TE QUISE OLVIDAR—MDO—Sony Discos
- 27 JUMPIN', JUMPIN'—Destiny's Child—Columbia
- 28 ENLOQUECEME—OV7—Sony Discos
- 29 ENTRE TU Y YO—Jyve V—EMI Latin
- 30 CUANDO YA NO ME QUIERAS—Pablo Montero—Ariola/BMG Latin
- 31 Y DALE—Limi-T 21—EMI Latin
- 32 COMO DUELE—Victor Manuelle—Sony Discos
- 33 GOZAR LA VIDA—Julio Iglesias—Columbia/Sony Discos
- 34 A UN MINUTO DE TI—Mikel Erentxun—WEA Latina
- 35 MUSIC—Madonna—Maverick/Warner Bros.
- 36 UN LUGAR CELESTIAL—Jaci Velasquez—Sony Discos
- 37 DONDE ESTA LA VIDA—Francisco Cespedes—WEA Latina
- 38 AMAME COMO SOY—DKDA—EMI Latin
- 39 POR SIEMPRE TU—Christina Aguilera—RCA/BMG Latin
- 40 POR TU AMOR—Charlie Zaa—Sonolux/Sony Discos

### LATIN TROPICAL/SALSA AIRPLAY TITLES

- 1 VEN CONMIGO (SOLAMENTE TU)—Christina Aguilera—RCA/BMG Latin
- 2 YO TE CONFIESO—Anthony Maldonado—J&N/Sony Discos
- 3 LLORAN LAS ROSAS—Dominic—Prestigio/Sony Discos
- 4 COMO DUELE—Victor Manuelle—Sony Discos
- 5 CUANDO UNA MUJER—Melina Leon—Sony Discos
- 6 CUANDO—Ricardo Arjona—Sony Discos
- 7 IMAGINAME SIN TI—Luis Fonsi—Universal Latino

## The Other Side Of The Latin Revolution

The Surco/Universal joint venture, with producer Gustavo Santaolalla at the helm, proves that commercial success can also be edgy.

BY ENRIQUE LOPETEGUI

As the producer with the most classic rock en español records under his belt, a Grammy Latino, the most impressive roster of Spanish-speaking alternative bands on the planet and a new five-year, multimillion dollar deal with Universal, Gustavo Santaolalla (who owns the label Surco) is the creative leader of the most promising and eclectic style of Latin music.

If there is talk of a "rock en español revolution," Santaolalla is responsible for much of it. His were the first high-quality albums (by international standards) in the history of rock en español, and his was the first international label of rock en español with enough artistic taste—and financial backing—to attempt and to succeed at a truly global movement that continues to grow at amazing speed.

"Our idea was always to sign artists who could transcend their country of origin," says Santaolalla, who, along with partner Anibal Kerpel, was the first in rock en español to earn points against royalties as producer. "That's a difference from the industry's old school, which mandated that the artists always had to sell in their own country first. But in order to break into the U.S. market, it shouldn't matter whether you sold a lot of records in Argentina, for example. The important thing is [for the act] to have a history and a strong musical concept."

The beginning of Surco could not have been more successful: Mexico's Molotov, the first signing, sold more than a million copies (including 40,000 in Germany), with virtually no airplay whatsoever. Impressive sales for the other acts paved the way for renewals in the Surco/Universal joint-venture, as well as a separate publishing deal for Santaolalla's own compositions.

Santaolalla's association with Universal dates back to 1997, when Universal CEO and president Zach Horowitz—who had been looking for the ultimate Latin alternative producer for some time—established contact with Santaolalla and quickly became convinced that the Argentine was the man



Gustavo Santaolalla

he needed to start this joint-venture.

Since the original three-year deal, Surco's roster has evolved from being just a Santaolalla-produced rock en español label, to a solidly eclectic list that includes associations with other labels and production teams. These include Puya, a Puerto Rican hardcore rap/Latin quartet (Surco/MCA), Argentina's indie act El Otro Yo (Besótico/Surco) and Cuban roots rappers Orishas (EMI for Europe, Surco in the rest of the world).

"Everything that Gustavo has brought us so far, regardless of sales—and he's had lots of sales—has been unique and special," says Horowitz. "There were a lot of other companies who were interested in taking him away from us, but I always felt that the relationship Gustavo has with our company and the success that we had as partners would ultimately lead him to re-sign with us."

Next for Santaolalla is the third album (and first for Surco) from Argentine rocker Erica García, a project with the Kronos Quartet, the February/March release of Bersuit Vergarabat's *Hijos del Culo* (the No. 1 local act since its October release in Argentina) and more work on soundtracks. He recently scored the music and produced the soundtrack for the acclaimed Mexican film "Amores Perros." The Surco double-CD is about to go platinum in Mexico.

"I'm very proud of every single record we've released," says Santaolalla about his 10-artist roster. "It's a delicate balance [between art and commerce], but so far it's been great."

But Santaolalla doesn't discard the possibility of expanding even more. "I think this is a business and you create different things," he says. "For example, at this moment, I'm looking for other types of associations that could take care of other types of things. [Even if it is not an alternative act], if I see something that is valid, that is real and that I think could have commercial potential, I wouldn't have a problem being associated with it—as an entrepreneur, not necessarily a producer." ■



Christina Aguilera

- 8 COMO ME DUELE PERDERTE—Gloria Estefan—Epic/Sony Discos
- 9 SHE BANGS—Ricky Martin—Columbia/Sony Discos
- 10 MUEVELO—Rey Ruiz—Bohemia/Universal Latino
- 11 Y DALE—Limi-T 21—EMI Latin
- 12 HISTORIA ENTRE TUS DEDOS—Mickey Taveras—Karen/Universal Latino

- 13 QUE MAS TU QUIERES DE MI—Tito Rojas—M.P./Sony Discos
- 14 MI PRIMER AMOR—Kevin Ceballos—RMM
- 15 CUANDO EL AMOR SE DANA—Rikarena—J&N/Sony Discos
- 16 QUE SE YO—Luis Enrique—WEAcaribe/WEA Latina
- 17 JURAME—Gisselle—Ariola/BMG Latin
- 18 PEGAME TU VICIO—Eddy Herrera—J&N
- 19 VEN A MI—Oscar De La Hoya—EMI Latin
- 20 CUANDO NADIE ME VE—Alejandro Sanz—WEA Latina
- 21 POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- 22 MI NINA—Los Toros Band—Universal Latino
- 23 JUMPIN', JUMPIN'—Destiny's Child—Columbia
- 24 CASI PERFECTA—Michael Stuart—RMM
- 25 NUNCA SUPE MAS DE TI—Jessica Cristina—RCA/BMG Latin
- 26 ENTRE TU Y MIL MARES—Laura Pausini—WEA Latina
- 27 A PURO DOLOR—Son By Four—Sony Discos
- 28 ESPEJISMO—F2F—M.P./Sony Discos
- 29 LA NENA QUE ME ENAMORA—Albert Lee—WEA Latina
- 30 PARA SER REAL—Luisito Carrion—M.P./Sony Discos
- 31 LA BIKINA—Luis Miguel—WEA Latina
- 32 YO TE AMO—Chayanne—Columbia/Sony Discos
- 33 MUSIC—Madonna—Maverick/Warner Bros.
- 34 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos

Continued on page LM-4

# LATIN MUSIC 6 PACK

## WHAT'S ROCKIN'

Continued from page LM-3

- 35 AMAME COMO SOY—DKDA—EMI Latin
- 36 EL AMOR QUE TU ME DAS—Tito Rojas—M.P./Sony Discos
- 37 SI TE VAS—Alejandro Fernández—Sony Discos
- 38 ME LA PEGO PERO CON OTRA MUJER—Inocentes MC—Cutting
- 39 MY COMMANDING WIFE—Rabanes—Crescent Moon/Sony Discos
- 40 QUE VUELVA—Alex Bueno—J&N/Sony Discos



Banda El Recodo

### LATIN REGIONAL MEXICAN AIRPLAY TITLES

- 1 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 2 EN CADA GOTA DE MI SANGRE—Conjunto Primavera—Fonovisa
- 3 DE PAISANO A PAISANO—Los Tigres Del Norte—Fonovisa
- 4 Y SIGUES SIENDO TU—Rogelio Martínez—Discos Cisne
- 5 TE SONE—El Coyote Y Su Banda Tierra Santa—EMI Latin
- 6 PARA QUE QUIERES QUE VUELVA—Polo Urias Y Su Maquina Nortena—Fonovisa
- 7 ERAS TODO PARA MI—Los Temerarios—Fonovisa
- 8 A ELLA—El Poder Del Norte—Disa/EMI Latin
- 9 POR ENCIMA DE TODO—Limite—Universal Latino
- 10 TU Y LAS NUBES—Lupillo Rivera—Sony Discos
- 11 BORRACHO TE RECUERDO—Vicente Fernández—Sony Discos
- 12 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 13 EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- 14 NO PUEDO OLVIDAR TU VOZ—El Coyote Y Su Banda Tierra Santa—EMI Latin
- 15 EL COYOTE—Oro Norteño—Platino/Fonovisa
- 16 MENTIROSA—Los Rieleros Del Norte—Fonovisa
- 17 FUERTE NO SOY—Intocable—EMI Latin
- 18 SIN TI NO SE VIVIR—Los Angeles Azules—Disa/EMI Latin
- 19 EN QUE TRABAJA EL MUCHACHO—Los Huracanes Del Norte—Fonovisa
- 20 PA' QUE SON PASIONES—Tiranos Del Norte—P.O.W./Sony Discos
- 21 ME TRAES DE UN ALA—Banda La Costena—RCA/BMG Latin
- 22 TE QUIERO A TI—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 23 QUEMAME LOS OJOS—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 24 INGRATA SUERTE—Masizzo—Soundmex/Sony Discos
- 25 CUMBIA CON LA LUNA—Control—EMI Latin
- 26 SIN TU AMOR—Pedro Fernández—Mercury/Universal Latino
- 27 HOMBRE MUERTO—Banda El Limon—Fonovisa
- 28 LOS DOS ZACATECANOS—Banda Machos—WEAMex/WEA Latina
- 29 COMO ESTE LOCO—Julio Preciado Y Su Banda Perla Del Pacifico—RCA/BMG Latin
- 30 SENOR DIOS—El Plebe—Discos Arpeggio
- 31 COMO LE HAGO—Pesado—WEAMex/WEA Latina
- 32 EL TONTO QUE TE AMO—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 33 EL ORIGINAL—Los Originales De San Juan—EMI Latin
- 34 Y TE LO PIDO—David Olivarez—Ariola/BMG Latin
- 35 VEN—Los Traileros Del Norte—EMI Latin
- 36 ME CAISTE DEL CIELO—Julio Preciado Y Su Banda Perla Del Pacifico—Ariola/BMG Latin
- 37 QUE SEPAN TODOS—Pepe Aguilar—Musart/Balboa
- 38 ACARICIAME—Limite—Universal Latino
- 39 PRISION DE AMOR—Los Tigres Del Norte—Fonovisa
- 40 BUSQUENLA (ANTIDOTO)—Los Angeles De Charly—Fonovisa

The recaps in this edition of Latin Music 6 Pack cover the period starting with the Sept. 16 issue and ending with the Nov. 11 issue. All radio charts are compiled using Broadcast Data Systems (BDS) gross audience impressions. Titles receive points for each week they appear on the pertinent chart. The recaps are compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

## Artists Music

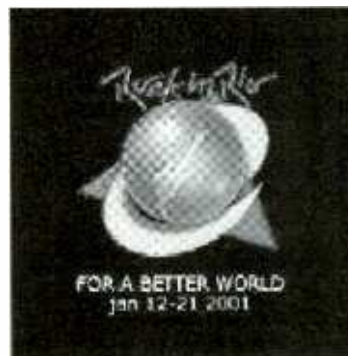


# Argentine Folk Rock, L.A. Labels And A Brazilian Festival

**LIVE ALBUMS ARE ALL THE RAGE** among Argentine rockers in this last quarter. Last August, classic rock 'n' roll band Ratones Paranoicos recorded its second live album in a 13-year career. The result is "Vivo Paranoico," released Oct. 20 through new label Tocka Discos, with distribution by Universal Music. The first single is a loud version of the hit "Rock Del Pedazo," with special guest Andrés Calamaro, who also contributed the bonus track "Para Siempre." In December, celebrating 15 years of success, BMG band Los Fabulosos Cadillacs released a live recording of its recent concerts. The shows took place at Obras stadium during October, before a tour that took the composers of "Matador" to Chile and Mexico. Blues band La Mississippi celebrates the release of its first live album, "Yo Estuve Ah," on Dec. 7 at Teatro Opera. The album was recorded for Cuatro Cabezas/Sony Music in August and includes special guests León Gieco, Gustavo Cordera (frontman of Bersuit Vergarabat) and Pity (singer of rock band Viejas Locas).

**ARGENTINE FOLK ROCKER** Fito Páez copped two Latin Grammys last September for his 1999 album, "Abre," on WEA Latina. But fans don't have to wait long for an encore. Páez says WEA will be releasing his follow-up disc, still untitled, in January 2001. As with "Abre," Producer Phil Ramone remains at the helm, but Páez promises his forthcoming effort will have a more offbeat edge than the duo's previous effort. The introspective, at times inflammatory, "Abre" won accolades for its lyrical depth but left some of the rockers' fans disappointed. His next album is more reminiscent of his zanier repertoire from the early and mid-1990s, featuring playful numbers like "Fierita Paranoica Suite," which he says is inspired by the gangster movie "Goodfellas," as well as "Rey Sol," a head-bopping song dedicated to his toddler son, Martin. Páez, who concluded his first North American tour in October, says a year on the road has also improved his sound in the studio. "This album was recorded after the band toured together for a year and a half, and nearly all the same musicians participated on the album," Páez says. "It makes for a more dynamic and interesting sound."

**LOS ANGELES-BASED LABEL** Fonovisa has announced the creation of two new labels: Melody Latina, dedicated solely to the pop artists on Fonovisa's roster, and Proamsa, a label for hip-hop artists. Both will be based out of Miami and distributed by Fonovisa. According to Fonovisa GM Gilberto Moreno, the move was designed to better focus on artists by genre. Fonovisa's current pop ros-



ter will fall in its entirety under Melody Latina, while Proamsa will launch with eight newly signed artists—D.J. Black, Latin Fresh, Tobi King, Tommy Real, El Comando, Los Dementes, The Creation and T.R.M. (The Reggae Masters). Fonovisa already has a third label, AD Records, which carries its tropical product.

**DESTON MUSIC**, the publishing company owned by partners Winston Simone, David Simone and songwriter Desmond Child, has officially opened its doors in Miami and Nashville.

Headquartered in New York since its inception in January 2000, Deston currently has seven writers (including Child)

in its three offices and plans to expand to 20 in the coming months. Recent signings to the company's roster include Anselm Douglas—writer of "Who Let The Dogs Out"—as well as the entire Baha Men troupe. During its brief, one-year existence, 25 Deston songs have made it onto various albums, a "stellar" record, according to Child.



Fito Páez

Peppers, Silverchair, R.E.M., Fernanda Abreu, Gilberto Gil, Daniela Mercury, Cassia Eller, Elba Ramalho, Milton Nascimento and Pato Fu Sandy & Junior. The action will take place in a 250,000-square-meter "City Of Rock" built specifically for the occasion. This edition of Rock In Rio is the third in 15 years and, once again, is organized by Brazilian impresario Roberto Medina. The catch this year is that a portion of all proceeds—from food sales to ticket sales—will go to local social agency Viva Rio, which is dedicated to providing educational opportunities to disadvantaged youth. "Through music, people can be awakened to strive for a different world," says Medina, who is planning to kick off the event with three minutes of silent reflection from concertgoers and media nationwide. "We have a combination of music, reflection and a concrete pact with the community." In addition, Medina is asking all artists to donate one item to be auctioned off for charity.

**MEXICAN ROCKER** Julieta Venegas, who's received critical acclaim for her sophomore effort, "Bueninventor" (BMG US Latin), has recorded, of all things, a bolero. The standard "Acariciame" will be included on the soundtrack of the film "Demasiado Amor," directed by Ernesto Rimoch. "It's the first time in my life that I've sung

Continued on page LM-8



Desmond Child



# COM

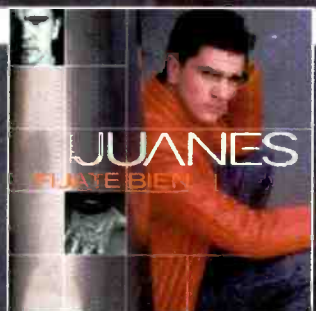


# ED

GRAMMY WINNERS AND LATIN ALTERNATIVE MOVEMENT PIONEERS **GUSTAVO SANTAOLALLA** AND **ANIBAL KERPEL** HAVE PRODUCED SOME OF THE MOST EXCITING AND ADVENTUROUS MUSIC BY ARTISTS SUCH AS CAFE TACUBA, MALDITA VECINDAD, CAIFANES, JULIETA VENEGAS, LOS PRISIONEROS, LEON GIECO, DIVIDIDOS, JUAN MOLINA AND MANY MORE. IN 1997 THEY CREATED **SURCO**, THE FIRST REGIONAL LABEL IN HISTORY DEDICATED TO HISPANIC ALTERNATIVE MUSIC. WITH WORLDWIDE CATALOGUE SALES OF MORE THAN 2,000,000 RECORDS, THE SOUNDTRACK FOR THE ACCLAIMED MEXICAN MOVIE "AMORES PERROS" AND NEW RELEASES BY **BERSUIT**, **JUANES** AND **ORISHAS**, **SURCO** INVITES YOU TO A MUSICAL TRIP LIKE YOU HAVE NEVER EXPERIENCED BEFORE.

## THE OTHER ALTERNATIVE

### NEW RELEASES



# LATIN MUSIC 6 PACK

## Not Yet Rockin' On The Radio

Hugely Popular In Argentina, Latin Rock Needs To Find Its Audience In The U.S.

By Leila Cobo

Latin alternative music has made it to major record labels. It's made it to the charts. It's made it to sold-out international tours. It's made it to worldwide recognition in the press and other media. But in what's become the bane of everyone involved in the movement, it's been almost completely absent from commercial radio, at least here in the United States.

The reasons for this—which range from the logical to the obtuse—have been fodder for endless discussion for at least the past five years. And while major inroads have not been made in radio, all that griping has resulted in a far more organized, cohesive and musically improved alternative Latin music movement that seems to be inevitably moving toward commercial recognition at all levels.

"The beauty is, it's not like we're trying to break 'La Macarena' and

that's the end of it," says veteran manager Tomás Cookman, who is also one of the founders of the Latin Alternative Music Conference and executive producer of radio show "The Red Zone." "There's a lot of great songs to come. It's not like we're doing it for a novelty. And there seems to be a growing professionalism within the [Latin] rock world in the U.S., which has already happened in Latin America. And over the years, it's become more serious."

Many liken what's happening with Latin alternative music in the U.S. to what happened here with alternative rock and hip-hop, both movements that went from being virtual renegades to profitable sectors of the music industry.

What frustrates many here is that bands that sell millions in Latin America—such as Molotov—



La Ley

cannot get heard north of the border. This has to do, partly, with the relative youth of the movement here, in contrast to many Latin nations that have grand traditions of rock en español.

### ALTERNATIVE ARGENTINA

Nowhere is this more obvious than in Argentina, where the movement goes back well over 30 years and where the amount of quality music is so massive, the top-rated station in the country—Mega 98.3 FM—plays only Argentine rock, 24 hours a day. The station, whose logo is "Sólo rock nacional," went on the air this past April and, since then, has stayed at the top of the ratings charts.

"Essentially, we talked to the people and found that there was no station specializing in the equivalent of rock en español, which has a subdivision there—if you go into the record store, you have a subdivision called rock nacional," says David Gleason, who served as consultant to Votiónis SA de Buenos Aires, the company that owns Mega. Gleason, who is also VP of Hispanic Broadcasting, says the concept worked because Argentina is different from other markets.

"The main thing is, for 34 years there has been rock nacional, and the music has been

very, very strong and powerful," he says. "There's also an identity of rock nacional—a freedom of expression, in a certain sense."

Although there is no other pure rock en español station in Argentina besides La Mega, there are others—as is the case in most of Latin America—who mix Spanish- and English-language rock, in addition to pop stations that blend different genres.

### FITTING INTO OTHER FORMATS

Why then, isn't there a similar format station in the U.S.? According to Gleason, there aren't enough listeners. "There's not enough lifestyle," he says. "People will say, 'Aterciopelados comes to the Watcha Tour and fills up the venue.' Well, a venue is five, six, 7,000 people. To sustain a radio format in Los Angeles, you need 400,000 to 500,000 listeners."

The alternative, says Gleason and others, is for rock en español—at least on a song-by-song basis—to find its way into both English-language rock stations and Spanish pop stations.

Such is the case with Super Estrella, 97.5 FM in Los Angeles, a top-40 station that programs everything from La Ley, Jaguares and Maná to Enrique Iglesias and Nek.

"We're a hit music station," says PD Haz Montana. "We've been

Continued on page LM-8

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The Most Successful  
Pop Rock Latin Band Ever

# LATIN MUSIC 6 PACK

## ROCKIN' ON THE RADIO

Continued from page LM-6

instrumental in breaking a lot of acts in Southern California, but never has it been judged on whether they're rock or dance or pop. It's been based on their mass appeal. People come to radio for entertainment, so our approach isn't to try to get too complicated with deciding if a song is too rock or too anything but in fact going to what we think our audience is going to like."

The problem, says Montana, is that labels themselves often don't aggressively promote tracks that can fall under the "rock" or "alternative" category, no matter how compatible with a station's format. This extends beyond radio to other media outlets.

"There isn't a lot of general support to help break acts," says Montana. "A lot of labels will come to us, dump CDs on our desks and think that we alone as a radio station have the responsibility to break new acts. There's no Spanish-language TV support on a lot of these groups. What it comes down to is, we're in a business. If somebody is bringing something new to us, we need to know the commitment of the label in making this act hit."

Facing all these barriers, Fernando Fazzari, an independent radio promoter and one of the first to take Latin alternative music to radio, opted to target college radio in the

early '90s. Today, he says, there are more than 160 weekly programs nationwide, including several on commercial stations, that play rock en español and other alternative Latin music.



Jaguares

There is no outlet for rock en español, 24 hours a day, because there is no label support and because, "Latin music, in general, is still in its beginnings in this country," says Fazzari. "We don't have a massive movement going on like country music." But the foundation is being laid.

A crucial development has been the CMJ Top 25 Latin Alternative chart, which, since last May, tracks the most-spun albums of the week

from an average of 30 reporting stations. Ranking is based on the number of spins and the wattage of the reporting station.

"This is helping build the infrastructure for a Latin alternative industry," says alternative editor Enrique Lavin, who supervises the Latin alternative section and charts. "We're able to see what stations play across the country. Second, labels who in the past sent their product blindly now know who's playing it and what album is doing well."

What this should translate to is better sales for labels that can now intelligently direct their efforts to areas where an album gets added airplay.

And it should all help the other radio component, increasing airplay in commercial English-language stations—some of which, like KROQ in Los Angeles, have already gone as far as inviting Latin bands to their morning shows.

"I definitely think they will be played on English stations," says Cookman, who is negotiating to take "The Red Zone" to an English-language commercial station. "So far, [programming directors] have had to find this music on their own. Imagine having a real campaign and putting ads in the magazines and making the bands available for the radio festivals. I think that's going to happen. The most important thing is people want it to happen." ■

## ARTISTS & MUSIC

Continued from page LM-4

a bolero," says Venegas. "I recorded two versions: one cabaret-style and one with a full orchestra. It was a lot of fun." Venegas, who is currently on tour with Jaguares, is also in negotiations with sister company Arista to tap into the alternative English market.

**L.A.-BASED MARIA FATAL**, one of the most popular rock en español bands in the U.S., formed MoFo Records and finally released its third album on Nov. 23. The recording was shelved when the band parted company with the now-defunct Aztlan Records and 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).

**MEXICO WAS THE SITE** of two massive year-end musical events. "Encuentro De Titanes," which took place in mid-November at the Azteca Stadium (capacity 120,000), brought together some of the country's best-known bands, as well as a host of big international artists, including Chayanne, Paulina Rubio, Los Tigres Del Norte,

Pepe Aguilar, Joan Sebastian, El Simbolo, La Ley, Alejandro Sanz and Lucero. Simultaneously, "Vive Latino 2000" kicked off its two-night stint the same evening. The giant rock en español fest gathered bands like Molotov, Los Fabulosos Cadillacs, La Castaneda, Los Auténticos Decadentes, Zurdok Panteón Rococo, Los Amigos Invisibles and Ely Guerra. Aside from the steady stream of approximately 30 bands, the festival will feature an exhibit of graffiti and photography.

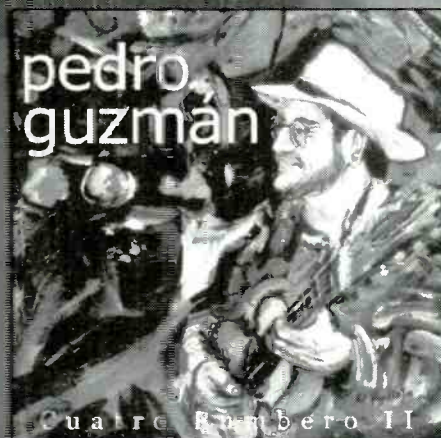
## PUBLISHING HOUSES

Sonointer (USA) and Promotora Internacional Sonolux (Sonointer) have sold their entire world catalog rights to Edimusa Publishing Group and Vander Music, Inc. for an undisclosed amount of money. Edimusa/Vander will now have the rights to claim and collect all royalties associated with the Sonointer catalogs. It includes the work of artists such as Carlos Vives, Wilson Choperena ("La Pollera Colorá"), Rafael Escalona, Lisandro Mesa and Jorge Villamil. Edimusa/Vander also owns the Mexican publishing catalog of Previsa (Discos Peerless Publishing) and TH Publishing and recently opened Vander Music in Argentina. ■

*Billboard's Latin Music 6 Pack is reported by Leila Cobo, Marcelo Fernandez Bitar, Karl Ross and Enrique Lopetegui.*



From  
Latin Jazz  
to Salsa,



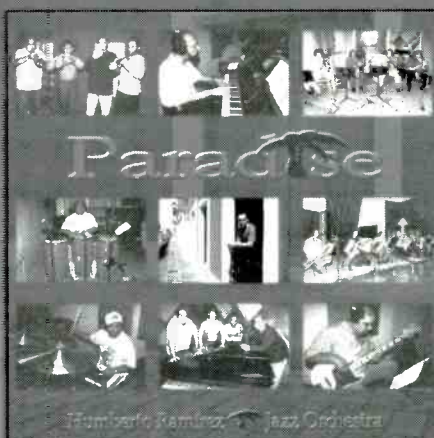
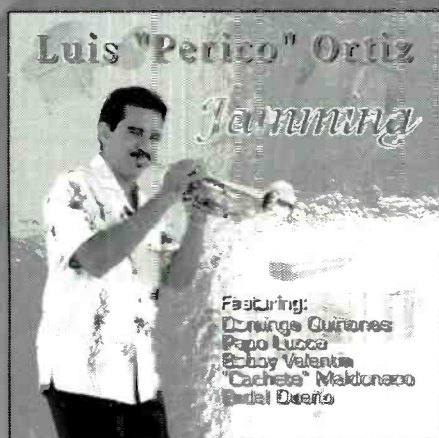
Voces del Milenio



Lalo Rodríguez	La Solución
Gilberto Santa Rosa	Març Anthony
Frankie Ruiz	Rey Ruiz
Eddie Palmieri	Willie Rosario
Víctor Manuelle	Luis Enrique
	y otros...

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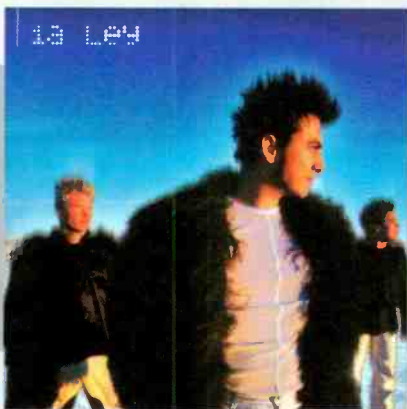


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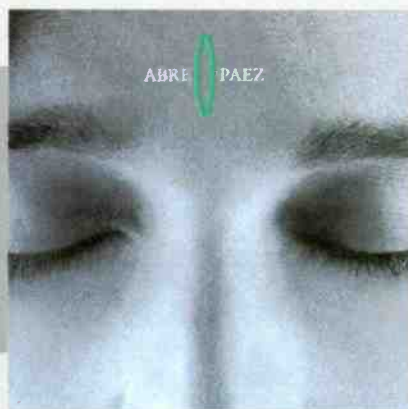
# In the world of Latin Rock

## There is one true force...

# The Artists



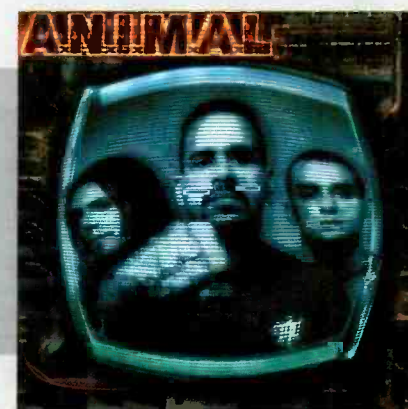
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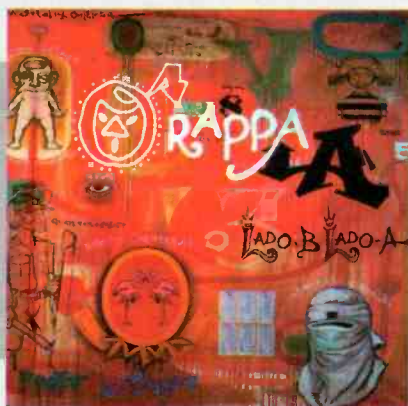
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# ROCKS

# LATIN MUSIC 6 PACK

## WOMEN WHO ROCK

Continued from page LM-1

Venegas and Lysa Flores—were part of the Revolución Tour at the end of the year. Venegas' newly released album, "Bueninvento," has been a regular on favorite lists nationwide, and Argentine Erica Garcia has just finished recording with members of Beck's band. María Gabriela Epumer, guitar player for Charly García and former member of multi-platinum '80s pop girl group Viuda E Hijas De Roque Enrol, has also released a sophomore disc, "Perfume," while singer/songwriter Claudia Brant is recording her first American album with producer Steve Lindsay (Billy Joel, Fishbone, Peter Gabriel). And there are, of course, names that blend pop and rock—like Alejandra Guzman and Shakira—who've sold in the millions. Shakira, in fact, graced the cover of a 1998 *Time* article, tantalizingly called "La Era De La Roquera."



Shakira

## FEMALE SHORTAGE

But despite these and other noteworthy names and projects, the choices to be had in female rock en español are still mighty slim; so much so that getting enough names to fill the Latin Grammy category for Best Female Rock Performance was a chore.

The reasons for this void, say some artists, are many. While

countries like Argentina and Mexico have a long tradition of rock, in other nations the movement is not even a decade old. This, in turn, has left labels at a loss as to how to market roqueros in general and female roqueras in particular. And rock, in any language, is still overwhelmingly the realm of men. In Latin America, while many women stand out in tropical and pop

music—with others writing and producing their material and even conceptualizing music and image—fewer do in rock, where "serious" musicians not only front



Lysa Flores

their own bands but write their own music.

"In Argentina, there are many groups that have women members, but few women are soloists," says Erica Garcia, who played with a punk trio, Mata Violeta, before going solo. "When you're in a group, you're part of a collective

process. When you go solo, you are totally responsible for what you say and everyone pays attention. And all of us—even women—are still very *machistas*. So it's very hard to break those rules and take charge and put your name on your things."

Still, when women do branch out on their own, they meet very little resistance.



Julieta Venegas

tagonists are all extremely successful.

But truth be told, Latin roqueras agonize about gender far less than their English-speaking counterparts. Lyrically, they are also less self-centered and self-absorbed; many of their songs talk about the more distressing reality around them. And even when they sing about love, they do so in different terms.

Also, adds Garcia, "you see a difference in the attitude. American women don't need to prove anything as women. It seems to me they don't need to take a stronger attitude. We Latinas display a stronger attitude, even if it's not what we set out to do. I may sing about love, but my attitude in doing so is very solid, like a storm."

## QUALITY NOT QUANTITY

This solidarity is part of what Garcia perceives as a mission to change the status quo. As more women write, play and produce rock en español, both the industry and the audience will begin to see them as the rule and not the exception.

"More than a mass movement of female rock, what I see are individual presences making a big difference," says Echeberry. "More important than having a lot of artists is having one girl making a good album. It's like a stimulus and an invitation to do more and better things."

Indeed, adds producer Gustavo Santaolalla, who worked on both Venegas' and Garcia's albums, if there is a trend among women doing rock en español, it's the fact that there is no trend.

"It really represents a more individualistic point of view," he says. "They're all looking for their own identity. If there is a common thread, it's trying to express a female vision of the world." ■

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# LATIN MUSIC 6 PACK

## The Coming Of Age Of Cafe Tacuba

With A Grammy Latino In Hand, The Band Is Ready For The Next Surprise

By Enrique Lopetegui

More effectively than any other rock en español band, Cafe Tacuba has achieved the miracle of a folkloric, electric and experimental mixture that has become one of the most promising world music sounds in the planet. The band's recent Grammy Latino win has officially recognized the career of what many consider to be the most significant Mexican rock band in history.

However, the bandmembers seem aloof. Neither the Grammy Latino win nor critical acclaim seem to distract them from their only interest—making music, something they've always done their own way, despite the early skepticism about the band.

"For a long time, people saw us as a joke," says singer Rubén Albarrán. "They even wondered whether we played on tracks, because they heard a drum but didn't see it, and they heard an electric guitar when all there was was an old Spanish guitar." But producer Gustavo Santaolalla's faith was a key factor in WEA Latina signing the unusual rock quartet in 1991. "Two major record labels passed on the band," says Santaolalla. "That's like passing on the Beatles. For a year and a half, we were shopping unsuccessfully."

Fresh from art school, Albarrán

(vocals), Emmanuel del Real (keyboards, drum machine), Josefo Rangel (acoustic guitar) and Quique Rangel (stand-up bass), recorded "Cafe Tacuba" (1992), a first album that immediately elevated them to the status of bands like Caifanes and Maldita Vecindad, which, for several years were the two main forces of



Cafe Tacuba

the new wave of Mexican rock produced in the mid- to late '80s. It is an impressive album that, nevertheless, has been outgrown by the band.

"It was our first time in the studio, and the result took us by surprise," says Albarrán. "Somehow, it is a pasteurized version of ourselves; our live sound was much rawer. But we see ["Cafe Tacuba"] with lots of affection."

The even more impressive "Re" (1994) was widely accepted as the

best record of the year, but the band would take an unexpected turn with the third outing.

The general idea is that they wanted to relax for a while and pay tribute to the hits they grew up with by releasing a compilation album they would record as a parenthesis before doing the group's actual third album. But "Avalancha De Exitos" (1996) was an instant hit that included memorable versions of classics like "Chilanga Banda" (a Mexico City rapped by Juan Jaime López), a fierce *huapango* version of Juan Luis Guerra's "Ojalá Que Llave Café" (originally a mid-tempo merengue) and a ska version of Leo Dan's "Cómo Te Extraño Mi Amor" (originally a standard romantic pop ballad), among several gems.

According to Albarrán, it was Santaolalla's idea to record the album. "Maybe the original songs we had at that time were considered kind of weak," Albarrán says. "Nevertheless, we loved the idea and decided to do it."

The album was the favorite in the Latin Alternative Grammy category in February of this year but lost to the Chris Perez band's "Resurrection," which surprised but didn't upset the band.

"Awards are something completely external to our work as a band," says Albarrán. "The people at the Grammys and at the Grammy Latino work very hard, and I think it's fine that [these awards] exist. But it would be wrong for us to be influenced by what [the Recording Academy] thinks of us."

Then came "Revés/Yosoy," a double-album with one instrumental CD ("Yosoy") and another of songs.

"We wanted to write the score for a science-fiction short," says Albarrán. "Then we thought, 'Is there any more science fiction than our lives here in Mexico?' That's how the concept of 'Revés' began."

"Revés" shows elements of Cafe Tacuba's previous albums, mixed in a more mature, ambitious musical setting. For those who helped Cafe Tacuba surpass the million mark in sales, it is not an easy album. Nevertheless, it is a masterpiece. The album (and its producer) justly earned a Grammy Latino as Best Rock Album in September.

Now the question is whether Tacuba will continue working with Santaolalla, who, after 10 years working with the band, has been dubbed as "the fifth Tacuba" by the Argentine press.

"Mostly it's up to them," says Santaolalla. "I'm far busier now, although one can always make time for a band like Tacuba. So far, it's been an incredible ride." ■

## Merchants & Marketing

### Musica Expo In Miami, A Specialist At CAA And Coca-Cola In Spanish

SPAIN'S LARGEST INDEPENDENT LABEL for alternative music, Subterfuge, has joined forces with major promoter and distributor Gran Vía Musical. Gran Vía has purchased 51% of Subterfuge's distribution arm, El Diablo, with the purpose of creating Spain's largest distributor of alternative music. With this move, Gran Vía Musical-El Diablo will take over all of El Diablo's catalog, which includes more than 60 independent music labels and artists, such as Mastretta, NajwaJean, Los Enemigos, Fangoira, Los Fresones Reveldes O Alaska and Los Pegamoides. Gran Vía actually distributes numerous labels in Spain, including Fonovisa, Karen, Blue Moon, Jazz Factory and MuXXic.

THE REED MIDEM organization decided last year to indefinitely postpone MIDEM Latin America And The Caribbean—its annual, massive trade show in Miami—and the move dealt a blow to distributors and small labels.

Even though it was reported that MIDEM disappeared due to lackluster business, the market provided good international exposure to dozens of independent artists and labels seeking international projection. Now, the MIDEM void seems likely to be filled by Musica Expo Latin America and Caribbean Music Market 2001 in Miami Beach. The focus of the trade show will be to provide a forum to continue to focus on the future growth of Latin American repertoire at a global level. Organizers have set their sights on Miami Beach as the Expo location, given its easy access to Latin America and its multitude of mid-size venues.

GIANT AGENCY CAA has hired former Netherlander Concert promoter Allison Winkler as an agent specializing in Latin talent, in a growing effort to cross-pollinate languages and disciplines. Although CAA already has a formidable Latin talent roster—which includes Maná, La Ley, Molotov, the Chris Perez Band, Gloria Estefan and new signing Laura Pausini—the company will now try to actively integrate Latin musical talent into other areas, like film and television. Win-

kler, whose promotion credits include the Watcha Tour and Ricky Martin, says she will "focus on the needs of Latin artists and facilitate communication between different departments."

COCA-COLA SPAIN has released "Aquí Y Ahora," an album that features seven of Spain's top bands playing their own versions of Coca-Cola's theme song. Both music and lyrics were left to the discretion of the artists, in what might be a perfect marriage of artistry and merchandising. Featured bands are Café Quijano, Seguridad Social, Presuntos Implicados, DJ Kun, Greta Y Los Garbo, La Barbería Del Sur and Buen Color, playing versions that range from ballads to hard rock, from romantic to existential lyrics. Although Coca-Cola now owns the rights to each of the new versions of "Aquí," the company has no plans to use them in its marketing campaign. The album, which had an initial shipping of



Luis Miguel

50,000, will be marketed as a commercial disc, with the Coca-Cola portion of the profits going to Cooperación Internacional, an NGO that works with youths and trains volunteers to repair homes in blighted urban areas.

THE DVD WATERS are being tested by Warner, which late this year released Luis Miguel's concert video "Vivo" in Latin America, Europe and the U.S., making it, according to the label, the first world release of a Spanish DVD. According to Warner, "Vivo" is also the second Spanish-language DVD made for Latin America. The first was Maná's "MTV Unplugged," also released by Warner. ■

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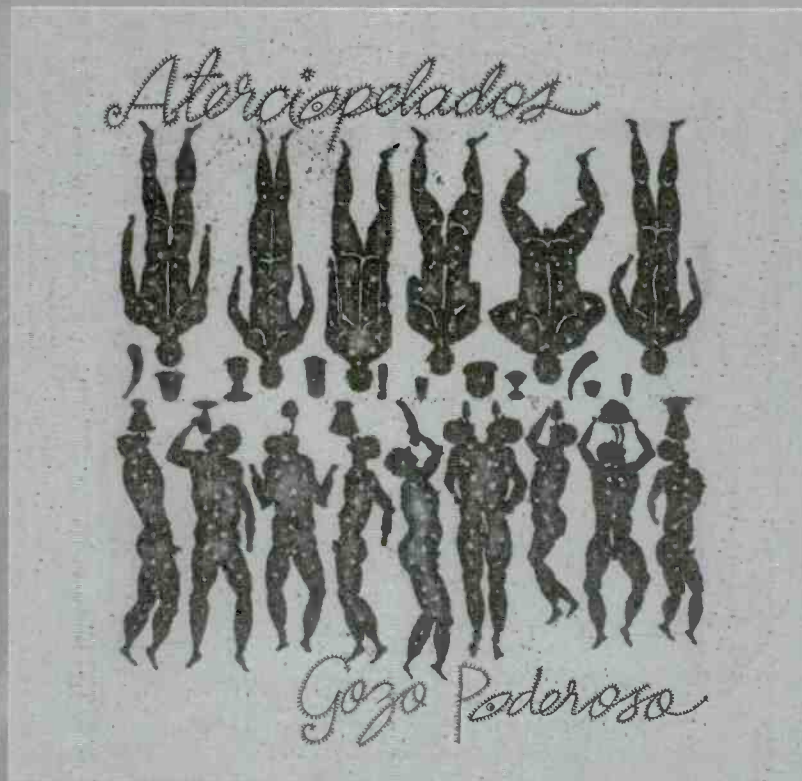
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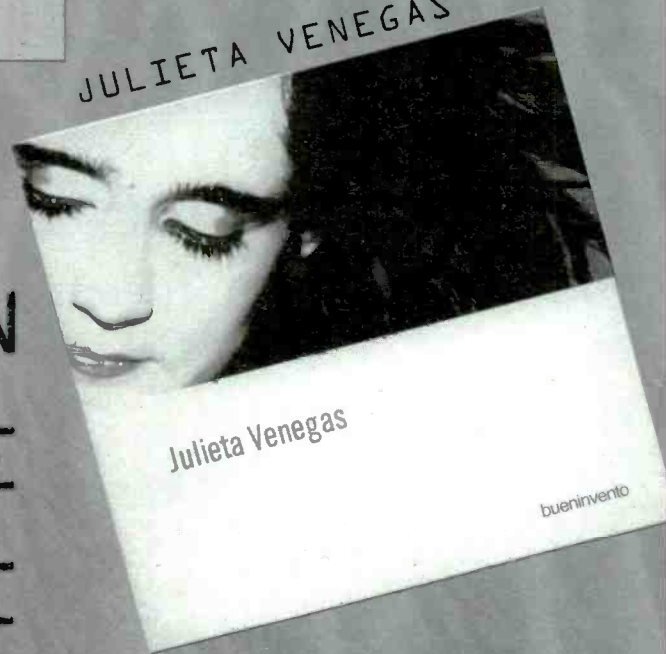
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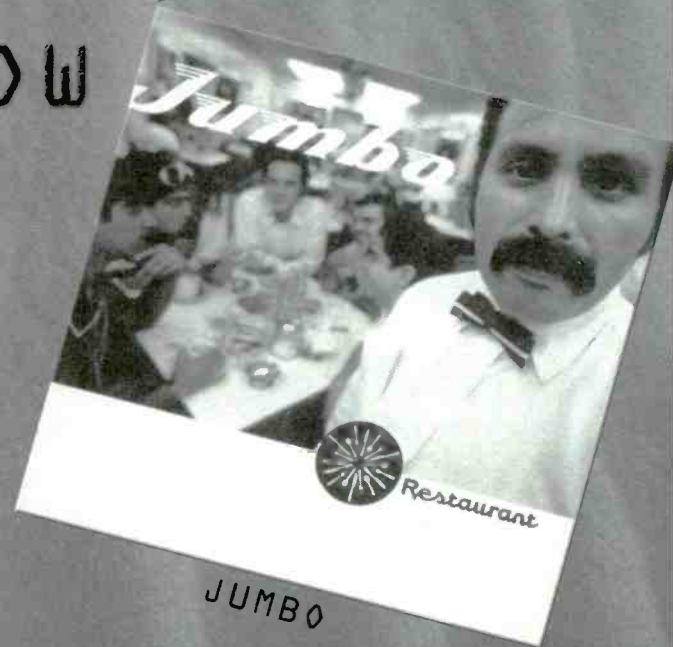


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# LATIN MUSIC 6 PACK

## Programming

### Spanish HBO, Latin Videos And Broadcasting Buyouts

**HBO LAUNCHED** its Latin-oriented feed, HBO Latino, in November. The Spanish-language service has a strong emphasis on music and will showcase music videos regularly as part of its interstitial programming. Regular programming has, in this initial phase, been comprised mostly of acquisitions and translations of original HBO material. The original interstitial programming, says HBO Latino director Bernadette Aulestia, will serve as a testing ground for future regular programming. In the meantime, HBO

has partnered with The Musicland Group, Inc. (which includes Sam Goody, Media Play and On Cue stores) for a campaign celebrating the launch of HBO Latino and featuring videos and local music events.



has partnered with The Musicland Group, Inc. (which includes Sam Goody, Media Play and On Cue stores) for a campaign celebrating the launch of HBO Latino and featuring videos and local music events.

**LATIN MUSIC VIDEOS** found a new outlet this year with "VideoMix Con Mike Robles," a weekly show on Spanish-language Galavisión network that airs the top videos on Billboard charts, as well as the most requested by viewers via E-mail. Approximately 75% of the featured videos—roughly 17 or 18 per show—are Latin. The show has been renewed for the 2001 season, with comedian Mike Robles once again as its host. "VideoMix" is filmed in major U.S. cities and will begin traveling to Latin America. The show is produced by Galavisión in conjunction with Mars Entertainment, Robles' company.

**SPANISH BROADCASTING SERVICES (SBS)** is in the midst of a sea of change. Not only has the company purchased several stations, it's also appointed Bill Tanner as its executive VP of programming. Tanner joins SBS after spending six years with Hefel and Hispanic Broadcasting Corporation. "I'm here to try to make the stations more productive and to try to get them to maximize their

potential, which is to say, get as many listeners as possible," says Tanner. One of his first steps in doing so was hiring Pio Ferro, KLVE's former program director, who is now project director for New York and Los Angeles. As such, Ferro supervises station KLAX and the newly purchased KFSG, a full-market FM station that SBS purchased for \$250 million from the Church of the Foursquare Gospel. Tanner says he's in the process of building his own team of "programming experts," which already includes Brian Meléndez, VP of programming for SBS stations in Puerto Rico, and Jesús Salas, Tanner's VP of programming. Tanner is looking to replicate the phenomenal success he had with KLVE in Los Angeles, which became the No. 1 station in that market after Tanner took over in 1994. Currently, regional Mexican station KCSA is No. 1, with KLVE in the No. 2 spot. Adds Tanner, "We are looking at aggressively acquiring more stations and more people for those stations." ■



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A los nominados para el Grammy en Regional Mexicano



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LOS TEMERARIOS

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A.B. QUINTANILLA Y LOS KUMBIA KINGS

AGOSTO, 2000

#### TOUR

Continued from page LM-1

out, adding that presenting rock en español acts fits in with the HOB business model of offering diversity in programming.

#### LATIN LIVE

Latin rock shows are promoted in a variety of ways, from grassroots to mass media. "We run the full gamut, including flyer, street promotions and extensive mailing lists," says Pantle. "We advertise in both the Anglo and Latino press, just as we do with Indian or Japanese shows [in their respective media]. We also advertise shows like Wu-Tang Clan in the Latino press."

Such a dual approach can increase the costs of promoting a show, Pantle admits. "It's expensive in the short term, but, in the long term, we gain more customers and cross cultural lines," he says. "Everyone's invited to every show. That's why we have Latino customers coming to see Status Quo or John Lee Hooker, and Anglo people coming to Cafe Tacuba." Latino booking agent Juan Toro of David Maldonado Entertainment, while focusing primarily on tropical artists, says rock en español acts have a firmer grasp on the value of touring than their salsa contemporaries.

"Most rock en español acts have been brought up in a system where touring is a must for survival in the business, because they don't have the other outlets like radio or music videos," says Toro. "In rock en

español, they are concerned with what's happening with the rock guys in Anglo music. When it comes to touring, they've got that part down."

ArtistDirect's Ferguson likens the rock en español movement to the early days of alternative rock. "Some people are more ahead of the curve than others, but everybody is more aware than they were 18 months ago," says Ferguson. "I can't put my



Maná

finger on whether the success of [acts like] Ricky Martin and Luis Miguel has rippled into the rock market, but these bands are striking a chord somehow with people."

The Internet and its "world shrinking" capabilities are helping, Ferguson says. "Awareness is coming from all sorts of angles. There is a kind of inertia going on where it might take one band to break through in a big way, à la Nirvana. It's kind of exciting, as it was in the late '80s and early '90s, when alternative music was taking off." ■

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# Artists & Music

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	4	<b>CARRERAS-DOMINGO-PAVAROTTI</b> SONY CLASSICAL 89131 (12.98 EQ/18.98)	<b>NO. 1</b> THE THREE TENORS CHRISTMAS 1 week at No. 1
2	1	11	<b>ANDREA BOCELLI</b> ● PHILIPS 464600 (12.98/18.98)	VERDI
3	3	55	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	4	3	<b>ANDREA BOCELLI</b> DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
5	5	52	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
6	7	36	<b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b> SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
7	6	9	<b>RENEE FLEMING</b> DECCA 467049 (16.98 CD) <b>HS</b>	RENEE FLEMING
8	8	5	<b>MARIA CALLAS</b> EMI CLASSICS 57057 (16.98 CD)	LEGEND
9	9	15	<b>YO-YO MA</b> SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
10	10	8	<b>MURRAY PERAHIA</b> SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
11	14	2	<b>THE MORMON TABERNACLE CHOIR</b> TELARC 80552 (16.98 CD)	MORMON TABERNACLE CHRISTMAS
12	<b>NEW</b>		<b>VARIOUS ARTISTS</b> DECCA 465932 (16.98 CD)	AVE MARIA: ULTIMATE SACRED CHRISTMAS
13	11	86	<b>VARIOUS ARTISTS</b> CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
14	<b>RE-ENTRY</b>		<b>EROICA TRIO</b> EMI CLASSICS 57033 (16.98 CD)	PASION
15	<b>RE-ENTRY</b>		<b>CHANTICLEER</b> TELDEC 81829 (16.98 CD)	MAGNIFICAT

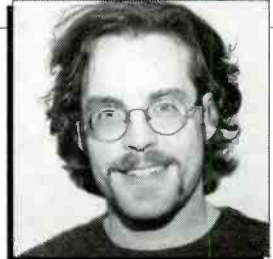
## TOP CLASSICAL CROSSOVER™

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1	1	6	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	<b>NO. 1</b> DREAM A DREAM 3 weeks at No. 1
2	2	13	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
3	3	89	<b>CHARLOTTE CHURCH</b> ▲ <sup>2</sup> SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
4	4	54	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
5	5	77	<b>SARAH BRIGHTMAN</b> ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
6	7	84	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
7	6	2	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> SONY CLASSICAL 89460 (25.99)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
8	8	11	<b>LEE RITENOUR/DAVE GRUSIN</b> DECCA 579602 (18.98 CD)	TWO WORLDS
9	9	7	<b>JAZ COLEMAN</b> DECCA 467350 (11.98/17.98)	RIDERS ON THE STORM: THE DOORS CONCERTO
10	10	78	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
11	11	51	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	12	54	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	14	82	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
14	15	93	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
15	13	9	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 A TENOR'S CHRISTMAS CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL	1 PORTRAIT OF BACH VARIOUS ARTISTS SONY CLASSICAL
2 CHRISTMAS FESTIVAL BOSTON POPS ORCHESTRA FIEDLER RCA VICTOR	2 TCHAIKOVSKY: THE NUTCRACKER (HLTS.) PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA LASERLIGHT
3 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG	3 TRADITIONAL CHRISTMAS CAROLS AMORARTIS CHAMBER CHOIR UNIVERSAL SPECIAL PRODUCTS
4 MERRY CHRISTMAS ANDRE RIEU RAMPAGE	4 CHRISTMAS WITH PAVAROTTI LUCIANO PAVAROTTI LASERLIGHT
5 MOST FABULOUS CLASSICAL CHRISTMAS VARIOUS ARTISTS RCA VICTOR	5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
6 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	6 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
7 COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	7 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
8 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	8 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
9 BACH'S ADAGIOS VARIOUS ARTISTS ERATO	9 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
10 CHRISTMAS FAVORITES CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL	10 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
11 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA	11 CHRISTMAS FAVORITES BOSTON POPS ORCHESTRA FIEDLER RCA SPECIAL PRODUCTS
12 THE GREATEST CHRISTMAS SHOW ON EARTH VARIOUS ARTISTS DECCA	12 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
13 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	13 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
14 COPLAND-GREAT HITS VARIOUS ARTISTS RCA	14 HANDEL: MESSIAH (HLTS.) VARIOUS ARTISTS LASERLIGHT
15 TCHAIKOVSKY: NUTCRACKER/BEAUTY ANTAL DORATI PHILIPS	15 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR

## Classical KEEPING SCORE™



by Bradley Bambarger

**GENERATION NEXT:** "You know the audience of the future, the one that symphony orchestras have been searching for? We've found it," insists **John Axelrod**, conductor and artistic director of **Orchestra X**. In its fourth season, the Houston-based ensemble has positioned itself as an alternative to the city's establishment classical institutions by staging multimedia events in offbeat venues. Through its informal, often interactive approach to music-making, the group has cultivated a following heavily accented with people in their late 20s and early 30s who are making their first strides beyond pop culture.

"It would seem from their programming and presentation that the traditional symphony orchestras know who their customers have been for years, but they don't know who they'll be in the future," says the 34-year-old Axelrod. "It's not the content but the context that's the problem. **Beethoven** has never gone out of style—it's the way he is presented that's past tense. We offer something different, because the audience for classical music is going to be different. And although we're an alternative to traditional institutions, we're also a bridge to them. Many of our faithful audience members will end up being **Houston Symphony Orchestra** subscribers, and that's the whole idea."



AXELROD

Orchestra X concerts in the past few seasons have included **Holst's** "Planets" in Houston's planetarium, **Bizet's** "Carmen" in an old Spanish mission, and all-American music along with food and games on the local polo grounds. Collaborating with area thespians in dinner-theater settings, the group has played **Mozart** to scenes from "Amadeus," as well as music on a Shakespearean theme to readings from the plays. At the city's Angelika Film Center, Orchestra X has performed soundtracks behind classic silent films. Many of the events include some sort of audience participation beyond listening—such as last month's program of **Berlioz**, **Verdi**, and **Copland** played in conjunction with wine tasting (of French, Italian, and American vintages).

Rarely heard music has also been part of the Orchestra X program, such as with a benefit concert featuring composers who perished in the Theresienstadt concentration camp. And the group has commissioned and premiered new music by composers **Anthony Brandt** and **Eve Beglarian**. Orchestra X is the only classical group in the country's fourth-largest city to mount its own Webcast, a "dance mix" concert that included **Jaz Coleman's** arrangements of **Led Zeppelin** and **Who** songs alongside **Ravel's** "Bolero" and the Texas debut of **John Adams' "Lollapalooza."** Such fare led to Orchestra X quadrupling subscriptions in its third season over the previous year. Many concerts double as charity events, and ticket prices are kept to \$10-\$25. Despite growing pains, energetic fund raising has enabled the non-profit to report finances in the black each season.

As a calling card, Orchestra X has independently produced its first CD, a live recording of **Prokofiev's** "Classical" Symphony. Retailing for \$10, the disc is available at such Houston-area outlets as the Wherehouse chain, the Wadler-Kaplan score shop, and the Piano Store, as well as direct from the orchestra (via

orchestrax.org). In line with the group's desire to keep in tune with Generation X, the disc was not only manufactured in a punk-looking (if possibly inconvenient) X shape but mixed with an upfront, rock-oriented sonic model in mind. With its merchandise sales, Orchestra X also seems more like a rock band than an orchestra, offering black T-shirts instead of gold tie clasps.

One supporter of the Orchestra X ethos is **Mark Mobley**, music producer for National Public Radio's "Performance Today," which featured the group in its Houston coverage last year. Open-minded acts like Orchestra X and kindred spirits **the Boston Modern Orchestra Project** and New York's **EOS Ensemble** are vital to the nation's musical mix, Mobley says. "By playing adventurous programs in non-traditional venues, these ensembles can snag listeners who enjoy listening to all kinds of music, not just the ever-narrowing repertoire most orchestras perform most of the time. Why shouldn't orchestras play **the Verve's** 'Bitter Sweet Symphony' as an encore? Orchestra X did, and it was great to hear on a program like 'PT.'"

The mix of old with new and classical with popular suits the players of Orchestra X, since their average age is 25 (most members come from the music schools of Rice University and University of Houston). The skill level is high, as many of the musicians substitute with the Houston Symphony and the ensembles of the Houston Ballet and Houston Grand Opera. Most of the associated singers are also regional up-and-comers. As Axelrod points out, though, Orchestra X is a "farm team" for developing not only the classical performers and listeners of tomorrow but the all-important performing-arts board members for the future. The average age of Orchestra X board members is 35, with young lawyer **Sanford Dow** the current chairman.

A remarkably articulate and charismatic figure, Axelrod was born and raised in Houston, although his higher education came via Harvard. Youthful dabbling in pop A&R and a California winery helped him glean the benefits of rock'n'roll immediacy and the secrets to successful society events. A rededication to classical music led to European tuition, including with late Russian conducting czar **Ilya Musin** (teacher of **Valery Gergiev**). Axelrod has also profited from mentoring by former Houston Symphony chief **Christoph Eschenbach**—who was first to alert Keeping Score to the "wonderful things [Axelrod] has been doing in Houston." (Eschenbach has also rolled up his sleeves on behalf of Orchestra X, once coming out of the audience to take over an ailing young soloist's role in a Mozart piano concerto.) Axelrod's career now has a burgeoning European component that entails a key association with Poland's **Sinfonietta Cracovia**, with whom he just made a recording at **Krzysztof Penderecki's** Beethoven festival for CD Accord.

Upcoming events in Orchestra X's current season include **Puccini's** "Gian-Schiachi" (to an Italian dinner) and a concert on a Faust theme (**Berlioz**, **Liszt**, and **Wagner** with theatrical readings from **Goethe**), as well as education- and community-outreach projects and an ongoing "Chamber X" series in which group principals put on intimate programs at Houston's Contemporary Arts Museum. While its elders were once a bit defensive about Orchestra X's inroads into the local media spotlight, X's relationship with the Houston Symphony and Grand Opera has improved as they've seen that Axelrod and company's missionary flair could help stir a rising tide that lifts all boats.

"Not that it ever was, but it's certainly not inevitable these days that a 30-year-old will be a classical-music lover when he or she is 50," Axelrod says. "And now that classical music is an underdog in our culture, more groups should assume a grass-roots attitude while keeping the highest musical standards. We have to reach out to people, and there is really nothing wrong in meeting them halfway."



# Top Jazz Albums™

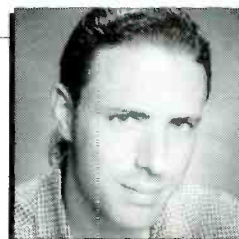
COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	77	<b>DIANA KRALL</b> ▲ VERVE 050304/VG	<b>No. 1</b> 64 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	3	8	<b>TONY BENNETT</b> COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
3	<b>NEW</b>		<b>PAT METHENY</b> WARNER BROS. 47907	TRIO - LIVE
4	2	2	<b>VARIOUS ARTISTS</b> LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
5	7	3	<b>CYRUS CHESTNUT &amp; FRIENDS</b> ATLANTIC 83366/AG	A CHARLIE BROWN CHRISTMAS
6	4	3	<b>VARIOUS ARTISTS</b> LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS' JAZZ
7	14	47	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
8	5	9	<b>PATRICIA BARBER</b> PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
9	10	41	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
10	6	7	<b>THE MANHATTAN TRANSFER</b> ATLANTIC 83394/AG	THE SPIRIT OF ST. LOUIS
11	11	40	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
12	15	78	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 69618/CRG	COME BY ME
13	13	29	<b>DAVID BENOIT</b> GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
14	8	7	<b>KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE</b> ECM 543816	WHISPER NOT (LIVE IN PARIS 1999)
15	9	9	<b>REGINA CARTER</b> VERVE 543927/VG	MOTOR CITY MOMENTS
16	16	18	<b>JANE MONHEIT</b> N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
17	<b>NEW</b>		<b>SOUNDTRACK</b> ATLANTIC 83419	FOR LOVE OR COUNTRY - THE ARTURO SANDOVAL STORY
18	17	3	<b>BILLIE HOLIDAY</b> VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
19	12	3	<b>LOUIS ARMSTRONG</b> COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
20	18	11	<b>MILES DAVIS</b> LEGACY/COLUMBIA 61405/CRG	BLUE MILES
21	21	95	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
22	19	3	<b>JOHN COLTRANE</b> VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
23	<b>NEW</b>		<b>DAVE BRUBECK</b> LEGACY 61442/COLUMBIA	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
24	23	49	<b>KEITH JARRETT</b> ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
25	22	2	<b>ELLA FITZGERALD</b> VERVE 549087/VG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																																																																																																				
1	1	11	<b>RACHELLE FERRELL</b> CAPITOL 94980	<b>No. 1</b> 11 weeks at No. 1 INDIVIDUALITY (CAN I BE ME?)	2	2	6	<b>KIRK WHALUM</b> WARNER BROS. 47887 HS	UNCONDITIONAL	3	11	3	<b>VARIOUS ARTISTS</b> BMG SPECIAL PRODUCTS 45677	A SMOOTH JAZZ CHRISTMAS	4	6	5	<b>PAUL HARDCASTLE</b> TRIPPIN' IN RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS	5	3	7	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8500/CONCORD	LIFE IN THE TROPICS	6	5	26	<b>BONEY JAMES/RICK BRAUN</b> WARNER BROS. 47557	SHAKE IT UP	7	4	14	<b>FOURPLAY</b> WARNER BROS. 47694	FOURPLAY... YES, PLEASE!	8	9	74	<b>KENNY G</b> ▲ ARISTA 19085	CLASSICS IN THE KEY OF G	9	7	10	<b>ST. GERMAIN</b> BLUE NOTE 25114/CAPITOL	TOURIST	10	10	61	<b>DAVE KOZ</b> CAPITOL 99458 HS	THE DANCE	11	8	5	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 22841*/CAPITOL HS	THE DROPPER	12	13	20	<b>WALTER BEASLEY</b> SHANACHIE 5071	WON'T YOU LET ME LOVE YOU	13	15	38	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY	14	12	19	<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO	15	14	27	<b>GEORGE BENSON</b> GRP 543586/VG	ABSOLUTE BENSON	16	16	4	<b>INCOGNITO</b> TALKIN' LOUD/BLUE NOTE 548283/VG	THE BEST OF INCOGNITO	17	17	7	<b>VARIOUS ARTISTS</b> KXSF 2002 RYKO PALM	KXSF 103.7 SMOOTH JAZZ - VOLUME 11 SAMPLER FOR AIDS RELIEF	18	21	17	<b>BELA FLECK AND THE FLECKTONES</b> COLUMBIA 62178/CRG	OUTBOUND	19	23	10	<b>GEORGE DUKE</b> WARNER BROS. 47660	COOL	20	19	5	<b>VARIOUS ARTISTS</b> WNUA 1234/RYKO PALM	WNUA - SMOOTH JAZZ SAMPLER 13	21	18	8	<b>BOB BALDWIN</b> ORPHEUS 70479	BOBBALDWIN.COM	22	<b>RE-ENTRY</b>		<b>BONEY JAMES</b> ● WARNER BROS. 47283	BODY LANGUAGE	23	20	11	<b>DAN HICKS AND THE HOT LICKS</b> SURFDOG 67113/HOLLYWOOD	BEATIN' THE HEAT	24	24	7	<b>JONATHAN BUTLER</b> N-CODED 4213/WARLOCK	THE SOURCE	25	25	5	<b>EVERETTE HARP</b> BLUE NOTE 21320/CAPITOL	FOR THE LOVE

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



by Steve Graybow

**JAZZ, CHILLED:** Depending on how you look at it, Denmark, with its dark, lengthy winters and location between the North and Baltic seas, is either the least or most likely place for creative music to flourish. Since the late '60s, the nation's capital, Copenhagen, has been a refuge for expatriate American artists such as **Rahsaan Roland Kirk** and **Cecil Taylor**. Their influence has been indelibly imprinted upon Danish jazz, which mixes classical discipline with an avant-garde eclecticism reflective of the country's somewhat off-the-beaten-path locale.

On "Something Special Just For You" (Stunt, released in the U.S. Nov. 7), the Danish vocalist and multi-instrumentalist **Susi Hyldgaard** expounds the open-ended creativity that earmarks her nation's musical output. An accomplished pianist, Hyldgaard sings, plays accordion, and augments the sound created by her group of acoustic jazz musicians with distorted samples and drum loops, placing straight-ahead jazz improvisation and structures within eclectic pop/rock songs.

Hyldgaard, who is classically trained, believes that her facile piano playing can hinder her ability to compose. "When writing, I switch off between the piano, computer, and the guitar to get a new perspective," she explains. "I've been playing the piano since I was 4, but sometimes familiarity spoils the music. You have a little newborn melody, and because you know

your instrument so well, your fingers move too fast, and you add too many notes."

The opening track of "Something Special Just For You," "Diddle Li Di," introduces Hyldgaard's delightfully surreal approach to composition. A quick, jarring piano run prefaces the song's hip-hop beats and warm acoustic bass tones, with Hyldgaard purring and scratching her way through the song's volatile, stream-of-consciousness lyrics as **Gunnar Halle's** trumpet wafts in and out of the melody.

"A lot of my music, and Danish jazz in general, comes from the classical tradition, with melodies that come out of Scandinavian folk music," explains Hyldgaard. "In Copenhagen, there are puritans who believe that jazz should be played a certain way, and the experimental musicians like myself, who like to try other things."

Hyldgaard admits that her unorthodox approach will confuse purists. "Really, it is a record store problem, because they don't know where to file my music," she says. "Times will change, and it will become less of a problem. People are ready for something different."

Since the Danish government is exceptionally supportive of its indigenous musicians, Hyldgaard's dogged eclecticism works in her favor. "I am really out there on my own, but that is a good thing so far as getting grants and traveling, because new sounds are praised," she says. "It allows me to spread the music, because you want to reach the younger listeners, to broaden their minds. We all want jazz to grow, we all want to see more people listening to jazz. Audiences years ago had big ears, and we need them to have big ears again."



HYLDGAARD

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<b>12/10</b>	<b>12pm-8pm</b>	<b>St. Lucia Jazz Festival highlights from 1992-2000</b>
<b>12/11</b>	<b>8pm</b>	<b>Preview show hosted by Lou Rawls</b>
	<b>9pm</b>	<b>St. Lucia 2000</b>
	<b>10pm</b>	<b>Grooves with Rachelle Farrell</b>
		<b>Grooves with Will Downing</b>
<b>12/12</b>	<b>8pm</b>	<b>Impressions from 1999</b>
	<b>9pm</b>	<b>St. Lucia 1999</b>
	<b>10pm</b>	<b>Grooves with Arturo Sandoval</b>
		<b>Grooves with Tito Puente</b>
<b>12/13</b>	<b>8pm</b>	<b>Impressions from 1999</b>
	<b>9pm</b>	<b>St. Lucia 1998</b>
	<b>10pm</b>	<b>Grooves with Mark Whitfield</b>
		<b>Grooves with George Benson</b>
<b>12/14</b>	<b>8pm</b>	<b>Preview show from 1997</b>
	<b>9pm</b>	<b>St. Lucia 1997</b>
	<b>10pm</b>	<b>Grooves with Don Pullen</b>
		<b>Grooves with George Howard</b>
<b>12/15</b>	<b>8pm</b>	<b>Impressions from 1999</b>
	<b>9pm</b>	<b>St. Lucia 1996</b>
	<b>10pm</b>	<b>Grooves with Hilton Ruiz</b>
		<b>Grooves with Michael Franks</b>

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# Songwriters & Publishers

ARTISTS & MUSIC

## 'Hope' Dances On For Famous' Sillers Womack To Perform Hit At Nobel Peace Prize Ceremony

BY PHYLLIS STARK

NASHVILLE—Already a prominent Nashville songwriter, Tia Sillers saw her career propelled to new heights in October when "I Hope You Dance," a song she co-wrote with Mark D. Sanders, won the Country Music Assn. (CMA) Awards for song and single of the year.

Since then, the momentum of the song—taken to No. 1 on the Hot Country Singles & Tracks chart for five weeks by singer Lee Ann Womack—hasn't slowed down, and neither has the momentum of Sillers' career.

The song has inspired a book, also titled "I Hope You Dance," written by Sillers and Sanders. The book recently sold out its first printing from Rutledge Hill Press, which previously published a book based on Steve Wariner's "Holes In The Floor of Heaven."

In an honor few songwriters ever get to enjoy, "I Hope You Dance" will be performed by Womack at the Nobel Peace Prize ceremonies Dec. 11 in Oslo.

In the midst of all that activity, Sillers recently re-signed her publishing agreement with Famous Music, the music publishing division of Viacom's Paramount Pictures.

A Nashville native, Sillers has been a professional songwriter for 10 years, beginning at Collins Music. Among her other well-known compositions

are Dixie Chicks' No. 1 hit "There's Your Trouble" and Kenny Wayne Shepherd's "Blue On Black," which was Billboard's rock song of the year in 1998. Her songs have been cut by Tiffany, Kim Richey, Patty Loveless, Wynonna, Pam Tillis, Diamond Rio, Suzy Bogguss, Tracy Byrd, Martina McBride, Mindy McCready, Trisha Yearwood, and numerous others.

Unlike many of her songwriting colleagues, Sillers has no aspirations to a recording deal of her own. Calling her vocal skills "limiting," Sillers says "this whole fame thing is irrelevant . . . I don't like all the things that come with fame. Fame is creepy these days. It's almost idolatry."

"Creativity is more important to me than fame," Sillers continues. "I don't know many people who had a rush of fame and then remained satisfied in their own creativity."

But while she says "95% of me [loves] the freedom of being a songwriter," Sillers laughingly admits to having 5% of a "Dr. Jeckyl" side that occasionally thinks she could cut it as an artist because "I'm relatively cute, [and] I can dance."

Pat Finch, VP of Famous Music's Nashville division, first signed Sillers to the company three years ago but

had been following her career before that. "There was something about her music that was fresh, cool, different, and unique," says Finch. "I started courting her two years before her deal was up with Collins."

"She's one of the most unique individuals, and there is something about her personality and her aura that has always intrigued me," adds Finch. "My nickname for her is Spark Plug. She's feisty and creative, and I just love what she does."

Accepting her CMA Award for song of the year in October on the nationally televised awards show, Sillers lived up to Finch's nickname for her by jumping up and down onstage with glee. But she says she's "still pretty uncomfortable" with winning the award. "I don't feel like I've earned it," she says. "I feel like I'm in my second year of medical school, and I just figured out how to remove a mole and not leave a scar, so I win the Nobel Prize for medicine. Meanwhile, [co-writer] Mark D. Sanders invented the cure for scoliosis."

While Sillers does sometimes write solo, she prefers to collaborate with other songwriters. "It's hard to write by yourself because it's lonely, and I get a little morose," she says. "I like it to be organic. That's why I write best among friends. I always have a million ideas, [and] I just like to brainstorm. My favorite writing relation-

(Continued on page 74)



SILLERS

### NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

#### THE HOT 100

INDEPENDENT WOMAN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

#### HOT COUNTRY SINGLES & TRACKS

WE DANCED • Brad Paisley, Chris DuBois • EMI April/ASCAP, Sea Gayle/ASCAP

#### HOT R&B SINGLES

I JUST WANNA LOVE U • Shawn Carter, Pharrell Williams, Chad Hugo, J. Johnson, Christopher Wallace, Deric Angeletti, Sean "Puffy" Combs, K. Walker, Todd Shaw, M. Flowers • Lil Lu Lu/BMI, EMI Blackwood/BMI, The Waters Of Nazereth/BMI, Chase Chad/ASCAP, EMI April/ASCAP, Justin Combs/ASCAP, Big Poppa/ASCAP, Deric Angeletti/BMI, Wind Tiger/BMI, Strand/BMI, Zomba/BMI, Mike City/BMI

#### HOT RAP SINGLES

BABY IF YOU'RE READY • K. Proby, Calvin Gaines, Priest J. Brooks, Kevin Gilliam • Nay D/ASCAP, Sokol/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famous/ASCAP, Show Me How Daddy Ball/ASCAP, Black Fountain/ASCAP

#### HOT LATIN TRACKS

YO TE AMO • Estefano • Sony/ATV Latin/BMI, World Deep Music/BMI

## Revenue Growth & Charting Songs Enrich Chrysalis Music's Year

**Y**2 A-OK: Chrysalis Music's year 2000 numbers are strong in revenue growth and, not unexpectedly, chart slots.

**Leeds Levy**, president of Chrysalis Music, says that mechanical licenses are up 117% compared with fiscal '99, while synchronization licensing is up by 115%. Specific dollar amounts for fiscal 2000 are not available, as the U.K. corporate parent company does not break out numbers for each of its divisions.

To Levy, a noteworthy aspect of the company's success is that it has been "achieved through a real diversity of music. And, moreover; [the

Chrysalis team been able to take fewer releases and generate the same level of success as many of our much larger competitors do." Levy also points to across-the-board success in the R&B, pop, rock, country, dance, and alternative genres.

Writers contributing to the publisher's surge include **Johnta' Austin, Reed Vertelney,**

**OutKast, Roy Ayers, Paul Anka, Anders Bagge, Paul Rein, and Amil.**

For the week ending Nov. 11, Chrysalis Music had three of the top 10 singles in the country, with

(Continued on page 74)

### Words & Music



by Irv Lichtman

In Loving Memory of

## LOU LEVY

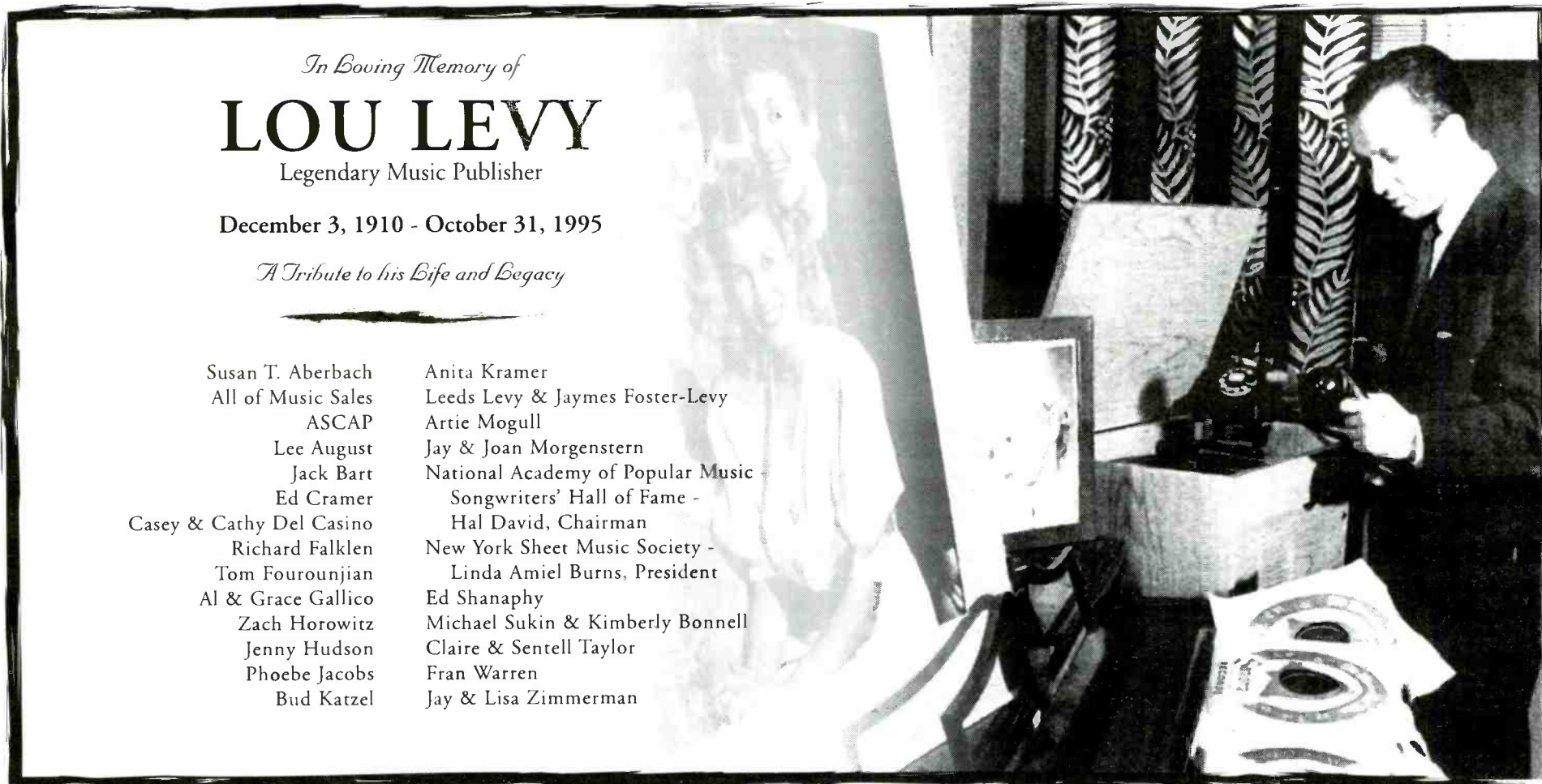
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# Pro Audio

ARTISTS & MUSIC

## Stevie Ray Vaughan Box Offers Thrills On DVD

**NOW I GET IT.**

I finally purchased a DVD player, and I really understand the enthusiasm both audio professionals and consumers have for the format. I brought the Philips DVD 701 DVD/CD player home and connected it to my TV and stereo.

I have one DVD, which is included in the just-released **Stevie Ray Vaughan & Double Trouble's** "SRV," a three-CD-plus-DVD boxed set from Epic/Legacy. The CDs are fantastic, jam-packed with previously unheard material from diverse sources, including local independent releases, live performances, and, from October 1989, a performance of "Dirty Pool" first heard on "Rock Lives: The Timothy White Sessions," recorded at New York's Sound on Sound Recording.

But listening to—and watching—the DVD was another experience altogether; a feast for the senses I hadn't fully appreciated until now. DVD is a compelling, enthralling, emotional experience; the video and audio resolution a quantum leap beyond VHS. And I don't even have surround sound yet.

Stevie Ray Vaughan breathed new life into the blues with a ferocious attack and virtuosity that hadn't been heard since **Jimi Hen-**

**drix's** passing at age 27 in 1970. When Vaughan died in a helicopter crash after an August 1990 concert in East Troy, Wis., another brilliant and innovative guitarist was lost.

"SRV," with its abundance of rare material (the DVD features a never-

aired performance for the PBS program "Austin City Limits"), profiles an artist from his humble beginnings through international recognition. Following his big brother **Jimmie Vaughan** from their Dallas-area home to Austin, Texas, Stevie Ray eventually connected with bassist **Tommy Shannon**, drummer **Chris "Whipper" Layton**, and keyboardist **Reese Wynans**. After playing a private party for the **Rolling Stones** in 1982, Stevie Ray and Double Trouble became the first unsigned act to perform at the Montreaux International Jazz Festival. Stevie Ray also lent his inimitable sound to **David Bowie's** "Let's Dance" album, produced by **Nile Rodgers**.

The group eventually made it to

**Jackson Browne's** Down Town Studio in Los Angeles in November 1982, accepting Browne's offer of 72 hours of recording time. The following spring, legendary producer **John Hammond** secured a contract with Epic, and "Texas Flood," recorded in

just two days at Down Town, was released.

"Couldn't Stand The Weather," "Soul To Soul," and "Live Alive" came in quick succession, followed by Stevie Ray and Shan-

non spending time in a rehab facility, then 18 months back on the road. By the time "In Step" was released in 1989, Stevie Ray was in better form than ever; the wisdom acquired on his fantastic journey reflected in both his writing and playing.

Rodgers signed on to produce the album Stevie Ray and Jimmie had always wanted to make together, "Family Style." Surpassing even the innovations of "In Step," "Family Style" is a collaboration that only suggests, much as Hendrix had done, what might have happened next. Stevie Ray's overwhelming guitar-



by Christopher Walsh

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 2, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART 1 Destiny's Child/ Poke & Tone B. Knowles (Columbia)	I WISH R. Kelly/ R. Kelly (Jive)	WE DANCED Brad Paisley/ F. Rogers (Arista Nashville)	LOSER 3Doors Down/ P. Ebersold (Republic/Universal)	HEMORRHAGE (IN MY HANDS) Fuel/ Ben Grosse (550 Music)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	ROCK LAND (Chicago) Ian Mereness	THE CASTLE (Franklin) John Kelton	ARDENT (Memphis) Paul Ebersold Matt Martone	RIGHT TRACK (New York) Ben Grosse Lloyd Puckitt
CONSOLE(S)/ DAW(S)	SSL 9000J/ Mackie 48-8	SSL 4072	SSL 4064 G plus	SSL 4064	Neve VX
RECORDER(S)	Studer A827/Sony JH24	Studer A800/Pro Tools	Studer A827 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Trivali	THE STUDIO (Philadelphia) Tony Maserati	THE CASTLE (Franklin) John Kelton	THE RECORD PLANT (Los Angeles) Toby Wright	THE MIX ROOM (Los Angeles) Ben Grosse
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 4048	SSL 9000J	SSL 4080G plus	SSL J9000
RECORDER(S)	ATR 100 1"	Studer A827/Pro Tools	Studer A827 Otari DTR-900	Pro Tools Sony 3348	Pro Tools Mix Plus Version 5.01
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING Engineer	STERLING SOUND Tom Coyne	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Hank Williamsx	A&M MASTERING Stephen Marcussen	PRECISION MASTERING Tom Baker
CD/CASSETTE MANUFACTURER	SONY	BMG	BMG	BMG	SONY

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## AUDIO TRACK

### NEW YORK

**CLINTON RECORDING STUDIOS** held an in-studio interview/listening session with **Joe Jackson** at the piano and **Graham Maby** on bass for the nationally syndicated radio program "Acoustic Cafe." The session was recorded live to DAT in Studio B by engineers **Troy Halderson** and **Jeremy Welch**, with producer **Andy Cahn**.

Also in Studio B, **Good Charlotte** tracked the song "Click" for an MTV program, with producer/engineer **Neal Avron** and assistant engineer **Pete Scriba**.

Jazz guitar legend **Kenny Burrell** was part of the mix at Sound on Sound Recording, working on a Concord Records release in Studio A. **Curtis Stigers** and **Ed Cherry** have also spent time in Studio A tracking and mixing new projects. The Grammy-winning **Brooklyn Tabernacle Choir** tracked most of its new album in Studio A as well, with producer **Michael Archibald** and engineer

### Richard Furth.

Pop vocalist **Linda Eder** recorded and mixed "Christmas Stays The Same" at Sound on Sound. The majority of recordings were done to Digidesign Pro Tools on the Neve VR72 console in Studio A and were mixed in Studio B. Composer **Frank Wildhorn**, whose "Jekyll And Hyde" propelled Eder to stardom, was producer. **Devin Emke**, a former Sound on Sound employee, engineered. An additional, fully digital session by Eder was overseen by **Arif Mardin**. The song was recorded to Sony 3348 by **Michael O'Reilly** on Studio C's Neve Capricorn digital console.

### NASHVILLE

**PRODUCER Dan Huff** and engineer **Jeff Balding** are calling Emerald Entertainment home. The pair have tracked, overdubbed, and/or mixed **Trace Adkins**, **Lonestar**, **Alecia Elliott**, **Brett James**, **Shedaisy**, **Becca Bramlett**, and **John Davis** in

recent months at the Music City recording facility.

Other projects at Emerald include **George Jones** with producer **Emory Gordy Jr.**, engineer **Justin Niebank**, and assistant **Jason Piske**. **Point Of Grace** tracked and overdubbed with producer **Nathan Nockels**, engineer **Tom Lainey**, and assistant **John Saylor**. **Tracy Byrd** tracked with producer **Billy Joe Walker Jr.**, and engineer **Julian King**.

Capitol artist **Deana Carter** was at East Iris Recording Studios to lend her voice to the soundtrack to the new film "Song Catcher." The producer was **Chris Farren**, with engineer **Steve Marcantonio** at the SSL 9000.

Local rocker act **Clark Kent** continued work on demos at Interzone Studios with producer **Michael Baker**. Interzone's **Void Caprio** engineered.

### LOS ANGELES

**PRODUCER Matt Wallace** and engineer **Trina Shoemaker** were at Scream Studios in Studio City, mixing the upcoming **Blues Traveler** album on an SSL 9000. The project was recorded and mixed on analog tape and is the first album mixed at Scream this year that did not involve Pro Tools. "You Don't Know" by **Econoline Crush** was mixed by producer **Bob Rock** and engineer **Randy Staub**. Producer/engineer **Brendan O'Brien** recorded vocals with the **Offspring** for the song "Vulture."

At Malibu Satellite Park, **Geza X's** Pro Tools/analog facility in Malibu Hills, he produced blues guitarist **Eric Gale's** upcoming release.

### OTHER LOCATIONS

'**SMITTEN**' IS THE new release from Philadelphia-based **Nancy Falkow**. Falkow recorded the project at Indre Studios, where she also serves as studio manager. "Smitten" was produced and mixed by **Shane McMartin**, with **Michael Comstock** and **Bogdan Hernik** recording the rhythm tracks (see story, page 28).

"Smitten" features appearances by **Ian McLagan** (of **Small Faces** and **Rolling Stones** fame) and guitarist **Mike Brenner**. Outside of the studio, Falkow has shared a stage with distinguished peers such as **Sarah McLachlan**, **Ron Sexsmith**, and **Indigo Girls**. Her voice was also sampled on **Patti LaBelle's** "Call Me Gone" for LaBelle's live performances, and she joined **moe.** in a Halloween-night performance of **Pink Floyd's** "Dark Side Of The Moon" at the Tower Theater.

Also at Indre, **G. Love** and producer **Chris DiBeneditto** have been overdubbing and editing G.'s upcoming release in Studio B.

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 cwals@billboard.com.



**And Bay Makes Three.** The broadcast and professional division of Sony Electronics recently presented Bay Roads Marketing of Sharon, Mass., with three major Sony Pro Audio Rep Awards. Pictured, from left, are Clayton Blick, Sony Pro Audio national sales manager; Courtney Spencer, Sony Pro Audio VP; Luke Furr, Bay Roads Marketing president; and Paul Foschino, Sony Pro Audio marketing manager.

## WORDS & MUSIC

(Continued from page 72)

**Samantha' Mumba's** "Gotta Tell You" (Interscope) at No. 1, **Christina Aguilera's** "Come On Over Baby (All I Want Is You)" (RCA) at No. 2, and **98°s** "Give Me Just One Night" (Una Noche) at No. 9, according to SoundScan. The Aguilera recording had been in the No. 1 slot for four consecutive weeks.

Since the beginning of the year, Chrysalis Music has had a big impact on the album market with the Billboard 200 No. 1 albums "Let's Get Ready" by **Mystikal** (Jove), "Rule 3:36" by **Ja Rule** (DefJam), and "The Marshall Mathers LP" by **Eminem** (Interscope), and the No. 2 albums "Stankonia" by **OutKast** (Arista) and "Revelation" by 98°.

Other Billboard top 10 coups for the publisher include sets by **Macy Gray**, **B.B. King & Eric Clapton**, and **Tim McGraw**.

Chrysalis Music's sync gains saw the company providing music for such film and TV programs as "The Cell," "Almost Famous," "Get Carter," "Any Given Sunday," "Sex And The City," "The Sopranos," "Malcolm & Eddie," and "Nash Bridges," among others.

And to cap off the year, Levy reports new recordings from **Jennifer Lopez**, **Tyrese, Ginuwine**, **Chang-Ing Faces**, **Jesse Powell**, **Marilyn Manson**, **Charlotte Church**, 'N

**Sync, Lonestar, Darius Rucker, Nicole Wray, and Absolute**, among others.

**SONG CAREER PANEL:** The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), is again hosting a seminar, "Building A Songwriting Career 2001," March 2-4 at the French Quarter Suites in Memphis. According to **Rick Carnes**, the Memphis-based hit songwriter who is an SGA board member, the seminar has been expanded to include beginning and advanced panel discussions, as well as song critiques, a special songwriter showcase at Strings and Things, and much more.

To register for the seminar, call SGA at 615-329-1782, E-mail MemphisWriters@aol.com, or visit the SGA Web site at songwriters.org.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. **Metallica**, "S&M."
2. **Lenny Kravitz**, "Transcribed Scores."
3. **Steely Dan**, "Anthology"
4. **Black Sabbath**, "Legendary Licks"
5. "Christmas In New York"

## SILLERS

(Continued from page 72)

ships are [with] people who just let me spew and extract what they like best."

While Sillers is most enamored of words ("I'm really a writer posing as a songwriter," she says), she does contribute to the music as well. While writing, she says, "I really think in cadence and rhythm and have a natural bent for melody, but I never played an instrument until I got [out of college]. I bought a guitar instead of a suit for an interview."

Noting how quickly technology has changed, Sillers says she didn't

even have a computer when she graduated from college in 1990. Now, she's watching the industry trying to regulate technology "in hindsight . . . and that's going to endanger us. If you really do make everything free with Napster, nobody will be able to make a living. All these creative people will go get normal jobs."

But, she adds, "I'm not afraid. Throughout all times, the troubadour or poet has existed in one way or another, and I believe they have been fulfilled, [although sometimes] maybe posthumously."

Billboard DECEMBER 9, 2000

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
◀ NO. 1 ▶				
1	NEW		<b>A DAY WITHOUT RAIN</b> REPRISE 47426	ENYA
2	1	8	<b>IF I COULD TELL YOU</b> ● VIRGIN 79893	YANNI
3	2	14	<b>MY ROMANCE: AN EVENING WITH JIM BRICKMAN</b> WINDHAM HILL 11557/RCA	JIM BRICKMAN
4	3	30	<b>SNOWFALL</b> RCA SPECIAL PRODUCTS 45680	YANNI
5	4	7	<b>VERY BEST OF YANNI</b> WINDHAM HILL 11568/RCA	YANNI
6	6	14	<b>FRESH AIRE 8</b> AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
7	5	9	<b>PURE HYMNS</b> FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
8	7	53	<b>WINTER LIGHT</b> PRIVATE MUSIC/WINDHAM HILL 82176/RCA	YANNI
9	8	3	<b>SIMPLE GIFTS</b> WINDHAM HILL 11562/RCA	VARIOUS ARTISTS
10	9	5	<b>CHRISTMAS + SANTA FE</b> EPIC 62161	OTTMAR LIEBERT
11	RE-ENTRY		<b>AT HOME WITH ESTEBAN</b> DAYSTAR 8830	ESTEBAN
12	11	61	<b>PLAINS</b> ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
13	12	96	<b>DESTINY</b> ● WINDHAM HILL 11396/RCA	JIM BRICKMAN
14	10	7	<b>STATE OF GRACE: MUSIC OF PAUL SCHWARTZ</b> WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
15	13	35	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
16	14	85	<b>LOVE SONGS</b> PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
17	20	14	<b>FOREVER MORE-THE GREATEST HITS OF JOHN TESH</b> DECCA 159363/UNIVERSAL	JOHN TESH
18	18	89	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
19	16	4	<b>ANTHEM</b> DECCA 159403	RONAN HARDIMAN
20	RE-ENTRY		<b>THE CHRISTMAS ALBUM</b> NARADA 47848/VIRGIN	DAVID LANZ
21	21	55	<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
22	15	15	<b>SEVENTH HEAVEN</b> HIGHER OCTAVE 49424/VIRGIN	GOVI
23	22	2	<b>COMMUNION WITH GOD</b> WINDHAM HILL 11489/RCA	VARIOUS ARTISTS
24	23	31	<b>PURE MOVIES 2</b> GARDEN CITY 34580	THE JOHN TESH PROJECT
25	NEW		<b>CHRISTMAS</b> TIM JANIS ENSEMBLE 1122	TIM JANIS

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



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## ARIA Sees 'Productive' Year, Warns Of Piracy

BY CHRISTIE ELIEZER

SYDNEY—The past 12 months have been "an intense but productive year" for record companies Down Under, in the words of Emmanuel Candi, executive director of labels' group the Australian Record Industry Assn. (ARIA).

Candi spoke to *Billboard* before the trade body's annual general meeting, held Nov. 23 at the Sheraton on the Park hotel here. ARIA represents 80 major and independent labels, with combined domestic market sales of over \$1 billion Australian (\$510 million) annually.

Members attending the meeting heard reports on ARIA's achievements over the past year, most notably its input on the long-awaited Copyright Amendment (Digital Agenda) Bill. After a six-year delay, the bill was passed by the Australian Senate Aug. 16 (*Billboard*, Sept. 2). Most of ARIA's points on digital copyright protection were incorporated into the legislation, which goes into effect March 2001.

The positive impact ARIA had on the terms of the legislation reflects its continued growth as a tough lobbying group and negotiator. Speaking to members during the meeting, ARIA board chairman Denis Handlin commented on the body's "proactive and positive approach" and "its willingness to tackle issues head-on to foster the interests of our members' artists and their rights."

Handlin said the debates could get heated. "But," he emphasized, "it's a board that is committed to making decisions and reaching solutions."

Despite ARIA's successes, Candi warned members about what he sees as two major areas of future dispute. One is a perceived weakness in the Digital Agenda Bill—that it does not hold telecommunication groups and Internet

service providers liable for carrying piracy, which would have to be tested in the courts. "In order to have an effective online world, we have to get rid of the piracy that is there," Candi said. "We need protocols and standards in places, which has happened in America."

The second potential problem comes in the shape of moves by the state governments of Western Australia and Southern Australia to replace the music industry's 1997 voluntary Code of Practice "warning" sticker system with legislation.

"That would mean penalties, vetting CDs before they are released, and registration fees," Candi warned. He noted that three Australian state governments go to election in the next 12 months, and any or all of these could use censorship as a vote-grabbing platform.

ARIA's major battleground, however, has become tackling piracy, which had been negligible before the government's 1998 repeal of parallel import restrictions to lower CD prices. Piracy now accounts for 7% of the Australian market, and according to the Music Industry Piracy Investigation (MIPI) unit, this costs record companies \$70 million Australian (\$35.7 million) in lost sales annually.

The meeting concluded with a presentation by MIPI GM Michael Speck, which included footage of recent raids.

Handlin and Candi are hard-liners when it comes to piracy. Handlin, who is also chairman/CEO of Sony Music Australia, tells *Billboard* he's been in the fight since a visit to Bangkok, Thailand, 10 years ago, when he saw a Midnight Oil greatest-hits album—eight years before Sony compiled the official one.

"The conviction rate has been high. We've been aggressive in our

(Continued on page 77)



CANDI

*'These pirates are not music fans; they're international organized criminals'*

- DENIS HANDLIN -

**ARIA**  
Australian Record Industry Association



**Pointing The Finger.** Universal Music's Australian rock band Powderfinger headlined London's 2,000-capacity Astoria venue Nov. 17 at the climax of its U.K. tour. Various executives from the company's European affiliates were in town to check out the act. Pictured after the show, in the middle row from left, are artist manager Paul Pitocco of Secret Service Management and band members Jon Coghill, Ian Haug, and Darren Middleton. In the rear is band member John Collins. Standing in front, from left, are Universal Music Australia/New Zealand/Africa regional president Peter Bond, Universal Music International chairman/CEO Jorgen Larsen, and band member Bernard Fanning.

## Confab Asks: Are Asian Acts Losing Out On Digital Rights?

BY WINNIE CHUNG

HONG KONG—Asian artists are at a disadvantage in the fight for digital rights to their works, compared with their Western counterparts.

That was one of the messages put across to delegates at the inaugural Digital Distribution & the Music Industry Asia conference, held here Nov. 28-29. As its title implies, the conference, attended by more than 200 delegates from around the world, focused on issues facing the region's music industry in the digital era.

According to media and entertainment lawyer John McLellan, who spoke at a panel, "The balance of power is between artists wanting to keep as much rights as possible and the major [labels] wanting to take as much as possible. However, in Asia, that balance of power sits very much with the record labels."

McLellan is a partner at Haldanes, a Hong Kong-based legal firm specializing in entertainment-related issues. He told delegates, "Especially now, with the recording industry declining, artists lack bargaining power, and that is eroding even more as the industry gets worse. There is a local recording label, for instance, which insists on all rights to digital distribution—publishing rights as well as management rights—before they will sign on any artist."

Management rights held by such labels bring them a percentage of earnings from an artist's appearances in concerts and movies, two major avenues of income for local acts here. Only a handful of artists have the necessary clout to dictate the terms of their contracts.

Although McLellan noted that the legal system is available to artists if and when they want to renegotiate their contracts, he added that "in the

past, the law has reluctantly got involved to level the playing field, although generally, it is very much a case of caveat emptor. It is assumed that you know what you are getting into with your contract."

Hong Kong is not unique in being beset by problems of ambiguity because of non-standardized contractual terms and conditions. As in many other international territories, the industry here is awaiting developments elsewhere before taking action on digital rights.

"In Asia," McLellan explained, "we have been very much looking to see what happens in North America [on digital rights]. Most companies here have been waiting for America to solve the legal issues and take the lead. The transactional problems are still the same, and most majors here have their headquarters in North America. That appears to have changed in the past six months, with all the majors moving towards online digital distribution models."

Another panel discussion raised the issue of performing rights online. The Composers and Authors Society of Hong Kong (CASH) is looking to initiate reciprocal agreements with its counterparts worldwide.

CASH deputy manager Spencer Lee told delegates, "We are trying to create a window so that when Web sites want to clear rights, they can just come to CASH. Our reciprocal agreements mean that these Web sites need only apply for rights in one place, based on the location of the business."

Lee expects reciprocal agreements to be in place with CASH's American, European, and Southeast Asian counterparts within the next two years.

## RAM's Sights On Dutch Dance, Swedish Pop

This story was prepared by Kai R. Lofthus in Stockholm and Robert Tilli in Amsterdam.

Hilversum, Netherlands-based label group Roadrunner Arcade Music (RAM) is looking toward two of its European affiliates to provide new repertoire in the dance and pop fields.

The company emerged after Roadrunner parent WBG Beeher acquired Arcade Music Co. in January this year (*Billboard*, Dec. 25, 1999). RAM is determined to ramp up its efforts in local A&R in order to compensate for conditions in the less-buoyant TV compilations market, which the financially troubled Arcade built its fortunes on during the latter part of the '90s.

Under a new strategy drawn up by RAM president/CEO Cees Wessels—the founder of rock label Roadrunner—the company is to

*'RAM in Sweden has been assigned to become a repertoire source for pop music for RAM worldwide'*

- CLAS DAHLÉN -

undertake genre-specific A&R activity in two of Europe's key markets, Sweden and the Netherlands.

While maintaining Roadrunner Records in the U.S. as an international source of hard rock repertoire—to build on the company's success with Sepultura and Machine Head—RAM has its A&R focus in Sweden primarily on developing pop acts, while the Dutch affiliate is to be the main repertoire provider for dance music. According to sources, an international meeting was held Nov. 24 at RAM's head office in Holland to finalize the plans.

Says RAM Sweden's Stockholm-based managing director, Clas Dahlén, "RAM in Sweden has been assigned to become a repertoire source for pop music for RAM worldwide. The decision to terminate other A&R functions in Europe was made this summer. There's going to be A&R for metal in the U.S. and A&R for dance in Holland."

(Continued on page 77)

# Leaving School Paying Dividends For Canadian Folk Singer Lavery

BY LARRY LeBLANC

TORONTO—When school let out in Canada this June, Saskatoon, Saskatchewan-based folk singer Eileen Lavery cast aside the security of a high-school teaching position to focus on her music career full time. It's a gamble that has a good chance of swiftly paying off.

Only two months after that decision, Lavery's debut album, "Dancing With Angels," which had first been released on her own Treehouse Records label in July 1999, was picked up for national distribution by Vancouver-based Festival Distribution.

"I had put my music career on hold until I could give it my all," explains the 34-year-old, who had been teaching English in Saskatoon and used her teacher's salary to bankroll her album to the tune of \$35,000 Canadian (\$22,800). "Being able to work at my musical career full time since has made a big difference."

"We will be presenting Eileen in a showcase at the [downtown] Virgin Megastore Feb. 16 during the Folk Alliance Conference in Vancouver," says Jack Schuller, president of Festival Distribution. "This will expose her to industry figures in the North American folk market for the first time."

Lavery's album was the joint winner in the roots recording category at the nationally televised Prairie Music Awards held Oct. 1 in Saskatoon, at which she performed. "It was fantastic winning the award," she says. "I got a few letters from students that I had taught, which made me feel good—they sneak out to my gigs once in a while."

Lavery performs in Saskatoon with a five-piece band and solo elsewhere. The reality of touring Canada's vast prairie region hit her a few weeks ago, when she covered 600 miles by van within a week in November, performing dates in Regina, Saskatchewan; Dauphin, Manitoba; and Calgary, Alberta. She says wryly, "I sure wish I was only 20, because living out of a van might be more appealing."

The decision to jettison her day job was, perhaps, overdue; Lavery says regional sales of her debut album had climbed to 2,500 units, and the album had also received significant local radio support from regional broadcaster CBC Regina.

"Eileen's a very honest songwriter," notes Bonnie Austrange-Winter, senior performance producer at CBC Regina. "She deals with universal themes, and when she performs she really does touch people. Whether it's a song about her parents wanting to go back to Northern Ireland ["Homeland"] or observations of our community

["Broadway"], people are very much drawn in by her."

Born in Belfast, Northern Ireland, and the eldest of five children, Lavery moved to Canada with her family at age 6. Despite living most of her life in Saskatoon, an Irish lilt remains in her voice. "I understand when people speak of having a dual identity," she says. "I certainly consider myself a prairie girl, but I also hold on dearly to my Irish heritage. I love the Fureys and Mary Black."

A shy child, Lavery recalls that



LAVERTY

"when I came to Canada, I had such a thick Irish accent that kids would get me to talk just because it sounded so different," she says. "I was also always the youngest in my class. With class photos everybody just formed a line behind where I was standing." She adds, "Today I'm 5-foot-4 and still growing."

Any early aspirations Lavery had to be a musical performer had to compete with her fierce determination to be a pro soccer player. She played for the University of Saskatoon Huskies and then for Saskatchewan's provincial team and in 1990 tried out with the Canadian women's national soccer team but failed to make the squad.

"I love soccer," says Lavery. "As a kid, my favorite player was Kevin Keegan [a key player for England in the 1970s who was that country's team manager until recently], who exemplified the underdog. He wasn't the biggest or the strongest guy on the team, but, boy, could he play. That sure spoke to me as a kid."

Lavery draws a parallel between her experiences in sports and music. "In soccer, if you develop your skill and hone your own craft, you benefit the team, and the team goes places. Also, if you want something bad enough, and you're willing to commit, you'll get it; you have to have the heart. All that applies to music."

Lavery went back to her birthplace in 1988 to complete her teacher's training and returned to Canada to begin teaching the following year. A few years later, she began performing with Saskatoon-based Celtic band Siamsa, leaving

in 1996 to work on her own.

"The girls I was living with in Ireland would throw these parties on the weekend with one guitar between 30 people," recalls Lavery. "The guitar would go around the room, and you could sing anything from the 'Flintstones' theme to 'Danny Boy.' I figured if I could sing with the Irish, I couldn't be that bad."

Lavery's debut was recorded at a makeshift studio in the Saskatoon home of her friend Lynn Block between Dec. 29, 1998, and Jan. 25, 1999. Producing was Lavery's boyfriend, guitarist Greg Hargarten. In all, 17 musicians participated in the album, which features fiddle, Uilleann pipes, bouzouki, *bodhrán*, guitars, cello, accordion, keyboards, and tin whistle.

Recording the album at a residential home, however, was problematic. During the sessions, the furnace might bang, or a next-door neighbor would start up his snowblower (listeners can, in fact, hear the faint sound of that on "Broadway"), and the musicians would have to begin again.

Lavery wrote all but two of the album's 10 songs but, despite their striking originality, downplays her songwriting abilities. "I've never considered myself a songwriter," she says. "People would always ask if I had any of my own songs, but I'd say until quite recently that I couldn't write my own music."

The covers on Lavery's album are "Caledonia," written by Scottish singer/songwriter Dougie MacLean of Scotland (a U.K. top 50 hit in 1992 for Frankie Miller), and Steve Earle's "My Old Friend The Blues," which Lavery had first heard performed by the Proclaimers while she was in Northern Ireland in 1988. "Our English drama group was traveling to Coleraine and [the Proclaimers'] 'Sunshine On Leith' (Continued on page 77)

## newsline...

**THE EUROPEAN PARLIAMENT'S** legal committee has set a timetable for finalizing details of the text of the long-awaited Copyright Directive. Committee member Enrico Boselli will produce a report based on proposals from other members Jan. 8 or 9, 2001. The committee will vote on that report on Jan. 29 or 30, 2001. The directive is expected to be adopted at a plenary session in the Parliament on Feb. 11 or 12 in Brussels.

KAI R. LOFTHUS

**SPANISH AUTHORS AND PUBLISHERS' SOCIETY** SGAE has added to its catalog of specialist publications a 271-page book titled "Diccionario Del Rock Latino" (Latin Rock Dictionary), a joint project between SGAE and Zona De Obras (Working Area), a Spanish/Argentine specialist music magazine. Available in Spanish only, the dictionary covers 50 years of musical history in 24 countries. It was unveiled in Madrid, where SGAE has its headquarters, and at the Nov. 27-30 International Book Fair in Guadalajara, Mexico, along with the first seven volumes of its 10-part "Diccionario De La Música Española E Hispanoamericana" (Dictionary Of Spanish And Latin American Music). SGAE says the latter is to be made available in English and in CD-ROM format next year.

HOWELL LLEWELLYN

**HMV EUROPE HAS CONFIRMED** three changes to its board following the recent promotion of managing director Brian McLaughlin to COO at parent HMV Media Group (Billboard, Nov. 25). Effective Jan. 1, 2001, divisional manager Simon Douglas joins the board as operations director, replacing David Pryde, who becomes managing director at HMV Europe. Senior human resources controller Liam Donnelly is named appointed human resources director in place of Mike Lymath, who moves to HMV Media Group with McLaughlin. GM of HMV Direct and E-commerce Stuart Rowe takes the newly created role of E-commerce director. The other board members are McLaughlin (chairman), Pryde, deputy managing director John Clark, product director David Roche, marketing director John Taylor, and information technology director Andrew Clarke.

TOM FERGUSON

**EDEL RECORDS SWEDEN'S** appointment of former EMI Norway managing director Michael Manasse as its managing director (Billboard, Nov. 25) has been followed by the resignation of Jonas Thulin, who had headed the Stockholm-based affiliate until Manasse's appointment. Billboard understands that Thulin will not be replaced. Manasse is expected to join edel next spring.

KAI R. LOFTHUS

**BRITISH POLICE** and local trading-standards officers seized computer equipment and several hundred CD-R discs from addresses in the Stoke-on-Trent area Nov. 22 during raids in the north Midlands of England. The raids were the culmination of a surveillance operation by the British Phonographic Industry (BPI) anti-piracy unit, targeting an alleged manufacturer and distributor of illegal CD-Rs containing MP3 audio files. The CD-R discs contained compilations of current chart albums and music by a string of major acts including Abba, the Beatles, Frank Sinatra, and U2. According to BPI anti-piracy director David Martin, the labels' body has been stepping up its enforcement activities at computer fairs throughout the U.K. "We have visited a number of computer fair organizers to educate them about the problem," he says.

TOM FERGUSON



## EXECUTIVE TURNABLE

**RECORD COMPANIES.** Ian Westley is promoted to GM of the London-based Mushroom Records U.K. group. He was GM of the Mushroom label. **Christine Wanless, India England, and Nigel Adams** are promoted to label managers of the Perfecto, Mushroom, and Infectious labels, respectively. They were previously product managers for those labels.

**Werner Lohse** is promoted to managing director of BMG Ariola Austria, based in Vienna, effective Dec. 31. He is currently deputy managing director/director of finance and administration.

**Gary Smerdon** is promoted to VP of finance and administration at Warner Music Asia-Pacific, based in Hong Kong. He was director of finance and business affairs at Warner Music Australia.

**Helge Trilck** is promoted to COO at London-based edel Records Europe. He retains his existing role as VP for Benelux, Scandinavia, and France. **Monica Marin** is named VP of international marketing at edel Records Europe. She was previously VP of marketing of international repertoire for Universal Music International.

**NEW MEDIA.** Bertelsmann eCommerce Group (BeCG) appoints **Stuart Goldfarb** as London-based president/CEO of its E-tailer bol.com. He was vice chairman of Minneapolis-based retailer Value-Vision International.

Pan-European music downloads company Vitaminic promotes **Janne Lundqvist** to managing director of its Swedish arm, based in Stockholm. Lundqvist was VP of label relations. **Bert de Ruiter** is promoted to Vitaminic managing director for the Benelux territories, effective immediately. He was VP of music content development for the Netherlands.

# Chrysalis Reports Healthy Figures

## Publishing Gains And Moloko Hit Offset Loss At Echo Label

BY GORDON MASSON

LONDON—A sharp reduction in losses at the Echo label, coupled with profitability within music publishing, helped the U.K.-based Chrysalis Group's music division report a profit in the preliminary results for the year that ended Aug. 31.

Sales for the division were up 21% to 35 million pounds (\$49.24 million), with operating profits of 700,000 pounds (\$985,000), compared with a loss of 1 million pounds (\$1.41 million) in 1998-99. That loss had itself been reduced by more than half from 2.2 million pounds (\$3.1 million) in 1997-98.

Although the division's Echo label doubled its sales, it still lost 1 million pounds in 1999-2000. The label, however, halved its losses and reaped considerable success from one of its first signings, Moloko, which had two major U.K. hit singles during the year—"Sing It Back" and "The Time Is Now."

The band's "Things To Make And Do" stayed in the top 30 of the U.K.'s Chart Information Network album listing for 23 weeks and became Echo's first-ever platinum-

selling album (300,000 units). It has now sold more than 600,000 units worldwide.

Offsetting the losses at Echo was increased activity that pushed the group's net music publishing revenue to a record level of 7.2 million pounds (\$10.13 million)—a 16% increase over the previous year. The Chrysalis Music catalog now totals more than 50,000 copyrights; overall investment in new writers and copyrights during the year increased by 35%, the company said.

The U.K. publishing company had a buoyant year with top 10 album chart successes from David Gray, Leftfield, Morcheeba, and Moloko. Synchronization income continued to be an important, lucrative market for the company, with Chrysalis-owned copyrights featuring in many film and television commercials. The group is confident it can capitalize on new media and digital distribution platforms to further exploit its catalog.



U.S. publishing arm Chrysalis Music Inc. moved into profit, with strong growth in synchronization and performance income. In Europe, success was enjoyed by Chrysalis' Scandinavian writers Anders Bagge and Paul Rein, who penned international hits for Ronan Keating, Christina Aguilera, 98°, and others.

Overall, the Chrysalis Group reported a 25% increase in sales, to 168.2 million pounds (\$236.6 million) for the year, leading to operating profits of 2.6 million pounds (\$3.66 million), compared with losses of 4.6 million pounds (\$6.47 million) in 1999. That led to a group profit before tax of 1 million pounds, compared with a loss of 5.9 million (\$8.36 million) in 1999.

The group's best performer was its radio division, but the other main operating divisions of music, TV, and media products all reported a profit for the year. That success prompted the promotion of group managing director Richard Huntingford to the newly created position of group chief executive, effective Dec. 1.

## ARIA SEES PROGRESS IN 2000, WARNS OF PIRACY

(Continued from page 75)

stance, and we're getting good coverage about [piracy] in the daily mass media, which hopefully will intimidate those who want to indulge in this sort of activity," said Handlin. "But I think the penalties could be harsher, which is some-

thing that ARIA should work towards. These pirates are not music fans; they're international organized criminals."

MIPI is funded by ARIA and the Australasian Mechanical Copyright Owners Society (AMCOS). Currently, only copyright owners are financially supporting anti-piracy initiatives in Australia.

Candi noted that taking effective action against pirates raises major funding issues. "Currently, MIPI makes a raid every two or three weeks," he said. "The problem is escalating to where they have to make a raid every week. To expand their work force and give them the resources to get the evidence that the police need to bring these people to justice will cost millions of dollars."

During the meeting, chairman Handlin's report to members touched on various other issues ARIA become involved in during the past year:

- ARIA continued to argue for the repeal of price caps on fees paid by radio broadcasters for use of sound recordings. Currently, commercial radio stations pay between 0.5% and 1% of their gross advertising revenue. ARIA has suggested the current annual average of \$2 million Australian (\$1.04 million) a year should be raised to around \$16 million Australian (\$8.3 million).

- The body negotiated with AMCOS a lower royalty rate of 8.9% of the published price to dealer for 2000/2001, vs. the previous

9.306% (Billboard, Dec. 2, 1999), and additionally secured rates for DVDs and enhanced CDs.

- ARIA was involved in 10 separate pieces of legislation and/or parliamentary inquiries.

- Strong ties were fostered with non-music corporations keen to become involved in the sponsorship of the music industry.

- ARIA launched the first of its branded products, a mobile phone card, as a joint venture with the Telstra telecommunication group. This would complement future marketing and promo campaigns for ARIA member artists and would coincide with tours and new releases.

- ARIA hosted business seminars and "expos" with the corporate sector on new technology, piracy, copyright changes, and opportunities on the Internet.

- ARIA widened the range of services it offers members, by developing the ARIA Web site (aria.com.au) and expanding its chart services to incorporate a total of 38 categories.

- ARIA took a leading role in the growth of the music-industry benevolent fund Support Act Ltd., which was set up with other industry associations in 1997.

- ARIA continued liaisons with commercial radio via the Australian Music Development Committee on ways to expand airplay for new local acts. A major forum between the music industry and the commercial radio sector is set to take place in mid-2001.



**Britney In Milan.** During a recent visit to Milan, Britney Spears met with the staff of Zomba Records Italy, who presented her with a special gold (50,000 units) and platinum (100,000 units) award for sales of her Jive album "Oops! ... I Did It Again" in Italy. The presentation was made after Spears performed live for MTV Italy's "Total Request Live" show in the city's Duomo Piazza. Pictured, from left, are Zomba Italy managing director Roberto Biglia; director of international Jive New York, Michael Galbe; Zomba Italy marketing manager Giuseppina Bianchi; Spears; financial director Daniele Demartini; Biglia's personal assistant, Simona Crescenti; receptionist Anna Giancola; and London-based Zomba International promotions manager Paul Bultitude.

## RAM'S SIGHTS ON DUTCH DANCE, SWEDISH POP

(Continued from page 75)

Together with former PolyGram colleague Niklas Rune, who is head of A&R at RAM in Sweden, Dahlén (formerly marketing manager at PolyGram Records in Sweden and product manager at BMG Sweden) aims to have an international 1-million-selling act next year and 2- to 3-million-selling acts within three years.

However, while RAM mostly focuses on the Swedish and Dutch A&R departments under the new framework, the new moves will not preclude those affiliates maintaining interest in other genres.

RAM Holland head of A&R Ruud van Dulkenraad says, "We will remain as a full-fledged A&R division. With the likes of Golden Earring, De Kast, and the Travoltas, we happen to be very strong in pop music. I wouldn't see one reason in the world why we would stop signing pop acts. Also, as it happens we're looking for a dance specialist to strengthen our A&R department."

Rune adds, "The new A&R direction hasn't been carved in

stone, but it's obvious that the main competence is in these genres and territories. If there's a good rock band we will sign them, but they have to be exceptionally good." Current pop acts signed by Rune include the Pusjkins, Bubbles, Sahlene, and Elena Valente.

The new approach to A&R stands in marked contrast to the operations of Arcade Music Co., which signed easy listening, pop, and local repertoire to its CNR label and handled TV-marketed compilations on the Arcade label. A dance label, Bit Music Scandinavia, was added last year.

"It's been a more lengthy process than I had imagined to restructure [RAM in Sweden] from being compilation- and licensing-oriented to an [A&R-led] company," says Dahlén. "We've replaced several people and are examining the processes in the company, going through everything that happens, from signing an artist to when the record lands at retail. You need to analyze the process continuously and improve what you're doing."

## CANADIAN FOLK SINGER LAVERTY

(Continued from page 76)

was the only tape they seemed to have in the car," she recalls. "I've performed 'Caledonia' so much that many people probably think I wrote it."

Hargarten has been a major player in Saskatchewan's music scene for nearly two decades. Today, he plays in the popular cover band the Flaming Sambukas, as well as the highly touted band Ricasso, which performs original rock-style material.

Hargarten acknowledges being highly skeptical about producing folkie Laverty. "I was initially a little intimidated, because I had never listened to much folk music," he explains. "Also, with

our busy schedules, we weren't able to do much pre-production. I relied on [engineer] Jared Kuemper to take care of the technical stuff, because we were working so hard on the arrangements and the overall production. I knew what I wanted to hear, and Jared has the technical ability to put everything in its space."

Says Laverty, "Greg had the insight and the vision for what was needed to be done with this album. I'd describe a sound I was after, and he'd know not only the technical but the musical aspect necessary. He was also very sensitive to the fact that he didn't want to change what I did or step all over my musical direction."



**In The Park.** Chaka Khan, center, was among a string of international artists who arrived to help owner Leslie Mandoki celebrate the 10th anniversary of leading German recording studio Park Studios in Tutzing, near Munich. Surrounding Khan, clockwise from top left, are Park partner Laszlo Bencker; David Clayton-Thomas of Blood, Sweat & Tears; Nik Kershaw; Park partner George Kopescni; Ian Anderson of Jethro Tull; German artist Peter Maffay; Mandoki; Jack Bruce; and Bobby Kimball of Toto.

# HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 12/4/00
THIS WEEK	LAST WEEK	SINGLES
1	2	EVERYTHING MISIA BMG FUNHOUSE
2	1	MISSING YOU GLAY UNLIMITED RECORDS
3	NEW	24/7 DREAMS COME TRUE TOSHIBA-EMI
4	NEW	IN THE NAME OF LOVE ERIKO IMAI TOY'S FACTORY
5	3	KOYANAGI THE CHRISTMAS YUKI KOYANAGI WARNER
6	6	ANGEL SONG—EYE NO KANE THE BRILLIANT GREEN DEFSTAR RECORDS
7	4	REACH FOR THE SKY MAI KURAKI GIZA STUDIO
8	5	SAYONARA DAISUKINA HITO HANA HANA WARNER
9	NEW	MOTTO JUDY AND MARY EPIC
10	NEW	DON'T LOOK BACK GLOBE AVEV TRAX
11	15	TREASURE HIRO TOY'S FACTORY
12	NEW	CHRISTMAS EVE TATSURO YAMASHITA WARNER
13	12	KONO AOI SORA MIDORI BLUE IN GREEN SOUTHERN ALL STARS VICTOR
14	15	SAUTERZI PORNO GRAFFITTI SONY
15	7	NIGHTMARE SADS TOSHIBA-EMI
16	NEW	LION HEART SMAP VICTOR
17	8	KANNNSYA KANNNGEKI AME ARASHI ARASHI PONY CANYON
18	NEW	LAST SMJIJIE LOVE PSYCHEDELICO VICTOR
19	NEW	TENNGOKU MADE HYAKU MAIRU F-BLOOD SMEJ ASSO-CIATED RECORDS
20	NEW	HADOU AJICO VICTOR
		ALBUMS
1	NEW	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR
2	1	THE BEATLES 1 TOSHIBA-EMI
3	NEW	MARIYA TAKEUCHI SOUVENIR—MARIYA TAKEUCHI LIVE WARNER MUSIC JAPAN
4	2	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY
5	4	BACKSTREET BOYS BLACK & BLUE ZOMBA
6	3	ENYA A DAY WITHOUT RAIN WARNER MUSIC JAPAN
7	NEW	BIRD MINDTRAVEL SMEJ ASSOCIATED RECORDS
8	NEW	VARIOUS ARTISTS MAX BEST SONY
9	8	VARIOUS ARTISTS IMAGE SONY
10	NEW	RIZE ROOKEY EPIC
11	7	YUZU TOBIRA SENHA & CO.
12	6	CHARA Caramel MILK THE BEST OF CHARA EPIC
13	5	Miyuki Nakajima TAN PEN SYU YAMAHA MUSIC COMMUNICATIONS
14	10	HITOMI YAJIDA DAIYA-MONDE TOSHIBA-EMI
15	9	HANA HANA 2 SOULS WARNER MUSIC JAPAN
16	NEW	PIERROT PRIVATE ENEMY TOSHIBA-EMI
17	11	AYUMI HAMASAKI DUTY AVEV TRAX
18	18	BAFFACE A COLLECTION OF HIS GREATEST HITS SONY
19	12	THE OFFSPRING CONSPIRACY OF ONE EPIC
20	15	SADE LOVERS ROCK EPIC

GERMANY		(Media Control) 11/28/00
THIS WEEK	LAST WEEK	SINGLES
1	1	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA
2	5	LA PASSION GIGI D'AGOSTINO ZYX
3	2	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
4	4	GEH DAVON AUS SOHNE MANNHEIMS EPIC
5	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	9	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC/MEDIA
7	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL
8	12	ICH WILL, DASS DU MICH LIEBST DIE 3. GENERATION RCA
9	6	STRONGER BRITNEY SPEARS JIVE/ZOMBA
10	8	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL
11	10	GO BACK JEANNETTE POLYDOR/UNIVERSAL
12	13	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL
13	14	SKY SONIQUE UNIVERSAL
14	11	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
15	19	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
16	15	MANCHMAL HABEN FRAUEN DIE ARZTE MOTOR/UNI-VERSAL
17	17	HEY BABY DJ OETZI EMI
18	NEW	FEEL THE BEAT DARUDE UNIVERSAL
19	16	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWORK/SPV
20	20	AGAIN LENNY KRAVITZ VIRGIN
		ALBUMS
1	NEW	BACKSTREET BOYS BLACK AND BLUE JIVE/ZOMBA
2	1	THE BEATLES 1 EMI
3	2	EROS RAMAZZOTTI STILELIBERO ARIOLA
4	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
5	NEW	ENYA A DAY WITHOUT RAIN WEA
6	5	LENNY KRAVITZ GREATEST HITS VIRGIN
7	4	SADE LOVERS ROCK EPIC
8	6	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL
9	13	MADONNA MUSIC MAVERICK/WEA
10	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
11	NEW	WU-TANG CLAN THE W EPIC
12	7	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLUMBIA
13	NEW	RANDY CRAWFORD PLAY MODE WEA
14	9	R. KELLY TP-2.COM JIVE/ZOMBA
15	12	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
16	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN! JIVE/ZOMBA
17	14	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL
18	8	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
19	15	PUR MITTENDRIN EMI
20	RE	EMINEM THE MARSHALL MATHERS LP MOTOR/UNI-VERSAL

U.K.		(CIN) 11/25/00	Supported By
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	
2	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON	
3	NEW	WALKING AWAY CRAIG DAVID WILDSTAR	
4	3	WHO LET THE DOGS OUT BAHAMEN EDEL	
5	NEW	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN XTRAVAGANZA	
6	NEW	THE WAY YOU MAKE ME FEEL RONAN KEATING POLY-DOR	
7	2	ONE MORE TIME DAFT PUNK VIRGIN	
8	7	NUMBER 1 TWEENIES BBC	
9	4	PLEASE DON'T TURN ME ON ARTFUL DODGER FEATURING LIFFORD FFRF	
10	5	FEEL THE BEAT DARUDE NEO	
11	NEW	UP ROCKING BEATS BOMFUNK MC'S INCREDIBLE/SONY	
12	6	GRAVEL PIT WU-TANG CLAN EPIC	
13	NEW	WHAZZUP TRUE PARTY POSITIVA	
14	9	MY LOVE WESTLIFE RCA	
15	NEW	WE ARE ALIVE PAUL VAN DYK DEVIANT	
16	11	DANCING IN THE MOONLIGHT TOPLOADER SONY	
17	8	SAME OLD BRAND NEW YOU A1 COLUMBIA	
18	12	SHE BANGS RICKY MARTIN COLUMBIA	
19	13	DON'T THINK I'M NOT KANDI COLUMBIA	
20	10	SHAPE OF MY HEART BACKSTREET BOYS JIVE	
		ALBUMS	
1	1	THE BEATLES 1 APPLE	
2	2	WESTLIFE COAST TO COAST RCA	
3	3	TEXAS GREATEST HITS MERCURY	
4	8	CRAIG DAVID BORN TO DO IT WILDSTAR	
5	6	COLDPLAY PARACHUTES PARLOPHONE	
6	NEW	ENYA A DAY WITHOUT RAIN WEA	
7	4	STEPS BUZZ JIVE	
8	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	
9	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	
10	14	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	
11	7	ELTON JOHN ONE NIGHT ONLY—THE GREATEST HITS MERCURY	
12	NEW	ELVIS PRESLEY THE 50 GREATEST HITS RCA	
13	NEW	BACKSTREET BOYS BLACK & BLUE JIVE	
14	NEW	A1 THE A LIST COLUMBIA	
15	RE	BLUR THE BEST OF FOOD	
16	19	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	
17	RE	MADONNA MUSIC MAVERICK/WARNER BROS.	
18	13	RUSSELL WATSON THE VOICE DECCA	
19	NEW	WU-TANG CLAN THE W EPIC	
20	10	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	

FRANCE		(SNEP/FOP/Tite-Live) 11/29/00
THIS WEEK	LAST WEEK	SINGLES
1	2	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	3	MOI... L'OLITA ALIZEE POLYDOR/UNIVERSAL
3	6	PARLES-MOI ISABELLE BOULAY V2/SONY
4	7	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
5	1	ONE MORE TIME DAFT PUNK
6	4	AVANT DE PARTIR ANGELI EVE M5/SONY
7	5	THINGS I'VE SEEN SPOOKS EPIC
8	13	ELLE EST A TOI ASSIA VIRGIN
9	8	STAN EMINEM POLYDOR/UNIVERSAL
10	17	LA PEINE MAXIMUM/LES 10 COMMANDEMENTS PABLO VILLA FRANCA MERCURY/UNIVERSAL
11	9	ET UN JOUR UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
12	11	I'M OUTTA LOVE ANASTACIA EPIC
13	10	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
14	12	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
15	16	MUSIC MADONNA MAVERICK/WEA
16	20	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
17	15	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
18	14	SIMON PAPA TAPA YANNICK NOAH SAINT GEORGE/SONY
19	19	TOUT LE MONDE A BESON CE TOUT LE MONDE MANAU POLYDOR/UNIVERSAL
20	RE	PARLES MOI DE NOUS HELENE SEGARA ORLANDO/WARNER
		ALBUMS
1	NEW	VARIOUS ARTISTS NOEL ENSEMBLE (100 ARTISTES ENSEMBLES CONTRE LE SIDA) MERCURY/UNIVERSAL
2	2	FLORENT PAGNY CHATELET LES HALLES MERCURY/UNIVERSAL
3	1	JULIEN CLERC SI J'ETAIS ELLE VIRGIN
4	8	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
5	4	SADE LOVERS ROCK EPIC
6	6	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
7	9	VARIOUS ARTISTS ROMEO & JULIETTE DE LA HAINE A L'AMOUR UNIVERSAL
8	3	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
9	5	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI-VERSAL
10	7	GAROU SEUL COLUMBIA
11	14	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
12	RE	MADONNA MUSIC MAVERICK/WEA
13	NEW	WU-TANG CLAN THE W EPIC
14	11	ALAIN SOUCHON AU RAS DES PAQUETTES VIRGIN
15	17	MOBY PLAY VIRGIN
16	10	R. KELLY TP-2.COM JIVE/VIRGIN
17	RE	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
18	RE	ISABELLE BOULAY MIEUX QU'ICI-BAS V2/SONY
19	19	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNI-VERSAL
20	18	EROS RAMAZZOTTI STILELIBERO BMG

CANADA		(SoundScan) 12/9/00
THIS WEEK	LAST WEEK	SINGLES
1	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG
2	NEW	LADY (HEAR ME TONIGHT) REMIX MODJO UNIVERSAL
3	NEW	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2
4	2	MUSIC MADONNA MAVERICK/WARNER
5	5	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWORK
6	8	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
7	10	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL
8	4	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL
9	11	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH
10	6	SHE BANGS RICKY MARTIN COLUMBIA/SONY
11	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
12	7	HOLLER SPICE GIRLS VIRGIN/EMI
13	9	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
14	19	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG
15	13	I DON'T BELIEVE YOU JOE MCA/UNIVERSAL
16	NEW	JUST ANOTHER PHASE THE MOFFATTS EMI
17	NEW	SANDSTORM DARLUDE POPULAR
18	17	BAG LADY ERYKAH BADU MOTO/UNIVERSAL
19	12	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
20	18	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI
		ALBUMS
1	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
2	1	THE BEATLES 1 APPLE/CAPITOL/EMI
3	2	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
4	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
5	7	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
6	3	RICKY MARTIN SOUND LOADED COLUMBIA/SONY
7	8	RENO GINETTE UN GRAND NOEL DAMOUR ARCHAM-BAULT/SELECT
8	5	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
9	4	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA/SONY
10	11	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA/SONY
11	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
12	9	GAROU SEUL COLUMBIA/SONY
13	17	'N SYNC NO STRINGS ATTACHED JIVE/BMG
14	16	CREED HUMAN CLAY EPIC/SONY
15	10	THE TEA PARTY TANGENTS—THE TEA PARTY COL-LECTION EMI
16	14	SPICE GIRLS FOREVER VIRGIN/EMI
17	NEW	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
18	12	BLINK-182 THE MARK, TOM & TRAVIS SHOW MCA/UNIVERSAL
19	NEW	CHARLOTTE CHURCH DREAM A DREAM SONY CLASSICAL
20	20	EMINEM THE MARSHALL MATHERS LP WEB/AFTER-MATH/UNIVERSAL

NETHERLANDS		(Stichting Mega Top 100) 12/02/00
THIS WEEK	LAST WEEK	SINGLES
1	1	WER BISTO TWARRES EMI
2	2	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
3	5	OH BAMBOLERO JODY BERNAL DINO
4	3	LUNA ALESSANDRO SAFINA MERCURY/UNIVERSAL
5	4	WHO LET THE DOGS OUT BAHAMEN EDEL
6	6	QUE SI, QUE NO JODY BERNAL DINO
7	7	WALK ON WATER MILK INC. EMI
8	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
9	11	MY LOVE WESTLIFE BMG
10	8	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
11	20	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
12	18	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL
13	NEW	STRONGER BRITNEY SPEARS JIVE/ZOMBA
14	14	WAT IS MIJN HART MARCO BORSATO POLYDOR/UNIVERSAL
15	10	HEYAH MAMA K3 BMG
16	15	MY GENERATION LIMP BIZKIT POLYDOR/UNIVERSAL
17	19	LAND OF THE LIVING MILK INC. EMI
18	9	I WISH R. KELLY JIVE/ZOMBA
19	12	CASE OF THE EX (WHATCHA GONNA OO) MYA POLY-DOR/UNIVERSAL
20	NEW	OVERLOAD SUGABABES WARNER
		ALBUMS
1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
2	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
3	NEW	THE BEATLES 1 EMI
4	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
5	2	ACDA EN DE MUNNIK HIER ZIJN COLUMBIA
6	5	ILSE DELANGE LIVIN' ON LOVE WARNER
7	4	LENNY KRAVITZ GREATEST HITS VIRGIN
8	6	ANASTACIA NOT THAT KIND EPIC
9	9	UB40 THE VERY BEST OF—1980-2000 VIRGIN
10	12	MOBY PLAY PIAS
11	7	R. KELLY TP-2.COM JIVE/ZOMBA
12	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL
13	RE	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNI-VERSAL
14	NEW	ALESSANDRO SAFINA INSIEME A TE MERCURY/UNIVERSAL
15	14	ST. GERMAIN TOURIST EMI
16	11	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV
17	NEW	WU-TANG CLAN THE W EPIC
18	NEW	KINDEREN VOOR KINDEREN DEEL 21 VIRGIN
19	20	CRAIG DAVID BORN TO DO IT EDEL
20	17	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA

AUSTRALIA		(ARIA) 11/27/00
THIS WEEK	LAST WEEK	SINGLES
1	1	WHO LET THE DOGS OUT BAHAMEN FESTIVAL
2	3	GRADUATION (FRIENDS FOREVER) VITAMIN C EASTWEST
3	2	TEENAGE DIRTBAG WHEATUS COLUMBIA
4	5	HE DON'T LOVE YOU HUMAN NATURE COLUMBIA
5	4	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
6	6	DON'T YOU WORRY MADASUN V2/ZOMBA
7	7	HOLLERLET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
8	NEW	DON'T TELL ME MADONNA MAVERICK/WEA
9	9	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
10	8	SHE BANGS RICKY MARTIN COLUMBIA
11	12	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
12	18	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
13	13	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG
14	10	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
15	14	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
16	11	MOST GIRLS PINK ARISTA/BMG
17	20	ROCK DJ ROBBIE WILLIAMS EMI
18	17	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
19	16	7 DAYS CRAIG DAVID SHOCK
20	NEW	BLACK COFFEE ALL SAINTS WEA
		ALBUMS
1	1	THE BEATLES 1 VIRGIN
2	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
3	2	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI-VERSAL
4	4	POWDERFINGER ODYSSEY NUMBER FIVE GRUDY/UNIVERSAL
5	3	JIMMY BARNES SOUL DEEPER... SONGS FROM THE DEEP SOUTH WARNER
6	5	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
7	6	RICKY MARTIN SOUND LOADED COLUMBIA
8	NEW	THE LIVING END ROLL ON EMI
9	NEW	ENYA A DAY WITHOUT RAIN WARNER
10	9	KYLIE MINOGUE LIGHT YEARS FESTIVAL
11	11	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
12	7	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
13	10	VARIOUS ARTISTS MORE MUSIC, LIVE FROM THE PANEL LIBERATION/SHOCK
14	12	ANASTACIA NOT THAT KIND EPIC
15	20	THE CORRS IN BLUE 143/LAW/WEA
16	14	BLINK-182 THE MARK, TOM & TRAVIS SHOW MCA/UNIVERSAL
17	RE	JOHN FARNHAM 33 1/3 BMG
18	15	MOBY PLAY FESTIVAL
19	19	CRAIG DAVID BORN TO DO IT SHOCK
20	RE	VANESSA AMOROSI THE POWER TRANSISTOR/BMG

ITALY		(FIMI) 11/23/00
THIS WEEK	LAST WEEK	SINGLES
1	NEW	AGAIN LENNY KRAVITZ VIRGIN
2	NEW	DON'T TELL ME MADONNA MAVERICK/WARNER
3	2	SHE BANGS RICKY MARTIN COLUMBIA
4	4	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
5	6	I'M OUTTA LOVE ANASTACIA EPIC
6	3	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
7	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
8	5	ONE MORE TIME DAFT PUNK VIRGIN
9	14	SEVEN DAYS CRAIG DAVID EDEL
10	NEW	IO SONO FRANCESCO TRICARICO UNIVERSAL
11	9	HOLLERLET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
12	8	MUSIC MADONNA MAVERICK/WEA
13	10	TORO LOCO PIERO PELU WEA
14	15	MY GENERATION LIMP BIZKIT INTERSCOPE/UNIVERSAL
15	7	TRA TE E IL MARE LAURA PAUSINI CGD/WARNER
16	12	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
17	11	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
18	13	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
19	NEW	THANK YOU FOR LOVING ME BON JOVI MERCURY/UNIVERSAL
20	NEW	STRONGER BRITNEY SPEARS JIVE/ZOMBA
		ALBUMS
1	9	THE BEATLES 1 EMI
2	1	ADRIANO CELENTANO ESCO DI RADO E PARLO ANCO-RA MENO CLAW/SONY
3	2	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI-VERSAL
4	3	EROS RAMAZZOTTI STILELIBERO ARIOLA
5	6	LENNY KRAVITZ GREATEST HITS VIRGIN
6	4	SADE LOVERS ROCK EPIC
7	5	BIAGIO ANTONACCI TRA LE MIE CANZONI MERCURY/UNIVERSAL
8	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
9	10	ALEX BRITTI LA VASCA UNIVERSAL
10	NEW	ENYA A DAY WITHOUT RAIN WEA
11	7	MARILYN MANSON HOLY WOOD—IN THE SHADOW OF THE VALLEY OF DEATH INTERSCOPE/UNIVERSAL
12	12	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
13	11	LAURA PAUSINI TRA TE E IL MARE CGD

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA		12/02/00	
THIS WEEK	LAST WEEK	SINGLES		ALBUMS	
1	NEW	ONE MORE TIME DAFT PUNK LABELS/VIRGIN		U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	
2	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA		THE BEATLES 1 EMI	
3	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY		EROS RAMAZZOTTI STILELIBERO ARIOLA	
4	8	WHO LET THE DOGS OUT BAHAMEN EDEL		SADE LOVERS ROCK EPIC	
5	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB		LENNY KRAVITZ GREATEST HITS VIRGIN	
6	7	THE SPIRIT OF THE HAWK REDNEX JIVE		THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	
7	6	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY		MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	
8	4	SHE BANGS RICKY MARTIN COLUMBIA		TEXAS GREATEST HITS MERCURY	
9	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA		MARILYN MANSON HOLY WOOD—IN THE SHADOW OF THE VALLEY OF DEATH INTERSCOPE	
10	9	MOI...LOLITA ALIZEE POLYDOR		WESTLIFE COAST TO COAST RCA	

SPAIN		(AFYVE/ALEF MB)		11/17/00	
THIS WEEK	LAST WEEK	SINGLES		ALBUMS	
1	1	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL		THE BEATLES 1 EMI	
2	7	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA		ESTOPA ESTOPA ARIOLA	
3	NEW	ONE MORE TIME DAFT PUNK VIRGIN		U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	
4	5	SHE BANGS RICKY MARTIN COLUMBIA		ALEJANDRO SANZ EL ALMA AL AIRE WEA	
5	3	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL		LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	
6	4	QUISIERA SER ALEJANDRO SANZ WEA		SADE LOVERS ROCK EPIC	
7	6	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL		HEROES DEL SILENCIO CANCIONES 84-96 EMI	
8	2	BY YOUR SIDE SADE EPIC		RICKY MARTIN SOUND LOADED COLUMBIA	
9	NEW	VEN CONMIGO (SOLAMENTE TU) CHRISTINA AGUILERA RCA/BMG		EROS RAMAZZOTTI STILELIBERO RCA	
10	NEW	L'AMOUR TOUJOURS GIGI D'AGOSTINO VALE MUSIC		ANDRES CALAMARO EL SALMON DRO	

NEW ZEALAND		(Record Publications Ltd.)		11/26/00	
THIS WEEK	LAST WEEK	ALBUMS			
1	NEW	THE BEATLES 1 EMI			
2	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL			
3	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL			
4	3	LENNY KRAVITZ GREATEST HITS VIRGIN			
5	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI			
6	2	FINN/DOBBYN/RUNGA TOGETHER LIVE IN CONCERT CRS/SONY			
7	RE	ANASTACIA NOT THAT KIND SONY			
8	RE	EMINEM THE MARSHALL MATHERS LP UNIVERSAL			
9	NEW	DLT ALTRUISM BMG			
10	9	RICKY MARTIN SOUND LOADED SONY			

PORTUGAL		(Portugal/AFIP)		11/14/00	
THIS WEEK	LAST WEEK	ALBUMS			
1	1	THE BEATLES 1 EMI			
2	2	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL			
3	3	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI			
4	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/EMI			
5	7	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA/SONY			
6	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL			
7	6	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL			
8	10	SADE LOVERS ROCK SONY			
9	9	ALEJANDRO SANZ EL ALMA AL AIRE WARNER			
10	8	MOBY PLAY ZONA MUSICA			

SWEDEN		(GLF)		11/30/00	
THIS WEEK	LAST WEEK	SINGLES		ALBUMS	
1	NEW	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA		ULF LUNDELL LETT VINTERLAND ROCKHEAD/EMI	
2	1	MY LOVE WESTLIFE RCA		THE BEATLES 1 EMI	
3	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/VIRGIN		BACKSTREET BOYS BLACK & BLUE JIVE/VIRGIN	
4	NEW	UPSIDE DOWN A*TEENS STOCKHOLM/UNIVERSAL		SADE LOVERS ROCK EPIC	
5	4	STRONGER BRITNEY SPEARS JIVE		WESTLIFE COAST TO COAST RCA	
6	3	SHE BANGS RICKY MARTIN COLUMBIA		BARBADOS KOM HEM MARIANN	
7	7	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA		CHRISTER SJOGREN ETT JULKORT FRAN FORR NMG/EMI	
8	5	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA		U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	
9	8	DOM TIO BUDDORDEN FEVEN BANANEPUBLIKEN/BMG		ROGER PONTARE I VARGENS SPAR MNW	
10	6	ROCK THE WORLD BUBBLES ROADRUNNER ARCADE MUSIC		THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	

DENMARK		(IFPI/Nielsen Marketing Research)		11/27/00	
THIS WEEK	LAST WEEK	SINGLES		ALBUMS	
1	1	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL		THE BEATLES 1 EMI	
2	3	MY GOLDEN DANISH COLLECTION TUBBY GOLD CMC		CREAMY WE GOT THE TIME RECARTE/CMC	
3	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/VIRGIN		ROLLO & KING MIDT I EN LOBETID MEGA/DEDEL	
4	4	VED DU HVAD HUN SAGDE ROLLO & KING MEGA/DEDEL RECORDS		ANASTACIA NOT THAT KIND SONY	
5	6	WHO LET THE DOGS OUT BAHAMEN EDEL		U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	
6	NEW	MONSTERSOUND BALLOON BONNIER		ERANN DD STILL BELIEVING MEGA/DEDEL	
7	7	DAM DA DAM PRIMA DONNA FLEX/EMI		SADE LOVERS ROCK SONY	
8	NEW	INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY		TEXAS GREATEST HITS UNIVERSAL	
9	NEW	ONE MORE TIME DAFT PUNK VIRGIN		THOMAS HELMIG WANTED (GREATEST HITS) BMG	
10	NEW	YOU YOU YOU MARK LINN DOMANI/VIRGIN		WESTLIFE COAST TO COAST BMG	

NORWAY		(Verdens Gang Norway)		11/26/00	
THIS WEEK	LAST WEEK	SINGLES		ALBUMS	
1	1	SAME OLD BRAND NEW YOU A1 SONY		THE BEATLES 1 EMI	
2	4	INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY		HERBORG KRAKEVIK KRAKEVIKS SONGBOK UNIVERSAL	
3	2	CAN'T GET OVER YOU ICE BONNIER		SISSEL KYRKJEBØ ALL GOOD THINGS UNIVERSAL	
4	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA		SOUNDTRACK COYOTE UGLY CURB/WARNER	
5	5	SHE BANGS RICKY MARTIN SONY		BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	
6	8	MY LOVE WESTLIFE BMG		U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	
7	10	ORIGINAL PRANKSTER THE OFFSPRING SONY		WESTLIFE COAST TO COAST BMG	
8	9	CALLING YOU RESET SONY		BJORN EIDSVAG HITTIL OG LITTL SONY	
9	7	DARKSIDE HYPTRAXX EMI		SADE LOVERS ROCK SONY	
10	RE	ROCK THE WORLD BUBBLES ROADRUNNER ARCADE MUSIC		MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	

FINLAND		(Radiomafia/IFPI Finland)		11/19/00	
THIS WEEK	LAST WEEK	ALBUMS			
1	3	THE BEATLES 1 EMI			
2	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/EMI			
3	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL			
4	6	THE OFFSPRING CONSPIRACY OF ONE SONY			
5	2	HELMUT LOTTI GOES CLASSIC CMC/EMI			
6	5	KAJIA KOO TUULEEN PIIRRETTY VUODET 1980-2000 WEA/WARNER			
7	RE	LENNY KRAVITZ GREATEST HITS VIRGIN			
8	7	ULTRA BRA VESIREITTEJA PYRAMIDI/JOHANNA KUSTANNUS			
9	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL			
10	RE	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL			

ARGENTINA		(CAPIF)		11/25/00	
THIS WEEK	LAST WEEK	ALBUMS			
1	3	CHAYANNE SIMPLEMENTE SONY			
2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL			
3	4	JOAN MANUEL SERRAT TARRES SERRAT (CANSIONES) BMG			
4	NEW	VARIOS ARTISTAS COLECCION REGGAE CUAL ES? MUSIC/BROKERS			
5	NEW	LENNY KRAVITZ GREATEST HITS EMI			
6	NEW	LOS PÍOJOS VERDE PARAISO DEL INFIERNO DBN			
7	NEW	SUI GENERIS SIN FONIAS PARA ADOLESCENTES UNIVERSAL			
8	2	ALEJANDRO SANZ EL ALMA AL AIRE WARNER			
9	1	LUIS MIGUEL VIVO WARNER			
10	NEW	MANA MTV UNPLUGGED WARNER			

**THE RUSSIAN MUSIC INDUSTRY** is slowly opening up to the rest of the world, and a number of major international labels have recently established offices in Moscow. But the enterprising Russian electronic group **Fizzarum** is one of the first independent acts to export itself to western Europe by signing a deal with London-based Domino Records. The band's debut album, "Monochrome Plural," released in Russia on the City Center Offices label in 1999, is set to be released internationally Monday (4). The trio, which last year ventured outside Russia for the first time with a tour of Denmark, was formed by **Dmitry Dubov** in St. Petersburg in 1996. Fizzarum makes cutting-edge electronic soundscapes with a warm, pastoral quality, and there's a thriving electronica scene in Russia where the group's work has also appeared on several compilations, according to Dubov. "But we hope now that our album is being released, we can tour Europe and the U.S. We would like to expand our sound and collaborate with western musicians." The group has its own Web site at [fizzarum.mu.ru](http://fizzarum.mu.ru). **NIGEL WILLIAMSON**

**IF GHANA'S ELECTIONS** Thursday (7) for a new president and government proceed smoothly, the country's musicians, led by U.S.-based Ghanaian reggae singer/songwriter **Rocky Dawuni**, will have played their part. Dawuni, whose "In Ghana" won the Ghana Music Award for best reggae song earlier this year, was selected as the Musician's Union of Ghana's spokesman for the Peace Concert Dec. 1 at Independence Square in the capital city of Accra. The concert called on supporters of all political parties for a peaceful campaign in the volatile days up to polling. The next day Dawuni headlined another concert at Accra's Trade Fair site with support from local acts **Ras Korby** and **Atongo**. "I'm a big student of **Fela Kuti** and also **Bob Marley**, and I have to keep the politicians on their toes," says Dawuni, whose socio-political "Awakening" album on the California-based Aquarian Records was released locally in late November. The Marley-tinged title track and video have been receiving extensive airplay on independent radio and TV stations. **KWAKU**

**AN AIR OF MYSTERY** surrounds the identity of the Nashville singer/songwriter who goes by the name **Tubby Gold** and whose four-track EP "My Golden Danish Collection" has enjoyed a five-week run in the Danish top 10. Released on Danish label CMC (an EMI subsidiary), it is known that the name conceals an artist who has written hits for heavyweight country stars. But why is he singing a song called "Denmark My Golden State Of Mind"? The track "Have You Ever Been Told" has had heavy airplay on country-tolerant radio stations, but it is

the song "Toasting With Gold," sung in a collaboration with rapper **Gold Big Ass** and used in beer ads, that provides the clue—it is no coincidence that brewer Tuborg has a product called Tuborg Gold. And country aficionados claim to have detected a close similarity between Tubby Gold's style and that of Nashville veteran **Ed Bruce**. **CHARLES FERRO**

**MALKIT SINGH**, one of the U.K.'s pioneering Bhangra success stories, who also crossed over into India more than a decade ago, is back with a new release, "Kudi Patoley Vargi" (The Beautiful Girl), on OSA Records U.K. The Birmingham, England-based **Singh** was a clubland favorite in the mid-'90s, thanks to **Bally Sagoo's** production of his Bhangra anthem "Gur Nalon Ishq Mithan" (Love Is Sweeter Than Candy). Despite changing trends, Singh says Bhangra (a North Indian folk sound from the Punjab) "is still reaching higher every year with each new artist." The album has been released in India on indie label Times Music and was produced by **Bob Rai** (Sagoo's one-time assistant) and veteran Bhangra producer **Kam** from Frantic Studios. **NYAY BHUSHAN**

**FEW ALBUMS** have been recorded in such an unusual location as the "MTV Unplugged" album by the German rap group **Die Fantastischen Vier** (The Fantastic Four). The set, which charted last month at No. 6 and has just gone gold (150,000 units sold), was recorded in the natural caves in Blave in Sauerland, Germany, before an audience of 600 fans. Released on the band's own Four Music label, distributed via Columbia/Sony Music, the live album finds the Four's usual turntables and samples replaced by a 10-piece string section, acoustic guitars, and live percussion. **Fitz Braum**, managing director at Stuttgart, Germany-based Four Music, says, "The Fanta Four paved the way for German hip-hop and after a 12 year career are still driving the genre." It is also only the second time a German act has been chosen to perform in the "MTV Unplugged" series. **ELLIE WEINERT**

**EUROPEAN JAZZ** is in a major upswing with "L'ange Cache" from saxophonist **Emanuele Cisi** (Pygmalion) and "Roberto Gatto Plays Rugantino" (CAM Jazz). Cisi's CD features an all-star lineup, with drummer **Aldo Romano**, pianist **Nathalie Loriers**, bassist **Remy Vignolo**, and trumpeter **Paolo Fresuand** in a feast of exuberant solos and group celebrations on several fine Cisi compositions. Drummer **Roberto Gatto**, with arranger **Paolo Silvestri**, has created an entertaining, harmonic suite of the **Armando Trovatioli** score to "Rugantino," a popular Italian musical that made it to Broadway in the '60s. **TERRY BERNE**

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Video, Radio Key To 'Kid A's' Success

### Radiohead Captures No. 1 Through Unique Marketing Plan

BY DYLAN SIEGLER

NEW YORK—The fact that U.K. rock band Radiohead delivered a synth-heavy, electronic-sounding departure of an album wasn't the only thing out of the ordinary when the band's "Kid A" (Capitol) debuted Oct. 21 at No. 1 on The Billboard 200.

Behind the album's 200,000-plus unit sales that first week was an unusual marketing plan—one whose most subversive elements were in the common areas of music video and radio.

Capitol executives Jay Krugman, senior VP of marketing, and Rob Gordon, VP of marketing, say they were spurred to rethink their usual marketing ideas when the band resolved not to make a traditional music video, even though it had had success with the format in the past with clips like 1993's "Creep."

Instead, for "Kid A" the band contrived about 50 video "blips," or miniature, abstract, mostly animated visual pieces clocking less than a minute each. Many of the blips appeared on the Web courtesy of the band and independent of the record label. Only later were several placed in heavy rotation along with traditional video clips at MTV.

"Spin [magazine] said I probably peed my pants when I heard Radiohead wouldn't be making a video," says Capitol CEO Roy Lott. "But frankly, I've spent my career dealing with creative artists, so I took their decision as a given. I thought, 'OK, here's our challenge: Let's figure out a way to make people aware of the album regardless.'"

The blips were the band's idea; convincing MTV of their viability was the label's task. "We went to MTV early on, and they loved the idea," says Gordon. "They took five [blips] as exclusives and put them in regular rotation" in the "buzz-worthy" category.

Two other marketing challenges lay in the fields of radio and press. Since the album had a simultaneous worldwide release date, its songs were embargoed from radio in all territories until Sept. 18, only two weeks before the album's Oct. 3 release date. As a result, U.S. modern rock radio was given extremely abbreviated time with the album and its focus track, "Optimistic."

"Radio was never going to be a big factor," says Gordon of the initial marketing plan, which involved taking the largely instrumental

album from city to city for well-hyped listening sessions. "But we thought it was an amazing record, and when we played it for [fans and press in] different U.S. markets, the people listening [to it] told radio."

Radio stations received and began playing the first single almost simultaneously, without the usual six-week lead time, says Krugman, because fans were already clamoring for it. "We provided the song as a focus and the album as a body of work, and let the music do the talking... The masses had the hunger." "Optimistic" is currently No. 10 on the modern rock chart.

In terms of press, Radiohead is well-known for its disdain for cut-and-dried interviews. So pre-

*'A marketing plan at its most basic should [reflect] a band and its music. Radiohead has come over the years to seek their own path in terms of the music they make. They are artists'*

- JAY KRUGMAN -



dictably, it was selective with the press, doing only a few high-profile interviews in the U.S. and the U.K. (Billboard, Sept. 16) and making reporters and photographers jump through hoops.

"It seems that the path of least resistance would be to do every interview possible, and when they don't, it's a tougher row to hoe," says Krugman, although he maintains that there are ways around the usual "slick, heavy-handed hard sell... When you fit the square peg in the round hole, that's the victory."

The press, like fans, ate up the mystery that began to surround the record in late summer, and it

was eager to heap on the accolades that had begun in earnest for the band with its critically acclaimed, multiplatinum 1997 album, "OK Computer," which debuted at No. 21 on The Billboard 200.

Radiohead continually helped out by rolling its Web camera at its studio to give fans a taste of the new material this summer. The official Web site (radiohead.com), as Gordon points out, is an artsy affair with very little information—let alone marketing jargon.

As young adults—and the press—become more and more conscious of targeted marketing strategies, campaigns like this one, which are either driven by the artist's wishes (as in Radiohead's case) or engineered to appear that way, have begun to prove their value.

"Artists who do multiple TV appearances and have glossy ads and songs in top rotation after [a few] weeks out there; the audience feels the pressure of that visibility," says Krugman. "In the case of a band that carries its own vision and artistic sense, it's about exposing that it's there, not pushing an image down the chute."

This marketing plan, according to Krugman and Gordon, was about building energy through the Internet (Capitol partnered with iMedium for some grass-roots-style online initiatives—which are increasingly common—that promoted blip-trading and raised awareness of streaming audio opportunities), listening sessions, and word-of-mouth in order to create a "peak moment" right before the release date.

"Consumers were given a taste of the album that was choreographed to build awareness and frenzy for the release, culminating with the in-store date," says Krugman. "A marketing plan at its most basic should be a reflection of a band and its music. Radiohead has come over the years to seek their own path in terms of the music they make... They are artists."

The questions two months after the release, however, are whether the campaign has staying power, and whether it has the potential to increase the band's core audience. After selling more than 200,000 units the first week out, at press time "Kid A" stood at 470,000 units, according to SoundScan.

(Continued on next page)



**Amazon Goes Downriver.** Amazon.com journeyed south to California from its Seattle-based headquarters to visit with EMI, the first major music label to directly sell its product to the Internet retailer. Amazon executives received a plaque from EMI in celebration of moving more than 2 million units in sales. Pictured, from left, are Jennifer Cast, GM of music at Amazon.com; Jeff Bezos, chairman of Amazon.com; Ken Berry, president/CEO of EMI Recorded Music; Richard Cottrell, president/CEO of EMI Music Distribution; and Bob Douglas, director of music merchandising at Amazon.com.

## Hastings Losses Continue

### Store-Closure Costs Affected Third Quarter

BY ED CHRISTMAN

NEW YORK—In its continuing struggle to turn itself around, Hastings Entertainment lost \$12 million, or \$1.03 per share, on sales of \$100.4 million in the third quarter, which ended Oct. 31.

Sales were almost flat from the same period last year, when the company rang up \$100.9 million, but the loss was more than four times larger than 1999's red ink of \$2.4 million, or 24 cents per share.

The company attributed its third-quarter loss to such factors as a 1.6% decrease in comparable-store sales, costs associated with reducing inventory, and store-closure costs.

Hastings reduced inventory by \$15.5 million, closing the third quarter with total inventory of \$146 million. But costs associated with that initiative negatively impacted gross profit by \$3.9 million in the period. Also, the company took a \$2.7 million pretax charge for costs associated with closing two superstores.

VP/CFO Dan Crow says that in the fourth quarter the company "may see some more reserves for [further] store closings. Right now, I am looking at three to five stores that we will make a decision on whether to close."

Crow assumed the CFO position to replace Gaines Godfrey, a longtime director of the company who filled in as CFO during a difficult period in which the company restated earnings going back over the five years that ended Dec. 31, 1999. In addition to the Crow appointment, Hastings said that Ernst & Young would replace KPMG as its independent auditor.

While the company detailed some aspects of its financial performance, it has yet to issue an income statement or balance sheet for the third quarter. That information is expected to be

included as part of its 10-Q filing with the Securities and Exchange Commission. Crow says the filing should take place during the week of Dec. 4.

For the nine-month period, Hastings has posted a net loss \$14.7 million on revenue of \$318.1 million.

Crow says he doesn't anticipate any material adjustments for inventory in the fourth quarter, saying the company is positioned fairly well in that area. For the 12-month period that ended Oct. 31, he says that superstore inventory turns have increased to 2.08 times, up from 1.83 for the year that ended Oct. 31, 1999.

The company announced that the gross margin decreased from 33.1% to 27.2% but that the decline represented a change in how Hastings accounts for the cost of product returns. That expense was shifted from selling, general, and administrative expenses (SG&A) to cost of revenue. Despite the shift, SG&A still increased to 38.3% of total revenue, up from 35.7%. But that was due to the store closures, says Crow.

He says that the company, which initially focused on operating family entertainment outlets in tertiary markets, had been opening stores in the past few years in some medium-size markets. But now the company will once again focus on the smaller markets, which the press release says reflects opportunity for the reinvestment of assets from closed stores.

Cash flow from operations for the nine-month period was \$28 million, up by \$2.3 million in the same period in 1999, according to the press release, while long-term debt was reduced by \$15.5 million, from \$60.2 million to \$44.7 million.

The company's shares closed at \$2.50 Nov. 28, up 25 cents from the previous day's closing price.

## newsline...

**THE FEDERAL TRADE COMMISSION (FTC)** has sent a warning to more than 100 E-tailers—including Amazon, CDnow, and Best Buy—saying that they must meet their promised holiday delivery dates or face fines. In a letter dubbed Project Toolate.com, the FTC points out rules for making promises about shipment times, notifying consumers of unexpected delays, and providing refunds for goods that don't ship on time. After the 1999 holiday season, the FTC fined various E-tailers without warning, apparently in response to customers' lawsuits. Seven online retailers, including CDnow and Toysrus.com, failed to meet their shipment guarantees last year and ended up paying a total of \$1.5 million in fines to the FTC.

CDnow's fine last year was not for late shipments but for E-mails that notified customers of back orders, which were not within the time frame set forth by the company's guidelines. A CDnow representative says the company corrected the problem in July. In addition, to ensure that this year's delivery promises are met, CDnow has pushed its order deadlines up; for example, customers who want two-day delivery must place their orders by Dec. 19.

Best Buy has also staggered its deadlines based on the type of shipping requested, setting Dec. 19 as the last order date for customers who require next-day delivery. Amazon has set Dec. 20 as its last date for guaranteed shipping within 24 hours of receipt of order. For last-minute shoppers, CDnow and Amazon will offer gift certificates that can be delivered instantly by E-mail.

**TERRA LYCOS** is teaming with BMG Entertainment on a multi-language online promotion of Christina Aguilera's Spanish-language album and her recently released Christmas album. Aguilera will be featured on Lycos Music (music.lycos.com) and promoted on Terra sites in countries including Argentina, Chile, Mexico, and Venezuela. As part of the promotion, Lycos Music is offering as no-cost downloads the singles "Have Yourself A Merry Little Christmas," from her newly released Christmas album, "My Kind Of Christmas," and "Ven Conmigo" (the Spanish version of "Come On Over") from her Spanish record, "Mi Reflejo." Reciprocal, a digital rights management (DRM) and digital commerce services company, is providing the DRM and digital clearinghouse services to allow users to play the downloaded songs for 14 days. Additionally, Lycos music is hosting a live chat with Aguilera on music.lycos.com on Wednesday (6), and consumers can enter to win a "Christina Xmas Prize Pack" on click2music.com in English or clicmusica.com in Spanish.

Terra Lycos has a broad, five-year commerce agreement with Bertelsmann that includes the development of platforms for the digital delivery of music, books, and other entertainment content. The two companies have previously worked together on promotions for BMG artists Toni Braxton and Dido.

**LIQUID AUDIO** is distributing selected tracks from Aimee Mann's catalog for digital download. Mann's self-released solo album "Bachelor No. 2"—which has sold more than 150,000 copies—is available through participating retail and music Web sites in the Liquid Music Network. Starting Wednesday (6), tracks from the album will be available for a suggested retail price of 99 cents each, or as a full-album download bundle with a suggested retail price of \$9.99. All 13 tracks from "Bachelor No. 2" are being offered as free downloads for the two weeks ahead of the Wednesday sale date. As an incentive for purchasing the full album, buyers will receive two bonus tracks, including "Save-Me," the Oscar-nominated song from the "Magnolia" soundtrack, and "Christmas Song," which was previously released in limited distribution on a benefit album titled "Viva Noel." Consumers who purchase any of the digital downloads will have the ability to make a physical copy of the tracks burned to a CD.

**IMIX.COM**, an online retailer and wholesaler of customized music and video, is offering episodes of the "Rocky And Bullwinkle" television series for custom compilation on CustomDVD. Consumers can choose five of eight available episodes for custom compilation at \$29.99. The company claims the offer marks the first time television programming has been made available for custom compilation. Among the eight original black and white episodes of "Rocky And His Friends" being offered is the first episode of the cartoon series. Each episode has two Rocky and Bullwinkle skits, an episode of Peabody's Improbable History, a Fractured Fairy Tale, and a variety of segments, including Aesop and Son, Bullwinkle's Corner, and Mr. Know-It-All. Imix.com currently offers the ability to create custom CDs and obtain custom downloads.

**BORDERS BOOKS AND MUSIC** is issuing special electronic gift cards featuring an illustration from the Dr. Seuss book "How The Grinch Stole Christmas." The Grinch gift card is available in \$10 and \$25 denominations or can be customized in amounts from \$5 to \$500. Borders electronic gift cards can be used toward any book, CD, video/DVD, or gift item.

### EXECUTIVE TURNTABLE



PIETRZYK

**HOME VIDEO.** Jeffrey Pietrzyk is named VP of sales, U.S., for Columbia TriStar Home Video in Culver City, Calif. He was COO of Life.com.

**NEW MEDIA.** CantaMetrix names William Koenig president and CEO, Christine Reed VP of marketing, and Ridge Nye VP of sales and business development in Bellevue, Wash. They were, respectively, president of DiscoverMusic.com, a consultant for Sonic Foundry Media Services, and VP of sales for Media Services.

Consumer Reports Online names Paige Amidon chief marketing officer, Michelle Rutkowski marketing director, and Teddy Mattox director of business development in Yonkers, N.Y. They were, respectively, director of information and services for Bellecore, manager of product marketing for CU, and director of new media at Prism Communications.

**DISTRIBUTION.** Neil Carfora is promoted to VP of finance and planning for BMG Distribution in New York. He was director of finance.



CARFORA

**Sheila Hansen** is promoted to director of national sales for BMG Special Products in New York. She was associate director of national sales.

**MUSIC VIDEO.** Andrew Hunter is promoted to VP of network development for MTV2 in New York. He was an account director.

### RADIOHEAD

(Continued from preceding page)

Retail opinions are mixed. "I think many people bought ['Kid A'] because they loved 'OK Computer' and were expecting the same," says Lyndon Roeller of Other Music in New York. "That might be why their back catalog started selling. People were looking for rock like they found on 'OK Computer.'" He adds that "the band seemed to be maintaining" its core fan base rather than gaining anyone new.

"The sales have started to tail off recently," says Eric Keil, buyer at the nine-store South Plainfield, N.J.-based Compact Disc World. "They were strong the first two, three weeks. But we expect that this record is going to sell very well for the holidays. What usually happens with big hit [fall] records is that there's a bit of a swoon, then as soon as Thanksgiving hits, they pop again."

Keil says the marketing and co-op ads seemed sufficient, and a limited edition of the album (to be re-released for Christmas) will help keep sales up. Adds Keil, "Capitol has done right by Radiohead."

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	18	<b>BAHA MEN</b> ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) [RS]	<b>NO. 1</b> WHO LET THE DOGS OUT 12 weeks at No. 1
2	45	2	<b>CAPONE - N - NOREAGA</b> TOMMY BOY 3110* (12.98/18.98)	THE REUNION
3	2	2	<b>PRODIGY OF MOBB DEEP</b> INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
4	5	3	<b>VARIOUS ARTISTS</b> ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
5	3	4	<b>SNOOP DOGG</b> D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
6	4	6	<b>EVERLAST</b> TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
7	NEW		<b>SNOOP DOGG PRESENTS DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
8	6	3	<b>OUTLAWZ</b> OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
9	NEW		<b>LOUIE DEVITO</b> E-LASTIK 5002 (16.98 CD) [RS]	N.Y.C. UNDERGROUND PARTY VOL. 3
10	11	46	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT
11	27	13	<b>2GETHER</b> TVT 6840 (10.98/17.98)	AGAIN
12	12	24	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
13	20	25	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
14	15	46	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
15	25	3	<b>VARIOUS ARTISTS</b> UNITED AUDIO 10801 (1.98 CD)	HAPPY HOLIDAYS
16	9	3	<b>THE PHARCYDE</b> DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
17	10	7	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	WARRIORZ
18	16	32	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) [RS]	THE STATE
19	14	8	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD) [RS]	PERFECTO PRESENTS ANOTHER WORLD
20	18	9	<b>SOULFLY</b> ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
21	13	4	<b>TRIPLE 6 MAFIA</b> ● SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
22	19	16	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
23	17	7	<b>MERLE HAGGARD</b> ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
24	23	8	<b>KENNY ROGERS</b> DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
25	8	3	<b>MARK AND BRIAN</b> OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
26	28	4	<b>MARCO ANTONIO SOLIS</b> FONOVIDA 0521 (9.98/14.98) [RS]	EN VIVO
27	NEW		<b>VARIOUS ARTISTS</b> Q101 (11.99 CD)	LIVE 101 VOLUME 2
28	37	46	<b>KITTIE</b> ● NG 751002/ARTEMIS (10.98/16.98) [RS]	SPIT
29	34	4	<b>LOS ANGELES DE CHARLY</b> FONOVIDA 6096 (8.98/12.98) [RS]	UN SUENO
30	33	10	<b>LOS TIGRES DEL NORTE</b> ● FONOVIDA 6092 (8.98/12.98) [RS]	DE PAISANO A PAISANO
31	26	9	<b>JOHN HIATT</b> VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
32	30	7	<b>FLESH-N-BONE</b> MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE
33	NEW		<b>X-RAIDED</b> BLACK MARKET 1992 (11.98/16.98)	VENGEANCE IS MINE
34	21	4	<b>TYPE O NEGATIVE</b> ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF
35	29	7	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
36	36	5	<b>LESS THAN JAKE</b> FAT WRECK CHORDS 616* (14.98 CD)	BORDERS & BOUNDARIES
37	32	5	<b>AFU-R</b> D&N/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) [RS]	BODY OF THE LIFE FORCE
38	40	7	<b>DJ ESCAPE</b> GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
39	24	3	<b>VARIOUS ARTISTS</b> SUB POP 70525 (17.98 CD)	BADLANDS: A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA
40	41	7	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98) [RS]	THE HEIGHT OF CALLOUSNESS
41	42	37	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
42	31	19	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) [RS]	TANTO TEMPO
43	50	42	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
44	48	6	<b>VARIOUS ARTISTS</b> WONDER KIDS: KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY (2.98/4.98)	CHRISTMAS SING-A-LONG
45	NEW		<b>WONDER KIDS</b> MADACY 77750 (2.98/4.98)	CHRISTMAS SING-A-LONG
46	44	2	<b>ATB</b> RADIKAL 90024 (18.98 CD)	TWO WORLDS
47	RE-ENTRY		<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
48	35	8	<b>VARIOUS ARTISTS</b> DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
49	NEW		<b>MOMMY &amp; ME</b> MADACY 50572 (2.98/4.98)	TWINKY TWINKLY LITTLE STAR
50	NEW		<b>MOMMY &amp; ME</b> MADACY 56775 (2.98/4.98)	OLD MACDONALD HAD A FARM

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [RS] indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

## Labels Must Take Long-Term View To Avoid Price War Fallout

THE MAJORS are getting nervous. They see that the holiday selling season got off to a lackluster start (see story, page 1), and they see symptoms of a price war heating up. Consider that Best Buy executives, in effect, told analysts

during their most recent conference call that they plan to use music and video to drive traffic to their stores; and then look at the pricing evident in the marketplace last week, and you will know why. Best Buy had a couple of titles

at \$9.99, including **Backstreet Boys'** latest release. Wal-Mart had four titles at the same price point, including the Boys' "Black & Blue" album, although in some markets where it doesn't go up against other discounters, the retailer had the title more sanely priced at \$11.99. Fry's Electronics, which doesn't even buy direct, is said to have had the title priced at \$9.49. And the Wiz ran an ad saying that the title would be available at \$9.99 for the first hour of business on the Tuesday street date. Most startling of all was Best Buy's five-hour-long, \$9.99-for-every-CD-in-the-store sale.

Two issues ago in this column (Billboard, Nov. 25), I wondered if Best Buy's attempt to strategically use loss-leader pricing, à la this type of \$9.99 sale, could pull the industry into a full-scale price war. We still don't know the answer to that question, but as the above paragraph shows, we are seeing escalation beyond Best Buy.

In Retail Track's view, however, a couple of loss leaders per account each week does not a price war make. It's when pricing is low across the board all the time that you have a problem on your hands.

If a price war occurs, retailers are much healthier than they were last time. But a price war combined with weak—or worse, decreased—sales for the holiday selling season would be a recipe for a disaster, especially if loss-

leader pricing becomes the norm and weak sales persist into the new year.

One retailer with a large chain says he isn't yet worried about weak sales for the holidays. "Christmas comes every year, even if it gets later each year," he says. But even that retailer worries about a price war becoming a reality.

Senior label and distribution executives say a number of ac-

countings become vulnerable in a price war. In the short term, label financial executives tell me, they are watching National Record Mart (NRM) and Valley Media most closely, because the two accounts have not had a profitable quarter in a while.



counts become vulnerable in a price war. In the short term, label financial executives tell me, they are watching National Record Mart (NRM) and Valley Media most closely, because the two accounts have not had a profitable quarter in a while.

To a lesser degree, the label financial types are watching Hastings Entertainment, Tower Records/Video/Books, and the MusiCland Group. Like NRM and Valley, Hastings Entertainment has been on a losing streak when it comes to red ink. The MusiCland Group, on the other hand, has been kicking butt for almost three years, but it still carries some \$260 million in debt. With that size debt, can it afford

expectations of a strong cash-flow year to turn into a mediocre one? Similarly, Tower carries \$110 million in debt and remains a long-term concern for label executives.

With the financial executives and the big-picture types at the labels getting nervous about the future, it will be interesting to see if label sales executives exercise restraint in their pursuit of sales. In the last price war, label and distribution sales executives greased the incline for the account base to go down the toilet by consistently making short-term sales decisions over long-term ones.

This time there is no safety net to stop a price war—the Federal Trade Commission has seen to that by eliminating minimum-advertised-price policies. So if a full-scale price war erupts, will label sales executives continue to go for short-term sales by giving the discounters extra tracks and other premiums that are not available to music-specialty accounts? Or will they think long-term and try to ensure a level—and healthy—playing field?

**ON THE BOARD:** Valley Media has made some changes on its board of directors. It has appointed **Jim Miller**, the company's president/COO, to the board, replacing **Rob Cain**, the former president/CEO. It has also brought aboard two names well-known to the industry—**Jim Bonk**, formerly chairman/CEO at Camelot Music, and **Bill Hall**, the former owner and founder of Sight & Sound, the rackjobber that the Handleman Co. acquired in the early 1990s. Bonk replaces **James Sha**, who resigned in August, while Hall is an addition to the board. Bonk has been in retirement since Camelot was sold to Trans World Entertainment, although he sits on a couple of other boards, including Alpha Security. Hall also sits on a couple of boards, including 3DO, and he is currently a partner with Lincolnshire Management, a New York-based investment banking firm.

**WHILE I WAS** gearing up for vacation, Sony Music Distribution devalued 184 SKUs, converting them into the company's "Best Value" midline, according to a letter dated Nov. 8.

But in the same letter it increased the returns processing fee on "Best Value" and front-line titles to 12.5%. The old fee was 10% for front-line product and 6.7% for the "Best Value" line.

Sony, which has been one of the strongest advocates for keeping the cassette tape alive, points out that it continues to offer 2,800 titles in the format.

RMX is a two-day tradeshow for buyers and sellers of music being held on June 2-3, 2001 at McCormick Place, Chicago, Illinois.

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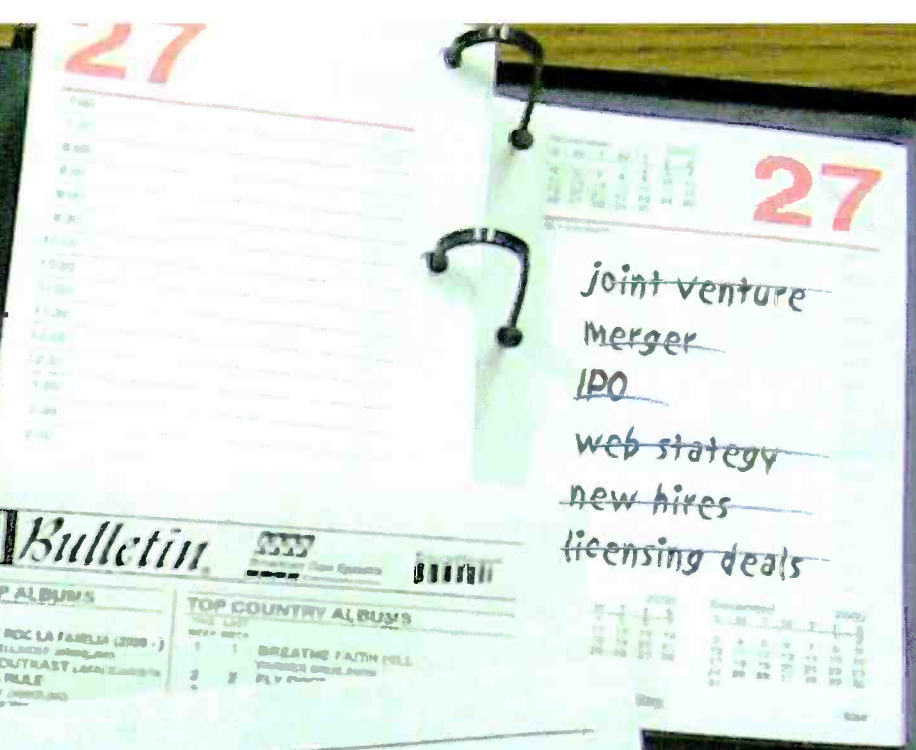
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 Madison • San Diego • Dallas • Charlotte • Chicago • Milwaukee • Denver • Columbus • Long Beach • Nashville (2) • Tampa/St. Pete • Lake Tahoe





**Billboard Bulletin**

**THE BILLBOARD 200**

- 1 THE DYMASTY ROCK LA FAMILIA (2000 -)
- 2 STANBORN OUTRAGE (2000 -)
- 3 ALL THAT YOU CAN'T LEAVE BEHIND
- 4
- 5
- 6
- 7
- 8
- 9
- 10

**TOP R&B/HIP-HOP ALBUMS**

- 1 THE DYMASTY ROCK LA FAMILIA (2000 -)
- 2 STANBORN OUTRAGE (2000 -)
- 3
- 4

**TOP COUNTRY ALBUMS**

- 1 BREATHE FAITH HILL
- 2
- 3

# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

## Chestnut, MCA Nash Go Separate Ways

**M**ark Chestnut has ended his 11-year relationship with MCA Nashville, for which he's recorded nine albums, including some on MCA's defunct sister label Decca. Four of those albums have been certified platinum.

After three albums for MCA, Chestnut moved to start-up Decca as the label's flagship artist. He issued five Decca albums. After Decca was closed, Chestnut returned to MCA, recording one more album, "Lost In The Feeling," released Oct. 17.

## Musmatch Closes L.A. Sales Office

**M**usmatch shuttered its L.A. sales office Oct. 27, letting go VP of sales Jodie Francisco. Francisco opened the satellite office in April after resigning as Billboard's West Coast advertising director. Musmatch also hired former Billboard advertising manager Diana Blackwell, who has since relocated to New York and has been offered a position in business development. The other L.A. staffer, an assistant, has been offered a position at the company's San Diego headquarters.

## Faires Starting New Label Via Interscope/Geffen/A&M

**J**ay Faires, who started Mammoth Records and later sold it to The Walt Disney Co., is launching a new label that will flow through Interscope/Geffen/A&M Records. Billboard has learned sources say initial recordings from the label are expected to be released in the near future, although it is unclear what artists are involved.

Faires formed Mammoth as an alternative rock label in 1988 and built an eclectic stable of hitmakers, including Juliana Hatfield, Frente, Given Mary Three, and Squirrel Nut Zippers. He sold the label to Disney for a rumored \$25 million in 1997. He continued to run the label within Disney's Buena Vista Music Group and, late last year, began an unsuccessful effort to buy it back. He ultimately departed Mammoth in January of this year. Mammoth continues to operate under new president Bob Seidenberg (Billboard, Aug. 19).

## IFPI Urges EU To Take Strong Stand Vs. Piracy

**T**he IFPI called on the European Parliament yesterday to institute stronger measures against Internet piracy. The trade group's Brussels office delivered the message in a position paper on the forthcoming Copyright Directive.

In the document, "Making A Stand For European Culture," IFPI urges European Union lawmakers to implement a series of changes before they enter the final "second reading" of the directive phase.

The Federation says, "The exception for private copying should be limited to what is really private," to prevent private copies from being made available by or for a third party. The Directive "must be consistent with the E-Commerce Directive," to ensure that Internet service providers and telecom operators are held liable as intermediaries for carrying or hosting illegal material, IFPI maintains.

IFPI says technology "should be protected to allow safe delivery [of music]," to allow record companies to encrypt music on digital media.

According to IFPI senior legal adviser Olivia Regnier, the timetable for final approval of the directive could extend to January or February. She says "the second reading usually starts within three months after the parliament has received the text from the council," which happened last Thursday.

## Sony Inks Licensing Deal With Musicbank

**S**ony Music has become the fourth major label to license its catalog to San Francisco company Musicbank. The startup—which already has licenses from BMG, Universal, and Warner—plans this fall to launch a streaming audio service that gives consumers free on-demand access to music in their collections via computer, future fee-based models call for extending access to cable, wireless, and satellite systems.

Terms of the non-exclusive pact were not revealed. Sources say the majors will receive a fraction of a cent per song streamed to a Musicbank customer, as well as a one-time fee for each song added. The deal does not include an equity stake. Sony Broadband Entertainment is funding a similar startup, Unsurface, expected to launch this winter. —Stephen A. Green, S.F.

## VH1 Ups Gilmer

**B**ruce Gilmer has been promoted from VP to senior VP of music and talent relations at VH1. Based in New York, he reports to Wayne Cook, executive VP of talent and music programming.

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# New Media

MERCHANTS & MARKETING

## Alanis Cuts Her Losses At MP3.com

### Stock Price Slumps Lead Big-Name Investors To Cash Out

This issue's column was prepared by Brian Garrity and Eileen Fitzpatrick.

WITH THE stock prices of virtually every publicly traded online music start-up slumping near all-time lows and showing no immediate signs of rebounding, some high-profile investors who aligned with the companies in exchange for equity have decided to cut their losses.

Alanis Morissette plans to sell 70,000 shares of her stock in MP3.com. The singer—whose management group, Atlas/Third Rail Management, consults for MP3.com—disclosed her intent in documents filed with the Securities and Exchange Commission (SEC).

According to the filing, she acquired the stock in April 1999, ahead of the company's initial public offering (IPO). She and Atlas received equity in exchange for entering into an alliance with MP3.com. The deal included having the company co-sponsor a Morissette tour, with Atlas promoting its acts on MP3.com's site. But amid ongoing legal problems, MP3.com shares, which in 1999 briefly traded at more than \$100, bottomed out at \$2.50 in October.



Morissette said in the filing that she has sold 189,000 shares valued at \$1.5 million in the last three months. MP3 shares, which have traded as high as \$49 in the last 52 weeks and have shown signs of life following the damages ruling for Universal Music Group in the MyMP3.com suit, closed Nov. 28 at \$6.22.

Morissette may not be alone in making such a move. Artists and managers who received stock and options from another highly touted start-up—music Web site operator and E-commerce company ArtistDirect—now have an opportunity to dump their slumping shares.

The company recently disclosed in SEC documents that it plans to buy back more than 7.5 million shares of common stock and unexercised options it previously doled out to employees, artists, and their managers in violation of federal securities law. The repurchase effort, known as a "rescission offer," is estimated to cost as much as \$10.2 million and involves 585,724

shares and 7 million options inappropriately issued ahead of the company's IPO. The company is making the offer in an effort to square itself with the SEC and eliminate itself from liability on the improperly distributed shares.

While the company gets to buy back its stock on the cheap—its shares, off more than 90% in the last year from a 52-week high of \$12.75, closed Nov. 27 at 69 cents—the move also comes amid a wave of bad news for ArtistDirect, as the company recently laid off 30 staffers. What's more, concerns now exist that ArtistDirect's stock is in danger of being delisted by Nasdaq.

Shares in the online music company closed below \$1 for the 30th consecutive day Nov. 27, raising expectations from company executives that an automatic delisting warning from the stock exchange is on the way soon. (Stocks that trade below \$1 for more than a month typically receive such a warning from Nasdaq.)

The stock news isn't much better for EMusic, a retailer of digital downloads and digital-music subscription services. While there have been no reports of any big-name investors fleeing, its shares have been sinking steadily. Recent word

(Continued on page 94)

## TRAFFIC TICKER

### Top Music Info Sites

Unique Visitors (in 000s)

ALL PERSONS	
1. mtv.com	3,098
2. mp3.com	3,022
3. launch.com	1,593
4. sonicnet.com	1,351
5. rollingstone.com	1,273
6. ubl.com	678
7. vh1.com	648
8. checkout.com	626
9. bmg.com	488
10. billboard.com	447

FEMALES	
1. mtv.com	1,514
2. mp3.com	1,054
3. sonicnet.com	678
4. launch.com	638
5. rollingstone.com	613
6. vh1.com	312
7. ubl.com	300
8. nsync.com	297
9. bmg.com	243
10. checkout.com	232

MALES	
1. mp3.com	1,968
2. mtv.com	1,584
3. launch.com	955
4. sonicnet.com	673
5. rollingstone.com	660
6. checkout.com	394
7. ubl.com	378
8. vh1.com	335
9. billboard.com	291
10. bmg.com	245

Source: Media Metrix, September 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. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard.

DECEMBER 9, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	NEW		BLACK & BLUE JIVE 41743	NO. 1 1 week at No. 1	BACKSTREET BOYS 1
2	1	2	APPLE 29325/CAPITOL		THE BEATLES 2
3	NEW		A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.		ENYA 23
4	3	4	ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE 524653		U2 22
5	2	2	LOVERS ROCK EPIC 85185		SADE 6
6	NEW		GREATEST HITS CURB 77978		TIM MCGRAW 4
7	4	2	SOUND LOADED COLUMBIA 61394/CRG		RICKY MARTIN 10
8	5	2	NOW 5 SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG		VARIOUS ARTISTS 3
9	6	5	GREATEST HITS ▲ VIRGIN 50316		LENNY KRAVITZ 19
10	NEW		DREAM A DREAM ● SONY CLASSICAL 89463		CHARLOTTE CHURCH 25
11	13	29	NO STRINGS ATTACHED ▲ <sup>9</sup> JIVE 41702		'N SYNC 17
12	NEW		MAMA'S GUN MOTOWN 153259*		ERYKAH BADU 11
13	NEW		THINGS FALLING APART NOTHING 490744*/INTERSCOPE		NINE INCH NAILS 67
14	17	20	OOPS!...I DID IT AGAIN ▲ <sup>7</sup> JIVE 41704		BRITNEY SPEARS 15
15	8	6	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759*/INTERSCOPE		LIMP BIZKIT 9
16	9	3	CHARLIE'S ANGELS ▲ COLUMBIA 61064/CRG		SOUNDTRACK 18
17	20	2	WHO LET THE DOGS OUT ▲ <sup>2</sup> S-CURVE 751052/ARTEMIS [S]		BAHA MEN 12
18	NEW		ONE NIGHT ONLY UNIVERSAL 13050		ELTON JOHN 75
19	RE-ENTRY		WHITE LADDER ATO 69351/RCA [S]		DAVID GRAY 71
20	RE-ENTRY		FLY ▲ <sup>7</sup> MONUMENT 69678/SONY (NASHVILLE)		DIXIE CHICKS 28

● Reporting 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. [S] indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

# Home Video

MERCHANTS & MARKETING

## Family-Oriented DVD Product: A Rapidly Growing Industry

BY CATHERINE CELLA

NEW YORK—When Buena Vista Home Video announced it would release its classic animated films on DVD, it opened the floodgates for more family and children's DVD product. A year later, family is the format's fastest-growing category.

At retail, Tower Video, for example, has doubled its children's and family DVD section. Family-orientated online retailers like FamilyWonder.com, which had no DVDs last year, now carries nearly 1,000 titles. Suppliers such as Columbia TriStar Home Video have tripled their number of family releases this year.

With 4 million homes expected

to have a DVD player by the end of 2000, the format has begun moving into mass-market acceptance. "It's a matter of having more hardware out in the marketplace," offers Columbia TriStar marketing VP Suzanne White.

Jay Douglas, VP of acquisitions at Anchor Bay, which has more than 40 family titles, agrees. "DVD players are now reaching a more middle-America consumer," he says. "So we expect our DVD sales to double this year."

Another factor driving the category is the anticipated effect of the PlayStation 2 game-and-video console. However, the

shortage of PlayStation 2 consoles may limit the device's overall effect on kid DVD sales this holiday season.

There is also the "X" factor (the extra features that DVD offers) to consider. Warner Home Video has more than 50 DVD titles with enhanced features that are targeted to families.

"We definitely develop DVDs with appropriate interactive features, including games and animation," says VP of family entertainment Ewa Martinoff.

While adding extras to family titles is generally accepted by suppliers, retailers were disappointed that many Buena Vista titles released last year did not have

many compelling extras. But the supplier more than made up for its DVD shortcomings this year with "Toy Story 2: The Ultimate Toy Box." The impressive package contains three discs—one with "Toy Story" and seven bonus features, another with "Toy Story 2" and four extras, and the third chock-full of goodies, including never-before-seen animation secrets.

Buena Vista also has "The Fantasia Anthology," which contains the original classic and "Fantasia 2000"—both with bonuses—along with a Fantasia Legacy disc, loaded with material like "The Fantasia That Never Was."

While the "Fantasia" extras are largely for animation aficionados, most children's titles take a different approach. "You have to look at the demographics," notes White. "On 'Bear In The Big Blue House,' for preschoolers, we keep it fun with sing-alongs and games. But on 'Annie,' where there's an interesting history, we look at the progression of 'Annie' through the ages.

"With DVD, there's more than just watching the movie," she continues. "There's opportunity to learn, to play, to use the computer. There are lots of opportunities to keep a child active."

Dan Merrell, Lyrick Studios director of product marketing, agrees. "We love DVD because it's a great opportunity to showcase our interactive features," he says, noting that the company's signature "Barney" series now offers six DVD titles.

While VHS continues to outsell DVD by a ratio of 1-to-17, Merrell says Lyrick is trying to narrow the gap. "One DVD to 10 VHS is the benchmark we'd like to hit. Retail support of children's DVD is not yet where it should be, and that can be solved by retailers agreeing to have a children's section, just as in VHS."

Merrell says that combo stores



Columbia TriStar Home Video's "Bear In The Big House" DVD emphasizes fun and games.

such as Best Buy, Tower, and Virgin Megastore "do a great job" supporting the category. "But our main mass merchants don't have children's sections," he says.

To encourage retailers to increase the depth of DVD titles, Lyrick has successfully instituted an incentive program where retailers can purchase six titles for the price of five.

Merrell also reminds retailers of consumer surveys conducted by the company that indicate 95% of customers who have purchased a "Barney" DVD would

(Continued on page 87)

## Lack Of Broadband May Hinder Industry; 'The Cell' Gives Chance To Win Costume

**WE'LL GET BACK TO YOU:** While the record industry sweats over how to control and capitalize on music downloads, the movie industry can relax, according to a consumer survey conducted by PricewaterhouseCoopers.

The survey of 2,500 consumers in five countries, conducted last summer, found that 25% download music from the Internet, but only about 12% download or stream video programming.

The main objection to downloading video programming is that the experience isn't as satisfying as watching TV. "Only a handful" say it replaces the need to go to the movie theater. Lack of bandwidth needed to fully exploit the Internet for video is the prime culprit for consumer dissatisfaction, the survey says.

Furthermore, the survey points out that the failure of many entertainment Web companies can also be attributed to the lack of broadband capabilities. "The recent failures of online entertainment companies such as DEN, Pop.com., Pseudo, and Scour demonstrate that the business models for online entertainment are not fully developed," says PricewaterhouseCoopers' global entertainment analyst **Kevin Carton**. "While we're beginning to see some successful formats, there is still a long way to go before there is synchronicity among the right content, at the right bandwidth, over the right interface."

While the entertainment industry is relying on the rapid acceptance of broadband to realize the Internet's potential, the survey says 85% of U.S. residents continue accessing the Internet through analog telephone lines. Only 14% said they have taken advantage of the chance to upgrade their Internet access with faster technology.

"Broadband use is growing, but not at the rate once anticipated, particularly in the U.S.," says European analyst **Robert Boyle**. "The industry needs to show consumers that broadband's benefits outweigh its costs. To spur adoption, broad-

band providers need aggressive marketing to change the way their customers perceive this technology." But when entertainment, technology, and consumers get in sync, finding a profitable business model will be tough: More than half of consumers who downloaded or streamed video from the Internet said they would stop if they were charged.

PricewaterhouseCoopers also found that while digital TV sales continue to increase, overall penetration remains low. Most consumers, the survey says, don't see the need for it and say it's too expensive.

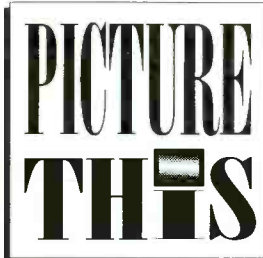
**DIRECT LINK:** Warner Home Video has set up a business-to-business Web site for retailers, distributors, and vendors. The site launched Nov 21 and can be accessed

at whvdirect.com.

The site contains information about all of Warner's new releases and a search function for catalog titles. It alerts businesses to any changes in the current release schedule, pricing, or moratorium status. Artwork can be downloaded, along with product information, talent bios, synopses, street dates, and pricing. Included are links to Warner contacts and a frequently-asked-question section, which outlines advertising rules and explains how a business can participate in the supplier's revenue-sharing plans.

**DRESSED FOR SUCCESS:** Supplier New Line Home Video is giving viewers of "The Cell" a chance to win a costume from the film. Contestants can win either a red rubber bodysuit or a wire mask that **Jennifer Lopez** wears in the movie. Each video and DVD will direct users to log on to cellmovie.com/contest to enter. The contest runs through April 10, 2001. "The Cell" arrives in stores Dec. 19.

"The Cell" Platinum Series DVD, at \$24.98, contains director's commentary by **Tarsem Singh**, deleted scenes, a brain map, and other extras.



by Eileen Fitzpatrick

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	6	<b>TOY STORY 2</b>	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
2	8	2	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999	G	26.99
3	2	4	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
4	<b>NEW ▶</b>		<b>THE PERFECT STORM</b>	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
5	<b>NEW ▶</b>		<b>POKEMON: THE MOVIE 2000</b>	Warner Home Video 18988	Animated	2000	G	22.99
6	6	5	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98
7	3	6	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
8	13	2	TITAN A.E.	FoxVideo 200739	Animated	2000	PG	19.98
9	5	7	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
10	<b>NEW ▶</b>		<b>LIVE AT MADISON SQUARE GARDEN</b>	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.98
11	4	6	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
12	7	2	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000	NR	19.98
13	<b>NEW ▶</b>		<b>ECW: PATH OF DESTRUCTION</b>	Pioneer Entertainment 71548	Various Artists	2000	NR	14.98
14	25	75	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966	NR	14.95
15	10	6	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.98
16	14	26	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrail	2000	NR	39.92
17	16	7	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
18	9	10	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
19	11	11	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
20	18	2	REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000	NR	19.98
21	27	3	LEFT BEHIND	Cloud Ten Pictures Ventura Distribution 0063	Kirk Cameron Brad Johnson	2000	NR	29.95
22	19	20	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
23	15	48	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
24	22	12	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
25	<b>NEW ▶</b>		<b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b>	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
26	<b>NEW ▶</b>		<b>TOUCH OF EVIL</b>	Universal Studios Home Video 83866	Charlton Heston Janet Leigh	1958	NR	19.98
27	<b>NEW ▶</b>		<b>DOGMA</b>	Columbia TriStar Home Video	Matt Damon Ben Affleck	2000	R	19.95
28	17	15	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
29	12	4	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98
30	28	53	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
31	29	50	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
32	33	27	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
33	21	27	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
34	30	13	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
35	35	16	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
36	40	2	THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000	R	19.95
37	26	11	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
38	36	14	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
39	23	6	GENERATOR GAWL: VOL. 1	A.D.V. Films GG001D	Animated	2000	NR	19.98
40	38	28	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98

● 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	2	4	<b>THE PATRIOT (R)</b>	Columbia TriStar Home Video 5702	Mel Gibson
2	4	6	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
3	3	7	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
4	1	2	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
5	5	9	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
6	<b>NEW ▶</b>		<b>THE PERFECT STORM (PG-13)</b>	Warner Home Video 18943	George Clooney Mark Wahlberg
7	8	3	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
8	10	11	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
9	7	6	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
10	6	5	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
11	11	8	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
12	9	6	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan
13	15	11	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
14	14	7	28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen
15	18	10	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
16	17	5	TOY STORY 2 (G)	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen
17	16	2	TITAN A.E. (PG)	FoxVideo	Animated
18	12	3	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver
19	13	7	THE SKULLS (PG-13)	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb
20	<b>NEW ▶</b>		<b>BIG MOMMA'S HOUSE (PG-13)</b>	FoxVideo 2000779	Martin Lawrence

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>GLADIATOR (R) (29.99)</b>	DreamWorks Home Entertainment 86386	Russell Crowe
2	<b>NEW ▶</b>		<b>X-MEN (PG-13) (29.98)</b>	FoxVideo 2000640	Patrick Stewart Ian McKellen
3	2	3	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
4	<b>NEW ▶</b>		<b>CHICKEN RUN (G) (19.95)</b>	DreamWorks Home Entertainment 86453	Mel Gibson
5	1	2	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg
6	4	5	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
7	<b>RE-ENTRY</b>		<b>BRAVEHEART (R) (29.99)</b>	Paramount Home Video 5584	Mel Gibson
8	5	5	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
9	3	2	FANTASIA 2000 (G) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 19571	Animated
10	<b>RE-ENTRY</b>		<b>THE GREEN MILE (R) (24.98)</b>	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
11	<b>RE-ENTRY</b>		<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
12	<b>RE-ENTRY</b>		<b>MEN IN BLACK (COLLECTOR'S SERIES) (PG-13) (29.95)</b>	Columbia TriStar Home Video 82659	Tommy Lee Jones Will Smith
13	13	62	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
14	<b>RE-ENTRY</b>		<b>THE PRINCESS BRIDE (PG) (19.98)</b>	MGM Home Entertainment 908064	Cary Elwes Robin Wright
15	<b>RE-ENTRY</b>		<b>FIGHT CLUB (R) (34.98)</b>	FoxVideo 2000035	Brad Pitt Edward Norton
16	20	4	NATIONAL LAMPOON'S CHRISTMAS VACATION (PG-13) (24.99)	Warner Home Video 11889	Chevy Chase Beverly D'Angelo
17	15	6	JURASSIC PARK (COLLECTOR'S EDITION) DOLBY 5.1 (PG-13) (26.98)	Universal Studios Home Video 20032	Sam Neill Laura Dern
18	7	6	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen
19	<b>RE-ENTRY</b>		<b>PLATOON (R) (19.98)</b>	MGM Home Entertainment 100840	Charlie Sheen Willem Dafoe
20	11	4	HOW THE GRINCH STOLE CHRISTMAS (NR) (19.98)	Warner Family Entertainment/ Warner Home Video 95409	Animated

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# Devine's 'Artists' And 'Inventors' Series Coming To DVD

**SIMPLY DEVINE:** Since 1994, Toronto-based Devine Entertainment has been turning out some superb fine-arts programming for pre-teens, and next April some of its programs will be available on DVD. Twelve titles from the company's "The Artists' Specials" and "The Inventors' Specials" series will launch on DVD, priced at \$24.98.

"Major retail chains have been clamoring for DVD," says president and CEO **David Devine**. The 19 VHS "Artists'" and "Inventors'" titles have sold approximately 2.1 million units, according to the company.

The most recent video release

*According to Devine Entertainment, both series have sold 2.1 million units combined*

for Devine Entertainment, which has received five Emmy awards, is the "Artists' Special" called "Winslow Homer: An American Original."

The program aired on HBO, which has championed all of Devine's product. Programs from the company also air in more than 50 countries around the world.

As with other Devine programs in the "Artists'" series, "Winslow Homer: An American Original" dramatizes the life of its subject and introduces fictitious child characters that interact with the main character. The relationship provides a compelling hook for young audiences and was first introduced in Devine's "Beethoven Lives Upstairs." The 1994 award-win-

ning video was produced for the Toronto entertainment firm The Children's Group.

In "Winslow Homer," the artist arrives in the New England countryside attempting to shake off the ghosts of the Civil War. There he meets a 13-year-old boy and an 11-year-old girl who are both struggling with their own postwar traumas.

"The program contains the poetry of **Walt Whitman**," says Devine, "along with 30 of **Homer's** paintings and drawings." (In real life, Homer supplied illustrations for the wares in Harper's Weekly magazine while it covered the war.) Included on the video are Homer's Civil War works "The Sharpshooter" and "Prisoners From The Front," as well as his famous painting, "Snap The Whip."

"The program introduces kids to the horrors of war, contrasted with Homer's idyllic 1870s pastoral paintings," Devine says. Subtle parallels are also drawn with the modern-day conflicts in the Middle East, Eastern Europe, and Northern Ireland.

Devine's entire line, including the series "The Composers' Specials," is available in the U.S. at Borders Books & Music, Tower Video, The Store of Knowledge, and HMV, and in numerous museum shops, including New York's Metropolitan Museum of Art.

"The Composers' Specials" is distributed by Sony Classical, but Devine self-distributes the "Inventors'" and "Artists'" series. The company also has a distribution deal with Los Angeles-based Steeplechase Entertainment.

In addition to the DVD launch, Devine has spent \$800,000 creating a new company Web site, [www.devinetime.com](http://www.devinetime.com). The site utilizes games, interactive segments, and a time line of scientific discoveries to show the history of inventions from the Renaissance through the 20th century.



**One For The Boys.** DreamWorks co-founder Jeffrey Katzenberg, left, presents a \$10,000 donation check to Big Brothers of Los Angeles president/CEO president Keith Padgett at the premiere of the direct-to-video title "Joseph: King Of Dreams." Members of the organization were invited to the premiere, which was also attended by the film's stars Jodi Benson, James Eckhouse, and Mark Hamill. The event was held Oct. 30 at the historic Egyptian Theater in Hollywood. Katzenberg also served as executive producer of the film.



by *Moira McCormick*

**HEY MON:** 20th Century Fox Home Entertainment just released its first DVDs of the "Pokémon"-inspired TV show "Digimon: Digital Monsters."

Airing on Fox Kids, the first title from the series, "Digimon Season 1," contains 13 episodes from the first season, as well as a

*Lyrick Studios will release the fifth title in the Wiggles' series of videos and audios Jan. 2, 2001*

collection of bloopers. The price for the title is \$24.98.

Included on the disc are the episodes "And So It Begins," "The Birth Of Greymon," "Garurumon," "Biyomon Gets Firepower," "Kabuterimon's Electro Shocker," "Togemon In Toy Town," "Ikkakumon's Harpoon Torpedo," "Evil Shows His Face," "Subzero Ice Punch," "Wizardmon's Gift," "Prophecy," and "The Battle For Earth."

Fox expects to piggy-back the title on the feature film "Digimon: The Movie," which premiered on VHS and DVD in October.

**FLIP YOUR WIGGLES:** Lyrick Studios will release "Toot Toot!" as the fifth title in the **Wiggles'** series of videos and companion audios, Jan. 2.

Featuring the four-man Australian group hailed as the top children's act Down Under, "Toot Toot!" features 18 choreographed

songs for kids ages 6 and under. It's available on VHS for only \$14.95; a companion audio featuring 23 tracks, three of them spoken-word, is priced at \$10.98 for CD and \$6.98 for cassette.

In addition, the Wiggles' "Wake Up Jeff!" will also be released Jan. 2, at the same price points for all products. Both titles will be stickered with a \$1-off coupon good toward purchase of each companion audio title.

Families visiting the holiday Web site [Claus.com](http://Claus.com), owned by San Francisco-based Spunky Productions, are able to view an

animated song sampler featuring the Wiggles performing "Go Santa Go" and two other Wiggles songs.

In-store advertising materials include floor displays, counter displays, and audio/video combos. The displays feature the members of the Wiggles gathered around their signature big red car.

Other promotional efforts include cross-trailers on the upcoming "Barney" video releases, "Be My Valentine—Love, Barney" and "Barney's Musical Castle."

Billboard®

DECEMBER 9, 2000

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
<b>▶ No. 1 ◀</b>				
1	2	9	<b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b> Dualstar Video/Warner Home Video 56501	2000 14.95
2	<b>NEW ▶</b>		<b>FANTASIA 2000</b> Walt Disney Home Video/Buena Vista Home Entertainment	1999 26.99
3	1	7	<b>THE TIGGER MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000 24.99
4	10	11	<b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b> Warner Home Video 1576	2000 14.95
5	6	5	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b> Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000 26.99
6	<b>NEW ▶</b>		<b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b> Dualstar Video/Warner Home Video 37236	2000 19.96
7	4	8	<b>VEGGIEALES: KING GEORGE AND THE DUCKY</b> Big Idea/Lyrick Studios 2136	2000 12.99
8	3	9	<b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b> Dualstar Video/Warner Home Video 56520	2000 14.95
9	7	9	<b>MARY-KATE &amp; ASHLEY: AMAZING ADVENTURES</b> Dualstar Video/Warner Home Video 56519	2000 14.95
10	18	11	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b> Warner Home Video 1579	2000 14.95
11	25	2	<b>THOMAS AND THE MAGIC RAILROAD</b> Columbia TriStar Home Video 6110021	2000 22.96
12	8	3	<b>FLINT: THE TIME DETECTIVE</b> A.D.V. Films RS7101	2000 14.98
13	<b>NEW ▶</b>		<b>POKEMON: THE MOVIE 2000</b> Warner Home Video 18988	2000 22.99
14	5	4	<b>SCOOBY-DOO AND THE ALIEN INVADERS</b> Warner Family Entertainment/Warner Home Video 41372	2000 19.96
15	<b>NEW ▶</b>		<b>JOSEPH: KING OF DREAMS</b> DreamWorks Home Entertainment	2000 16.99
16	11	8	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b> Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000 24.99
17	<b>NEW ▶</b>		<b>THE POWERPUFF GIRLS: BIRTHDAY BASH</b> Warner Home Video 1658	2000 14.95
18	15	6	<b>IT'S THE PIED PIPER, CHARLIE BROWN</b> Paramount Home Video 13505	2000 12.95
19	13	17	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b> Dualstar Video/Warner Home Video 36879	2000 19.96
20	<b>NEW ▶</b>		<b>THE POWERPUFF GIRLS: DREAM SCHEME</b> Warner Home Video 1661	2000 14.95
21	<b>RE-ENTRY</b>		<b>HOW THE GRINCH STOLE CHRISTMAS! ♦</b> Warner Family Entertainment/Warner Home Video M201011	1966 14.95
22	<b>NEW ▶</b>		<b>OLIVE. THE OTHER REINDEER</b> FoxVideo 2000168	2000 14.98
23	14	9	<b>BLUE'S CLUES: STOP LOOK AND LISTEN!</b> Nickelodeon Video/Paramount Home Video 839663	2000 9.95
24	12	5	<b>SCOOBY-DOO'S CREEPIEST CAPERS</b> Warner Family Entertainment/Warner Home Video 18180	2000 19.96
25	19	44	<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	1998 9.95

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

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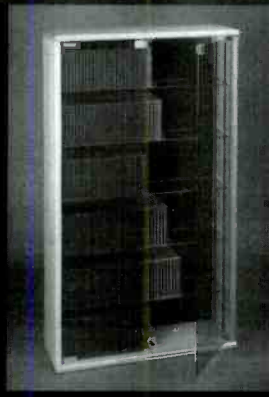
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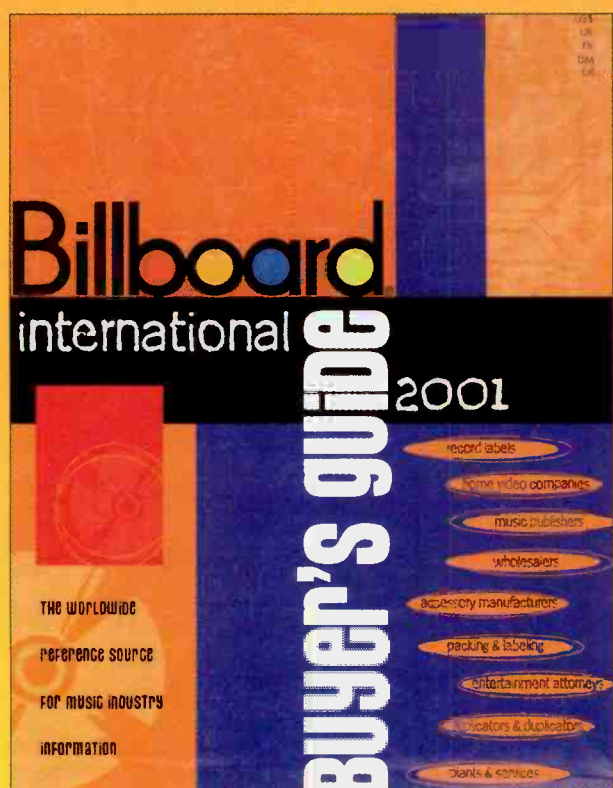
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# Update

## CALENDAR

### DECEMBER

Dec. 2, **Second Annual T.J. Martell Family Day**, Basketball City, New York. 212-833-5444.

Dec. 4, **2000 Fox Billboard Bash**, Studio 54, MGM Grand Hotel, Las Vegas. 310-369-4517.

Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 5, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP headquarters, Nashville. 615-242-9272.

Dec. 5, **Recording Academy Of 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 Honoring John T. Frankenheimer**, hosted by the UJA-Federation of New York and the Music for Youth Foundation, the Pierre, New York. 212-836-1448.

Dec. 6, **10th Annual EMA Awards**, Barker Hangar, Santa Monica, Calif. 310-201-5033.

Dec. 7, **Holiday Party And Indie Award Honoring Thea Zavim**, presented by the Assn. of Independent Music Publishers, Dillon's, New York. 212-758-6157.

Dec. 13, **Music Supervisors**, presented by the Film Music Network and B'nai Brith Music Entertainment Media Unit, Local 802 Build-

ing, New York. 212-592-3600.

Dec. 19, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

### JANUARY

Jan. 10-13, **28th Annual International Assn. Of Jazz Educators Conference**, New York Hilton and New York Sheraton, New York. 610-667-0501.

Jan. 20, **MIDEMnet 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001**, Palais des Festivals, Cannes. 212-370-7470.

### FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 22-24, **Seventh Annual College Urban Music Fest Black History Month Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

Feb. 24, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 28-March 3, **32nd Annual Country Radio Seminars Convention**, Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

### MARCH

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 14-18, **South By Southwest Music Conference And Festival**, Austin Convention Center, Austin, Texas. 512-467-7979.

### APRIL

April 21-22, **New York Music And Internet Expo**, Madison Square Garden Expo Center, New York. 212-965-1222, ext. 223.

April 24-26, **Billboard Latin Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

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).

## GOOD WORKS

**SINATRA LEGACY:** The 13th annual Frank Sinatra Celebrity Golf Tournament benefiting the Barbara Sinatra Children's Center will take place Feb. 2-3, 2001, at the Desert Willow Golf Resort in Palm Desert, Calif. **Gregory Peck** and **Barbara Sinatra** will co-host, and **Wayne Newton** will headline the awards gala. A silent auction featuring items donated by celebrities including **Tony Bennett**, **John Travolta**, and **Tony Curtis** will be held at the nearby Renaissance Esmeralda Resort in Indian Wells, Calif. The Children's Center counsels physically and emotionally abused children. Contact: **Susan Reynolds** at 760-340-2336.

## LIFELINES

### BIRTHS

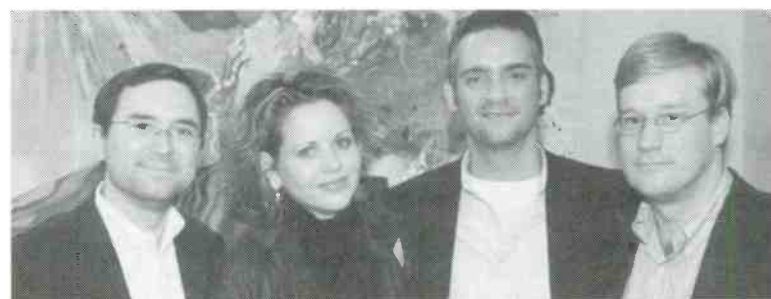
Girl, Paris Isabelle, to **Jon and Nelu Levy**, Nov. 7 in Los Angeles. Father is CEO of Moonshine Music.

Girl, Rachel Leigh, to **Jon and Amy Rosner**, Nov. 15 in Santa Monica, Calif. Father is creative director of the Bicycle Music Company.

Girl, Willow Camille Reign, to **Jada Pinkett Smith and Will Smith**, Oct. 31 in Los Angeles. Father is a rapper and actor. Mother is an actor.

Boy, Noah Mercer, to **Mary and Scott Weiland**, Nov. 19 in Los Angeles. Father is lead singer of Stone Temple Pilots.

Girl, Sydney Jane, to **Hollie and Jeremy Adams**, Oct. 2 in Nashville. Mother is advertising coordinator for Billboard and a sales assistant for Country Airplay Monitor.



**Classical Goes Back To College.** Soprano Renée Fleming recently opened the new 20/21 Club series at Columbia University's Miller Theater in New York. The 20/21 Club is a joint initiative by Universal Classics and HMV Records whose aim is to develop a new audience for classical music among college students. Shown, from left, are Kevin Gore, president of Universal Classics; Fleming; Albert Imperato, director of 21C Media Group; and George Steel, executive director of Miller Theater.

## WORDS AND DEEDS

(Continued from page 44)

nine-member clique **Loose Mindz** and **Desert Squad**, a young trio whose self-titled debut album launched Erotica in August.

Desert Squad comprises **Bosie T.** (aka **Bosie Thompson**), **D '1' Loc** (**DeShawn King**), and **Lil' Wease** (**Mike Finley**). It scored local success with its first single "Hot! Hot! Hot!," which was played on local KCEP (Power 88). Erotica released follow-up single "Dat Azz" Nov. 27 with hot track "Club" on the B-side. Erotica's other acts include female R&B duo **Infiniti**, R&B quartet **4 Deep**, and **Greg Spin**, a local radio DJ who raps and sings.

Loose Mindz's "Win Or Lose," the new single from its second full release "Mold 'N Shape," has given the group and its label Lost Found increased exposure not only in Las Vegas but

also in Atlanta, Detroit, and Los Angeles. The label, which dropped its very first single, "Fresh," in '97, has also completed "Hottest West Of Mecca," a compilation featuring the lead singles by the label's acts, all of whom have completed albums. Besides Loose Mindz, the "Hottest" package features **The Holy Thief**, **Jersey Red**, **Chico Santiago**, **Bahmeil**, **Bald**, **Akaknot**, and **Poem**. It drops January 2001. The set follows up Lost Found's "The Gambling State," a 23-track CD released in '98.

Both labels are on the lookout for distribution deals. Erotica's contact person is **Ken Bosket** at 702-244-8664; Lost Found can be reached via **Jahe Allah** at 702-380-4887.

Marci Kenon can be reached at [urbanfocusla@hotmail.com](mailto:urbanfocusla@hotmail.com).



# Programming

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## Will Beat Go On For 'Jammin' Oldies'?

### Some Stations Exit; Others Occupy Widely Divergent Niches

BY SEAN ROSS

NEW YORK—Two years ago, "Jammin' Oldies" was radio's hot new format. Stations specializing in R&B oldies from the '60s and '70s—but, in most cases, only those that were familiar to the pop audience—were being launched every week, with some cities, such as Nashville, ending up with two. Some markets, particularly Orlando, Fla., and Sacramento, Calif., even lost their traditional pop oldies stations because owner AMFM wanted to make sure that those outlets, not a competitor, covered the franchise.

Today, the radio industry has found other hot new formats. Until recently, it was new top 40 stations that were signing on every few days. Now, '80s-based rock stations specializing in acts like Sting, Steve Winwood, and Huey Lewis & the News are hot. And some of the "Jammin' Oldies" stations are disappearing. In early November, WOCL Orlando, Fla., KHZZ Sacramento, Calif., and WBBT Richmond, Va., all

changed formats within several days of one another. Several weeks earlier, Nashville lost its second "Jammin' Oldies" outlet when WNPL went active rock; its competitor, WGFX, had already switched.

So is "Jammin' Oldies" over? Proponents say that the format was always meant to be a niche solution; that most "Jammin' Oldies" stations are better off than they were before; and that the stations that changed should probably never have been in the format in the first place. And while many "Jammin' Oldies" stations have leveled off in the 2-3 share range—the national number for all R&B oldies stations was up 2.6-2.7 in the summer Arbitron—there were still some summer book successes, including KCMG Los Angeles (up 2.3-2.9), WJZZ Pittsburgh (4.6-4.9), KDJM Denver (3.0-4.0), WMOJ Cincinnati (5.1-5.7), and KMGV Fresno, Calif. (4.2-5.4). And even as other stations were exiting, one major-market station, KMBX Seattle, was getting in.

But even one of the format's architects agrees that some stations shouldn't have adapted the format. Several former "Jammin' Oldies" PDs feel the format is spread over too many age and ethnic groups, with no particular loyalty from any one. And the handful of major R&B oldies FMs that more directly target



SALKOWITZ

African-American listeners, something most "Jammin' Oldies" stations won't do, average higher numbers. They include WWSO Norfolk, Va. (4.9-5.2), KMEZ New Orleans (6.6-5.9), and WRBO Memphis (6.6-8.2).

While there's a clear split between R&B oldies stations such as WWSO that play "Love And Happiness" by Al Green—beloved by R&B listeners but unknown to their pop counterparts because it wasn't a single—and the "Jammin' Oldies" outlets, which don't, there's now a wide divergence of philosophies among "Jammin' Oldies" stations, too. Some stations still hew to the initial '60s/'70s model. Some have dropped most of their '60s titles and delve into the late '80s or early '90s, even playing some early rap. And while some PDs don't consider those songs to be oldies, there's even disagreement on whether "Jammin' Oldies" should be positioned as an oldies format.

#### NO LONGER COOKIE-CUTTER

"When we first started putting these stations on, people accused them of being cookie-cutter," says WTJM (Jammin' 105) New York PD Joel Salkowitz. "This station sounds dramatically different from L.A. or Pittsburgh or [WUBT] Chicago... The opportunity is clearly different in every market... It would only make sense to see these stations evolve in different directions... based on the ethnic comp, and based on the competitive situation within each market."

Theoretically, it was always supposed to be that way. Next Media VP of programming Don Parker, KCMG's former PD, says that station began "not as a format but as a unique radio station for Los Angeles, just as [sister] KISQ was started as a unique station for San Francisco. Because both stations did so well, [owner AMFM] and the industry started looking at it as a format."

And as happens with most hot formats, the industry eventually learned that, in the words of Infinity

(Continued on page 93)

## newsline...

**BROADCASTERS LOSE EEO FIGHT.** The Federal Communications Commission (FCC) has rejected the National Assn. of Broadcasters' (NAB) efforts to modify its new equal-employment opportunity rules. In a 28-page ruling, the agency defended its regulations, which require station owners to more actively recruit minorities and women to fill jobs. The NAB wanted the FCC to reinstate its exemption for markets where the minority population is small and give more credit to stations using the Internet to recruit, as well as scrap the FCC's new "zero tolerance" policy regarding recordkeeping and reporting requirements. But the FCC said no in each case. "NAB failed to demonstrate these measures are unduly burdensome," wrote the commissioners. FCC chairman Bill Kennard says the goal of the new rules is "is equal employment opportunity throughout the recruitment and hiring process, without regard to race or gender. No more and no less." The fight's not over yet, however: The NAB and several state broadcast associations are fighting the rules in federal court.

**GILLMOR WANTS MORE FROM FCC.** More congressional scrutiny is on the way for the FCC. Rep. Paul Gillmor, R-Ohio, is calling for an independent task force to be created to investigate how business is done at the agency. Gillmor wants to look at ways to reorganize the FCC, which he says takes too long to review deals and modify outdated regulatory rules.

**CERIDIAN DELAYS SPIN.** The corporate parent of radio ratings company Arbitron is delaying the first quarter spinoff date of Arbitron from Jan. 1, 2001, to "the early part of 2001." Ceridian blames the delay on "timing issues in coordinating the completion of the Securities and Exchange Commission (SEC) review process [and] obtaining new lending commitments." Separately, the Internal Revenue Service has given Ceridian a bit of good news. The IRS has approved the company's reverse spin-off plan, which was crafted to be tax-free to Ceridian and its stockholders. In July Ceridian announced plans to spin off Arbitron, a company it has held since 1967.

**"RADIO WAL-MART" CLOSES SHOP.** American Communications Enterprises (ACEN) president/CEO Dain Schult had a grand plan to create a chain he called "Radio Wal-Mart," under which he would develop 400 small-market radio stations. The plan, however, has been scrapped, and ACEN has been sold to Tampa Bay Financial.

**DG SYSTEMS & STARGUIDE MERGE.** Commercial delivery system provider DG Systems stockholders have approved plans to merge with StarGuide Digital Networks. The new entity will be the largest company digitally delivering content from ad agencies to radio and TV stations. "Combining assets, management, and offerings of these organizations will create substantial near- and long-term synergies," says chairman Scott Ginsburg, the former CEO of Chancellor Media. DG Systems recently stepped into the Internet marketplace when it launched CoolCast, which streams audio and video. The merger is expected to close in early January 2001.

**ABC RADIO BLAZIN'.** ABC Radio Networks is adding a new hip-hop/R&B programmed station to its lineup of 24-hour formats. The Blazin' Hits format will be 70% hip-hop and 30% R&B, with nine out of 10 tracks classified as currents. ABC Radio VP/GM Darryl Brown cites the growth of the young R&B market and increased advertiser interest in the 18- to 34-year-old R&B demographic. The announcement comes on the heels of ABC's launch of the Urban Advantage Networks, which links all of the network's R&B programming.

**NOTED.** Viacom says it will close on its merger with Infinity by the first quarter of 2001. In a filing with the SEC, Viacom says it will issue an additional 243 million shares of stock to fund the roll-up... Westwood One has completed its \$25 million purchase of SmartRoute Systems, which provides traffic and travel information directly to consumers through cell phones, the Internet, and in-car navigation systems... Sirius-3 should be overhead, as the third satellite beaming down Sirius Satellite Radio's programming was scheduled to be launched Nov. 30 from Kazakhstan... Winstar Global Media president Louis Severine will retire at year's end after 40 years in the broadcast industry. Senior VP/GM Susan Love is being promoted to president. Eileen Decker will become VP of sales for the New York-based radio and Internet audio company.

## Capital Radio Seeks Partners

### U.K. Co. Wants To Link With European Firms

BY JON HEASMAN

LONDON—The affluent British radio company Capital Radio is seeking continental European partners for long- or short-term relationships.

Capital Radio chief executive David Mansfield is making it clear that his company wishes to remain a radio-focused company, and in order to do that, it wants to grow bigger through partnerships in Europe. "We question the attention radio gets when it's part of a wider media group," says Mansfield.

He warns that media giants such as the U.K.'s Granada are likely to be eyeing specialist radio companies like Capital once cross-media ownership restrictions are loosened in the next couple of years. He admits that some of Capital's own brand diversifications outside of radio, such as its themed-restaurants venture, were a mistake.

Capital's group head of international development, Donnach O'Driscoll, says these potential partners could range from a company looking to get into radio for the first time to an established group similar in size to Capital. "There's no point in a company

like Capital owning something like the third station in Warsaw or the fourth station in Prague, because the [management] time in terms of the prospective return is just too small."

O'Driscoll says that in the past, Capital hasn't been particularly proactive in pursuing overseas opportunities. "We're pretty proud of what we've achieved and where we've got to in the U.K. market, but we think it's time now that we started knocking on some doors and seeing other like-minded people out there."

One potential partner for Capital in Europe could be the Paris-based NRJ Group. The latter's chairman, Jean-Paul Baudecroux, says there were discussions between NRJ and Capital a couple of years ago but without any follow-up.

Baudecroux adds that Capital lacks a clear strategy. "Capital, as with all U.K. radio groups, is protected by regulation which is good to them—their stations can prosper without direct competition from stations with similar formats," he says. "At the risk of sounding arrogant, if we were allowed into the U.K. market, they would have some reasons to worry."



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◀ No. 1 ▶					
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2	2	1	15	WITH ARMS WIDE OPEN WIND-UP	CREED
3	5	5	14	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
4	7	8	7	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
5	3	3	20	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
6	4	2	19	MOST GIRLS LAFACE/ARISTA	PINK
7	6	6	11	THIS I PROMISE YOU JIVE	'N SYNC
8	9	12	9	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
9	10	11	12	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
10	8	9	9	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
11	11	10	10	SHE BANGS COLUMBIA	RICKY MARTIN
12	13	13	14	PINCH ME REPRISE	BARENAKED LADIES
13	12	7	18	MUSIC MAVERICK/WARNER BROS.	MADONNA
14	16	20	13	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
15	17	22	8	HE LOVES U NOT BAD BOY/ARISTA	DREAM
16	19	23	10	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
17	15	18	16	DON'T THINK I'M NOT COLUMBIA	KANDI
18	14	15	33	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
19	18	16	17	YOU'RE A GOD RCA	VERTICAL HORIZON
20	23	17	21	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
21	22	24	8	E.I. FO' REEL/UNIVERSAL	NELLY
22	35	—	2	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
23	21	21	20	FADED MCA	SOULDECISION FEATURING THRUST
24	24	27	9	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
25	20	19	14	NO MORE EPIC	RUFF ENDZ
26	27	31	4	AGAIN VIRGIN	LENNY KRAVITZ
27	25	25	7	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
28	31	39	3	STRONGER JIVE	BRITNEY SPEARS
29	30	32	4	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
30	26	26	20	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
31	38	—	2	MY EVERYTHING UNIVERSAL	98 DEGREES
32	NEW ▶	—	1	MS. JACKSON LAFACE/ARISTA	OUTKAST
33	28	29	21	WONDERFUL CAPITOL	EVERCLEAR
34	36	40	3	STAN WEB/AFTERMATH/INTERSCOPE	EMINEM FEATURING DIDO
35	33	38	3	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
36	NEW ▶	—	1	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
37	39	—	2	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
38	32	35	5	IF I AM 550 MUSIC/EPIC	NINE DAYS
39	29	28	18	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
40	NEW ▶	—	1	CRAZY MCA	K-CI & JOJO

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. 245 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

# Technology Is Both Blessing And Threat

## Nat'l Assoc. Of Broadcasters Confab Discusses The Digital Future

BY EMMANUEL LEGRAND  
and JON HEASMAN

BERLIN—Probably the most overheard word during last month's annual National Assoc. of Broadcasters European Radio Conference was "digital." The radio business is turning into a digital experience, which offers as many opportunities as it does threats.

Most of the 500-plus broadcasters present in Berlin shared the basic tenet that the new digital world would be driving their businesses in the future but that it will also require heavy investments to keep a foot in both the "traditional" and "new" media camps.

Traditional radio broadcasters are potentially under siege from all sorts of new technologies, including satellite and cable radio, Internet radio, and even mobile phone technology; hence an interest on the part of most radio groups in looking at ways to embrace all of these new technologies.

Capital Radio CEO David Mansfield noted that as choices expand, consumers are becoming more and more demanding. "Consumers want everything all the time, and they want it now," he reflected.



### Mark And Brian Play Santa.

A new double-album from classic rock KLOS Los Angeles morning men Mark and Brian, "Little Drummer Boys," peaked at No. 62 on The Billboard 200. Along with a rendition of "Twas The Night Before Christmas" featuring Buddy Ebsen, Dick Van Dyke, Jack Palance, Charlton Heston, Betty White, Burgess Meredith, Tony Curtis, Bob and Delores Hope, and Gloria Stuart, the set features tracks by Peter Frampton, José Feliciano, Collective Soul, Chicago, Kenny Wayne Shepherd, Eddie Money, Barry Manilow, Mel Tormé, Gary Hoey, the Tories, Dramarama, and the Jenerators. The Oglio Records release also has musical performances from many of Brian Phelps and Mark Thompson's favorite guests, as well as comedy bits, celebrity interviews, and parodies from previous Christmas shows. Proceeds go to the Mark & Brian Scholarship Fund, the Mark & Brian Music for Kids program, and the Komen Breast Cancer Foundation.

Former broadcaster-turned-dot-com executive Ulrich Gathman, GM of Germany-based youwant.com, predicted "some disturbance" for traditional broadcasters facing the advent of new technology, but also "growth perspectives" as they embrace those technologies. Gathman forecasted that in the not-too-distant future, traditional radio will lose around 10-15% of its listenership to new platforms—a figure also endorsed by Mark Story, managing director of Emap's London stations Kiss 100 and Magic 105.4.

Chrysalis Radio CEO Phil Riley agreed that "new technologies are a threat in the long term if you don't play a part. If you don't, your business will decline—the migration of listeners [from AM/FM radio] is inevitable."

However, Riley warned that it will take longer than most people currently think to achieve a fully digital world, since most of the new technologies will not reach a critical mass-market point until several years from now. "Don't ignore [new technologies] in the long term, but don't neglect your core business either. Most people will continue to listen to analog radio for a long time," he told his colleagues.

Riley pointed out that satellite radio, digital radio, Internet radio, and mobile phone-delivered radio are incompatible technologies, and some of them might never make it to the mass market. For example, he dismissed Internet radio as "a non-starter" due to the cost of bandwidth, and he isn't convinced satellite radio has a future in Europe (although it could become important in the U.S.). "Just because we wish something, it doesn't mean it's going to happen," he cautioned.

Many touted the Internet's ability to allow existing radio brands to stream sub-brands. For example, dance station Kiss 100 could complement its existing mix of wide-ranging dance music broadcast on FM with more specialist channels on the Internet majoring in garage, house, or R&B. This approach has already been adopted by French broadcaster Europe 2, part of the Europe 1 Communications group, which has launched two sub-channels on its Web site,

featuring two of the main components of its rhythmic AC format, R&B and pop. "This way, our listeners can continue to listen to the Europe 2 brand, even if it's not the main station," said PD Jean-Pierre Millet.



RILEY

Another radio group currently developing "sub" or "side" channels on the Internet is the U.K.'s Capital Radio. Tom Laidlaw, head of programming and production at Capital Radio's online division, Capital Interactive, argued that radio stations enjoy a head start on other companies interested in providing online audio streams because they possess strong, established brands which people trust, they have the ability to cross-promote new channels on the air, and they have deep, existing relationships with the music industry.

Laidlaw explained that Capital is now moving on from the first stage of simulcasting (i.e., broadcasting its existing terrestrial radio output over the Web) to narrowcasting by providing Capital listeners with additional side channels online. These side channels will comprise three new services, in the shape of Diva (female-targeted anthems and ballads), Rage (music for computer-games players), and Urban



Grooves (R&B). The sites are already up and running—ahead of their scheduled public launch just before Christmas. Laidlaw explained that the ultimate goal of Capital Interactive will be the provision of so-called "unicast" channels, which provide the individual user with a perfectly tailored music mix through the utilization of personalization technology.



PRINGLE

Personalization technology is also being used by Keith Pringle's Internet portal Puremix.com, which offers consumers 40 genre-based channels. "The big thing about the Internet is that it is not simply about

sound," said Pringle. "There are a lot of people who will change their radio listening habits and go to the Internet because it will offer something exciting they cannot find in traditional radio. With the Internet, you can reach out on a one-to-one basis in a way traditional radio cannot."

## WILL BEAT GO ON FOR 'JAMMIN' OLDIES'?

(Continued from page 91)

senior VP John Gehron, "there are few formats that work everywhere. Those same rules apply to 'Jammin' Oldies.'" With Infinity's KMGV currently No. 1 25-54 in Fresno, Gehron says that the decision to switch the newly acquired WOCL to modern rock wasn't a vote of no confidence in the format but merely a determination that "the alternative position was just too big to ignore."

But Gehron also says, "There were other markets where the format was started where it probably should have never gone on the air." And surprisingly, even former AMFM senior VP/chief programming officer Steve Rivers, now with Web radio outfit Radio Central, allows that "we flipped a couple of oldies stations to 'Jammin' Oldies,' and that wasn't necessarily the right thing to do. But at the time, we were also seeing some problems with [traditional] oldies formats."

Many of those latter stations looked like they were going to have their 12-plus numbers halved by new 'Jammin' Oldies' competitors, which would siphon off the younger listeners, leaving them only with the less salable 45-plus audience.

## NEVER MEANT TO BE NO. 1

"This format was never intended to be No. 1 in a market, although in some cases it did turn out that way," says Rivers. "It was designed to take an under-performing radio station and turbo-charge it into a top 10 25-54 situation." Because "Jammin' Oldies" showed big 12-plus numbers right away, many in the industry were unprepared for the inevitable leveling off. "We were originally a lit-

tle too successful. We exceeded our expectations, and in some situations we didn't manage the expectations well enough," he says.

And Rivers is seconded by several "Jammin' Oldies" PDs in his contention that "we took stations that were losing money and turned them into profitable situations. To me that's a win."

"The reason we're still here is the fact that we're making money... We've settled into the top 10 where, in Chicago, you can still make a lot of money," says WUBT PD Jay Beau Jones.

Says Salkowitz, "Two years ago, this station had been through three to four format changes in a few years' time and was bleeding red ink. We're going to bill \$30 million this year. That's a pretty significant turnaround for this frequency, even though it's not sitting at a 5 share like it did when it came out of the box."

In smaller markets, however, it's harder for operators to make money in that share range. Sacramento's KHZZ hung in with "Jammin' Oldies" even when AMFM's KHYL gave up the pop oldies format and tried to wrest KHZZ's format away. Eventually, says marketing director Ken Kasha, KHZZ determined that "it just wasn't viable for us to continue." Suddenly, the Beatles and Beach Boys fans that may have been too old for KHYL started looking pretty good, and KHZZ became KCCL (Cool 101.9).

## SCARED OF THE AUDIENCE?

While some stations that were willing to go full tilt toward African-American listeners could usually land a larger share of the market even after a station's initial buzz leveled off, few owners were willing to acknowledge black listeners as anything more than part of a coalition audience. "I think those stations that don't avoid the black audience tend to do better," says consultant Barry Mayo. "Those stations that go the white and Hispanic route and consciously avoid being 'black' in markets that have heavy ethnic populations will tend not to do well... I don't think there's enough 'there' there for that format to garner a wide share, particularly when the black listeners have the choice of an [adult R&B rival]."

"The format has strengths in a market where there's an ethnic population to support it, either Spanish or African-American, if the station is willing to target that audience. In markets where there's no ethnic composition, or where there's an ethnic audience but the station never targets it, I think the station struggles," says Parker. "If you try to make this a mass-appeal type format, it's not going to win. A lot of people tried to make these 'Jammin' Oldies' stations the hipper, younger

oldies station for white people, when in reality, the real core and all the time spent listening for these stations was ethnic."

Parker says that while at KCMG, he was under pressure to add more disco and broaden beyond the Hispanic audience. Both he and current PD Mike Marino say that refocusing on Hispanics, as well as a recent move to a better frequency, were key to the station's rebound this summer.

## "PUSH IT" INTO THE RAP ERA?

Some "Jammin' Oldies" stations are comfortable moving further into the '80s and even the early '90s. WMOJ PD Keith Mitchell says his station, while remaining 10%-15% '60s based, has been able to add '80s titles ranging from Steve Winwood's "Roll With It" to Tone Loc's "Wild Thing" and "Funky Cold Medina." "If the format is going to evolve, it's going to have to pick some of that music up, because you do have to worry about the legs of Donna Summer and KC & the Sunshine Band."

WJZZ PD Clarke Ingram has backed down on the Motown and added more '80s and '90s music, even going as far as "Strike It Up" by Black Box, partially to protect traditional oldies sister WWSW. And Seattle's new KMBX isn't playing any '60s. Instead, it's going as far into the '90s as "Another Sad Love Song" by Toni Braxton. It's even playing some rap titles, such as Salt 'N Pepa's "Do You Want Me."

But WUBT's Jones calls that strategy "a knee-jerk reaction. I don't see how you can play both 'Wild Thing' [and more traditional oldies] at one time. If there's a strong oldies station in your market... it's dangerous. If we're hanging our hat on Salt 'N Pepa and Tone Loc, then bring on Scritti Politti, because we'd better sign off now," Jones says, in a joking reference to the rush of new '80s stations.

"I think you'd be hard pressed to find something from 1993 that's an oldie for most people," says Salkowitz.

"Our listeners told us they didn't want to hear very much '80s product, and the station was playing a lot of it," says WEJM (Jammin' Gold 95.7) Philadelphia PD Mark Edwards. "So we backed that stuff out of the library and focused on the eras... that people really wanted to hear," which, he says, meant more '60s titles.

Tied to that issue is whether "Jammin' Oldies" should even be considered an oldies format at all. While Edwards is clearly refocusing WEJM along those lines, some PDs we spoke to don't like using the term "oldies" as part of the positioner. But Salkowitz says, "It's more of an issue for the industry than it is for the audience. We've done some research, and... oldies always comes back as a pretty positive image as far as this audience is concerned."

Sean Ross is group editor of *Airplay Monitor*.



RIVERS

## 'Jammin' Oldies' Numbers Still Strong, Study Says

NEW YORK—The debate about "Jammin' Oldies" stations goes on with the release of a new study from Coleman Research. Coleman's Warren Kurtzman, updating his company's report from last year, says that while the format's 25-54 numbers are indeed "down slightly," they're comparable to what they were at the outset, particularly when you figure in the "share compression" that stations in all formats have suffered. Some of the study's other assertions:

- "Jammin' Oldies" numbers are about the same, regardless of whether a station has a strong adult R&B (or pop oldies) competitor;

- "Jammin' Oldies" stations do, as noted in the previous survey, draw a high percentage of their listening from African-American and Hispanic listeners, but the format still draws about the same share in lower-ethnic-comp markets.

- The "Jammin' Oldies" audience is "slightly older" and "more female" than when last examined in spring 1999.

SEAN ROSS

## Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	18	BACK HERE HOLLYWOOD 164040 †	BBMAK 6 weeks at No. 1
2	2	2	11	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
3	3	5	10	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	4	8	14	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	6	3	31	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
6	5	6	36	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
7	7	4	40	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
8	8	7	45	BREATHE WARNER BROS. 16884 †	FAITH HILL
9	11	10	8	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
10	9	9	61	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	10	11	65	AMAZED BNA 65957 †	LONESTAR
12	12	12	13	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
13	13	13	59	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
14	14	14	31	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
15	17	16	50	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
16	15	17	86	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
17	18	18	9	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
18	16	15	45	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
19	19	23	4	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
20	22	—	3	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL †	LEE ANN WOMACK
21	21	20	9	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
22	24	26	6	NEED TO BE NEXT TO YOU THE ENGINE/ARISTA †	LEIGH NASH
23	23	24	8	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
24	25	22	19	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
25	26	28	5	DAYS IN AVALON SIGNAL 21 ALBUM CUT	RICHARD MARX

## Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	15	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 7 weeks at No. 1
2	2	2	16	PINCH ME REPRISE 16827 †	BARENAKED LADIES
3	3	3	10	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	5	7	17	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	4	5	21	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
6	6	4	21	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
7	7	6	33	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
8	8	8	22	WONDERFUL CAPITOL 58870 †	EVERCLEAR
9	9	11	14	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
10	10	12	13	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
11	12	14	10	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
12	11	9	53	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
13	14	15	11	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
14	17	21	9	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
15	16	19	9	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
16	13	10	35	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
17	15	13	33	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
18	18	17	16	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
19	20	18	24	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
20	19	16	27	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
21	27	34	3	THANK YOU ARISTA ALBUM CUT	DIDO
22	23	26	8	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
23	25	29	4	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
24	24	25	8	SHE BANGS COLUMBIA ALBUM CUT †	RICKY MARTIN
25	22	22	11	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 80 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BOS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/EMI Communications.

L ifehouse vocalist/guitarist Jason Wade believes that every person goes through a period of soul-searching. That's why anyone can interpret the group's songs in his or her own personal way, he says.

All the tracks on Lifehouse's DreamWorks debut, "No Name Face," discuss "the whole process of finding out who you are," Wade says. "The searching, the finding, the self-discovery. It's something that all humans go through. And some people don't go through it until they're 40."

According to Wade, love is a strong component in people's individual life journeys. The group's single "Hanging By A Moment," which is No. 5 on

this issue's Modern Rock Tracks chart, deals with love using lyrics that "you can interpret any way you want," he says. "If you can find out a way to say something in a song that people can relate to,



"If you can find a way to say something in a song that people can relate to, that's the ultimate pearl!" — Jason Wade, Lifehouse

that's the ultimate pearl. This was a song stuck in my head before it was written, and I was able to write it out in 15 minutes. It's just a catchy melody."

Wade, who writes using an acoustic guitar, also says of the song, "When you strip away all the production, it's still a song on the acoustic guitar. That's true of the music I like, like the Beatles, Simon & Garfunkel, Pearl Jam, and Nirvana. You can strip their songs down, and they're still good songs."

Wade adds that Lifehouse's brand of singer/songwriter rock is "a little bit refreshing. I felt we were the weaklings of the modern rock genre. But it's cool to hear five Limp Bizkit songs and then ours. I get a headache listening to KROQ [Los Angeles] too long. There's a lot of negative music out there. Some people might be looking for something more positive."

SITES + SOUNDS

(Continued from page 84)

that it will deploy a new technology to monitor songs from its artist partners being shared on Napster isn't generating any interest from would-be buyers yet. Its stock, which is off over 90% in the last year and has been struggling to stay above \$1 a share since early October, closed at 78 cents Nov. 28.

The only company to reverse a declining stock price trend is Music-maker.com, which completed a 1-for-10 reverse stock split in November. Its shares, which traded as low as 28 cents in October, closed Nov. 28 at \$2.63.

MEANWHILE, with MyMP3.com due to relaunch with major-label material later this year, David Bowie and Virgin Music Group have partnered with MP3.com to make Bowie's catalog available on the storage service. The deal marks one of the first such arrangements between the company and a major artist.

As part of the agreement, those who purchase "Bowie At The Beeb: 1968-1972" and add it to their MyMP3 accounts will receive an alternate live version of "Ziggy Stardust." Two other alternate cuts are available at a Bowie section on the site.

'N Sync has entered into a deal with Microsoft to create a co-branded Internet service (BillboardBulletin, Nov. 28), 'NSYNC@MSN. For \$21.95 per month, subscribers will receive biweekly 'N Sync newsletters, behind-the-scenes videos, E-mail updates, and other exclusive information. Microsoft will create an 'N Sync-branded instant messaging service, and the band will launch a Web radio station.

No downloads will be available initially, but music components may be added later. The band will promote the service at its live shows and through radio advertising. Microsoft senior VP Brad Chase says the company will not collect names or addresses of users without parental consent.

In other Microsoft news, the company claims a Madonna concert performance from London's Brixton Academy that was Webcast over its MSN service Nov. 28 attracted 9 million viewers—an audience three times larger than the viewership for an MSN Webcast of a Paul McCartney concert last year.

IN OTHER NEWS: Magex, a digital rights management services company, says its commerce technology will process payments in multiple currencies before the end of the year. The company will be able to clear purchases of digital goods made in U.S. dollars, Canadian dollars, Japanese yen, British pounds, French francs, German marks, and the euro. Magex software applications will display text in English, French, German, and Japanese; each country will receive local-language support from Magex's international help desk.

Atlanta-based streaming service GroovePort has signed a two-year licensing deal with London-Sire Records. Under the deal, GroovePort player users will have access to streams by such acts as Pet Shop Boys, Morcheeba, and Paul Oakenfold. GroovePort has similar deals with such labels as Ubiquity and Pyramid.

Billboard®

DECEMBER 9, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	25	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	4	4	9	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	3	3	16	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
4	2	2	11	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
5	5	6	7	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
6	6	5	14	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
7	7	7	22	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
8	8	9	8	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
9	9	8	32	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	10	11	10	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
11	12	16	13	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
12	11	10	45	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
13	13	12	13	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
14	16	19	12	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
15	14	15	32	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
16	18	23	4	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
17	15	17	30	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
18	19	20	11	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
19	17	14	12	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
20	21	21	6	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
21	24	26	7	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
22	25	25	6	DISPOSABLE TEENS HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	MARILYN MANSON NOTHING/INTERSCOPE †
23	22	18	8	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
24	20	13	11	SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
25	26	32	4	FEEL ALIVE NO PLEASANTRIES	U.P.O. EPIC
26	27	28	26	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
27	23	22	23	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
28	33	—	2	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
29	32	37	3	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
30	29	27	24	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
31	28	33	6	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
32	NEW ▶	1	1	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
33	30	31	11	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
34	36	40	3	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN
35	35	—	2	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
36	34	30	11	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
37	31	24	11	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
38	NEW ▶	1	1	BAG OF TRICKS ISLE OF Q	ISLE OF Q UNIVERSAL
39	37	35	5	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
40	NEW ▶	1	1	SLAVE INTO THE LIGHT	DAVID COVERDALE DRAGONSHED

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. † A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

DECEMBER 9, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	16	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
2	2	3	8	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
3	3	2	11	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B)	BLINK-182 (w)/MCA †
4	4	4	19	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	6	8	7	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
6	5	7	12	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
7	7	5	12	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
8	11	16	10	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
9	9	12	10	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
10	10	13	34	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
11	8	6	14	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
12	17	18	4	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
13	14	15	8	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	12	10	10	OPTIMISTIC KID A	RADIOHEAD CAPITOL
15	13	9	24	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
16	19	30	3	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
17	15	14	25	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
18	20	22	6	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
19	18	17	13	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
20	16	11	14	MINORITY WARNING	GREEN DAY REPRISE †
21	26	—	2	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
22	21	26	4	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA
23	37	—	2	WARNING WARNING	GREEN DAY REPRISE
24	22	21	5	ON THE ROOF AGAIN HORRORSOPE	EVE 6 RCA
25	23	23	12	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC
26	24	19	11	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
27	25	24	6	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
28	35	—	2	YELLOW PARACHUTES	COLDPLAY NETTWERK/CAPITOL
29	27	28	5	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
30	28	27	6	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
31	31	32	8	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
32	32	—	2	POLITICALLY CORRECT NOW YOU SEE INSIDE	SR-71 RCA
33	38	40	3	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE
34	36	38	3	BREATHE THE STATE	NICKELBACK ROADRUNNER
35	30	31	26	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
36	40	—	2	BABYLON WHITE LADDER	DAVID GRAY ATO/RCA †
37	29	25	12	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
38	34	34	15	PINCH ME MAROON	BARENAKED LADIES REPRISE †
39	NEW ▶	1	1	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN
40	RE-ENTRY	10	10	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †

# Music Video PROGRAMMING

FOR WEEK ENDING NOVEMBER 26, 2000

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## 3D Technology From Enroute, Oozic May Revolutionize Music Video

IS 3D TECHNOLOGY THE FUTURE OF MUSIC VIDEOS? People who attended this year's Billboard Music Video Conference (held Nov. 8-10 in Los Angeles) had the unique opportunity to experience the 3D music video technology called First Person, developed by multimedia company Enroute. On Nov. 9 Enroute showcased First Person technology at the conference—it was the technology's largest audience to date.

With 3D technology, the viewer not only can view music videos from 360 degrees but can also control movement forward, backward, and sideways. This technology is not yet available for mass-market consumption, but insiders are predicting that it will soon be the norm in music videos, just as 3D technology will soon become the norm for video games.

Another new company that's developing 3D technology for music videos is Oozic, formerly known as Lava.

The Milpitas, Calif.-based Oozic (a subsidiary of Creative Technology) has three products that it is marketing: Oozic Player, a free downloadable software that plays back Oozic music videos; Oozic Producer, a consumer authoring tool for creating custom interactive 3D music videos; and Oozic Projector, an advanced version of Oozic Player designed for live performances and merchant visual promotions via billboards, kiosks, and retail flat-panel endcaps.

Oozic also provides a promotion service called Oozic Promoter, which produces music videos with real-time promotions that can be updated over the Internet.

A new version of Oozic Player will be available later this month.

Oozic director of business Barry Raskin says, "Our technology marks the next big evolutionary leap for marketing music and linking entertainment promotions online and offline. Oozic provides a video cocktail that blends a 3D virtual environment, computer art and

graphics, and music video entertainment, all of which can be customized by the fan in real time."

Partners of Oozic include BuyMP3.com, Winamp, EMusic.com, Amp3.com, CDuctive.com, and ArtistOne.com.

More information on Oozic can be found by visiting the company's Web site, oozic.com.

**THIS & THAT:** MCA Records has promoted Dwayne McClary to senior director of visual promotion and sports relations. He was director of Rive Video Promotion to start his own company, Hedgehog Independent Promotions Video. He can be reached by E-mail at hipvideo@aol.com.

Andy Gesner has exited Rive Video Promotion to start his own company, Hedgehog Independent Promotions Video. He can be reached by E-mail at hipvideo@aol.com.

Revolver Films in Toronto has named Jannie McInnes executive producer. McInnes replaces Allan Weinrib.

Music Link Productions' Los Angeles office has moved. The new address is 11134 Greenlawn Ave., Culver City, Calif.

90230. The phone number, fax number, and E-mail address remain the same.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Los Angeles R&B/hip-hop show "Urban Nation." The program is part of the Launch Music Video Network.

TV affiliate: KDOC-TV Los Angeles.

Time slot: 1 a.m.-1:30 a.m. late Tuesday/early Wednesdays.

Web site: launch.com

E-mail: armandoz@launch.com

Key staffer: Armando Zapata, executive producer.

Following are five videos from the episode that aired the week ending Nov. 18:

**Dave Hollister**, "One Woman Man" (DefSquad/DreamWorks).

**Pru**, "Candles" (Capitol).

**Doggy's Angels Featuring LaToya Williams**, "Baby If You're Ready" (Doggy-style/TVT).

**R. Kelly**, "I Wish" (Jive).

**Lil' Bow Wow**, "Bow Wow (That's My Name)" (So So Def/Columbia).



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Jay-Z, I Just Wanna Love U
- 2 R. Kelly, I Wish
- 3 OutKast, Ms. Jackson
- 4 Eminem, Stan
- 5 Nelly, E.I.
- 6 Lil' Kim, How Many Licks
- 7 Dave Hollister, One Woman Man
- 8 Musiq, Just Friends (Sunny)
- 9 3LW, No More
- 10 Lil Bow Wow, Bow Wow (That's My Name)
- 11 Avant, My First Love
- 12 Wu-Tang Clan, Gravel Pit
- 13 Beanie Man Feat. Mya, Girls Dem Sugar
- 14 Memphis Bleek, Is That Your Chick
- 15 Cash Money Millionaires, Project Chick
- 16 Keith Sweat, I'll Trade (A Million Bucks)
- 17 Kelly Price, You Should've Told Me
- 18 Carl Thomas, Emotional
- 19 Wyclef Jean Feat. Mar, 911
- 20 Mystikal, Shake Ya Ass
- 21 Bilal, Soul Sista
- 22 Shade Sheist, Where I Wanna Be
- 23 Jill Scott, Gettin' In The Way
- 24 Destiny's Child, Independent Women Part I
- 25 Profyle, Liar
- 26 Chante Moore, Straight Up
- 27 Ja Rule, Between Me And You
- 28 Funkmaster Flex, Do You
- 29 C-Murder, Down For My N's
- 30 Mack 10 Feat. T-Boz, Tight To Def
- 31 Sade, By Your Side
- 32 K-Ci & JoJo, Crazy
- 33 Cuban Link, Still Telling Lies
- 34 Monifah, I Can Tell
- 35 Prodigy Of Mobb Deep, Keep It Thoro
- 36 Silk The Shocker, He Did That
- 37 Erykah Badu, Bag Lady
- 38 Camron, What Means The World To You
- 39 Boyz II Men, Thank You In Advance
- 40 Capone-N-Noreaga, Ya'll Don't Wanna
- 41 Tionne "T-Boz" Watkins, My Getaway
- 42 De La Soul Feat. Chak, All Good
- 43 M.O.P., Ante Up
- 44 8Ball & MJG, Pimp Hard
- 45 Public Announcement, Mamacita
- 46 Master P, Soujias
- 47 Ludacris, What's Your Fantasy
- 48 Tamia, Stranger In My House
- 49 Jagged Edge, Promise
- 50 Common, Geto Heaven Part Two

NEW ONS

Snoop Dogg, Snoop Dogg  
Joe, Stutter



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Sara Evans, Born To Fly
- 2 Jo Dee Messina, Burn
- 3 Lee Ann Womack, Ashes By Now
- 4 Travis Tritt, Best Of Intentions
- 5 Jamie O'Neal, There Is No Arizona
- 6 Clay Davidson, I Can't Lie To Me
- 7 Faith Hill, Where Are You Christmas?
- 8 Billy Ray Cyrus, You Won't Be Lonely Now
- 9 Kenny Chesney, I Lost It
- 10 Patty Loveless, That's The Kind...
- 11 Terri Clark, A Little Gasoline
- 12 Vince Gill, Feels Like Love
- 13 Dixie Chicks, Without You
- 14 Alan Jackson, Www.Memory
- 15 Don Henley, For My Wedding
- 16 Darryl Worley, A Good Day To Run \*
- 17 Diamond Rio, One More Day \*
- 18 Shedais, Lucky 4 You (Tonight I'm Just Me) \*
- 19 Faith Hill/W/Tim McGraw, Let's Make Love
- 20 Alison Krauss, Maybe \*
- 21 Keith Urban, But For The Grace Of God \*
- 22 Toby Keith, You Shouldn't Kiss Me \*
- 23 The Kinleys, I'm In
- 24 Rascal Flatts, This Everyday Love \*
- 25 Jessica Andrews, Who I Am \*
- 26 Chris Cagle, My Love Goes On & On \*
- 27 Aaron Tippin, Kiss This
- 28 Collin Raye, She's All That
- 29 Clark Family Experience, Meanwhile... \*
- 30 Carolyn Dawn Johnson, Georgia \*
- 31 Montgomery Gentry, All Night Long
- 32 Alabama, When It All Goes South
- 33 Mark Willis, I Want To Know
- 34 Mindy McCready, Scream
- 35 Dwight Yoakam, What Do You Know About Love
- 36 Bryan White, How Long
- 37 Sonya Isaacs, How Can I Forget
- 38 Merle Haggard, (Think About A) Lullaby
- 39 Gary Allan, Right Where I Need To Be
- 40 The Wilkinsons, 1999
- 41 Nickel Creek, When You Come Back Down
- 42 Tammy Cochran, So What
- 43 Trent Summer, It Never Rains...
- 44 Kentucky Headhunters, Too Much To Lose
- 45 Trick Pony, Pour Mother
- 46 Phil Vassar, Just Another Day In Paradise
- 47 Billy Gilman, Warm & Fuzzy
- 48 Billy Gilman, Oklahoma \*
- 49 Steve Ho, The Hunger
- 50 Billy Yates, What Do You Want From Me Now

\* Indicates Hot Shots

NEW ONS

None This Week



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, Stan
- 2 Backstreet Boys, Shape Of My Heart
- 3 Limp Bizkit, Rollin'
- 4 Destiny's Child, Independent Women Part I
- 5 Ricky Martin, She Bangs
- 6 The Offspring, Original Prankster
- 7 Marilyn Manson, Disposable Teens
- 8 Shaggy, It Wasn't Me
- 9 OutKast, Ms. Jackson
- 10 Moby, South Side
- 11 98 Degrees, My Everything
- 12 Spice Girls, Holler
- 13 Jay-Z, I Just Wanna Love U
- 14 K-Ci & JoJo, Crazy
- 15 Wu-Tang Clan, Gravel Pit
- 16 3 Doors Down, Loser
- 17 Deftones, Back To School
- 18 Linkin Park, One Step Closer
- 19 Tionne "T-Boz" Watkins, My Getaway
- 20 Godsmack, Awake
- 21 Nelly, E.I.
- 22 Britney Spears, Stronger
- 23 Everclear, AM Radio
- 24 BBMac, Still On Your Side
- 25 Dream, He Loves U Not
- 26 Wyclef Jean, 911
- 27 David Gray, Babylon
- 28 No Doubt, Bathwater
- 29 Ludacris, What's Your Fantasy
- 30 R. Kelly, I Wish
- 31 Ja Rule, Between Me And You
- 32 Lenny Kravitz, Again
- 33 At The Drive In, One Armed Scissor
- 34 2gether, Awsum Luvr
- 35 Lil' Kim, How Many Licks
- 36 Macy Gray, Still
- 37 Everlast, Black Jesus
- 38 Papa Roach, Broken Home
- 39 U2, Beautiful Day
- 40 'N Sync, This I Promise You
- 41 3LW, No More
- 42 Silk The Shocker, He Did That
- 43 Strait Up Feat. Lajon, Angel's Son
- 44 Vitamin C, The Itch
- 45 Mya, Free
- 46 A Perfect Circle, 3 Libras
- 47 Musiq, Just Friends (Sunny)
- 48 Green Day, Minority
- 49 Funkmaster Flex, Do You
- 50 Jill Scott, Gettin' In The Way

NEW ONS

Common Feat. Macy Gray, Geto Heaven (Remix)  
Mystikal, Danger



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Creed, With Arms Wide Open
- 2 U2, Beautiful Day
- 3 Matchbox Twenty, If You're Gone
- 4 Faith Hill, The Way You Love Me
- 5 Barenaked Ladies, Pinch Me
- 6 Lenny Kravitz, Again
- 7 Vertical Horizon, You're A God
- 8 3 Doors Down, Kryptonite
- 9 The Corrs, Breathless
- 10 Destiny's Child, Independent Women Part I
- 11 Bon Jovi, Thank You For Loving Me
- 12 Sade, By Your Side
- 13 David Gray, Babylon
- 14 Macy Gray, Still
- 15 Everclear, AM Radio
- 16 Ricky Martin, She Bangs
- 17 Evan And Jaron, Crazy For This Girl
- 18 Nine Days, If I Am
- 19 Jill Scott, Gettin' In The Way
- 20 R. Kelly, I Wish
- 21 Don Henley, Taking You Home
- 22 Uncle Kracker, Follow Me
- 23 Collective Soul, Why Pt. 2
- 24 The Wallflowers, Sleepwalker
- 25 Moby, South Side
- 26 Shawn Mullins, Everywhere I Go
- 27 Foo Fighters, Learn To Fly
- 28 Stone Temple Pilots, Break On Through
- 29 No Doubt, Simple Kind Of Life
- 30 Sting Feat. Cheb Mami, Desert Rose
- 31 Backstreet Boys, Shape Of My Heart
- 32 Faith Hill, Where Are You Christmas?
- 33 Everclear, Wonderful
- 34 Santana Feat. The Pro, Maria Maria
- 35 Jennifer Lopez, Waiting For Tonight
- 36 Christina Aguilera, Come On Over Baby
- 37 Red Hot Chili Peppers, Otherside
- 38 Michael Chiklis, Billie Jean
- 39 Spice Girls, Holler
- 40 Matchbox Twenty, Bent
- 41 Paul McCartney, No More Lonely Nights
- 42 George Harrison, Got My Mind Set On You
- 43 Julian Lennon, Too Late For Goodbyes
- 44 Ringo Starr, Weight Of The World
- 45 Aerosmith, Cryin'
- 46 Third Eye Blind, Semi-Charmed Life
- 47 Macy Gray, I Try
- 48 Nelly Furtado, I'm Like A Bird
- 49 John Lennon, Nobody Told Me
- 50 Paul McCartney & Michael Jackson, Say...

NEW ONS

Dust For Life, Step Into The Light  
Guru Feat. Angie Stone, Keep Your Worries  
Jennifer Lopez, Love Don't Cost A Thing

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 9, 2000.



music network

Continuous programming  
1221 Collins Ave.  
Miami Beach, FL 33139

BOXTOPS

- Lil Bow Wow, Bow Wow (That's My Name)  
Nelly, E.I.  
Ludacris Feat. Shawna, What's Your Fantasy  
'N Sync, This I Promise You  
Britney Spears, Stronger  
R. Kelly, I Wish  
Limp Bizkit, Rollin'  
Backstreet Boys, Shape Of My Heart  
Tamia, Stranger In My House  
Lil' Kim Feat. Sisqo, How Many Licks?  
Spice Girls, Holler  
Next, Beauty Queen  
Insane Clown Posse, Tilt-A-Whirl  
Twiztid, We Won't Die  
Wyclef Jean Feat. Mary J. Blige, 911  
Deftones, Back To School  
The Offspring, Original Prankster  
Jay-Z, I Just Wanna Love U  
Destiny's Child, Independent Women Part I  
Mystikal, Shake It Fast  
Godsmack, Awake  
Linkin Park, One Step Closer  
OutKast, Ms. Jackson  
Eminem Feat. Dido, Stan  
Blink-182, Man Overboard  
Dream, He Loves U Not  
OutKast, B.O.B.  
Funkmaster Flex Feat. DMX, Do You

NEW

- 98 Degrees, My Everything  
Amber, Love One Another  
Babyface, Reason For Breathing  
Black Eyed Peas, Get Original  
Boyz II Men, Thank You In Advance  
Cash Money Millionaires, Project Chick  
Ghetto South, Got Problems  
Jurassic 5, W.O.E. Is Me (World Of Entertainment)  
Kandi, Cheatin' On Me  
Wu-Tang Clan, Gravel Pit



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Rage Against The Machine, Renegades Of Funk  
Lil Bow Wow, Bow Wow (That's My Name)  
Shaggy, It Wasn't Me



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- OutKast, Ms. Jackson (NEW)  
Madonna, Don't Tell Me (NEW)  
B4-4, Everybody (NEW)  
S Club 7, Reach (NEW)  
Vitamin C, The Itch (NEW)  
Sarah Harmer, Basement Apt. (NEW)  
Godsmack, Awake (NEW)  
The Offspring, Original Prankster  
U2, Beautiful Day  
Green Day, Minority  
Ricky Martin, She Bangs  
Backstreet Boys, Shape Of My Heart  
Destiny's Child, Independent Women Part I  
Limp Bizkit, My Generation  
Mya, Case Of The Ex (Whatcha Gonna Do)  
Snow, Everybody Wants To Be Like You  
Britney Spears, Stronger  
Blink-182, Man Overboard  
Ja Rule, Between Me And You  
'N Sync, This I Promise You



Continuous programming  
Hawley Crescent  
London NW18TT

- Madonna, Don't Tell Me (NEW)  
U2, Beautiful Day  
Lenny Kravitz, Again  
Craig David, Seven Days  
Texas, In Demand  
Wyclef Jean Feat. Mary J. Blige, 911  
Mo'Djo, Lady (Here Me Tonight)  
Backstreet Boys, Shape Of My Heart  
Red Hot Chili Peppers, Road Tripping  
Papa Roach, Last Resort  
R. Kelly, I Wish  
Demon Vs. Heartbreaker, You Are My High  
Spiller, Groove Jet  
Limp Bizkit, My Generation  
Sonique, Sky  
Britney Spears, Stronger  
Bon Jovi, Thank You For Loving Me  
Morcheeba, Be Yourself



COLLEGE TELEVISION NETWORK

24 hours daily  
32 E 57th Street  
New York, NY 10022

- Bomfunk MCs, Freestyler  
Bryan White, How Long  
Collective Soul, Why Pt.2  
De La Soul Feat. Chaka Kahn, All Good?  
Everclear, AM Radio  
Godsmack, Awake  
Leigh Nash, Need To Be Next To You  
Lil Bow Wow, Bow Wow (That's My Name)  
Lil Cool J, The G.O.A.T.  
Macy Gray, Still  
Moby Feat. Gwen Stefani, South Side  
OutKast, Ms. Jackson  
Paul Van Dyk, We Are Alive  
Stone Temple Pilots, No Way Out  
The Offspring, Original Prankster



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Moby Feat. Gwen Stefani, South Side  
Fatboy Slim, Sunset (Bird Of Prey)  
Stone Temple Pilots, No Way Out  
Mr. Ozio, Analog Worms Attack  
The Smashing Pumpkins, Try Try Try  
Blur, Music Is My Radar  
Alice In Chains, Bleed The Freak  
Amen, Price Of Reality  
Nelly Furtado, I'm Like A Bird  
Travis, Turn  
Everclear, AM Radio  
Radiohead, Optimistic  
The Offspring, Original Prankster  
Bowling For Soup, The Bitch Song  
Supertones, Escape From Reason  
A Perfect Circle, 3 Libras  
At The Drive-In, One Armed Scissor



1/2-hour weekly  
46 Gifford St  
Brocton, MA 02401

- The Offspring, Original Prankster  
Marilyn Manson, Disposable Teens  
Collective Soul, Why Pt.2  
Dexter Freshish, Leaving Town  
Lenny Kravitz, Again  
Everlast, Black Jesus  
311, Flowing  
The Corrs, Breathless  
Kottonmouth Kings, Daydreamin' Fazes  
Doppelganger, Modern Angel  
At The Drive-In, One Armed Scissor  
Harvey Danger, Sad Sweetheart Of Rodeo  
Fozzy, Eat The Rich

## POST-THANKSGIVING RETAIL SALES OFF TO SLOW START

(Continued from page 3)

market isn't starving for hits. Besides Backstreet Boys, new releases from the Beatles, Tim McGraw, and Wu-Tang Clan are moving out big numbers early, according to SoundScan.

Chains selling video are seeing a lift from DVD, paced by record sales of the motion picture "Gladiator" and a strong turn by "X-Men." (See story, this page) For example, Musicland reports that in November, DVD, for the first time, exceeded 40% of its video sales.

However, there are still signs of weakening this season. The International Council of Shopping Centers reports that sales of music, video, and home-entertainment product at U.S. malls Nov. 24-26 were down 11.1%, while specialty-store sales across all categories rose 2.4%.

Eric Weisman, president/CEO of the one-stop Alliance Entertainment Group, says the Thanksgiving weekend "was not a home run" but adds that it faced a tough comparison with 1999 Thanksgiving sales which he describes as "exceptional."

"Overall, we're pleased with this year; [our accounts] generally are pleased with it," he says.

Chuck Burns, sales manager at Universal One-Stop in Philadelphia, says, "The beat on the street from the retailers was that Wednesday was very good, Friday was OK, Saturday was slow to OK, and Sunday was a normal Sunday . . . Monday was a strong day for us in reorders, but it's been normal since then."

Levine, who expects music sales to pick up in the coming weeks, says consumers this year are "a bit more guarded about what they're spending early [in the holiday season]." He adds that decreasing confidence in the stock market and higher fuel prices are negatively affecting overall disposable income.

On the plus side, he says, this calendar year has the maximum number of days between Thanksgiving and Christmas, and adds that those extra shopping days can make "a big difference." That means more time to sell the Backstreet Boys album, for which many retailers expect continuing strong sales, as kids put the title on their gift lists.

Sales of the boy band's "Black & Blue" (Jive)—which scanned nearly 1.6 million units, making it the third-largest first-week seller in history—powered Thanksgiving weekend sales at many stores. "Black & Blue" was No. 1 for the week at Musicland, followed by the Beatles' "1" (Capitol) and Wu-Tang Clan's "The W" (Loud). The same three sets were also moving well at the 170-store National Record Mart (NRM) chain.

Backstreet Boys were the top seller at Harmony House, followed by Sade's "Lovers Rock" (Epic), the Beatles, two radio-backed charity albums exclusive to the chain. Newbury Comics sales were paced by the Beatles, Wu-Tang Clan, Backstreet Boys, U2's "All That You Can't Leave Behind" (Interscope), and OutKast's "Stankonia" (LaFace/Arista).

Other retailers mentioned Dido's "No Angel" (Arista) and Linkin Park's "[Hybrid Theory]" (Warner Bros.) and boxed sets from Jimi Hendrix and Electric Light Orchestra. Sales of new releases from Ricky

## DreamWorks' 'Gladiator' May Be Biggest DVD Yet

LOS ANGELES—Setting the pace for a big Thanksgiving weekend for DVD sales, "Gladiator" is on track to become the best-selling DVD title in the history of the format, according to distributor DreamWorks Home Entertainment.

The title racked up first-week sales of 1.8 million against an initial shipment of 3.4 million units, says the studio.

To date, the best-selling DVD title is "The Matrix," which has sold more than 2 million units since its release a year ago, according to distributor Warner Home Video.

Within the first day of release on Nov. 21, DreamWorks says, sales for "Gladiator" were strong enough to immediately require an order to duplicate 1 million additional units of the title.

"We've gone through 70-75% of

our initial order," says Tower Video VP John Thrasher. "'X-Men' has also really been flying." He estimates that the chain has sold through 55% of its "X-Men" stock.

Many dealers, including Amazon.com and Musicland, say that "Gladiator" was their top seller Thanksgiving week.

"'Gladiator' exceeded our expectations of what we had originally planned for the week," says Musicland spokeswoman Lisa Svac, adding that first-week sales doubled the forecast. At Musicland, "Gladiator" sales were the largest ever for a DVD title.

Other top sellers at Musicland for the week were "X-Men" and "The Perfect Storm."

Amazon.com GM for video Jason Kilar says that "Gladiator"

pre-sales more than doubled those for the online retailer's previous best sellers "The Matrix" and "Braveheart." "Gladiator" clocked in at 95,000 units, while "The Matrix" and "Braveheart" pre-sold approximately 40,000 units each, Kilar says.

While retailers continue to enjoy the DVD boom, Thrasher says the format is hurting VHS sales. "Our VHS sales are off about 20%, but we can't complain because our DVD sales have doubled," he says. About 55-60% of Tower's total video sales are from DVD.

At Musicland, DVD made up more than 40% of total video sales through October.

Approximately 9 million households own a DVD player, according to the DVD Entertainment Group.

EILEEN FITZPATRICK

Martin and the Offspring have been termed "disappointing."

NRM director of purchasing John Artale says that the Beatles release—a single CD collection of all the band's No. 1 hits—has established itself as "the Christmas gift" this year. The album, which debuted at No. 1, posted a 11% increase in sales in its second week.

Roy Lott, president/CEO of Capitol Records, says the Beatles set has enjoyed strong sales because of the

strength of the material and the fact that it is being perceived in the market as a current album and not music from 30 years ago. The price (\$11.99-14.99) at which the album is selling at some major chains isn't hurting, either.

One question that remains is how much loss-leader sales at Best Buy, Kmart, and Wal-Mart will negatively affect other retailers. Talk of a price war overshadowed holiday sales for many independent retailers (see Retail Track, page 82).

Dreese attributes "low single-digit negative comp-store" sales at his chain over Thanksgiving to such discounting. He says Newbury Comics' share of the top 50 hits was up slightly, but everything else was down.

"A big issue was the Best Buy five-hour sale promotion," he says. "I don't know if it had an impact on our business; it was very intimidating to see."

Dreese says he is not opposed to \$9.99 loss leaders, but that if everything is selling at \$9.99 "that would

be distinctly unhealthy."

Jerry Adams, executive VP at Harmony House, says his Backstreet Boys sales "could have been better. You can't be disappointed in the strength of the Backstreet Boys album, but still I was expecting more out of it." Harmony House reported softness in both hits and catalog.

Bucking the flat-sales predictions is Brett Wickard, owner of nine-unit Bull Moose Music chain in Portland, Maine, who says Christmas sales at his stores are up. He forecasts a strong season due to an extended selling period and increased interest in music generated by the Napster controversy.

What's more, worries about a price war, coupled with the struggles of many online music start-ups, has distracted most retailers from last year's chief competitive concern: E-commerce. Opinions remain extremely mixed over just how big a role E-commerce will factor into the 2000 Christmas season, but Weisman predicts that sales of physical music product through E-commerce will outperform last year's and may finally take a significant bite into brick-and-mortar sales.

Musicland expects a dramatic increase in sales from its Web site. Company officials say the chain has made enhancements to the site that allow people to download information quicker, which should boost sales.

Assistance in preparing this story was provided by Carolyn Horwitz and Wes Orshoski in New York.

## SOUNDEXCHANGE DEBUTS

(Continued from page 3)

es—cable and satellite subscription music services and non-interactive Webcasters.

According to law, record companies will receive 50% of royalties; artists will receive 50%, with 45% going to featured artists and 5% to background singers and musicians.

The initial collection for the 2001 cycle—largely from satellite subscription services, with only a few Webcasters now holding licenses and paying royalties—will be relatively small. SoundExchange estimates about \$10 million will be shared among 2,100 labels (270 companies) and tens of thousands of artists.

In that context, the direct payment to artists announced at the Nov. 28 rollout won't yet inconvenience the labels financially. That could change when the majority of Webcasters come on board and the royalty pot increases.

"Overall, I think [SoundExchange] is great," says Recording Artists' Coalition (RAC) co-founder Don Henley. "It sounds like it's good news for artists. But it's interesting to note that the announcement says the direct artist payment is only for the first cycle."

After the first digital performance royalty collection and distribution cycle, the labels may change their stance of letting SoundExchange distribute the artists' share directly.

John Simpson, an artist manager for 15 years before becoming executive director of artist and label relations for SoundExchange, says of the

direct payment decision, "The labels, to their credit, understood the political landscape." However, he says, he can't ensure that the labels will allow the direct payment to stay in place in the future. "I don't think it's likely that they'll change their minds, but it's a new landscape. They want to see how this goes."

According to Simpson, not all of the five majors embraced the direct payment idea initially. He did not name the companies.

The RIAA has been working on the groundbreaking royalty collection program for more than two years and has absorbed some of the start-up costs. Administrative costs in the future, says Simpson, "will be in the range of other performing right societies—our goal is to keep them as low as possible."

SoundExchange will be administered by a Governance Committee equally composed of both major and independent record labels, recording artists, artist representatives, and industry groups such as the American Federation of Musicians (AFM), the American Federation of Television and Radio Artists (AFTRA), the RIAA, and the Assn. for Independent Music (AFIM).

The committee will be responsible for overseeing distribution methodology and dispute resolution, as well as other governance issues. There will be third-party accounting.

Governance Committee members are Pat Bradley, executive director, AFIM; Laverne Evans, VP, business

and legal affairs, BMG Entertainment; Andrea Finkelstein, VP, Sony Music Entertainment; Gregory Hessinger, executive director, AFTRA; Gary Himelfarb, president, RAS Records; Paul Katz, senior VP, Zomba Records; Aimee Mann, recording artist; Alasdair McMullan, VP, EMI Recorded Music North America; Michael Ostroff, executive VP, Universal Music Group; Paul Robinson, senior VP, Warner Music Group; Hilary Rosen, president/CEO, the RIAA; David Sanborn, recording artist; and Steve Young, president, AFM.

Says RAC's Henley, "We still have to keep our eyes open. We have to make sure there is a balance of power on the board." AFTRA's Hessinger says, "We're confident that the collective will provide an effective, efficient, and secure vehicle to ensure that artists receive their legal share of the performance right royalties."

Mann was not available for comment, but her manager, Michael Hausman, calls SoundExchange "a great thing. It can lead the way." He says it does not rule out direct deals with Webcasters, which would not include administrative fees. He adds that Mann owns the copyrights for her new album, "so that she will collect both the copyright owner and artist shares."

Enactment of the Digital Performance Rights Act of 1995 and the Digital Millennium Copyright Act of 1998 granted a U.S. performance right for sound recordings. Prior to

1995, the U.S. possessed no performance right in sound recordings, unlike in other countries.

Traditional "terrestrial" analog radio stations pay royalties to performing right societies for the musical compositions but not to record companies. There has been a long-standing quid pro quo wherein broadcasters convinced Congress that the record companies gained free publicity through free airplay.

Still at issue is whether broadcasters can stream "simulcast" programming on the Web without paying royalty fees. The RIAA has challenged the current exemption for traditional radio's digitized transmissions (see story, page 4). If the RIAA prevails, royalty sums would increase dramatically.

The nearly 2,100 labels and 270 record companies include Alligator, Arkadia, Atlanta International, Black Top, BMG, Chandos, EMI, GNP Crescendo, Hollywood Records, Koch, Naxos, RAS, Red House, Rounder, Sony, Telarc, Universal, Warner Music Group, and Welk Music Group.

Membership in SoundExchange is free. Labels and copyright holders are encouraged to contact the membership department at SoundExchange.com or at 202-857-9630.

The Copyright Office will begin in February 2001 to select collection groups for digital performance royalties. There could be more than one group authorized. A decision is expected in mid-2001.

# My VH1 Music Awards Categories, Performing Lineup Raise Questions

BY CARLA HAY

LOS ANGELES—The music industry has applauded VH1 for allowing the public to vote on the first-ever My VH1 Music Awards, held Nov. 30 at the Shrine Auditorium here. But insiders also raised questions about the seriousness of the awards, with respect to some of the unusual categories it contained and the fact that the acts who performed at the show weighed heavily toward the rock genre.



The My VH1 Music Awards show was the first major televised awards program in which all

the nominees and winners were voted on by the public through online voting, which took place at VH1.com. At press time, on the day of the show, the voting was still open and VH1 was unable to provide any results. In addition to staging a live telecast of the awards show, a Webcast was available for fans at VH1.com.

VH1 let the public choose the award show's categories through online voting. Some of the categories were what one might expect for a music awards show: group of the year, man of the year, woman of the year, best live act, video of the year, and song of the year.

But other categories were unconventional or ambiguous in nature: booty shake, 2-for-2 (an award for an act that followed up a hit album with another hit album), givin' it back (for an act that has a lot of interaction with fans), gods of thunder (for an outstanding hard rock act), you want fries with that album? (for the act with the best commercial endorsement), and your song kicked ass but was played too damn much.

"It's a great idea for VH1 to let the fans vote for these awards," says David Levesque, head music buyer at

the Troy, Mich.-based retail chain Harmony House Records and Tapes. "But when there's an award show with a category like booty shake, it's not going to be taken as seriously as some of the other music awards."

"Sure, a lot of the categories are unorthodox," says Wayne Isaak, VH1 executive VP of talent and music programming. "But we took our cue from the music fans. These are the categories they wanted to have. We had to create a show that's different from all the other awards shows. Many of the category names reflect the way the fans talk among themselves about music. For instance, instead of having a category called 'album of the year,' there's a category called 'must-have album.'"

*'When there's an award show with a category like booty shake, it's not going to be taken as seriously as some of the other music awards'*

— DAVID LEVESQUE —

"Some of the categories will probably be a one-shot deal," says Levesque. "I don't think a category like booty shake will be around in five years."

The performing lineup of the My VH1 Music Awards also raised some questions. The majority of performing acts were rock bands, which failed to mirror the variety of pop and R&B artists also nominated in the awards show categories.

At press time, acts that were scheduled to perform were U2, Metal-

lica, Creed, Red Hot Chili Peppers, No Doubt, Bon Jovi, and Christina Aguilera. Multiple nominees included Faith Hill, matchbox twenty, Janet Jackson, Vertical Horizon, Destiny's Child, 'N Sync, and Madonna.

"If you're going to have the public decide the nominees and winners, you should have artists performing that reflect their choices," says Levesque. "There's usually a spike in sales for artists who were performers or winners at an awards show on TV."

Isaak explains the dominance of rock acts in the performing lineup: "It's been a big year for rock at VH1. There were some artists we invited to perform on the show who weren't available, but the lineup of artists on the show reflects the year in music for VH1."

"VH1 appeals to an older demographic than MTV," says Tony Rivera, head music buyer for Tower Records' Jones Street location in San Francisco. "So it makes sense that they have acts that appeal to a more mature audience. The MTV [Video Music] Awards has acts that are popular with kids, and the VH1 Music Awards has acts that are popular with adults."

Rivera believes that the sales effects of the My VH1 Music Awards will be "about the same as most of the music awards shows on TV. There will be an increase in sales for some of the key acts on the show. The people buying those albums will be those who wanted to wait and see if the albums were worth getting. The hardcore fans already have the albums. The sales increase will be there, but it won't be huge."

Isaak asserts, "There's bound to be some people here or there who might have criticisms about the show, but we're game for it. We didn't want to make this awards show for anyone but the music fans. The awards show this year is kind of like an experiment, and our goal is to make this an annual event."

pers and program/liner notes and their publishers will also be honored: Billy Altman for liner notes to the Eric Andersen album "Violets Of Dawn," Vanguard Records; Audra D.S. Burch for "A Double Life," "Rap XX," and "Color Him Rap," Miami Herald; Jim Farber for "The Androgynous Mirror," from the book "Rolling Stone: The '70s," Rolling Stone Press/Little, Brown and Co.; Johanna Keller for "Out Of Marx's Shadow Steps A Subtle Serialist" and "A Complex Outburst Of Despair," The New York Times; Guy Lesser, "Packaged Goods," Madison; Chip Stern, "Paquito D'Rivera—Feeling The Healing," Jazz Times; Richard Stim, "From Piano Rolls To MP3s: The Legal Perspective," National Academy of Recording Arts and Sciences Journal; and Bruce Watson, "Concerto For Pencilina And Sewer Flute," Smithsonian Magazine.

Other special recognition awards will go to James F. Bollman and Philip Gura for "America's Instrument," University of North Carolina Press; Maureen Callaha and Dave Moodie for "Don't Drink The Brown Water," Spin; Joe Levy for "An Intimate Photo History Of The Music That Changed The World," Rolling Stone; American Composer's Forum's John Michel and Tom Voegeli Production's Tom Voegeli for the daily syndicated radio program "Composer's Datebook"; James B. Sinclair for "A Descriptive Catalogue Of The Music Of Charles Ives," Yale University Press; and Richard Sudhalter for "Lost Chords," Oxford University Press.

The winners will be honored at a special reception hosted by ASCAP president/chairman Marilyn Bergman 5-7 p.m. Wednesday (6) at the Stanley H. Kaplan Penthouse, the Rose Building, 70 Lincoln Center Plaza in New York.

## newsletter...

DEATH ROW RECORDS has posted the yet-to-be released new album by Snoop Dogg on its Web site with an invitation to fans to choose which is better: Snoop's last record for Death Row, "Dead Man Walkin'," or his new Doggystyle/No Limit set, "Tha Last Meal." Visitors to deathrowrecords2000.com are greeted by the following message, posted between a photo of Snoop and the Death Row logo: "You Decide! Take the Snoop Dogg challenge and choose between 'Dead Man Walkin'' and 'Tha Last Meal.' Listen to both albums and choose song for song which album is better!" Fans can download all 19 tracks of the new album, his third for No Limit, as well as each of the 12 tracks on "Dead Man Walkin'," a collection of unreleased tracks the label released earlier this year. Spokesmen for Death Row and Priority, No Limit's distributor, declined comment. Representatives for No Limit and Snoop were unavailable.

RASHAUN HALL and WES ORSHOSKI

THE RECORDING INDUSTRY petitioned the Copyright Office Nov. 29 to conduct a rule-making proceeding and convene an arbitration panel to establish the mechanical-royalty obligations of companies offering new subscription music services. The Recording Industry Assn. of America (RIAA) and the National Music Publishers' Assn. (NMPA) have been working together to find a business solution for subscription service royalties, but they told the Copyright Office there is an "urgent need" to bring the services online. Otherwise, says the RIAA, "piracy will continue to fill the void" in on-demand streaming and "limited-time" downloads.

BILL HOLLAND

NEW YORK-BASED Spirit Music Group has signed an exclusive administration agreement with the Beach Boys' Brian Wilson, according to company president Mark Fried. Under the agreement, Spirit Music Group will represent more than 200 copyrights, spanning four decades, contained in two Wilson catalogs: New Executive (BMI) and Beach Bum Music (BMI). The material includes a collection of Beach Boys' songs from the "Pet Sounds" era, Wilson's entire solo work from the past two decades, and newly penned material.

IRV LIGHTMAN

AN ONLINE COPYRIGHT registration and deposit of musical works system has been set up by the NMPA and its sister mechanical collection unit, the Harry Fox Agency (HFA), in cooperation with the U.S. register of copyrights and the Library of Congress. Termed the Copyright Office Electronic Registration, Recordation, and Deposit System, the technology allows music publishers to register copyrights online via the HFA SongFile.com Web site as a way of speeding up the copyright registration process. Registrants can also file deposit copies online.

IRV LIGHTMAN

IN ITS LARGEST LICENSING DEAL to date, EMusic has secured digital distribution rights to the Fantasy Records catalog. More than 35,000 tracks from the label were added to EMusic's current offerings Nov. 30, expanding the retailer's total online inventory to 175,000 tracks. Fantasy's extensive jazz catalog includes music from Louis Armstrong, Ella Fitzgerald, Duke Ellington, Miles Davis, John Coltrane, and Count Basie. Classic R&B works by Otis Redding, Little Richard, and Sam Cooke are also part of the package. In addition, the label owns rights to several soundtracks, including "Amadeus." EMusic recently launched a subscription service that allows consumers to download an unlimited number of tracks for \$9.99. A free 30-day trial subscription is available to preview the service.

EILEEN FITZPATRICK

MCA/RADIOACTIVE GROUP Live and longtime manager Dave Sestak have parted ways. No reason has been given for the split, although sources say it was mutual. Sestak had managed the band—with Peter Freedman, who died earlier this year—for more than 10 years since discovering the band members when they were seniors in high school in Pennsylvania. Sestak, with partner Greg Epler, continues to manage Fuel. Live has not announced a new manager.

MELINDA NEWMAN

TED GARDNER, FORMER MANAGER of Tool, has sued the members of the Los Angeles hard rock band, their corporation, and their publishing company, alleging breach of contract and fraud. The action, filed Nov. 22 in California Superior Court in L.A., alleges that Gardner, who had represented the group since 1992, was wrongfully terminated in May by the band, under the terms of an "onerous" new contract executed in March. Gardner also claims he has been short-changed more than \$500,000 in commissions. His suit seeks a rescission of the March 2000 agreement, at least \$5 million in compensatory damages, and punitive and special damages to be determined. A statement from Tool's attorney, Danny Hayes, read, "Tool denies the allegations made by Ted Gardner, and we look forward to responding to Ted's allegations in the courtroom. Ted was terminated for cause."

CHRIS MORRIS

## ASCAP HONORS LICHTMAN

(Continued from page 8)

New Music Bazaar," created and hosted by David Gunn and Dennis Bathory-Kitsz.

Authors and publishers of the eight books to be honored with this year's ASCAP-Deems Taylor Award are Heidi von Gunden, "The Music Of Vivien Fine," Scarecrow Press Inc.; Joel Lester, "Bach's Works For Solo Violin," Oxford University Press; Thomas J. Mathiesen, "Apollo's Lyre," University of Nebraska Press; James Miller, "Flowers In The Dustbin," Simon & Schuster; Howard Pollack, "Aaron Copland," Henry Holt and Co.; Henry Sapznik, "Klezmer!," Schirmer Trade Books; Tony Scherman, "Backbeat: Earl Palmer's Story," Smithsonian Institution Press; and Charles K. Wolfe, "A Good-Natured Riot," Vanderbilt University Press/Country Music Foundation Press.

Eight writers and editors for journals, magazines, and newspa-

## GRAMMY CATEGORY HELPS JAZZ/AC GAIN RESPECT

(Continued from page 3)

"There are so many incredibly talented artists in this format who are under-appreciated because this is not a 'critically acclaimed' format of music. It's not as serious as traditional jazz," says Capitol Records saxophonist Dave Koz, who helped lead the charge to add the category. "I think getting the [Grammy] category ratified the first year was a first step in gaining some respect for the great music and the quality of artists that are out there doing this."

Also, through its consultancy arm Broadcast Architecture and syndicator Star Systems, Clear Channel is looking to flip a number of its stations in smaller markets to the smooth jazz format (also known as jazz/AC), perhaps taking the national station count of such stations to its highest ever (see story, page 3). In addition, within the last three months, St. Louis (WSSM), New Orleans (WSJZ), and Richmond, Va. (WSJV), have all bowed new stations.

These moves come at a time when the format is more financially successful than ever. KTWV (the Wave) Los Angeles tied as the sixth-highest-billing station of all formats in the country in 1999, according to BIA Financial Network, when it billed \$41.9 million.

The format is also building ratings success stories in major markets: KTWV, for example, beats such powerhouse stations as AC KBIG, album rock KLOS, adult top 40 KYSR (Star 98.7), and soft AC KOST in the coveted 25- to 54-year-old demographic.

In Philadelphia, WJZZ tops oldies WOGL, top 40 WIOQ (Q102), album rock WMMR, R&B WUSL (US99), and even venerable KYW-AM, whose news/talk format is No. 1 in the 12-plus demo.

However, not all the news is good. With tighter playlists than ever, labels say it's becoming harder and harder to break an artist in this format—so much so that some insiders believe it may have peaked.

"We haven't broken through with a new artist in a while," says Tom Evered, senior VP/GM of Blue Note Records. "We're releasing fewer jazz/AC artists than we have in the past. We're selling different kinds of music. A lot of our A&R efforts have been put into other directions."

Additionally, the pressure to get airplay has led the music, as one observer says, "to sound like a very pale Xerox of itself," as artists often clone what has successfully worked for others.

Superstars within the format often feel that jazz/AC exposure isn't enough, given that a top-selling title in the genre sells around 200,000 units. And while they still consider themselves lucky to be core smooth jazz artists, they find themselves looking to adult R&B or other categories in order to expand their audience.

"I'm not sure [jazz/AC] could have been big enough for me. I would never want to not be considered a core [jazz/AC] artist, but I do think that I am now starting to get looked at as an [adult R&B] artist," says Warner Bros. saxophonist Boney James, who has had some songs chart higher on adult R&B charts than on the jazz/AC charts.

Part of that need to branch out

comes from the feeling that the jazz/AC stations often put a higher premium on the stars it imports from other formats than on its home-grown talent. "I have two gold records, but if the Wave is going to put a billboard on a bus in Los Angeles, who's going to be on it? Sade. What is that saying?" asks James.

And even with the promise of the new jazz/AC stations, the format is still down from its high of 92 stations in 1997. According to M Street Journal, which tracks radio format trends, as of November there were 72 commercial jazz stations in the U.S., virtually all of them devoted to smooth jazz. (The majority of traditional jazz stations are noncommercial.) A number of major markets, such as Boston, Minneapolis, and Atlanta, have lost their jazz/AC stations in recent times. Houston and Baltimore do not have any.

Says Denver-based radio consultant Jim Teeson of Teeson Media Services, "A lot of broadcasters don't understand the format; like classical,

their nighttime or weekend programming to contemporary jazz artists.

However, most observers say the real birth of the format happened on Valentine's Day 1987—the day KTWV bowed the Wave in Los Angeles. "They were the first really large major market to go into it," says smooth jazz indie promoter Cliff Gorov, founder/president of All That Jazz Consulting and Marketing. "When the Wave flipped, that was really the beginning of what the format would become."

The birth of KTWV signaled a new life for many of the musicians making the music heard on smooth jazz today. "When I started as a professional musician in 1975, I knew my future would be playing in the background because I didn't sing," says White. "When the Wave started in the late '80s, I discovered I could hear instrumental music. It's not necessarily jazz; it's kind of funky, it has some R&B overtones. I thought, 'This is how I could make my living.' I don't even

by one single from the label."

So which stations did—and do—smooth jazz outlets compete against? Most programmers point to news/talk, rock, and R&B, particularly in cities where there is a larger African-American population. What smooth jazz stations do not compete with is noncommercial traditional jazz outlets—and that's by design.

"They satisfy the needs that a smooth jazz station could never satisfy outside the speciality programming," says Cody. "You don't find deeply serious jazz heads who embrace traditional jazz being completely satisfied by a smooth jazz station. You do find, however, that there are many people who find out about jazz through smooth jazz."

### THE SECOND WAVE

Around 1994, jazz/AC radio ushered in a new phase. Its own artists, such as Kenny G and Koz, had become stars, and the radio format was transforming from album to singles. Additionally, the influence of

don't like the sax solo, and the guitars at the end will offend people.' It happens to everybody. I think it's changed the face of radio."

"BA has become slower than shit in recommending artists, even the biggest artists," says Gorov. "There was a 180-degree turnaround with their methodology going back two or three years ago. If they really liked something, they would go ahead and recommend something, and many of the stations, if not all, would add it. Now that hardly happens at all. Now they need to get answers and feedback, research from their client base. Get enough of a groundswell, and they'll add it. And sometimes that takes a very long time."

Without a BA recommendation on a track, it's virtually impossible to get much higher than half-way up the singles chart. "If you don't have a recommendation, you can get into the 20s or higher teens, but you can't get to No. 1 without a recommendation," says Gorov.

However, there are still acts that have had impact despite a lack of initial BA support. Down To The Bone, a British jazz/funk act that records for Internal Bass Records, released a track two years ago, "Brooklyn Heights," that did not receive a BA recommendation. However, WQCD picked up the track and wouldn't let it go. Eventually other stations picked up on the song. The group has gone on to have several other hits at the format.

"Down To The Bone had a record that sounded different for the smooth jazz format. Everyone was reluctant to play it," says Ron Goldstein, president of Verve Music Group. "[WQCD] played it forever, and then other stations started to go for it. But it didn't seem to have that much effect in terms of opening up for other things."

Goldstein notes that most jazz/AC stations were not at all receptive to playing Diana Krall, jazz's biggest success story of the last several years. Additionally, younger-skewing, more adventurous acts like Medeski Martin & Wood and St. Germain, both of which are in the top 10 of Billboard's Top Contemporary Jazz Albums chart, receive virtually no play at jazz/AC radio.

While thankful for the support Down To The Bone has gotten, group member Chris Morgans says, "It has not been easy, and we do feel they should actually be playing a lot more funky stuff. The listeners out there really want it too. The listeners really broke us by calling into the stations, time and time again, asking the stations to play the record more."

### NEW VOCALISTS NEED NOT APPLY

At the moment—in part due to BA's recommendations—smooth jazz stations play more contemporary vocals, and in some cases a greater number of vocal tracks, than ever before.

"Vocals are what has helped make smooth jazz a mass-appeal format and make it something that people can listen to and defend for work-place listening," says Cody. "The fact that people are made aware of all this other great music, I think, is fantas-

(Continued on next page)



HOWARD



GRESS



EVERED



PIERSON



GOLDSTEIN

they expect it to perform in the back room with a weak signal. It has to be treated like a real station." That means advertising, marketing and promotions, he says.

Teeson points to Denver, where Clear Channel's KHIH dropped jazz earlier this fall and replaced it with top 40 KFMD (Kiss 95.7). Yet within hours crosstown competitors Emmis Broadcasting and Jefferson-Pilot were racing to get a new smooth jazz station on the air. Jefferson-Pilot won: It flipped country KCKK to KJCD (CD 104.3) just four hours after KHIH became top 40.

"The format is successful where there is a commitment to the format. Where people have tried to do it on the cheap, they've been less successful. You reap what you sow," says Broadcast Architecture (BA) CEO Frank Cody, who consults about two dozen smooth jazz radio stations in the U.S., Europe, and South America.

But before taking a look at where the format stands today, it's important to see how far it's come from its birth more than 12 years ago. (And by the way, don't even get the artists started on how much they hate the term "smooth jazz.") "I don't play smooth jazz," says White. "Smooth jazz plays me. I don't even know what smooth jazz is."

### BACK TO THE BEGINNING

In the mid-'80s, there were a number of stations that were incorporating such smooth jazz pioneers as the Rippingtons, David Sanborn, or George Benson into their format—outlets like WLOQ Orlando, KIFM San Diego, and WLVE Miami—or stations that were devoting part of

have to do the side-musician stuff."

Following KTWV, a number of other stations flipped to smooth jazz, including such successes as WNUA Chicago, KKSF San Francisco, and WQCD (CD 101.9) New York. Before the stations turned, "it was really a West Coast thing," says Andi Howard, artist manager and partner in Peak Records, home of the Rippingtons, Paul Taylor, and other jazz/AC artists. "The Rippingtons would tour and could only go so far [east] because there weren't any sta-

then new consulting company BA was also changing the way stations and artists thought.

According to M Street Journal, the format experienced its biggest growth spurt in 1995, when the number of commercial jazz stations jumped from the 43 that were already established in 1994 to 80.

BA, which consults and/or programs 21 jazz/AC stations in the U.S., is owned by Clear Channel, but also consults stations owned by other groups. BA's influence on smooth jazz cannot be underestimated, say sources, primarily because it consults a majority of the most-influential stations in the format.

"BA has the influence it does because they're successful," says Koz. "They've turned radio stations around with listenership and revenue. There's long since been an important dialogue that exists between artists and managers and radio companies and whether they wield too much control, but this is a business of radio; it's not about music only."

"It would be easy to say that BA is the devil—'What are they doing telling radio stations what to play?' But in reality, it's just part of the business landscape. BA gives the stations information: what tested well and what didn't. The problem is a lot of the stations don't use it properly," says Matt Pierson, Warner Bros. jazz executive VP/GM, noting that some stations see BA's suggestions as mandates, not recommendations.

"The one criticism I would have of BA—and I know they do a valuable service—is that they take the record and become A&R people," says Coxhead. "They'll say, 'This six-minute song—we can only play 3:12, and we

***'There are so many incredibly talented artists in this format who are under-appreciated because this is not a "critically acclaimed" format of music'***

— DAVE KOZ —

tions."

"We were one of the first acts that the Wave played," says Stewart Coxhead, longtime manager of Acoustic Alchemy. "As that network of stations spread across the country, we were able to come over from England and tour. We ended up in Dallas to find a venue that was full and that people knew our songs because [back then] the station wasn't constricted by the charts; they'd go six-deep on an album. They weren't bombarded



(Continued from preceding page)

tic. There's no apology for that."

Above all, the goal of every radio station, says WQCD operations manager John Mullen, is to be heard. "The bulk of music is smooth jazz—so out of 10 or 12 songs, the majority will have an instrumental, jazzy texture. So if we throw in a vocal, maybe to add a little spice or to bring in a few people who are not jazz fans to our radio station, it's our way of getting people who have never tried us to try us."

WJZZ operations manager Anne Gress believes listeners need an oasis of popular music between contemporary instrumental pieces. "If you listen to some challenging instrumental that you've never heard before, you can only take so much of that. You want the comfort of a song you know," she observes. While she will play two instrumentals back-to-back, Gress breaks it up with tracks from Luther Vandross, Bette Midler, or Teddy Pendergrass.

Teeson says he recently conducted music testing in St. Louis, where his new sign-on, WSSM, is looking to find its niche. To his surprise, the top 200 tested songs were all vocals. Despite that, for the time being WSSM will air one vocal track for every two instrumentals, although that ratio falls to 1-to-1 during the highly listened-to day-parts of morning and afternoon drive.

"You walk the line between being financially and creatively successful," says Cleveland, Ohio, WNWV (The Wave 107.3) PD Bernie Kimble. "We still play the same number of vocals as when we signed on this station nine years ago—it's still four vocals an hour at most. The difference is the vocals we now play are much more popular."

And that's where the controversy comes in. Most people in the smooth jazz world say they don't mind the influx of vocals: What they mind is that the vocals are all coming from artists associated with other genres instead of smooth jazz cultivating its own vocalists. Experts say listeners have to go back to Basia in 1988 to find a vocalist who broke out of the jazz/AC format. Sources say some time in the last four or five years, an unspoken rule developed that the format would not play new vocalists who have not first gained exposure in other formats, which explains why a listener to KTWV or WNUA is more likely to hear Toni Braxton, Mariah Carey, or Marvin Gaye than Warner Bros. smooth jazz vocalist Gabriela Anders.

"This is a format that used to have format artists who were vocalists, like Al Jarreau or Michael Franks or Randy Crawford," says Pierson. "Over time, they've decided they want to use artists who have had success in other formats to expand listenership. It's unfortunate because there are artists we're all trying to break that are great, but because they're vocalists who haven't had success on other formats, they can't get heard, and it's heartbreaking."

One such case has been Anders, whom Warner Bros. thought would fit the format nicely, especially while both Enya and Sade were between albums. "With the Gabriela track, the stations that went against the lack of a BA recommendation and played it, we did well in those markets," says Pierson. "Those markets are getting

## Sanborn Joins Verve Music Group

### Friendship With LiPuma, Musical Vision Lure Sax Player From Elektra

BY MELINDA NEWMAN

LOS ANGELES—Saxophonist David Sanborn, one of jazz's most respected and influential players, has switched from his longtime home of Elektra Entertainment to the Verve Music Group, where he will record for the Verve imprint.

"He's the biggest talent out there in terms of a sax player," says Verve Music Group president Ron Goldstein. "The guy is still the best. He's the originator."

The new contract between Sanborn and Verve is for three albums with an option for three more discs.

Sanborn says his decision to leave Elektra was a mutual one between him and the label. "The nature of our business has changed significantly in the last five to six years," he says. "I don't think what I was doing—and where I wanted to go—was compatible any longer with what Elektra was after as a label. There were a lot of great people there. I'll miss them."

The move to Verve reunites Sanborn with Verve Music Group chairman Tommy LiPuma, who produced many of Sanborn's most critically acclaimed and commercially successful projects while both were at Warner Bros. "That's one of the big advantages of having David come with us—his creative relationship with Tommy," says Goldstein.



SANBORN

"I've known Tommy since before signing with Warner Bros. in 1975, and we've certainly had success together," says Sanborn. "Tommy is from the old school of music record executives, one who actually acts and reacts to the music from his heart. Knowing that I can trust his musical instincts was definitely a major factor [in my decision]."

St. Louis native Sanborn is one of contemporary jazz's leading lights. The multiple-Grammy winner first came to prominence working with artists like David Bowie and Stevie Wonder. He launched his solo career with 1975's "Taking Off." Among his career highlights is 1986's "Double Vision" with Bob James, which has

been certified platinum by the Recording Industry Assn. of America. He also has six gold albums.

Of late, his sales have slowed—1999's "Inside" has sold 87,000 units, according to SoundScan, while 1996's "Songs From The Night Before" has sold 134,000 units. However, his enduring prestige and creative spark made him the subject of a bidding war among Verve, Columbia, and Warner Bros.

"I felt an obligation to myself to take the time to explore what options were available to me," says Sanborn. "I've always had great respect for the people at [Columbia parent] Sony. I think [Columbia Records Group executive VP/GM] Will Botwin is great. I started my career at Warner Bros., and consider [Warner Bros. jazz executive VP/GM] Matt Pierson one of my friends in the business. In the end, I think that Verve simply felt more comfortable."

Goldstein says the label has been talking with Sanborn in terms of direction for his next album. "For the A&R standpoint, we've talked about doing a Latin record, going to Miami. We've talked about doing something more soulful. It's a matter of coming up with the right idea and executing it well without sacrificing artistry."

great phones."

Vocalist/pianist Brenda Russell is one of the few singers who can call smooth jazz her primary format, although she also gets considerable play from adult R&B. "Luckily, I slipped in the window," she says. "I think it's a shame that there are more vocalists that aren't used. There are so many fantastic artists out there, and we're having to spread them through word-of-mouth."

Russell, who had not made a record for seven years before her current Hidden Beach/Epic project, "Paris Rain," says she came back to "a different format. I can't think about how it used to be or I'd be frozen in time. I just don't get into the business of it."

Not all smooth jazzers see the lack of home-grown vocalists as a bad thing. "I think the vocals, whether it's a Mariah Carey or a Toni Braxton, are helpful to the format," says Koz, who also hosts a nationally syndicated weekly two-hour radio program, "The Dave Koz Radio Show." "A lot of people disagree and wonder why we're playing AC music, but the whole idea behind this music, and as a proponent of instrumental music in general, is to get more people on the bus. If playing a Toni Braxton song that fits into the mix because it's soulful and is a breath of air between instrumentals that allows that listener to take in more, that's what it's all about for me."

Oddly enough, instrumentalists often find their songs have a tougher time at jazz/AC radio if they have

vocals on them. "I had a song called 'Body Language' with vocals by Shai that got to No. 6 on the adult R&B chart, but it didn't get as high on the jazz/AC chart because of the vocals," says James.

He adds that another single, "All Night Long," featured a background vocal hook, while an all-instrumental version of the song was featured on the Japanese release of the album. "When Warner Bros. in the U.S. sent out the CD promo, they included both the instrumental and the vocal version, and the instrumental version was the most popular one here. The stations are playing vocals, vocals, vocals from other people, but when an instrumentalist comes along with one, they won't play it."

#### PLAYLISTS GET TIGHT

With the addition of vocals, there appear to be fewer available slots for smooth jazz artists. "The stakes are considerably higher. We're talking about multimillion-dollar stations," says Gress, who understands artists are often frustrated with the feeling that they're being shut out. "Back then you might have gotten airplay, but nobody was listening."

Paul Goldstein, PD at KKSF, agrees. "Before, a song would get five or seven spins; now it gets at least 25 [per week]. That exposure is much more beneficial for the artists because more people and the more focused approach has attracted larger audiences."

"This format, like any format, is very tight. Most stations play 350 to 400 records. Five years ago they were playing 1,000 songs," says Teeson. "That's just good radio. That's good programming."

However, playlists are so tight that some labels say they have to think twice about taking on new acts. "Someone came to me the other day with a great act, and I had to sincerely think about how I [was] going to do this," says Howard. "We just can't do it the same traditional way. It's hard to get acts played at radio that are established acts. I'm still thinking about whether we're going to sign this act."

Pierson says the current state of affairs would not stop him from signing a great vocalist. "I still sign artists on a passion that I feel for that artist, period. I'm not signing fewer vocalists. It's just if you know it's not going to get played or you're not going to have a great radio outlet, you just have to make a more reasonable deal."

Labels and artists also complain that consultants and radio stations often try to tell them how to make the music, or worse, how to change it once a tune is finished.

"On the first Pat Metheny Group record we had three years ago, he had a track called 'Follow Me,'" recalls Pierson. "There's an eight-bar guitar solo where he goes into another key, and we got feedback [that] radio wanted us to edit out the guitar solo

... I said, 'Do you want me to call Pat Metheny and tell him they'll work the record if he cuts that out? I'm not calling him.'" He says the stations then just edited the song themselves.

All these rules and restrictions have led some industry observers to fear for the format's creativity. Interestingly, most of the artists interviewed for this story say they themselves don't listen to jazz/AC radio.

"The format has become too much like top 40," says Steve Chapman, a top smooth jazz manager who represents Braun, White, and Jeff Golub, among others. "It's too repetitive. There's not enough new stuff; it's not adventurous. I talk to friends who aren't in the biz; they say they used to listen to it, and they say it's gotten boring."

"I'm fearful that other artists are buying into this very structured format, and they're trying so hard to get played that they're sucking the life out of their records," says James. "You have to make records you love."

#### NUMBERS GAME

And most artists are doing it for the love of the music. Unlike their pop counterparts, very few smooth jazz acts are making much money with their art simply because of the different economy of scale. An album that sells 200,000 units in the smooth jazz world is considered a tremendous seller, while a few artists, such as Koz and James, have gone gold with individual albums. The leader in the format remains Kenny G, whose albums routinely sell more than 1 million units each due to his crossover appeal. On Billboard's Top Contemporary Jazz Albums chart for the week of Nov. 25, only one album on the 25-slot chart had been certified platinum: Kenny G's "Classics In The Key Of G." No others had reached gold certification.

"To even break the 200,000 mark, you need to cross over to another format," says Chapman. "Rick Braun has always had an urban appeal, so has Peter White. Marc Antoine has huge Latin appeal. You go to their shows, and they're playing to a huge black audience that's made up of very active consumers. Your typical [jazz/AC] listener isn't that active."

Observers say that's one reason the sales numbers are falling despite the fact that the format's ratings are up in several markets. "The sales are nowhere near what they used to be," says Ron Goldstein. "Maybe it's because the format is gravitating toward the most established artists. How many David Benoit albums can someone have, or how many from any established artist?"

"It's becoming a very tough format to sell any CDs off of," says Evered. "It's becoming homogenized. These's so much testing, it's stifling any innovation. It's led to bleeding originality away from the music."

"We can't survive if a record is No. 1 [at radio], but it doesn't sell albums," says Howard. "What's going to happen is we're going to lose a lot of stations, and the majors might take an even stronger look at whether it's beneficial to have a jazz label."

Indeed, it looks like some retrenching is already being done. Earlier this year, Columbia folded its jazz department into Legacy, its archival

(Continued on next page)

## GRAMMY CATEGORY HELPS JAZZ/AC GAIN RESPECT

(Continued from preceding page)

arm. Windham Hill, BMG's jazz/AC/adult R&B/new age label, along with BMG Classics, was consolidated with RCA into the RCA Music Group in May. The good news is that Warner Bros. remains a leader in the jazz world, as does Universal's Verve Music Group.

Furthermore, unlike many other singles-driven markets, independent labels have just as strong a chance of getting acts on the radio as majors.

"It means nothing if you're on an indie or a major," says Gorov. "If anything, this may be one of the strongest formats as far as indie labels are concerned. The stations are looking for what they think is right. It doesn't matter what label it's on."

It does matter, however, if an artist is getting airplay, say retailers.

"We have a monthly program that includes price and positioning in our key jazz stores and can also go chainwide," says Jeff Stoltz, senior genre buyer for Torrance, Calif.-based Wherehouse. "We take



KIMBLE

the money we charge the vendors, use some of it for media packages with key jazz stations that we've developed long-term relationships with, like the Wave. The package coincides with the airplay they're getting; it's very targeted to who is getting airplay."

Jessica Sendra, jazz buyer for Ann Arbor, Mich.-based Borders, says, "Tastemaker stations like WNUA really have helped us to identify trends. We can watch a title break out of that market and



CODY

can anticipate what it will do in the rest of the country."

She continues that Borders "has made a conscious effort to make this music available for people to listen to. We have two themed listening stations in each store devoted to smooth jazz, so that means that at any given time there are 10 titles to listen to."

### ON THE ROAD AGAIN

For some artists, touring is where they make their money, since records seldom sell enough to provide a strong revenue stream after the label has recouped.



WHITE

"There aren't a lot of us who make money from our records. You have to sell a lot more than 100,000 before you start to see much money," says White. Like many smooth jazz artists, White makes money from playing wineries during the summer. "Thank God for the wineries," he says. "You can play them and earn as much money in one night as playing a little club for a week."

However, for all but the largest of jazz/AC artists, touring is often a break-even proposition. Even middle-tier jazz/AC artists with solo record

deals must supplement their income with session work or touring with bigger artists when they get the chance.

"I've had so many conversations with other artists out there; we're really weekend warriors," says Koz, one of the format's top live draws. "It's getting harder to do a real tour. There aren't that many gigs, and nobody's getting rich, either. If it weren't the music and the fans and the feeling that you get . . . because the amount of energy and work that it takes, you're not getting paid enough for that."

Another problem is that acts usually can't play cities without jazz/AC stations. "In markets where you have strong [jazz/AC] stations, we can sell out a 3,000-seater," says Coxhead. "If you put us in a market that has a weak station or no station at all, we're lucky to sell five tickets. In this case, you're only as successful as your radio station."

Often, packages are the best way to sell a hard ticket. The Dave Koz and Friends Smooth Jazz Christmas

***In a market that has a weak station or no station at all, we're lucky to sell five tickets. In this case, you're only as successful as your radio station'***

- STEWART COXHEAD -

tour, now in its fourth year, is one of the strongest, having built up a strong enough awareness that many of the dates on the monthlong theater outing are advance sellouts. This year's edition features Koz, Braun, White, and Russell. Unlike many tours where weeknights are too soft to play, this tour can be routed for a straight month.

## RADIO OUTLETS INCREASE

(Continued from page 3)

"I think the first rollout will be within the next two months."

BA will consult and program the stations; Star Systems will syndicate the stations using its Prophet delivery system. (BA, Star Systems, and Prophet are all owned by Clear Channel.) Clear Channel already owns seven jazz/AC stations across the country, including powerhouses WNUA Chicago, KKSF San Francisco, and WJJZ Philadelphia.

As of November, there were 72 commercial jazz stations in the U.S., according to M Street Journal, which tracks radio format trends. At the format's height, in 1997, there were 92.

The new stations will be voice-tracked by air personalities from other markets, who will drop in the local call letters and even announce the local weather via reports gathered from the Internet, but each station will have its own local PD on site.

"We don't believe the format can have a lot of success if it's not localized," says Kepler. "We're testing all over the country; we have regional data that will say what the target of the music can be. It will be based on the ethnicity of the market and based on what else is on the air in that market. For example, if the market already has an AC or an adult R&B, that will determine the lean of the station. We have so much research, we can help people hit the bull's-eye. Primarily the jazz/AC format has struggled in smaller markets because they don't have resources to do the research locally. We're taking care of that."

Although Clear Channel has not announced which markets will get the new stations, Kepler says, "We're going to target markets where Clear Channel owns stations that aren't performing well, and we can help the local management determine that smooth jazz may work better there than what's there now. These will also be markets where there isn't an existing [jazz/AC] station."

The format primarily plays well

***'Smooth jazz complements a variety of other formats and provides a way for radio groups to deliver to a distinct group of people'***

- FRANK CODY -

with the 35-54 demo, many of whom, Kepler says, often feel disenfranchised by their other radio offerings. "There are 35- to 54-year-olds who are running out of options on the radio because a lot of stations, even AC, are skewing younger."

"Smooth jazz complements a variety of other formats and provides a way for radio groups to deliver a distinct group of people instead of just duplicating what they already have," says BA CEO Frank Cody. "If you own a number of stations, the last

## TURBO, ULTRA PACT FOR U.S. DISTRIBUTION

(Continued from page 10)

2001.

"In April, we'll still be playing catch-up with our older discs, but we'll also begin releasing the brand-new stuff in order to globally synchronize our release schedule," says Tiga.

With the Turbo artist/DJ roster currently consisting of Tiga, Lafleche, John Acquaviva, Dahlbäck, Dune (aka Aaron Siegner and Oliver Sasse), ADNY (aka Alexi Delano), Everything (aka Frederic Blais), and Hulkkonen, as well as new signings like Swedish

### WHERE DO WE GO FROM HERE?

Many invested in the format worry about the lack of new acts breaking into it. Over the past few years, only a handful, such as Steve Cole, Joyce Cooling and Down To The Bone, have made an impact. Observers are also watching solo newcomers like Euge Groove and Jeff Kashiwa to see how they will do, but it's still too early to tell if any of these acts will grow into tomorrow's Koz, James, or Braun.

Additionally, labels seem more interesting in wooing established acts from other labels rather than taking a chance on a new act that may not find radio acceptance. For example, Sanborn just switched from Elektra to Verve (see story, preceding page). Richard Elliott just changed to Verve Music Group from Blue Note. Béla Fleck moved from Warner Bros. to Columbia, and last year, Braun moved from Mesa/Blue Moon to Warner Bros. "We're still signing [jazz/AC] artists, but I have to admit, I'm looking for established artists," says Ron Goldstein.

But Pierson also warns that to expect new superstars to burst forth as they do on the pop landscape is perhaps unreasonable. "You don't all of a sudden discover someone in this format," he says. "These are instrumentalists. They develop, they apprentice, they pay a lot of dues and play on other people's records. You don't take four little kids and a producer and go into a studio and make a record."

Although most programmers freely admit their playlists are shorter, with fewer opportunities for new artists, they universally believe there will always be a place for the next Koz or Kenny G.

"We're dying for superstars," says Teeson. "The format needs to stay hip, and it seems to be aging."

Perhaps then, says Braun, it's time to take notice of successful artists in other genres. "Look at Madonna. She's reinvented herself 15 times. So did Miles Davis. I think the format's hit a little bit of a speed bump. It's time to look at it and push it forward to a new place."

thing you want to do is cannibalize your own station. You don't want to be spending money to simply be stealing from one of your stations to another one of your stations." He compares it to Gap Inc.'s strategy of developing its Old Navy and Banana Republic brands to appeal to different socio-economic groups.

As would be expected, smooth jazz artists and managers are excited about the potential new audiences.

"This could be very cool," says Steve Chapman, who manages a number of top names in the smooth jazz world, including trumpeter Rick Braun, Peter White, Jeff Golub, and Richard Elliott. "I think it could be a great move. Based on the correspondence the artists get, people love this stuff. It's the adult audience who got disenfranchised from rock. They went to either country or instrumental."

"This could be a big help," says Braun. "There are cities out there that have been without a smooth jazz station, and there's no substitute for radio. The more markets that we can get stations [in] means there's more stations where we can step onstage and play the first three notes of our latest single and

have people say, 'I love that song!'"

Assistance in preparing this story was provided by Frank Saxe in New York.

## FOR THE RECORD

In the story headlined "Copyright Suits Could Suffer From Lack Of Registration" in the Nov. 18 issue, a search survey of Copyright Office records showed that "The Whole Shebang" by Shedaisy (Lyric Street) and "Kiss The Sky" by Tatyana Ali (Sony) were unregistered recordings. Both are registered. The Copyright Office explains that its online cataloging database is backlogged due to staffing problems and more than six months behind the actual notice of registrations. The survey was conducted in July.

The multi-artist "Platinum Christmas," No. 43 on The Billboard 200, should have debuted last issue on Top Holiday Albums. On this issue's unpublished holiday list, it stands at No. 3.

Also last issue, the positions of three singles on the Canadian chart in Hits of the World were incorrect because sales data could not be verified until our Thanksgiving week deadlines had passed. "Lady (Hear Me Tonight)" by Modjo, "Everybody Wants To Be Like You" by Snow, and "Peace On Earth/Little Drummer Boy" by Bowie & Crosby should have appeared at Nos. 18, 19, and 20, respectively.

Contrary to an item in last issue's Newline, Yucaipa Cos. are owned by chairman and managing general partner Ron Burkle.

# Eagles Land Best-Selling Honor In November RIAA Certifications

BY JILL PESSELNICK

LOS ANGELES—The Eagles' "Their Greatest Hits 1971-1975" (Elektra) became the best-selling album of all time by reaching sales of 27 million copies, according to the November certifications issued by the Recording Industry Assn. of America (RIAA).

The album had been tied with Michael Jackson's "Thriller," which stands at 26 million units.

The Eagles' cumulative album sales now total 66 million, which places the group seventh, behind the Beatles, Led Zeppelin, Garth Brooks, Elvis Presley, Billy Joel, and Pink Floyd.

Pop and hip-hop acts continued to rack up sales in November. 98°'s "Revelation" (Universal) was certified gold, platinum, and double-platinum, and Jessica Simpson's "Sweet Kisses" (Columbia) reached sales of 2 million copies. Baha Men's major-label debut on S-Curve/Artemis, "Who Let The Dogs Out," was certified for sales of 2 million units as well.

The hip-hop duo OutKast also received simultaneous gold, platinum, and double-platinum certifications, for its LaFace/Arista project "Stankonia." Dr. Dre's "Dr. Dre—2001" (Aftermath/Interscope) reached sales of 6 million units, and Eminem's "The Slim Shady LP" (Web/Aftermath/Interscope) was certified for sales of 4 million copies.

Additional hip-hop certifications include Ja Rule's "Rule 3:36" (Murder Inc./Def Jam) at both the gold and platinum level. Scarface's "The Last Of A Dying Breed" (Rap-A-Lot/Virgin) and Trina's "Da Baddest Bitch" (Slip-N-Slide/Atlantic) were both certified gold.

A slew of Atlantic's Foreigner titles were also certified in the multi-platinum range: "Double Vision" (6 million), "Foreigner" (5 million), "Records" (5 million), "Agent Provocateur" (3 million), and "Head Games" (3 million). The group's "The Very Best . . . And Beyond" was also certified platinum and double-platinum, which brings Foreigner's cumulative album sales to 31 million.

Greatest-hits sets by Styx (A&M) and Lenny Kravitz (Virgin) also earned platinum awards, and Dido (Arista), Disturbed (Giant/Warner Bros.), and P.O.D. (Atlantic) earned their first platinum awards this month.

Charlotte Church earned her third consecutive gold album with her Christmas collection on Sony Classical, "Dream A Dream," and Rosie O'Donnell was given her second gold album for "Another Rosie Christmas" (Columbia).

## MULTI-PLATINUM ALBUMS

**Eagles**, "Their Greatest Hits 1971-1975," Elektra, 27 million.

**R. Kelly**, "R.," Jive, 7 million.

**Dr. Dre**, "Dr. Dre—2001," Aftermath/Interscope, 6 million.

**Foreigner**, "Double Vision," Atlantic, 6 million.

**Foreigner**, "Records," Atlantic, 5 million.

**Foreigner**, "Foreigner," Atlantic, 5 million.

**Eminem**, "The Slim Shady LP," Web/Aftermath/Interscope, 4 million.

**Alabama**, "For The Record—41 Number One Hits," RCA Nashville, 4 million.

**Foreigner**, "Head Games," Atlantic, 3 million.

**Foreigner**, "Agent Provocateur," Atlantic, 3 million.

**OutKast**, "Stankonia," LaFace/Arista, 2 million.

**Baha Men**, "Who Let The Dogs Out," S-Curve/Artemis, 2 million.

**Jessica Simpson**, "Sweet Kisses," Columbia, 2 million.

**Foreigner**, "The Very Best . . . And Beyond," Atlantic, 2 million.

**98°**, "Revelation," Universal, 2 million.

## PLATINUM ALBUMS

**98°**, "Revelation," Universal, its third.

**Foreigner**, "The Very Best . . . And Beyond," Atlantic, its eighth.

**P.O.D.**, "The Fundamental Elements Of Southtown," Atlantic, its first.

Soundtrack, "Coyote Ugly," Curb.

**Dido**, "No Angel," Arista, her first.

**Ja Rule**, "Rule 3:36," Murder Inc./Def Jam, his second.

**Disturbed**, "The Sickness," Giant/Warner Bros., its first.

**Diana Krall**, "When I Look In Your Eyes," Impulse, her first.

**Styx**, "Greatest Hits," A&M, its sixth.

Soundtrack, "Charlie's Angels," Columbia.

**OutKast**, "Stankonia," LaFace/Arista, its fourth.

**Steven Curtis Chapman**, "Speechless," Sparrow, his second.

**Lenny Kravitz**, "Greatest Hits," Virgin, his fourth.

## GOLD ALBUMS

**Jimmy Page & The Black Crowes**, "Live At The Greek," T.V.T., their first.

**98°**, "Revelation," Universal, its fourth.

**Boyz II Men**, "Nathan Michael Shawn Wanya," Universal, its sixth.

**Ottmar Liebert**, "The Hours Between Night + Day," Epic, his fourth.

**Scarface**, "The Last Of A Dying Breed," Rap-A-Lot/Virgin, his sixth.

**Los Tigres Del Norte**, "De Paisano A Paisano," Fonovisa, its seventh.

**Noelia**, "Noelia," Fonovisa, her first.

**Shaggy**, "Hotshot," MCA, his second.

**Barenaked Ladies**, "Born On A Pirate Ship," Reprise/Warner Bros., their fifth.

**Trina**, "Da Baddest Bitch," Slip-N-Slide/Atlantic, her first.

**Ja Rule**, "Rule 3:36," Murder Inc./Def Jam, his second.

**Orgy**, "Vapor Transmission," Elementree/Reprise/Warner Bros., its second.

Various artists, "A Pooh Christmas: Holiday Songs/Hundred Acre," Walt Disney.

**Pam Tillis**, "All Of This Love," Arista/Nashville, her fifth.

**The Corrs**, "In Blue," Lava/Atlantic, their second.

**David Gilmour**, "David Gilmour," Columbia, his second.

**Grupo Mojado**, "Sueno Y Realidad," Fonovisa, its first.

**Yanni**, "If I Could Tell You," Virgin, his ninth.

**Rosie O'Donnell**, "Another Rosie Christmas," Columbia, her second.

Soundtrack, "Charlie's Angels," Columbia.

**Tesla**, "Times Makin' Changes: The Best Of Tesla," Geffen, its sixth.

**Charlotte Church**, "Dream A Dream," Sony Classical, her third.

**A.B. Quintanilla Y Los Kumbia Kings**, "Amor, Familia Y Respeto," EMI Latin, their first.

**OutKast**, "Stankonia," LaFace/Arista, its fourth.

**Banda Arkangel**, "La 4x4," Luna Music, its first.

Music, its first.

**CeCe Winans**, "Alabaster Box," Sparrow, his second.

**SR-71**, "Now You See Inside," RCA, its first.

**Lenny Kravitz**, "Greatest Hits," Virgin, his sixth.

## PLATINUM SINGLES

**The Hollies**, "Long Cool Woman (In A Black Dress)," Epic, their first.

## GOLD SINGLES

**Christina Aguilera**, "Come On Over Baby (All I Want Is You)," RCA, her third.

**98°**, "Give Me Just One Night (Una Noche)," Universal, its fourth.

## LATIN CERTIFICATIONS

### MULTI-PLATINUM ALBUMS

**Ottmar Liebert**, "Solo Para Ti," Epic, 400,000.

**Ottmar Liebert**, "The Hours Between Night + Day," Epic, 400,000.

**A.B. Quintanilla Y Los Kumbia Kings**, "Amor, Familia Y Respeto," EMI Latin, 400,000.

**Banda Arkangel**, "La 4x4," Luna Music, 400,000.

## SWEDISH INDUSTRY IS CRITICAL OF MTV FOR LACK OF SUPPORT

(Continued from page 10)

and referred to the IFPI statement. They said the strong reaction on the part of the local industry is attributable to a combination of limited or no availability of tickets to artists and executives; selective TV coverage of local industry events arranged during the music week; MTV taking the credit for industry-arranged events; and holding an awards show with zero Swedish artists performing onstage.

One industry insider says, "Clearly, MTV wanted to have their cake and eat it." Says Marie Dimberg, who manages Roxette, "I understand [the awards show] has to be focused as a European event, but since there's so much great music coming from here—Roxette, Ace Of Base, and the Cardigans—you can't help but feel that Sweden should receive some extra attention. Both Ace Of Base and Robyn are more hard-hitting than [award presenter] Jason Priestley."

The original push to have Stockholm chosen as the city for the MTV Europe Music Awards 2000 was made in January 1999, when even Sweden's minister of trade, Leif Pagrotsky, was involved. Liaising with Stockholm Records president Ola Håkansson, Pagrotsky met with MTV's Hansen, during MIDEM in Cannes.

Eighteen months later MTV Nordic and the Swedish recording industry, led by Håkansson, initiated a partnership, in which events would be jointly organized for the Stockholm Music Week.

On schedule, the week took place Nov. 12-16 and featured a series of seminars, artist showcases, and related events in and around the Swedish capital. Yet according to IFPI Sweden, MTV showed a "lack of initiative and interest in taking advantage of the possibilities of mutual benefits for MTV and the local industry in conjunction with

## PLATINUM ALBUMS

**Ottmar Liebert**, "Solo Para Ti," Epic, his fourth.

**Ottmar Liebert**, "The Hours Between Night + Day," Epic, his fifth.

**Ottmar Liebert**, "Opium," Epic, his sixth.

**Ottmar Liebert**, "Viva!," Epic, his seventh.

**Eros Ramazzotti**, "Todo Historias," BMG U.S. Latin, his third.

**Eros Ramazzotti**, "Eros," BMG U.S. Latin, his fourth.

**Banda Arkangel**, "La 4x4," Luna Music, its third.

**Banda Arkangel**, "Amor Del Bueno," Luna Music, its fourth.

**Banda Arkangel**, "Esperando Un Angel," Luna Music, its fifth.

**Banda Los Lagos**, "Te Quiero, Te Amo, Te Extrano," Luna Music, their first.

**Rocio Durcal**, "Caricias," BMG U.S. Latin, her first.

## GOLD ALBUMS

**Ottmar Liebert**, "Solo Para Ti," Epic, his seventh.

**Ottmar Liebert**, "The Hours Between Night + Day," Epic, his eighth.

**Ottmar Liebert**, "Innamorarae: Summer Flamenco," Epic, his ninth.

**Ottmar Liebert**, "Euphoria," Epic,

his 10th.

**Ottmar Liebert**, "Opium," Epic, his 11th.

**Ottmar Liebert**, "Viva!," Epic, his 12th.

**Ottmar Liebert**, "Leaning Into The Night," Sony Classical, his 13th.

**Lupillo Rivera**, "El Toro Del Corrido," Sony Discos, his first.

**Paulina Rubio**, "Paulina," Universal Music Latino, her first.

**Limite Grupo**, "En Concierto," Universal Music Latino, its second.

**Limite Grupo**, "Limite Por Encima De Todo," Universal Music Latino, its third.

**Eros Ramazzotti**, "Todo Historias," BMG U.S. Latin, his fourth.

**Eros Ramazzotti**, "Donde Hay Musica," BMG U.S. Latin, his fifth.

**Eros Ramazzotti**, "Eros," BMG U.S. Latin, his fourth.

**Banda Arkangel**, "La 4x4," Luna Music, its third.

**Banda Arkangel**, "Amor Del Bueno," Luna Music, its fourth.

**Banda Arkangel**, "Esperando Un Angel," Luna Music, its fifth.

**Banda Los Lagos**, "Te Quiero, Te Amo, Te Extrano," Luna Music, their first.

**Rocio Durcal**, "Caricias," BMG U.S. Latin, her first.

[the MTV Europe Music Awards]. MTV's Hansen says, "There are reactions to how things were organized, but nothing of this came back to me during the process, not even when I arrived in Stockholm. If we had known about these things then, we would definitely have moved to make it work."

"But now that we're aware of it, we obviously want to deal with it. We're not interested in having a bad relationship with the Swedish industry."

MTV Nordic Stockholm-based managing director Boel Rydenå declines comment. MTV Networks Europe London-based VP of talent and music Fleur Sarfaty did not return calls. Pagrotsky, who was in Moscow at press time, could not be reached for comment.

IFPI Sweden chairman Dag Häggqvist says, "Everybody seems to be quite shocked over how MTV has handled everything. I believe the dissatisfaction is the greatest among those companies which have products and artists in MTV's field. Since the Swedish industry has supplied international markets, as well as MTV, with exploitable products over such a long period of time, we would have expected some sort of better attention."

Adds IFPI Sweden information officer Claes Olsson, "People didn't really have any high expectations in terms of the music awards. But what has offended people is things like MTV just adding its logo to events arranged by the industry so it looked like it was the MTV Stockholm Music Week."

"Some record companies didn't get one single ticket [for the show] and weren't even able to buy them. All in all, I don't know about one single company that hasn't been offended by MTV," says Olsson.

Hansen says, "MTV did specials around Max Martin and the

Swedish scene. And during the course of the music week, MTV Nordic was based at Kulturhuset [in central Stockholm] with 'MTV:New' every night, beamed out and taken down by other MTVs, as well as 'MTV:Select,' where we took in a lot of Swedish acts."

In terms of Swedish artists' absence from the MTV Europe Music Awards show, Hansen explains, "No approaches were made to Swedish acts. There have been a lot of Swedish acts on in previous years. The only Nordic act we approached was Bomfunk MCs, because that was the act MTV Nordic's talent people wanted to have featured on the show."

"We didn't want to patronize the Swedes by placing a token act on the show," he adds. "And I also believe it was the first time we included the name of the city in the logo for MTV Europe Music Awards."

According to MTV Nordic, there was a nomination period where a panel of viewers and experts monitored which artists would fit in with the show. An MTV representative points out that there were three Swedish artists nominated in the Nordic category—Shimoli (EMI), Thomas Rusiak (Universal), and the Ark (Virgin)—and notes that Andreas Johnson, the Cardigans, and the Swedish Chef (from TV's "The Muppet Show") were featured on the show.

Meanwhile, MTV Nordic press manager Lisa Lönner admits, "Events haven't been 100% organized, because we're a small organization." But she says: "We've done what we have been able to do. Doing TV broadcasts, booking 30 Swedish acts on various stages, and a lot of things to make this visible internationally. It may not be enough to reach into heaven but at least a long way."

## LATIN CROSSOVER'S NEW TWIST

(Continued from page 3)

Sierra (Virgin), who blends hip-hop with typical Colombian instruments and rhythms; Joy Enriquez (Arista), a powerhouse diva who incorporates "Cielito Lindo" into her live routine; Cristina Sarazola Valemi (MCA), a 14-year-old with a potent voice; and Lugo (Elektra), a teen pop star who sprinkles Spanish words into his hooks.

The notion of having U.S.-born artists who happen to be of Latin descent singing in English is such an obviously logical thing—they are Americans, after all—that it begs the question, Why hadn't it been done before?

"It's hard to answer because there's so many different things going on in the marketplace," says Elektra Records chairman Sylvia Rhone, who is preparing to release a hip-hop album by Angie Martínez, in addition to Lugo. "What I see is the growth of a market that has virtually been untapped. So everything looks like it's been a movement, but I think what's happened is no one has really acknowledged it [before]. It's not like suddenly there's music in the Bronx. Now it's the second- and third-generation [Latinos] who have kind of merged their past with their present, and it's this kind of hybrid pop that's happening."

Lugo, a 15-year-old who lives in Miami but was born in Queens, N.Y., to Dominican parents, is a perfect example.

"I'm really into the English culture and pop and R&B," says Lugo, admitting that he grew up listening not to Luis Miguel but to Brian McKnight and Michael Jackson. "It wasn't until recently that I really started getting into Spanish music. I do feel a little more comfortable with English because that's how I grew up, but I can't wait to do a Spanish album."

That "hybrid" pop has many references in pop history, from Ritchie Valens and Los Lobos to Linda Ronstadt, Gloria Estefan (who initially recorded in English), and, most recently, Ozomatli and Jennifer Lopez. But never before has the marketplace been so primed to receive an influx of Latin talent.

What's different about today's artists—aside from their numbers—is many of them barely speak Spanish, yet that isn't stopping them from tapping into the Latin market as well.

"There clearly is a population of English-speaking Latin audiences that want to be entertained," says Arista president/CEO Antonio "L.A." Reid, who signed Enriquez, "based on her talent," three years ago. "I wasn't really looking for home-grown Latin talent," adds Reid. "When we signed her, we didn't have a clue that the Latin music genre would become as successful." But today, he adds, "the Spanish is an added bonus for someone of her caliber. We'd be foolish not to take advantage of that."

Foolish indeed. Months before her album hits the market, Enriquez has already given a host of interviews to Spanish- and English-language magazines as part of her promotion strategy.

"What we did with Joy right

from the beginning was go down to Mexico and do press there," says Arista executive VP Jerry Blair, who was instrumental in developing Ricky Martin and Jennifer Lopez in the English market. "We're slowly exposing her to the marketplace with the potential of embracing the marketplace more so than formats of radio."

Still, radio is already an issue. Although Enriquez will be promoted to mainstream pop stations, she's already recorded a duet with Carlos Ponce, in both English and Spanish, for the Disney film "Lady And The Tramp 2," and that duet can easily go to Spanish-language formats.

The dual promotional approach is markedly different from what



SIERRA

was being done even two years ago.

Christina Aguilera and Jaci Velásquez, for example, became successful in English—Aguilera as a pop artist, Velásquez in the Christian market—without ever having ventured into Latin territory in any way. That, and their quest to learn how to speak Spanish properly, only came when they decided to record in that language.

Now, even artists like Enriquez, who was originally slated to sing only in English, learn Spanish because, among other things, they see it as a powerful marketing tool.

Ironically, a decade ago the state of the music industry and the perceptions of the music buyer—Latin and otherwise—demanded a different approach. Many artists chose to record in Spanish because they didn't foresee success in English. The standout example is Selena, who was born and raised in Texas but learned Spanish as an adult as a tool in her singing career.

Even bilingual artists like Enrique Iglesias opted for Spanish first because they thought their entry into the music marketplace would be easier in that language.

But the newer generation of Latin listeners isn't interested in the more traditional, syrupy Latin pop. They are searching for an edgier sound that reflects what they've grown up listening to.

"People weren't up to the fact that there was a huge Hispanic populace that no one is embracing," says Blair. "What marketers are realizing is, they're there, they're passionate, and they're brand-loyal."

The fact is, today a Latin newcomer can choose to sing in English because major labels are finally listening.

"Pop music is what the masses like," says John McL. Doelp, pres-

ident of Crescent Moon Records, whose roster includes Austin, Texas, rock band Vallejo, which released its primarily English-language debut album this fall, and Daniel René, whose English-language debut is due at the beginning of the year. "If the masses have decided a little bit of Latino flavor is what they like, you're going to move toward that. It's not a pendulum, but there's something like a radar trying to identify what they—the largest population—are going to like."

For Doelp, who was previously executive VP and GM of Sony Music/550, the surge of talent is merely the result of a growing awareness of a longstanding reality.

"When you're a musician, you buy the music you grew up with," he notes. "You create your music from your life experiences. And there's a lot of people that are of Latino heritage, that grew up with Spanish in the house, but it's not really their first language. So, as an artist, you go to your best form of artistic expression, you go to the language you know the best, and whatever comes from the heart."

Sierra, for example, was raised in Baltimore and started her recording career with the hip-hop and R&B she grew up with. She was part of the female trio Hands On, signed to Dr. Dre's Aftermath label.

But down the road, she decided what she really wanted to do was mix Latin beats—specifically the *cumbia* and *vallenato* of her Colombian father—with hip-hop. With this in mind, she cut a rough, one-song demo and gave it to a Virgin executive.

"It took time for me to sit down and find out who I was and find the best way to express myself through the music," says Sierra, explaining why she didn't go the cross-cultural route in the first place. "It's like, being mixed and having such a background musically, how can I put it together and make it work? And thank goodness for Carlos Santana and Ricky Martin. It gave me more courage to do it because people's ears were more open for me to explain what I wanted to do. The closest I could do was

go into a store and say, 'Give me something like Carlos Santana, or Ricky Martin or Marc Anthony.'"

Virgin executives, who have "very high" expectations for Sierra, put her on an extensive writing tour where she was paired with the likes of Swizz Beats (from Ruff Ryders) and Fred Jerkins, as well as Kike Santander and Ellis Pacheco (son of Johnny Pacheco). Her debut, "Morena," due out Jan. 23, 2001, features rappers Cuban Links (from the Terror Squad) and Styles Skillz guesting on the single "Playa No More."

While the mixture of R&B and Latin is what makes Sierra unique, it also means her label is, in many ways, treading uncharted waters.

"As we were developing the

**'There clearly is a population of English-speaking Latin audiences that want to be entertained'**

—ANTONIO "L.A." REID—

marketing plan, we were trying to figure out how to deal with what her appeal will be in the Latin market with her being a U.S.-raised artist," says Virgin senior VP of marketing Piero Giramonti. "We realize there's a certain urban audience, a Latin audience, and a crossover pop audience, so it's up to us to find the key to unlock the lock to expose her to those audiences."

Even retailers, who are acutely aware of cross-market appeal (that Latinos are big buyers of R&B, for example), are limited in what they can do in stores beyond placing bin cards referring customers to alternative sections where they can find an album.

"The labels that are promoting [these artists] aren't used to promoting artists to a Latin community. And I think we struggle with that," says Jessica Phillips, Latin music buyer for Best Buy. "What I'm trying to encourage is

more creative marketing in our circulars."

In Sierra's case, although she had initially planned to record simultaneously in Spanish, that idea was shelved, partly due rising costs. Still, she's done promotional appearances at several Latin events, and Virgin has hired a publicist who specializes in Latin acts.

But executives emphasize that Sierra is not going to be built solely as a Hispanic artist but instead will be developed in all markets. In fact, the single "Playa No More" is being developed like any other hip-hop record and has been taken to both pop and rhythm radio, according to Michael Plen, senior VP of promotion for Virgin Records.

"The fact that she has a Hispanic lean isn't causing us to work it one way or another, other than as a hit album," says Plen. But once Sierra is "up and running" in the English-language market, Virgin could attack Spanish-language radio, possibly with the help of sister company EMI Latin.

Elektra is following a similar route with Lugo and Martínez. "Were marketing them mainstream straight out of the box, and then we're bringing them back to the Spanish market," notes Rhone, who has said that it was top R&B/hip-hop producer Dallas Austin "who brought us Lugo" (Billboard, Dec. 2). Rhone adds that the current mainstream includes the English-speaking Latin community. That community has been a virtually invisible link for a long time.

"I had a record company approach me to do Spanish first," says Enriquez. "They said, 'We're going to make you the next Selena.' And I said, 'But I want to sing pop. That's where my heart is. That's what I love.'"

But despite the fact that Enriquez is indeed recording a pop album (with Babyface producing), she makes a big deal about the fact that she's Mexican-American.

"Because I am Mexican-American," she says bluntly. "I have 35 cousins who go to [predominantly] Mexican-American schools. I'm proud of who I am, and I want them to say, 'My cousin Joy Enriquez comes from Whittier [Calif.], and she's doing it.'"

## CHURCH'S EX MANAGER SETTLES IN COURT CASE

(Continued from page 10)

breach of his exclusive management agreement after he was informed that he had been fired by way of a faxed letter in January.

Mill, referring to the fax, told the judge, "It was callous, and such that the recipient of the letter in no sense deserved."

Shalit was claiming 20% of Church's earnings up to 2002, when the contract should have ended, and a cut of any future royalties from recordings made before that date. The claim could have amounted to 5 million pounds (\$7 million) if Church continues her phenomenal success, which has earned her a reported

10 million pounds (\$14.1 million).

Mills had told the court that prior to being discovered by Shalit, "Charlotte Church was in 1997 . . . an unknown 11-year-old living in Cardiff [Wales] with her mother, a council housing officer, and her adoptive father, who was the foreman for a security company."

According to Mill, when Shalit saw Church perform, he had a vision for her and a belief in her informed by his experience in the industry, but initially no one shared his opinion. Shalit wrote to the chairmen of the five majors and managed to get Church a private audience with

Burger, then chairman of Sony Music Entertainment U.K., who was subsequently "captivated" by her voice. The meeting secured her recording contract with Sony.

Mill alleged that the "driving force" behind Shalit's sacking was Church's mother, Maria, who, he claimed, wanted to eliminate the expense of a manager.

The Churches' lawyer, Robert Englehart, had been expected to argue that Shalit broke his contract in a disrespectful and humiliating way and behaved inappropriately toward the singer by being overly strict and verbally abusive.

## BIG BACKSTREET BOYS TOUR SET

(Continued from page 8)

sale at one time. Backstreet Boys put up some 50 shows of their 1999-2000 tour simultaneously, selling out all 765,000 tickets in one day on Aug. 14, 1999; most shows went clean within an hour, breaking numerous box-office records in the process. The act also sold out 42 European shows.

"On our last tour our fans gave us the thrill of breaking longstanding records for attendance held by the Rolling Stones and U2," says Backstreet Boys' A.J. McLean. "I can't wait to get back out there next year."

This time SFX will go up with 38 dates in 23 cities on Saturday (2), with four more to go on sale the following week. Going on sale so far in advance capitalizes on the attention garnered by the album release. "They are coming off a tremendous kickoff for the record and tour announcement, so it seems to make sense," says Fogel.

### CLEAR CHANNEL FACTOR

The Black & Blue tour will be the biggest operation undertaken by SFX since the company was acquired by Clear Channel, and the radio conglomerate

parent has had much input, according to Wavra. "It's the difference between having a parent that wants to flip and a parent who wants to operate," he says. "We're getting huge support from Clear Channel on all levels, from information and promotion to just their experience in the different elements of programming they have brought to us on conference calls."

Clear Channel is enthusiastic about touring, Wavra notes. "They embrace the projects we're involved with," he says. "It is incumbent upon us to pick the right acts that are clearly radio-friendly and in the upper echelon of their format."

Clear Channel stations were highly involved with the act's "'Round the World In 100 Hours" global album launch in support of "Black & Blue," where the group first announced plans of the tour. SFX executive VP Steve Smith serves as the liaison between SFX concert pros and Clear Channel radio pros.

"I essentially focus on finding ways to squeeze more opportunities and values of the combined SFX and Clear Chan-

nel assets," says Smith. "We want to demonstrate in practice what we're preaching to our stockholders, which is that SFX and Clear Channel made sense as a combined entity. We're zealous that Clear Channel can provide promotional benefit to artists that help them sell more tickets and records, and SFX provides access to artists and opportunities that Clear Channel wouldn't have otherwise," says Smith. "The Backstreet Boys tour is a great example of building a template for the kinds of opportunities we can create for bands going forward."

The "100 Hours" promo featured jocks from WHTZ in New York and KIIS in Los Angeles, the two biggest Clear Channel top 40 stations, on the road with the band. "The jocks not only did phoners back to their own radio stations, but [the phoners were] packaged and networked back to Clear Channel radio stations all over America in markets where we're about to put tickets on sale," Smith explains. "We created an experience for radio listeners in important tour markets that crystallized and amplified the amount of chat-

ter about Backstreet Boys and the tour produced by SFX."

Backstreet Boys tour dates, venues, and on-sales were announced on Clear Channel stations on Nov. 27 at 5 p.m. EST. A similar rollout is expected for the SFX-produced 98<sup>th</sup> tour in December and would likely be implemented via rock radio for SFX's upcoming U2 tour, to be announced in this month.

### BIG BANG THEORY

As for production, Backstreet Boys will take things up a notch on the Black & Blue tour. "They saw how big the production was on such tours as Tina Turner, 'N Sync, and Ricky Martin, so they're aware of where production has gone. Pop shows are giving kids more bang for the buck, more like the good ol' heavy metal shows of the past,"

says Wavra, adding that the Black & Blue tour will be "Stones-esque plus" in its scope.

"We're talking 16-18 trucks, one of the biggest shows ever mounted," Wavra says. Staging is 63 feet long by 126 feet wide by 6 1/2 feet tall. Production elements will include big video, pyro, and "lots of tricks," says Wavra. Tour manager is Marty Hom (Fleetwood Mac, Ricky Martin), and production manager is Tom Hudak.

Ticket prices for the tour will be \$58.50-\$49.50 in the U.S. Burger King has signed on as tour sponsor, with other sponsorship deals to be announced. A possible MTV tie-in is in the works, according to Kapp, as well as new media promotions.

Backstreet Boys are booked by David Zedeck at Evolution Talent and managed by the Firm.

## 'LIVE! AT THE FILLMORE' TV SERIES VENERATES SAN FRANCISCO VENUE

(Continued from page 8)

Fillmore has been back on line since 1994, and SFX acquired BGP and the Fillmore in 1998.

"The idea for a television show around the Fillmore has been kicking around [BGP] for about 10 years," says Wiggins. "The Fillmore has always been a very special place to everyone at BGP, and to Bill Graham, as well. A number of us were looking for a way to capture the Fillmore."

### SPOTLIGHT ON THE FILLMORE

The catalyst for bringing "Live! At The Fillmore" to fruition was SFX's relationship with marketing client Levi's, which serves as presenting sponsor for 13 episodes. The series is an extension of SFX's four-year alliance with Levi's that includes the Levi's 1st Stage at SFX amphitheaters and name and title sponsorships for tours.

"As part of our overall sponsorship deal with Levi's, we wanted to create some kind of syndicated content property," says Wiggins. "Since Levi's is a San Francisco-based company, they loved the idea of 'Live! At The Fillmore.'"

Shows already in the can for the series, in addition to Stroke 9, include Train, Joe Satriani, and Tragically Hip. But more than just the music, Wiggins says, the show "tries to portray the experience of being at the Fillmore. We're not booking talent specifically to do the show—these are all real shows booked as the regular course of business."

Indeed, the music is co-billed with the venue on the series; acts play only three songs and possibly not in their entirety. "The music is just one part of the show," says Wiggins.

"Live! At The Fillmore" has four elements, Wiggins says, including the musical performance; interviews backstage and elsewhere; an archival segment featuring classic performances and interviews with Graham; and a "recurring cast of characters" who bring the Fillmore to life on the day of the show.

"The Fillmore is kind of a hysterical place in some ways," admits Wiggins. "There's some crazy shit that goes down at every show."

Wiggins says acts, managers, and labels have all been enthusiastic about the series. "There aren't too many broadcast television opportunities out there for bands," he says. "We don't have national numbers yet, but we have top-notch production. It's a five-camera shoot, with a full production truck. We're giving the bands mutual approval of what songs are used. And the kicker is we're giving them a gratis license to use their tape performance however they want."

San Francisco-based Train has played the Fillmore many times, and its Nov. 3 show taped for "Live!" was particularly gratifying, according to lead singer Pat Monahan. "It was like coming home," the singer says. "We hadn't played San Francisco in about a year and a half, so it was great to come back and play a bunch of new songs, including our next single, 'Drops Of Jupiter.' It was a really exciting show for us."

The pedigree of the Fillmore is not lost on Monahan or Train, an act managed by Bill Graham Management. "The walls are all covered with posters and pictures of the people who've played there, like Pete Townshend throwing his guitar up in the air," says Monahan. "Those photos and posters say more than anything else could. I know people that play arenas and stadiums that still say the Fillmore is their favorite place to play."

Apparently, it's a good place to shoot as well, according to Wiggins. "This whole thing has been a gas," he says. "Episode to episode we never really know what we're gonna get. We have a game plan, but we're calling a lot of audibles at the line of scrimmage."

Wiggins says historically live music shows don't translate well into the television medium. "We decided to focus on the live experience as opposed to just the music but at the same time be respectful and gracious to the band

playing there," he says. "The music on the show is extremely well-presented."

"Live! At The Fillmore" is a "tightly edited" show designed to air late-night the first weekend of every month. The initial response from television has been "tremendous," Wiggins says, with 14 markets already lined up, including Los Angeles, Phoenix, San Francisco, and Minneapolis. The show will air on UPN, Fox, and ABC affiliates, to date.

Levi's will be included in all advertising and promotions for the series, including television, radio, and general merchandising. The relationship between SFX and parent company media conglomerate Clear Channel provides much synergy, according to SFX VP Steve Smith.

"SFX and Clear Channel radio and television, along with [Clear Channel's outdoor media business], provide compelling client-side benefits, a more effective one-stop shop for national, local, and regional clients," says Smith. "SFX is obviously in the music and ticket-selling business, but we're also in the sponsorship, advertising, and marketing business."

Several Clear Channel media properties are on board for "Live! At The Fillmore," including KSJO San Francisco. Clear Channel has been instrumental in clearing the show in markets where it owns both radio and television stations or one of either.

"We could have done ['Live! At The Fillmore'] without being a Clear Channel company, but now that we're all working for the same team, it speeds up the process," says Smith, adding that SFX's ownership of archival footage and memorabilia adds to the package. For many, keeping the Fillmore vital and contemporary is an extra reward. "The whole thing for a lot of us that's really heartwarming is it's a real tribute to Bill Graham," says Wiggins. "If this went no further, it still feels really good because the room and Bill deserved this."



by Silvio Pietroluongo

**O-O-H CHILD: Destiny's Child's** "Independent Women Part 1" (Columbia) narrowly fends off a sales surge by **Mya's** "Case Of The Ex (Whatcha Gonna Do)" (University/Interscope) to hold at No. 1 on The Billboard Hot 100 for a fourth consecutive week. With all the sales and airplay data in and counted (really, I did not impose an arbitrary deadline), "Women" is the winner by a mere 17 points. "Case" scans 61,000 units in its second week at retail, falling shy of the top spot by less than 200 units. It is the closest competition for the top since 14 points separated the No. 1 "Truly Madly Deeply" by **Savage Garden** (Columbia) and the No. 2 "Together Again" by **Janet** (Virgin) in the Jan. 17, 1998, issue.

Against any other run-of-the-mill No. 1 airplay hit, "Case's" total would have been more than enough to snare the No. 1 Hot 100 spot. However, Destiny's Child has taken "Women" to a new audience stratosphere, as the title sets the all-time Hot 100 Airplay record with 140.5 million listeners. The prior record was held by another chart-busting trio, **TLC**, which took "No Scrubs" (LaFace/Arista) to an audience high of 140.3 million in the May 1, 1999, issue. Of course, such lofty numbers have only been achieved within the past two years as we expanded the Hot 100 radio panel in December 1998 by including stations of all formats.

"Women's" audience record comes one week after it tied a longstanding milestone for most consecutive weeks as the Greatest Gainer/Airplay title. "Women" earned that designation for six weeks, which equals **Lisa Loeb's** run with "I Do" (Geffen) from November and December 1997. "Women's" streak was halted by "It Wasn't Me" from **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA), which gains 11.5 million listeners and moves 10-7 on the Hot 100. Shaggy's jump knocks both **Faith Hill's** "The Way You Love Me" (Warner Bros. Nashville) and "Shape Of My Heart" by **Backstreet Boys** down one spot, to No. 9 and No. 10, respectively, although they each gain points and retain their bullets.

**NEW TO OUR LIST: OutKast's** "Ms. Jackson" at No. 12 and **Toni Braxton's** "Just Be A Man About It" (LaFace/Arista) at No. 90 become the first two singles on the Hot 100 to get configuration credit for a DVD single. Both titles were released accompanying another track's video ("B.O.B" for OutKast and "Spanish Guitar" for Braxton), along with interviews and other features. DVD singles have always counted toward overall singles sales, and although other tracks on the chart have a DVD single component (**Madonna's** "Music" at No. 16 being one), these titles become the inaugural DVD flag bearers since that configuration is the only one available for each. We will soon be adjusting the configuration legend on the Hot 100 to include notations for the availability of DVD singles.

DVD singles with more than one track will be dealt with in the same manner as double-sided audio singles. This means that if only one of the tracks is on the chart (like "Jackson" for OutKast), that song will get the sales points, and if both tracks are on the chart (like Braxton's "Man" and "Guitar" at No. 98) the song with the most cumulative airplay to date will get the points. That means Braxton's points will be added to "Man" for its 20th and final week on the chart as it moves to recurrent status next issue. If the "Man/Guitar" single were released a week later, "Guitar" would have gotten the sales points.

# 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®**



DECEMBER 9, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW ▶	1	1	BACKSTREET BOYS JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
2	1	—	2	THE BEATLES APPLE 29325/CAPITOL (11.98/18.98)		1
3	2	—	2	VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
4	NEW ▶	1	1	TIM MCGRAW CURB 77978 (12.98/18.98)	GREATEST HITS	4
5	NEW ▶	1	1	WU-TANG CLAN WU-TANG/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
6	3	—	2	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
7	5	1	3	R. KELLY JIVE 41705* (12.98/18.98)	TP-2.COM	1
8	6	2	4	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
9	7	3	6	LIMP BIZKIT FLIP 49075*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
10	4	—	2	RICKY MARTIN COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
11	NEW ▶	1	1	ERYKAH BADU MOTOWN 153259* (12.98/18.98)	MAMA'S GUN	11
12	11	12	16	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) <b>BS</b>	WHO LET THE DOGS OUT	5
13	15	10	61	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
14	10	6	22	NELLY ▲ F0 REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
15	19	13	28	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
16	8	4	4	JAY-Z ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
17	20	14	36	'N SYNC ▲ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
18	14	7	5	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
19	17	11	5	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
<b>▶ GREATEST GAINER ◀</b>						
20	37	27	55	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
21	NEW ▶	1	1	B.G. CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
22	12	5	4	U2 INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
23	NEW ▶	1	1	ENYA REPRIS 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	23
24	23	23	16	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	23
25	22	47	6	CHARLOTTE CHURCH ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	22
26	28	19	9	98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
27	24	17	42	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>BS</b>	THE BETTER LIFE	7
28	42	35	65	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
29	9	—	2	THE OFFSPRING COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
30	36	34	5	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	30
31	NEW ▶	1	1	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
32	21	9	4	GODSMACK REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
33	38	26	9	AARON CARTER ● JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
34	30	24	9	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
35	31	22	27	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
36	26	16	6	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4
37	16	—	2	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
38	25	—	2	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
39	NEW ▶	1	1	8BALL & MJG JCOR 860916/INTERSCOPE (18.98 CD)	SPACE AGE 4 EVA	39
40	33	21	10	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
41	43	33	66	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
42	27	8	3	BLINK-182 MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
43	57	—	2	VARIOUS ARTISTS ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	43
44	29	18	7	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
45	45	32	70	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
46	39	25	27	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
47	34	15	3	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
48	53	36	23	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
49	NEW ▶	1	1	DAVE HOLLISTER DREAMWORKS 50278 (11.98/17.98)	CHICAGO '85 ... THE MOVIE	49
50	48	93	3	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
51	35	20	9	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
52	47	70	5	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	47
53	40	31	28	DIDO ▲ ARISTA 19025 (10.98/16.98) <b>BS</b>	NO ANGEL	31
54	46	30	31	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	44	28	5	LINKIN PARK WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
56	18	—	2	PRODIGY OF MOBB DEEP INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
57	49	37	4	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
58	32	—	2	MUSIQ SOULCHILD DEF SOUL 548289*/DJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	32
59	58	77	6	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS	58
60	13	—	2	MARILYN MANSON NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
61	56	40	34	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
62	51	29	19	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
63	54	38	9	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
64	59	69	3	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	59
65	60	45	5	CELINE DION 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
66	NEW ▶	1	1	EVERCLEAR CAPITOL 95873 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
67	NEW ▶	1	1	NINE INCH NAILS NOTHING 490744*/INTERSCOPE (9.98 CD)	THINGS FALLING APART	67
68	55	41	24	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
69	62	48	11	BARENAKED LADIES ▲ REPRIS 47814/WARNER BROS. (12.98/18.98)	MAROON	5
70	NEW ▶	1	1	MICHAEL W. SMITH REUNION 10002/JIVE (11.98/17.98)	FREEDOM	70
71	70	81	15	DAVID GRAY ATO 69351/RCA (16.98 CD) <b>BS</b>	WHITE LADDER	70
<b>▶ PACESETTER ◀</b>						
72	111	175	3	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS	72
73	64	46	8	GREEN DAY REPRIS 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
74	63	43	9	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
75	NEW ▶	1	1	ELTON JOHN UNIVERSAL 13050 (12.98/18.98)	ONE NIGHT ONLY	75
76	91	90	11	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
77	67	60	61	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
78	41	—	2	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
79	61	52	19	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>BS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
80	79	64	77	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
81	NEW ▶	1	1	DC TALK FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS	81
82	65	44	14	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
83	66	59	10	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
84	82	83	24	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRIS 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
85	77	84	80	BACKSTREET BOYS ▲ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
86	69	58	29	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
87	84	63	17	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
88	88	68	31	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
89	NEW ▶	1	1	TUPAC SHAKUR AMARU 490813/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOL. 1	89
90	50	—	2	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
91	85	88	27	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
92	92	65	11	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
93	74	57	31	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) <b>BS</b>	THE SICKNESS	29
94	73	49	8	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1
95	83	80	11	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI	23
96	80	67	38	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) <b>BS</b>	MOUNTAIN HIGH...VALLEY LOW	24
97	86	73	8	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
98	112	121	98	BRITNEY SPEARS ▲ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
99	102	72	54	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
100	94	—	2	S CLUB 7 POLYDOR 549057/INTERSCOPE (11.98/17.98)		7
101	104	97	3	JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
102	117	106	54	CELINE DION ▲ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
103	99	74	75	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
104	100	85	31	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
105	81	54	7	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
106	68	42	8	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
107	76	50	5	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43

○ 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. **BS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
108	78	39	3	SPICE GIRLS VIRGIN 50467 (12.98/18.98)	FOREVER	39
109	107	98	76	SANTANA ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
110	87	76	22	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*AG (12.98/18.98)	THE NOTORIOUS KIM	4
111	141	125	53	JESSICA SIMPSON ▲ <sup>2</sup> COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
112	71	55	5	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
113	106	75	3	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
114	167	139	28	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
115	130	126	4	AVALON SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION	115
116	144	199	3	SHEDAISSY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	116
117	114	103	68	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
118	115	100	52	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
119	97	91	32	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
120	116	110	20	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
121	140	137	81	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
122	119	113	7	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
123	139	135	17	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
124	96	82	4	BOB DYLAN COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
125	129	112	26	KID ROCK ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*AG (12.98/18.98)	THE HISTORY OF ROCK	2
126	103	71	8	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
127	124	—	2	SOUNDTRACK THE ENGINE 14661/ARISTA (12.98/18.98)	BOUNCE	124
128	93	53	4	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	24
129	105	96	13	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
130	125	99	18	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
131	101	78	6	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
132	153	—	2	SOUNDTRACK 550 MUSIC 85196/EPIC (12.98 EQ/18.98)	ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD	132
133	160	—	2	LONESTAR BNA 69326/RLG (11.98/17.98)	THIS CHRISTMAS TIME	133
134	95	101	4	SOUNDTRACK MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY	95
135	143	—	2	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	135
136	72	—	2	VARIOUS ARTISTS ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
137	142	129	11	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
138	NEW ►	1	1	SNOOP DOOG PRESENTS DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!	138
139	134	127	47	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
140	120	105	14	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
141	126	108	11	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
142	108	87	8	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
143	75	—	2	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	75
144	98	66	11	LL COOL J DEF JAM 546819*/DJMGM (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
145	118	94	7	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
146	127	142	4	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (8.98/12.98) HS	NO NAME FACE	127
147	90	61	9	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
148	NEW ►	1	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 65714/EPIC (59.98 CD)	SRV	148
149	123	120	61	MARC ANTHONY ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
150	121	102	10	BARBRA STREISAND ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
151	138	111	10	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
152	136	124	8	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
153	156	141	28	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71

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154	165	158	4	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	154
155	133	109	49	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
156	128	118	70	MACY GRAY ▲ <sup>3</sup> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
157	132	178	7	BETTE MIDLER WARNER BROS. 47843 (12.98/18.98)	BETTE	69
158	152	154	27	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
159	170	162	30	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	102
160	146	132	27	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
161	159	130	52	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
162	89	51	3	FATBOY SLIM SKINT/ASTRALWERKS 50460*/VIRGIN (12.98/18.98)	HALFWAY BETWEEN THE GUTTER AND THE STARS	51
163	151	148	23	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
164	137	107	22	KELLY PRICE DEF SOUL 542472/DJMGM (11.98/17.98)	MIRROR MIRROR	5
165	161	144	78	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
166	166	155	5	NEWSBOYS SPARROW 51787 (16.98 CD)	SHINE: THE HITS	122
167	52	—	2	GEDDY LEE ANTHEM/ATLANTIC 83384/AG (11.98/17.98)	MY FAVORITE HEADACHE	52
168	149	114	32	JOE ▲ <sup>2</sup> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
169	122	117	82	TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
170	188	—	70	CHARLOTTE CHURCH ▲ <sup>2</sup> SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
171	172	180	47	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
172	113	89	6	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
173	110	95	3	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	95
174	162	161	12	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
175	147	119	6	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
176	RE-ENTRY	24	24	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
177	NEW ►	1	1	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOL. 3	177
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179	196	172	78	BLINK-182 ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
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181	109	—	2	EAGLES ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972—1999	109
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183	145	104	7	ORGY ● ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
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185	168	183	27	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
186	NEW ►	1	1	BLUR VIRGIN 50457 (18.98 CD)	BLUR: THE BEST OF	186
187	135	92	4	PJ HARVEY ISLAND 548144/DJMGM (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42
188	184	174	92	EMINEM ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
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## DVD AUDIO STARS AT CONFAB

(Continued from page 8)

majority of work at most music studios.

The popularity of live concert performances delivered on DVD Video is well-established; whether that enthusiasm for multichannel music translates to DVD Audio and similarly propels its launch remains to be seen.

But just as live music on DVD Video may aid in the successful introduction of DVD Audio, those facilities that have provided multichannel mixing for film and TV, advertising, and DVD Video are especially hopeful that their experience puts them ahead of the curve. If and when the DVD Audio format dictates that 5.1 music mixes become a standard aspect of music projects, officials at facilities with extensive prior experience feel well-positioned to capitalize on that demand.

An apparent beneficiary of the surging demand for multichannel mixes would be facilities with film-mixing experience, such as Manhat-

*'We're just waiting for [DVD Audio] to explode, because we really feel it's going to go in that direction'*

—TINO PASSANTE—

tan Center Studios in New York. Adjacent to the Hammerstein Ballroom, a popular concert and theatrical venue, Manhattan Center's Studio 7 can fulfill every audio requirement for orchestral recording, film scoring, and live broadcast, in addition to album projects. Consequently, Studio 7 is optimized for surround work, says Manhattan Center Studios' Victor Moore.

"We've been doing surround mixing for at least 10 years," says Moore. "Stuff with Spike Lee, for example, like the soundtrack to 'Clockers' and 'Crooklyn.' We have done a lot of work with Terence Blanchard, who does most of Spike's music. Also Elliot Goldenthal, who did 'Interview With The Vampire.' That's what gives us the edge, because [surround music mixing] is the same basic format as film mixing. That's what got us into it, and that's why we're ready for it."

With a large control room equipped with a Neve VR96 console and soffited ATC 100 main monitors, Moore adds, Studio 7 is ideally outfitted for surround mixing. Outside of film work, Studio 7 is tentatively booked to provide a 5.1 mix for an upcoming DVD Audio that has already been mixed in stereo for CD release.

At Crush Digital, a DVD authoring studio in New York providing services for entertainment, publishing, and business, surround projects for music have greatly accelerated, says Crush president Jeff Stabenau.

"We're doing a lot of DVD Video titles that are music projects," says Stabenau. "Concerts, collections, different things. We've been doing DVD for four years, and I think that's a help going into DVD Audio. On the DVD Audio side, we've completed authoring for one title so far and are working on several others."

Crush Digital provided menu design for some of the six DVD Audio titles that Warner has released, Stabenau adds, and continues a strong schedule of music-related DVD Video projects, among them a LaFace compilation featuring TLC, Usher, OutKast, and Whitney Houston; a collection of Run-D.M.C. videos; and concert DVDs for Usher and 'N Sync.

Capitol Studios, located in the historic Capitol Tower in Hollywood, can also claim an abundance of surround projects. In addition to hosting surround mix sessions for film, the legendary facility is a favorite of a number of the pioneers in 5.1 music mixing, including Elliot Scheiner, Al Schmitt, and Nashville-based Chuck Ainlay.

All three have mixed albums in surround for DTS, through which traditional and specialty labels license and/or produce 5.1 product and release classic stereo titles, in the surround format, on CD. Scheiner mixed the Eagles' "Hell Freezes Over," which is available as a 5.1-encoded DTS CD, standard stereo CD, and DVD Video, at Capitol Studios.

"The fortunate thing for us," explains Michael Frondelli of Capitol Studios, "is that we've had the ability to work with some great mixers, people who are actually making this paradigm shift happen in such a way where they're setting the bar as high as possible. You can't get any better than these guys, and they have influenced our approach toward 5.1."

"They're all audiophiles, and they're all making DVDs that sound incredible. We've had the opportunity to be part of that, and now we can participate in a very high-end way," Frondelli says.

Another studio capitalizing on its wealth of experience is Sony Music Studios in New York (see Studio Monitor, page 73). The catalog of material from Sony's family of labels would provide a wealth of remix work for the facility, should demand arise for 5.1 mixes of even a fraction of the titles in its archives. Sony Music Studios is also well-positioned to provide such service, by virtue of its ample experience in the DVD Video arena, notably with recent and imminent release of several episodes of the "Sessions At West 54th" concert series, which is produced entirely in-house.

"I think that Sony Music—Columbia Records, Epic Records, anything that falls under the Sony Music umbrella—benefits from having the technology of Sony Music Studios as part of its family," says Monica Hardiman, series producer of "Sessions At West 54th," "because there's some very talented and highly skilled people at the studio who can work with the family's sister labels and produce wonderful product for their artists. I've got to give a lot of credit to [Sony Music Studios engineer] Thom Cadley, who mixes all the regular 'Sessions' episodes and is also responsible for the 5.1 mixes for these DVDs."

As surround mixing for DVD becomes a larger percentage of many recording facilities' workflow, traditional music studios are looking forward to a day when surround is not the exception but the norm. Anticipation is running high as the long-awaited DVD Audio format's introduction has finally come to pass.

"We're just waiting for it to explode, because we really feel it's going to go in that direction," says Tino Passante of Avatar Studios in New York, one of the premier music studios in the country, which has re-purposed its Studio D for 5.1 mixing. "Even in the next year, it's probably going to blow up. It's here to stay. We've prepared ourselves for it, and I'm hearing that a lot of other studios are as well."



by Geoff Mayfield

**BIGGER THAN BEFORE:** Even as **Backstreet Boys** establish the third-largest SoundScan week in history and become the first act to score million-plus weeks with two different albums, the group runs the risk of a "so what" reaction. That's as much a shame as it is silly.

Observers may undervalue the 1.59 million units the Boys' "Black & Blue" sold in its first week because it falls shy of the astounding 2.4 million copies that other boy band, 'N Sync, rallied earlier this year with the opener of its "No Strings Attached." Whether or not the groups see each other as rivals, there is most certainly a rivalry between their fans, as proved by countless E-mails sent to me and other Billboard staffers.

'N Sync's huge week this spring was a moment in time—the right song at the right time, set up by the right album and aided by pent-up demand from delays due to the legal wrangling that moved the group from RCA to Jive. We should still think of a 2 million-plus week as the exception rather than the norm—more a possibility than a probability.

Further motivating the shrugged shoulders is that four other albums released this year have already joined the million-a-week club. That said, the music industry backs itself into a dangerous corner if it gets to the point where a 1.6 million-unit frame is considered a ho-hum accomplishment.

Only seven albums have enjoyed million-plus weeks in the 9½ years that Billboard has had access to point-of-sale data. So far as we know, these seven may be the only ones to do so in the history of the business. Heck, I'm still impressed when an album starts out with 300,000 or more—as do **Tim McGraw's** at No. 4 (306,500 units) and **Wu-Tang Clan's** at No. 5 (302,000 units)—even if that happens during the big Thanksgiving sales week.

"Black & Blue's" sum is 40% bigger than "Millennium's" 1.13 million first-week sales and more than two times the sum of this issue's runner-up.

**THE FEAST:** Even given retailers' huge expectations, this year's Thanksgiving week measures up large. While some chains say they were disappointed with the week's tallies (see story, page 1), industry-wide album sales are up 15.6% over last year (see Market Watch, page 110).

On both the current chart and that of the same week in 1999, each of the top 11 albums surpasses 190,000 units, and each of the top 27 sells 100,000 or more. This year's spread is much heartier, with the top 10 selling almost 4.5 million units, while last year's Thanksgiving top 10 amounted to 2.6 million. Back out Backstreet, and this issue's second through 10th titles still weigh in heavier, accounting for almost 2.9 million.

While big sellers often see declines in their second week, holiday traffic helps last issue's top two albums on The Billboard 200 churn out increases, with **the Beatles'** "1" posting an 11% gain at No. 2 (662,000 units), while "Now 5" sees a 6% uptick at No. 3 (470,000). **Tim McGraw** at No. 4 and **Erykah Badu** at No. 11 (with 191,000 units) both enjoy the biggest sales weeks in their careers. Others with career-best debuts: **B.G.** (No. 21, with 128,000 units), **Capone-Noreaga** (No. 31, with 94,000), and **Dave Hollister** (No. 49, with 60,000 units), although two Noreaga solo albums managed slightly bigger weeks. **Enya's** new one starts with the second-biggest week of the three albums she has released since SoundScan's advent.

**Wu-Tang Clan** adds another 302,000 units, a strong number even if less than half the 612,000 units the rap act commanded in summer 1997.

**SEEN:** **Faith Hill's** CBS special and **Dixie Chicks'** NBC special offer striking illustrations of how much TV influences music sales: Hill rockets 37-20 on The Billboard 200 as her units more than triple, while the Chicks fly 42-28 as their sum more than doubles (see Country Corner, page 67).

There are, however, other examples. **BBMak** had the fastest growth in Universal Music and Video Distribution's vast camp, as an appearance on the Macy's Thanksgiving Day Parade and MTV's "Making The Video" helped the British band scurry a 112% hike (167-114). Another kid's fave, **Jessica Simpson**, cobbles an 80% gain from a halftime appearance during the Dallas Cowboys' Thanksgiving Day game against the Minnesota Vikings, as well as exposure from multiple Fox Family specials (141-111), while "Good Morning America" helps **Aaron Carter** gain 66% (38-33).

In this active sales week with 21 new entries, backward bullets are a common sight. **David Gray's** album is one of 21 that gets one, pushed down a step to No. 71 despite a 51% hike, a rally helped by "Saturday Night Live" and "Late Show With David Letterman."

## Surround 2001 Showcase Free To Audio Pros

United Entertainment Media has announced that entrance to the Technology Showcase portion of the second Surround 2001 Conference & Technology Showcase is free to all qualified audio professionals—including, but not limited to, musicians, producers, audio engineers, game developers, and studio owners.

Attendees will get hands-on demonstrations and presentations of the surround experience in all its forms, from games to surround music and multichannel live environments.

The event takes place Dec. 8-9 at California's Beverly Hills Hilton Hotel and is sponsored by Super Audio CD, Digidesign (a division of Avid), DTS Digital Surround, Studer, Dolby, AMEK, Denon Electronics, Lucasfilm, THX, and SLS Loudspeakers. In addition to demonstrations from these sponsors, showcase highlights will include demonstrations by Scarab Technology, TC Electronic, Tannoy, Rising Sun/Holophone, Microboards, Martinsound, Steinberg, and Genelec.

Besides the free showcase portion, the conference will offer a host of presentations on issues specific to the surround community. Rob Hubbard, audio technical director for Electronic Arts, hosts a unique live mixing demo on Dec. 8, illustrating how today's mixers approach surround on the leading gaming platforms. Microsoft's Brian Schmidt, program manager for Xbox Audio and Media, and Craig Duman, sound designer at Interplay, will reveal their secrets for juicing up the latest in the surround game experience. **CHRISTOPHER WALSH**



## POP, ROCK EDGE OUT COUNTRY AS TALENT CHOICE FOR FAIRS

(Continued from page 3)

few years the tone has been increasingly non-country.

"It's rock city right now," says Glenn Smith, president of San Antonio-based Glenn Smith Presents, which buys and produces talent for such events as the State Fair of Texas in Dallas. "Newer rock is doing great, and classic rock is solid as ever. With country, if you're not Tim [McGraw] and Faith [Hill] or the Dixie Chicks, it's been a tough year."

In the early to mid-1990s, and dating back for decades, fairs leaned heavily on Nashville for grandstand acts, with as much as 75% to 90% of entertainment tilted toward country. This year, agencies are shopping acts like Vertical Horizon, matchbox twenty, George Thorogood, Blink-182, Black Crowes, and John Mellencamp alongside names like McGraw, John Michael Montgomery, Brooks & Dunn, Reba McEntire, Aaron Tippin, and Billy Ray Cyrus.

"Now it's more like 50/50 between country and rock and pop at the fairs," says Smith.

Fair buyers concur: "We're looking for pop, a little classic rock, a teen show, and the right country acts," says Chris Tahti, talent buyer for the Minnesota State Fair in St. Paul, which annually spends between \$2 million and \$3 million on talent for its 12-day event. "We're looking for a wide variety, more so than ever."

It's a trend being felt by country booking agents. "Other than the major headliners, the [country] business is at rock bottom," notes James Yelich, who heads up the Nashville office of Monterey Artists. "What we're seeing with the fairs is business

is off 30%-40% compared to years past."

### NO COUNTRY COMFORT

The reason fairs have turned more toward rock and pop acts is simple: They're making money, or at least not losing it. The answer to why country isn't a safer bet for fairs isn't as simple.

"We did it to ourselves," says Smith. "We as a business overplayed [country] acts, the record business signed too many acts, and we built it to a level that is not sustainable. A few years ago [a fair] could pay \$30,000 for an act with two records, and it would work out. It's not that way anymore."

Shortsightedness helped lead to the current country malaise, Yelich believes. "I'd say in general many artists are not working on their careers," he says. "Guarantees are way out of whack, probably more inflated than I've ever seen."

"Those that will survive are the artists that will work on careers, even if it means coming off the road for a while to cut a great album," Yelich adds. "The ones that just grab the money and don't look at the long haul will fall by the wayside."

Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions, says country may have hit rock bottom but is on its way back up, even with the fairs. Conway says his agency is receiving a lot of interest from fairs for such artists as Lee Ann Womack and Tracy Lawrence, as well as packages like Lorrie Morgan with Sammy Kershaw or Tippin with Agency for the Performing Arts (APA) act Cyrus. Packages are particularly interesting to fairs.

"For the first time we're putting three male acts on one bus, which is real affordable," says Conway. "We've got a package of Daryle Singletary, Rhatt Akins, and Jeff Carson that is getting a tremendous response from fairs."

The price range for the Singletary/Akins/Carson package is \$15,000-\$17,500, and the show can be used as a hard- or soft-ticket attraction.

"There is still a lot of interest in country at fairs," Conway points out. "They're using a lot of rock and classic rock stuff, but it will turn around. We feel real good about 2001."

### ROCK ON—AND ON

Fairs have long bought a smattering of rock, and classic rock began to catch on at fairs in the mid-'90s, with acts like ZZ Top, Lynyrd Skynyrd, and Steve Miller Band. Then contemporary rock began to make noise at fairgrounds in the late '90s, when acts like Goo Goo Dolls and matchbox twenty found fairs to be fertile ground and a good demographic matchup.

"It appears to me that rock agents and managers have really awakened to the fairs, and it's bigger than ever," says David Snowden, president of Louisville, Ky.-based Triangle Talent, buyer of millions of dollars in entertainment for such fairs as the Kentucky State Fair in Louisville. "This year the agents are like, 'Who do you want, and we'll see if we can get them.' There's a huge influx of rock all

***'It's rock city right now. Newer rock is doing great, and classic rock is solid as ever'***

—GLENN SMITH—

of a sudden."

It became a matter of demand creating supply, Snowden believes. "Agents that handle rock and country acts have seen their commission dollars dwindling away, because there are not many major country acts touring—there aren't many major country acts, period. In order to keep their doors open, [these agencies] had to go to the rock and pop managers and say, 'Look, fairs work.'" Snowden explains. "Christina Aguilera made more money at fairs than sheds last year."

The fairs led the charge. "More contemporary rock than ever is playing fairs, and they should, because their demo is at the fair," says Tahti. "Their fans can spend the day, eat, ride rides, then go to the show, and it makes for a great day."

Among the contemporary rock and pop acts looking at fairs for 2001 are Blink-182, Vertical Horizon, Nine Days, Boyz II Men, matchbox twenty, Counting Crows, Everlast, and Collective Soul. APA is currently routing a Black Crowes/Oasis package, and larger fair offers will be entertained.

"Rock acts in general are more open to playing fairs, not just classic rock," notes APA agent Steve Lassiter.

Sources say John Mellencamp is also considering playing fairs next year, with a price tag in the \$200,000 range. That's not too high, according to Snowden at Triangle. "Mellencamp at \$200,000 is well worth it if your grandstand is large enough," Snowden says. "That's just like Tim McGraw with Kenny Chesney is worth \$225,000 for the bigger fairs, if you don't have to charge \$35-\$40 a ticket. You just have to look at the market and the discretionary dollars available."

Tours ranging from Lollapalooza to the George Strait Country Music Festival have emulated what fairs have had forever, Tahti adds. "It's no secret why George Strait's country music festival is so successful—it's because of all the stuff they put around it," Tahti says. "We've got all that stuff."

### WORKING THE CLASSICS

Both classic country and classic rock works well at fairs. Howie Silverman, president of Paradise Artists in Ojai, Calif., was doing brisk business during the IAFE convention with his lineup of '60s, '70s, and '80s rock. Country's loss has been classic rock's gain, Silverman observes.

"Country has seen better times in terms of audience relatability," Silverman says. "And a lot of managers are waking up to the fact that 'fair' is not a dirty four-letter word."

Fairs have come of age in terms of production and promotion, Silverman adds. "Fairs have matured over the years to where they are bona fide pro-

motors for two weeks of the year," he says. "If you look at the deals they're cutting, you'd be hard pressed to find a difference from any promoter cutting a deal. Once the agents got over the stigma, the floodgates opened, and the fairs are there, waiting with open arms."

Silverman's roster ranges from crowd pleasers like Chubby Checker to '60s-'70s classic rock acts, including the Turtles, Paul Revere & the Raiders, John Kay & Steppenwolf, Paul Rodgers, Foghat, and Blue Oyster Cult, to a new '80s rock roster that includes Asia, the Fixx, the Motels starring Martha Davis, and John Waite. Prices for these and other Paradise acts range from \$7,500 to \$25,000, which is "just the range where a lot of these fairs want to be."

APA is offering fairs a package that includes Pure Prairie League, Poco, and Firefall and also is getting a buzz from Poison from fairs, according to Lassiter. "Rick Springfield always gets a lot of interest," Lassiter adds.

Likewise, Monterey is offering fairs acts like 38 Special, Cheap Trick, George Thorogood, and Grand Funk Railroad, along with country acts like Toby Keith, Travis Tritt, and Sawyer Brown. "What you'll see is classic rock probably getting overplayed at some point, and hopefully by that time we'll be out of the country doldrums," says Yelich.

Be it classic country or classic rock, these acts offer value to fairs, according to Brian Jones of the Bobby Roberts Agency, which books new country acts like Eric Heatherly, along with more seasoned entertainers like John Anderson, Merle Haggard, Waylon Jennings, and Don Williams.

"With legendary and classic acts, you get a lot more for your money," says Jones. "You can pay \$20,000 and get a show full of hits with a legend or a show with three hits with a newer act."

### PAYS TO BE DIVERSE

Diversity is a good thing for fairs, Snowden notes. "There really is a pattern here, and I think it's damn good," he says. "It's good for the entertainment business, for the fairs, for the record companies, and for the media. For example, a fair that has 80%-90% country only has two or three radio stations promoting all the dates to only one demographic. With a diverse lineup, they're on all different radio stations, promoting in different ways."

The New York State Fair in Syracuse has done extremely well over the years with diverse entertainment. Last year the fair boasted a lineup that included Britney Spears, Goo

Dolls, Tonic, Alabama, Alan Jackson, Reba McEntire, and Christina Aguilera (who canceled with 10,000 tickets sold due to illness).

This year, the fair has offers in on acts ranging from 98° and Vertical Horizon to Brooks & Dunn and LeAnn Rimes. The fair's talent budget tops \$1 million every year.

"Common sense is our only [budgetary] restraint," says Joe LaGuardia, talent buyer for the New York State Fair. "We look at each act individually to gauge how well it will do. Then we come up with a corresponding ticket price, and hopefully we'll see our way through."

The Big E in West Springfield, Mass., is another big-budget talent fair that looks for a well-rounded lineup. "We've confirmed Brad Paisley, and we're looking at some classic rock, some R&B, probably some gospel, and some Latin," says John Juliano, talent buyer for the Big E. "Last year we went with less country because we weren't getting the confirmations as quickly as we wanted to. We don't let them string us along. We give them 30 days, and if they don't confirm, we move on to something else."

Whatever they're booking, fair-buying patterns are indicative of changes going on throughout the live entertainment business. "The whole model is about to be changed, and we're going to get a new model," says Yelich. "Right now we're starting to write the new rules."

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## 'N Sync, Kathy Griffin To Host 2000 Billboard Music Awards

Superstar Jive act 'N Sync and TV favorite Kathy Griffin will host The 2000 Billboard Music Awards, airing live from the MGM Grand Garden Arena in Las Vegas Dec. 5 (8-10 ET live/PT tape) on Fox-TV.

Boy band 'N Sync has emerged as one of the biggest musical attractions in the world. The band is currently on the second leg of a national tour in support of its 10-times platinum release "No Strings Attached," which is No. 17 this week on The Billboard 200 chart. The band is up for three awards at this year's Billboard show: artist of the year, albums artist of the year, and album of the year.

Griffin, who will be making her third consecutive appearance as co-host of the show, is best known for her portrayal of Vicki on the television series "Suddenly Susan." Griffin has starred in her own cable comedy specials, including her first "HBO One Hour Comedy Special" which premiered in August 1998. She has appeared on numerous tel-

evision series, including "Curb Your Enthusiasm," "Seinfeld," "Mad About You," and "Ellen."

'N Sync will also perform at the show. New to the line up of performers are Destiny's Child and Dixie Chicks. They join previously announced performers Ricky Martin, Faith Hill, Creed, Mystikal, and 3 Doors Down. Meanwhile, Sheryl Crow, 98 Degrees, Lil' Bow Wow,

Oscar De La Hoya, Mila Kunis, Danny Masterson and Wilmer Valderrama from "That '70s Show," Jessica Simpson, Backstreet Boys member Nick Carter and his brother Aaron Carter, Samantha Mumba, No Doubt, Son By Four, Carnie Wilson, and Rob Thomas of Matchbox 20 have joined the list of awards presenters, along with Dido, Brian McKnight, Patrick Fugit, skateboard hero Tony Hawk, Toni Braxton, Baha Men, BB Mak, Mandy Moore, Pink, Vertical Horizon, Jessica Simpson, Joe, Don Henley, and Britney Spears.



## PERSONNEL DIRECTIONS

Brian Garrity has been named Merchants & Marketing editor of Billboard, effective Dec. 1.

Since September 1999, Garrity has been the financial reporter for the Billboard Music Group, covering the financial scene for Billboard magazine, Billboard Bulletin, and sister publication Amusement Business.

"Brian is a highly skilled and extremely resourceful journalist," says Billboard Editor In Chief Timothy White, "and he's distinguished himself in his first year at Billboard as someone with great news instincts as well as genuine strengths as a feature writer and coordinator of complex assignment packages. We're confident Brian will bring all those talents to his new post while continuing to



enhance the overall quality of our business coverage."

In his new role, Garrity will oversee Billboard's Merchants & Marketing section, which includes coverage of retail, home video, and new media, as well as continue to report on news and trends in the entertainment industry. He will report to managing editor Don Jeffrey.

Before joining Billboard, Garrity reported for Investment Dealers' Digest for three years; prior to that, he worked for IDD Newsletters, a group of financial weeklies operated by Dow Jones, and for the Springfield (Mass.) Union News. A native of Massachusetts, Garrity received a B.A. from Fordham University and an M.S. in journalism from Columbia University.

### 2000 FOX Billboard Bash (pre-awards presentation)

Studio 54 at MGM Grand Hotel • Las Vegas • Dec. 4.

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

### Billboard Latin Music Conference

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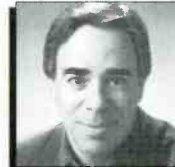
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## Enya Totals 110 In The 'Rain'

KEEP WANTING TO add my own subtitle to the new Enya album: "... Is Like A Day Without Sunshine." But "A Day Without Rain" (Reprise) doesn't need any help from me—it's the first album by the Irish star to enter the Top New Age Albums chart in the pole position.

"Rain" is the sixth Enya album to appear on this chart and the fourth to reach No. 1. And when Enya goes to No. 1, she stays there. Her most recent chart-topper, "Paint The Sky With Stars—The Best Of Enya," had a 43-week rule. Before that, "The Memory Of Trees" stayed on top for 37 weeks. And prior to that, "Shepherd Moons" was on top for 29 weeks. That means Enya has a total of 110 weeks at No. 1 on the new age chart. And the first week of "Rain's" reign marks her 841st week on the chart.



by Fred Bronson

TELL TALE: By debuting at No. 78 on The Billboard Hot 100, "Don't Tell Me" (Maverick) ties "Beautiful Stranger" as the third-lowest debut of Madonna's career. Only "Love Don't Live Here Anymore" (at No. 91) and "Nothing Really Matters" (at No. 99) opened in lower positions. Keep in mind, though, it's not where you start, it's where you finish. And "Don't Tell Me" is the follow-up to the third-biggest hit of Madonna's career, the still-popular "Music," which is playing at No. 16 on the Hot 100.

BOYS ARE BACK IN TOWN: The third Backstreet Boys album (just counting U.S. releases) is the group's second to enter The Billboard 200 at No. 1. The quintet's self-titled debut set peaked at No. 4 in January 1998. The follow-up, "Millennium,"

debuted at No. 1 in June 1999 and remained at the summit for 10 weeks.

What the Boys haven't done yet is secure a berth on top of The Billboard Hot 100, but there are plenty of candidates on "Black & Blue," should the Jive label decide to release commercial singles.

THREE-WAY: "Independent Women Part I" (Columbia) by Destiny's Child goes into a three-way tie with "I Knew I Loved You" by Savage Garden and "Music" by Madonna as the second-longest-running No. 1 hits of 2000. No one will catch the 10-week stay of "Maria Maria" by Santana Featuring The Product G&B, but "Independent" could have second place to itself if it

holds off the challenging "Case Of The Ex (Whatcha Gonna Do)" (University/Interscope) by Mya.

By hanging in for four weeks, "Independent Women" is Destiny's Child's longest-running No. 1 hit in the U.S., besting the three-week run of "Say My Name" earlier this year.

And in the U.K., "Independent Women" debuts at No. 1, giving the group its first British chart-topper. Destiny's Child is the first American "girl group" to have a No. 1 single in the U.K. since April 1989, when the Bangles went all the way with "Eternal Flame." British chart expert Dave McAleer notes that Destiny's Child is only the third U.S. female trio to have a No. 1 in Britain, after the Supremes ("Baby Love" in 1964) and the Three Degrees ("When Will I See You Again" in 1974). And Destiny's Child is the first U.S. female group to enter the U.K. chart at No. 1.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	689,719,000	692,120,000 (UP 0.4%)
ALBUMS	613,738,000	643,267,000 (UP 4.8%)
SINGLES	75,981,000	48,853,000 (DN 35.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	522,009,000	574,345,000 (UP 10%)
CASSETTE	90,356,000	67,448,000 (DN 25.4%)
OTHER	1,373,000	1,474,000 (UP 7.4%)

OVERALL UNIT SALES THIS WEEK	
24,122,000	LAST WEEK
17,210,000	CHANGE
UP 40.2%	THIS WEEK 1999
21,606,000	CHANGE
UP 11.6%	

ALBUM SALES THIS WEEK	
23,413,000	LAST WEEK
16,584,000	CHANGE
UP 41.2%	THIS WEEK 1999
20,255,000	CHANGE
UP 15.6%	

SINGLES SALES THIS WEEK	
709,000	LAST WEEK
626,000	CHANGE
UP 13.3%	THIS WEEK 1999
1,351,000	CHANGE
DOWN 47.5%	

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	344,098,000	351,101,000	UP 2%
INDEPENDENT	92,220,000	100,290,000	UP 8.8%
MASS MERCHANT	168,071,000	178,339,000	UP 6.1%
NONTRADITIONAL	9,350,000	13,537,000	UP 44.8%

ROUNDED FIGURES FOR WEEK ENDING 11/25/00

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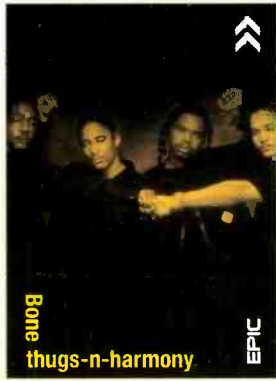
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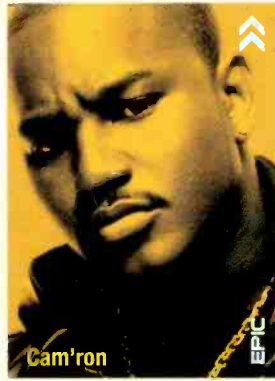
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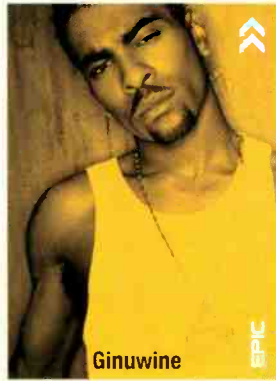
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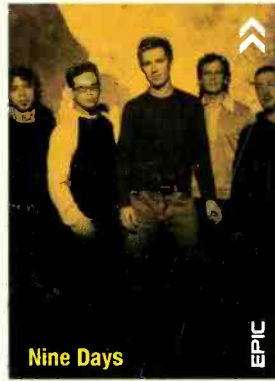
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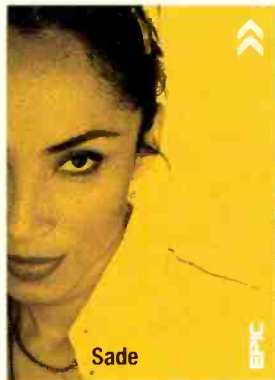


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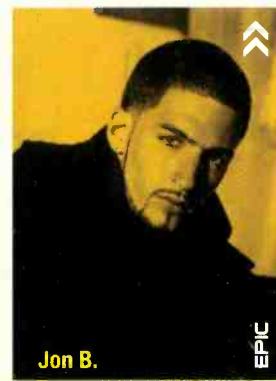
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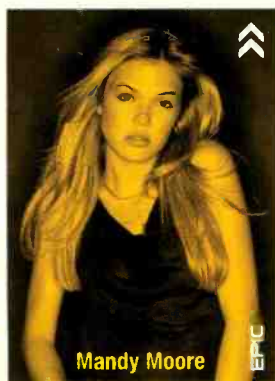


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